

(1) Need for Project : (a) *The extent to which the proposed project will provide services or otherwise address the needs of students at risk of educational failure.*

The development of *Write-On Arts* (WOA) as a model development project is based on: (1) the success of Dramatic Results’ (DR) 2003 and 2006 AEMDD *Math in a Basket* (MIAB) model program which integrates basketry with math and has resulted in significant gains in students’ arts and math performance; and (2) requests from Long Beach Unified School District (LBUSD) to help them achieve their educational goals for students in their lowest performing Title I elementary schools, especially in reading. The proposed project has three goals: (1) increase the integration of standards-based arts education with the core language arts curriculum at grades 2, 3 and 4; (2) strengthen the quality of standards-based arts instruction with the core language arts curriculum at grades 2, 3 and 4; and (3) improve students’ literacy performance, as well as their skills in creating, performing and responding to the arts.

In the 2007/08 year, we implemented *WOA*, a visual/theater arts-language arts integrated curriculum, as a 12-hour program (using the same instructional strategies, small group settings, and arts integration used in *MIAB*) with 491, 4th grade students in 16 Title I elementary schools. *WOA* was developed intentionally to align with National and State (California-CA) Visual and

Performing Arts (VAPA) Standards and meet NEA best practice recommendations for responding to new standards and expectations. As the Table #1 shows, independent evaluation showed statistically significant improvement in California Standardized Test (CST) Language Arts

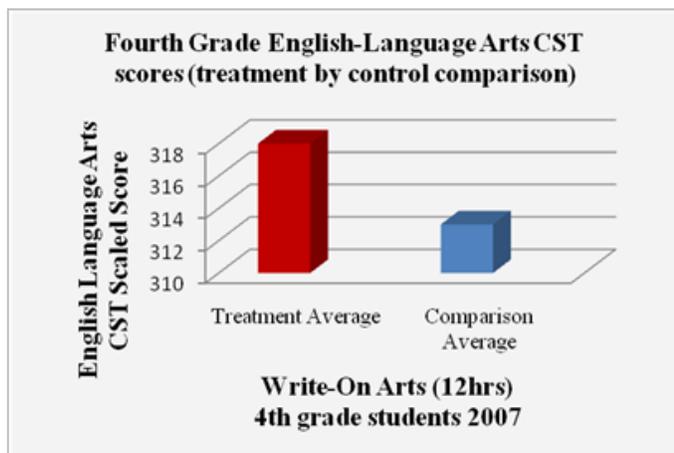


Table 1 –WOA Program Results 2007

scores after students received the 12-hour *WOA* curriculum as compared to control students.

Based on this early success with *WOA*, lessons learned, and our two successful AEMDD projects, DR has enhanced and expanded our *WOA* program into an innovative and cohesive model that can yield significant results in improved classroom instruction and student performance, and be successfully replicated and disseminated beyond this federal funding.

Specifically, *WOA* addresses the needs of *students* at risk of educational failure due to three well-documented high-risk factors: (1) demographic, individual and family characteristics; (2) current lack of academic achievement; and (3) varied learning styles.

Demographics: Research has shown that students from disadvantaged families enter school with fewer academic skills than their more advantaged peers, and that these substantial gaps in cognitive and academic competencies persist in later school years.ⁱ LBUSD, the 3rd largest urban school district in CA, is located in the nation's most ethnically diverse city.ⁱⁱ Fifty-one percent of Long Beach (LB) residents speak a language other than English. LB ranks 6th nationally not only in overall percentage of residents in poverty (26.4%), but 6th nationally on the concentration of the poor into neighborhoods of extreme poverty. LB also ranks 3rd nationally in its percentage of children in poverty (45.2%).ⁱⁱⁱ Thirty-eight of the 61 elementary schools in LBUSD are Title I sites with more than 35% of students from low-income families based on poverty criteria set out in AFDC/CalWorks; and are clustered in the densely populated, inner city.^{iv}

Based on 2008/09 LBUSD demographics for the 38 Title I elementary schools that have greater than 35% of students who meet the poverty criteria set out in AFDC/CalWorks, we will randomly select 5 participating and 5 control elementary campuses for this *WOA* program. Please note that due to deep budget cuts, LBUSD projects that beginning with the 2010/11 academic year, the average class size for K-3 will increase from 20 to 30 students per classroom.

Based on this projection and the average K-3 population at these 38 campuses in 2008/09 (120 per grade level), we expect to serve approximately 600 students with this program.

Lack of academic achievement: Research has shown that without systematic intervention, children from financially, linguistically, and academically impoverished homes begin school behind their peers, seldom close the achievement gap, and are twice as likely to drop out of school.^v The percentage of students in CA who performed at or above the NAEP Proficient level in reading was 23 percent in 2007. This percentage was not significantly differently from that in 2005 (21%) or in 1992 (19%). Among students who were eligible for free/reduced-price school lunch, a proxy for poverty [and the target population for this WOA model], they had an average score that was lower than that of students who were not eligible for free/reduced price lunch by 30 points. Students eligible for free/reduced-price lunch represented 53 percent of all students in CA. Of this population, only 11 percent were proficient in reading and only 1 percent advanced proficient.^{vi} It is important to note the magnitude of the current (and persistent) achievement gap in Language Arts proficiency between high and low Socio-Economic Status (SES) schools in LBUSD. LBUSD's district wide average (across 61 campuses) in student proficiency in Language Arts is 47 percent. The average number of students proficient or above in Language Arts at the top 5 elementary schools in LBUSD is 83 percent; these are schools where only 18 percent qualify for free/reduced lunches and only 4 percent are classified as English Language Learners (ELL). This is in marked contrast to the 5 lowest performing LBUSD elementary schools where only 35 percent of students are proficient in Language Arts; these are schools where 96 percent qualify for free/reduced lunch and 51 percent are classified as ELL.

In 2008, LBUSD adopted the *Academic & Career Success Initiative* that aims to provide all students with as many postsecondary options as possible. Based on this initiative, LBUSD set a

goal of having 70 percent of 5th grade students proficient in Language Arts by 2012/13.^{vii}

Clearly, students in Title I LBUSD schools have far to go to meet the goals for Language Arts.

Through 3rd grade, students are expected to still be *learning to read*; however, by 4th grade, students are expected to be *reading to learn*.^{viii} As the above data shows, students in these LBUSD schools are simply not mastering the necessary skills in Language Arts to move on to the next developmental stage in their reading proficiency. While the existing effects of poverty on the achievement of LBUSD's students can seem overwhelming, research indicates these risk factors can be overcome: students who receive systematic instruction from a skilled teacher can increase their reading skills by 1.5 grade levels in the course of just one academic year.^{ix}

One aim of *WOA* is to improve and expand the scope of low-income students' learning environment by making Language Arts "accessible" through standards-based sequential art-integrated curricula and the use of Specially Designed Academic Instruction In English (SDAIE) techniques to help students decode language as they learn content. SDAIE also helps students attain deeper comprehension of literacy concepts, especially among our ELL students. For example, the eight 2nd grade lessons explicitly address listening and speaking strategies, reading decoding, vocabulary and concept development, speaking application, literary response and analysis, writing strategies, evaluation and revision, written and oral language conventions and writing applications of the CA Language Arts Standards within an arts-based activity (**Table #3**). Embedding explicit language and literacy activities within an engaging, hands-on activity (i.e., an art project) has shown to be an effective model, especially with children with lower language skills.^x In our case, treatment students in our 2003 and 2006 AEMDD programs experienced statistically significant improvement in CST mathematics scores compared to students in control schools. Treatment students in *MIAB* more than doubled the math improvement of control

students. In art, gains for treatment students were more than 10-times those of control students. Based on our early success with *WOA*, which is modeled closely on the *MIAB* program (**Table #1**), we expect to demonstrate even better results in students' achievement, especially in reading.

Two essential mediating factors in the academic achievement of children from poverty are persistence and self-efficacy.^{xi} Teachers report *WOA* students gained “significant self-esteem through pushing past the tough parts of our lessons, learning patience when they make mistakes and how rewarding it is to slow down, do careful work, including re-doing some of their work to experience pride in their artwork.”

Varied learning styles: Empirical research has documented that children with lower language levels, like those to be served by this proposed *WOA* project, have greater difficulty staying on-task and controlling their behavior during teacher-directed activities than their language proficient peers.^{xii} Students, who learn better by doing, rather than listening, often have trouble concentrating in class, resulting in disruptive behavior and are quickly labeled “behavior problems”—a downward spiral of self-doubt and low expectations begins. A self-reinforcing negative feedback loop is set in motion with the frustrated child deciding school is a place of failure, reinforcing already powerful feelings of inadequacy.

Whether we think of the arts as languages, forms of intelligence or learning modalities, most educators agree that arts engage diverse learners and provide them with opportunities to share what they know.^{xiii} To reach as many students as possible, teachers must incorporate varying teaching techniques and strategies into the classroom.^{xiv} In *WOA*, teaching artists model the various learning modalities inherent in arts integration, so each classroom teacher can see that these previously disengaged students can learn, can focus on a project attentively and appropriately, and can succeed when art is integrated into other academic areas.

(b) The extent to which specific gaps or weaknesses in services, infrastructure, or opportunities have been identified and will be addressed by the proposed project, including the nature and magnitude of those gaps or weaknesses. Three gaps have been identified within LBUSD which will be addressed by the three goals of *WOA*: (1) academic achievement gap; (2) arts-poor environment; and (3) lack of qualified teachers.

Academic Achievement Gap: NCLB goals established by LBUSD are to have all children at grade level by 2015. LBUSD efforts towards this goal are showing improvement across most grades and subjects, driving a growing willingness by district administrators to include more innovative curricula (including arts education!) to address the needs of those schools who are demonstrating persistent weakness in test scores. Based on (a) the statistically significant academic impact of our 2003 and 2006 AMEDD grants with the *MIAB* project, (b) early evaluation results of *WOA*; (c) established trust and enthusiasm from site and district staff (**Part 6, References**); and (d) the plea from LBUSD to DR to expand the *WOA* model to a longitudinal delivery to determine the long-term impact of arts education, we can confidently predict that by integrating arts into the core language arts curriculum over three consecutive years, *WOA* students will demonstrate a greater increase in the percentage that score "Proficient" or above on the California STAR reading scores from year to year compared to a control group.

An arts-poor environment: LBUSD supports the integration of arts into the core curricula, has developed performance standards for the VAPA K-12 based on state and national frameworks, invested more than \$2 million in arts education materials, and hired a half-time K-12 VAPA Curriculum Leader. In spite of these efforts, art materials sit in elementary classrooms unopened and unused, teachers do not integrate arts into curricula nor call the Curriculum Leader for help. The most promising practices effectively integrating art into core curricula are planned

collaboratively by those participating in and facilitating that integration.^{xv}

Whatever the merits of testing as a means of improving basic verbal, written and reading skills, there can be little doubt that this has led to school environments where "what gets tested gets taught." Arts are seen as "nice extras," but not essential to raising test scores.^{xvi} The result is an arts-poor environment, particularly in inner-city schools where the economic recession has resulted in the complete elimination of arts support to elementary schools. *WOA* permits teaching artists (TAs), classroom teachers (CRTs) and curriculum leaders to collaboratively integrate art into the classroom. *WOA* provides multiple years of hands-on training, emotional support and professional coaching to enable non-art specialists to become comfortable and creative in integrating arts into their classrooms.

Lack of qualified teachers: Effective professional development (PD) is one part of the change process. Such training is most effective when ongoing, integrated into the school operations, and built on a theoretical understanding of content and pedagogical knowledge.^{xvii} CA is a state that has not had art specialists in elementary schools since the passing of Proposition 13 in 1978. In L.A. County, which represents 27 percent of all public school students in CA, the current ratio of credentialed art teachers to students is 1:1,200; nearly 80 percent of all schools report that lack of instructional time in students' schedules as the most significant challenge in teaching art and 78 percent of the 82 school districts in Los Angeles County allocate less than 2 percent of their budget to arts education.^{xviii} NCLB legislation requires that art be taught as a core curriculum, but our teachers lack training in art techniques and the teaching of such. Pre-service teacher training has diminished art to a barely perfunctory position and most teachers are not equipped to develop an arts-rich classroom.^{xix} Students in schools measured as the lowest achieving by the state's [CA] academic performance index (API)

are five times more likely to face underprepared teachers than students in the highest performing schools, and are far more likely to face a string of underprepared teachers.^{xx} WOA provides classroom teachers with hands-on training in visual/theater arts and arts assessments, supervised classroom training, and instructional coaching to improve arts integration over multiple years.

An important tool for creating quality PD is teacher networking and collaboration—*teachers teaching teachers*.^{xxi} Through a sequential, multi-year PD model, WOA will encourage 2nd, 3rd and 4th grade teachers to collaborate each year on arts integration among their grade level in different schools and between grades on their individual campuses, resulting in sustained, intensive training and cross-training each year.

The most important of the three project goals is increased student learning. Catterall's research provides significant evidence of a link between arts participation and improved academic performance as measured by test scores in specific academic subjects, particularly among at-risk, inner-city students.^{xxii} Art engages students in a "constellation" of learning that interacts in multiple ways with learning in academic subjects as well as in the students' emotional and social lives.^{xxiii} The resulting improvement in attendance, behavior, motivation and ability to focus that result from learning how to create and perform art along with learning the elements of visual art and principles of design will significantly increase student academic performance.

(2) Significance: *The likely utility of the products (such as information, materials, processes, or techniques) that will result from the proposed project, including the potential for their being used effectively in a variety of other settings.*

DR has an 18-year history of providing students with arts integration experiences that have resulted in statistically significant outcomes in both their academic achievement and self-efficacy, as well as performance in the arts. Our 2003 and 2006 AEMDD projects have allowed

us to build and refine our PD component with 132 elementary teachers, measuring teachers' self-efficacy in arts instruction (as measured by students' CST scores and teacher self-reporting) after participating in our MIAB program.

With this 2010 AEMDD *WOA* project, we will provide the following five products with the potential of being used effectively in a variety of other settings: (a) instructional strategies to effectively use integrated arts to increase student performance; (b) eight *WOA* lessons with measurable outcomes in student performance; (c) longitudinal data to contribute to future arts education research; (d) information on building and sustaining a successful school-community partnership to support arts integration to close the achievement gap; and (e) dissemination of lessons learned for replication of the *WOA* model.

Instructional Strategies: Working with 132 generalist elementary teachers in low performing Title I schools over the past seven years (2003-2010), DR has developed and refined our instructional strategies, resulting in significant improvements in both the quality and quantity of instruction in art integration and student performance as measured by standardized test scores. Our seven core instructional strategies (see Quality of Program Design and Appendices) will be made available via OER sources. Please note that DR is featured in the 2008 National arts education professional development compendium, entitled Designing the Arts Learning Community: A Handbook for K-12 Professional Development Planners, an on-line publication commissioned by L.A. County Arts Commission and Cultural Initiatives of Silicon Valley, for our outstanding teacher training in arts integration. DR is one of only 50 agencies selected from throughout the U.S. and 1 of 7 in CA for this publication, a strong testament to the value educators and the arts community place on our professional development.

MIAB's significant overall gains in student art knowledge and math skills with stellar teacher

evaluations (**Part 6, References**) provide strong evidence of DR's arts-integration approach. These results have prompted this 2010 application to further develop our newest program, *WOA*, with multi-year delivery and with an evaluation design that emphasizes the features that are most important in predicting *WOA*'s success at formative and summative stages. Students assess their own and others' artwork by aesthetic standards. CRTs assess student performance in all areas, including art and language arts by state and national standards.

WOA Lessons: The quality of DR's arts integration curricula (both *MIAB* and *WOA*) is already recognized via inclusion in Arts For All: Los Angeles County Arts Education PROGRAM DIRECTORY (lacounty.org, 2010). We will continue to update this directory annually with our latest lessons and assessments.

WOA will have a webpage set up exclusively for this project. *WOA* will also be advertised through DR's online social networking, where there will be detailed arts integration activities, lesson plans, case studies, lessons learned, and teacher collaboration. At the end of Year Five, this information will be compiled, complete with instructional materials, resources and samples and posted on-line (OER sites) to help others develop and implement similar projects. *WOA*'s evaluation team, program staff, curriculum leaders and classroom teachers will prepare and submit articles for publication and presentation to conferences. In Years 3, 4 and 5, a Dissemination Specialist will write press releases, pitch stories and work with *WOA* to further disseminate program results (see Invitational Priority #5).

Longitudinal Data on Impact of Arts Education: Although most schools have talked about integrating arts into the curricula, few schools have done so successfully.^{xxiv} An arts intervention that leads to positive outcomes may be exciting, but only of limited value without knowing why it succeeded.^{xxv} The proposed longitudinal study of *WOA*'s impact will meet gaps identified in

Critical Links for future arts education research.^{xxvi} The proposed project will: (1) follow approximately 600 students and 60 teachers in 5 schools from 2nd - 4th grades to examine the effects of teaching and learning in the arts; (2) clarify the nature of learning in visual and theater arts and the appropriate methods for assessing that learning; (3) continue to clarify the cognitive capacities and academic motivation engaged by learning in the arts; (4) pursue the indications that learning in the arts has significant benefits for special populations of students, including students in disadvantaged economic circumstances; and (5) determine the optimum contexts and conditions for learning in the arts and the enabling of school policies, practices and resources to support and sustain school-wide arts-integration practices.

The independent evaluation team synthesizes all assessment data each year. The formative report delineating progress towards annual goals and objectives, including current successes and challenges, as well as samples of project-generated documentation forms and surveys will be posted online annually. This information will also be disseminated via presentations at local community events, professional conferences at the regional and national level and through print and electronic media (e.g., Open Educational Resourced - OER) sources.

Building and Sustaining a School-Community Partnership: Good art instruction allows students to make something of value. The end product is not the final goal (learning is the ultimate goal), but products are the tangible result of good art instruction.^{xxvii} Annual exhibitions permit schools, families and community to see student artwork (**Part 6, References**). This gives students a sense of accomplishment, and allows schools, community and parents the opportunity to talk about art and disseminate awareness of the value of art throughout the community.^{xxviii}

Based on our success with MIAB over the past seven years and the similar design of *WOA*, we anticipate that *WOA* will be embraced by PTAs, resulting in family workshops led by

teaching artists and classroom teachers to introduce parents to this curriculum and how *WOA* enhances their children's language arts and art skills (**Part 6, References**). Under the proposed project, *WOA* provides one family workshop on-campus each year to foster and sustain parent interest and involvement in their student's academic life and in arts education. These family workshops are key to sustaining *WOA* and vital to raising awareness of the benefits of the arts to children. Parents in our current MIAB 2006 AEMDD program are volunteering in classes with prompting from their children. When asked how they like MIAB, parents say, "I like it because I don't have to know math. I just help my kid with art. It's fun." During *Back to School* and *Open House* nights, student artwork decorates the classrooms – creating an arts-centered environment and shifting the focus away from strictly grades and test scores to the overall achievement of each child during the year (**Part 6, References**).

In addition, DR's Executive Director will leverage the proposed federal support to garner additional private funding in Year Five (at no cost to this federal grant), so that DR can continue the arts integration coaching support for all 60 classroom teachers.

Dissemination and Replication of *WOA* Model: As one of 82 school districts serving nearly 1.7 million students in Los Angeles County, LBUSD and *WOA* have the advantage of being easily accessed and observed "in action" by tens of thousands of educators within a 100 mile radius. As one visiting administrator from Pasadena Unified recently stated, "It's unbelievable how engaged both students and teachers are in this process. I definitely had to see this [program] first-hand to fully appreciate its impact on kids – and teachers." Dissemination and replication of *WOA* has already started with visits and inquiries from other districts, including nearby Compton Unified School District.

Diane Austin, Program Officer for the AEMDD program, visited MIAB in January, 2005 and

found MIAB was “100% in compliance, had zero areas for improvement and multiple areas for commendation for program excellence.” In response to our documented success, Ms. Austin invited us to present our MIAB findings at the Arts Education Partnership (AEP) conference in Tacoma and again to fellow AEMDD grantees at a WDC program meeting. The Department of Defense Education Activity (DoDEA) site in North Carolina is piloting a portion of our MIAB curriculum with their 5th grade students after finding our program on the internet.

Multiple means of public education/advocacy, including print publications, professional and community-based workshops, demonstrations, videos, and conferences are needed to effectively disseminate relevant information to educators and develop awareness and support in the community.^{xxix} In addition, electronic tools, rooted primarily in the internet and social networking sites, will help the project communicate effectively and rapidly share lessons learned (Rand, 1996). Table 1 summarizes the sources for dissemination of WOA’s results.

Table 2. Dissemination tools and venues

Dissemination Tools	Venues
Print: e-Print sources: Newsletters, online guide, articles in publications	DR’s semi-annual e-newsletter; media coverage via newspapers, a guide on MIAB to be published on-line in Year Five, articles written for submission to professional publications (e.g., Harvard Education Review’s Voices Inside Schools, National Council of Teachers of Language Arts Journal, AERA, NEA and NAEA publications).
Electronic sources: DVD, websites, Facebook, e-mails	Produce video on WOA & post on YouTube; DR’s website, social networking sites, electronic media coverage, L.A. County Art Commission’s ArtsEd.org website (the largest marketing website for arts education in L.A. Co.) and marketing e-mails of milestones & program events to educators, funders and elected officials, locally and nationally.
Presentations: Conferences, visits by community to program, community displays of artwork	Present at NAEA, AEP, AERA and other professional conferences; present WOA program and evaluation results to board of education members annually; engage community members to visit WOA in classrooms and mount displays of student and teacher work in schools and community settings, e.g., Long Beach Public Library.

(3) Quality of the project design: *(a) The extent to which the design of the proposed project reflects up-to-date knowledge from research and effective practice.*

When *creating* is an essential activity of the classroom, the activity of students is absolutely fundamental. When students *create* something, it is their choices at work, not someone else's. Overstating the importance of these dimensions of a classroom is impossible—who is being active in the learning process (choosing, planning, and doing) and who is accountable (self-reflection and revision). A model that unleashes the true power of public school education needs to place the activity and the accountability in both the teacher and the student.^{xxx} Stevenson and Deasy refer to the set of relationships and context for teaching and learning created with arts education as “Third Space” – that atmosphere in the classroom when the teacher and students create works of art, one in which students are deeply absorbed and able to take the risks demanded in a creative process.^{xxxii} Research by curriculum scholar Madeleine Grumet shows: *arts admits the child's world into the curriculum, arts content engages children's sensory and emotional experiences and understanding, and how the structural analogies between art and other subjects are exploited to activate transfer.*^{xxxiii}

The central idea of *WOA* is based on research reviews showing that integrating the arts into the core language arts curriculum is a powerful way to drive improvement in instructional practice and make academic learning opportunities accessible for all students.^{xxxiii} *WOA* allows students to create original works of 2D and 3D art and to create and perform their own reader's theater to explore this “third space”. Facilitating students' use of sensory and emotional experiences and understanding within the classroom setting allows new and deeper avenues for engaging with other core curricula, especially in language arts. Students from our 2003 and 2006 AEMDD grants have demonstrated increased intrinsic academic motivation after working through the tough parts of each art project, reinforcing Gardner's theory linking heightened self-concept to increased academic achievement across core subjects. The next step is to investigate

the long-term impact of *WOA* on the transfer to curriculum-wide instructional improvement resulting in overall student academic achievement. The three goals of this *WOA* project highlight just that; specifically, goal one is to increase arts integration with the core language arts curriculum, above and beyond simply implementing the *WOA* lessons.

Research across the country shows an upturn in standardized test scores in high poverty schools involved in arts integration programs, such as those in the Chicago Arts Partnerships in Education network.^{xxxiv} Research also shows arts integration serves all categories of students (i.e., special needs, English Language Learners, low-, average-, and high-achievers, including gifted students) with equal success.^{xxxv} Recent increased equity in access to learning may begin to document how effective arts integrated teaching and learning can provide an important strategy in the struggle to have *No Child Left Behind*. As described in Significance, DR's previous program, *MIAB*, laid the groundwork for the *WOA* program, was highly successful, and continues to be implemented in LBUSD eventhough AEMDD funding has expired.

Arts integration promotes understanding of other cultures, including changed awareness, acceptance and interest.^{xxxvi} As two of the oldest known art forms, visual and theater arts allow students to explore many cultural perspectives while experiencing the knowledge needed to master the process of creating art—all while linking language arts and history with individual creative expression. Creating and performing art allows students to experience the pride that comes with persisting through obstacles to achieve their goal and the resulting “art” that is so admired by their peers, family and the community (**Part 6, References**).

(b) The extent to which the proposed project is part of a comprehensive effort to improve teaching and learning and support rigorous academic standards for students.

As mentioned in *Need*, LBUSD's demonstrated academic improvements across most grades

and subjects over the past several years has resulted in significant national recognition (including being awarded the Broad Prize in Education twice) and a growing willingness to include more innovative curricula to serve persistently low performing schools. Our 2003 and 2006 AEMDD models expanded DR's emphasis beyond just program delivery for students to include focused professional development for teachers. The resulting "buy-in" from teachers, principals, content specialists and district administrators to arts integration and a multi-year comprehensive design, particularly demonstrates how *WOA* is part of LBUSD's comprehensive effort to have 70% of their 5th grade students proficient in language arts by 2013. (**Part 6, References**).

There is solid scientific evidence that student learning and achievement in non-arts domains is heightened in environments featuring high-quality arts education programs and a school climate supportive of active and participatory learning.^{xxxvii} *WOA*, while providing art as a core curriculum over three years, will simultaneously be developing an arts-rich school environment through PD, shared learning, displays of student work, community outreach, and involvement and collaboration among artists and teachers. The multi-year, sequential focus of *WOA* will demonstrate how effective integration of arts in the classroom environment can be in creating measurable changes in students' academic achievement and in teachers' quality of instruction. Arts permit students to move from the concrete to the abstract: from touching and doing to thinking and connecting. Art enables students to learn academic content in a new way, resulting in "very significant overall gains" (**Part 6, References**). As the *WOA* curriculum **Table #3** shows, *WOA* directly teaches standards-based visual & theater arts content and connects with language arts, while giving teachers and students a comprehensive sensory and emotional art-making experience. *WOA* students and teachers analyze their artwork and performances according to CA and national VAPA standards. Students record their responses in a "multi-year

perspective” journal, providing them a longitudinal perspective of their own growth and learning.

Table 3. WOA program lessons and the standards addressed

Bold areas are art projects that will be formally assessed by students, CRT & TA. Others receive commitment participation feedback during lesson.

	LESSON Grade 2	Nat Art	CA VAPA	CA Lang Arts
1	Names - Lines	1	1.1, 2.1	LS 1.2 , 1.4
2	Sketchbook Elements	2	1.3	LS 1.3
3	Mad Lib Theater	Theater 2	Theater 2.1	R 1.6 , 1.7
4	3d Imaginary Creatures	1	2.1	S2.1
5	Color Express	2	1.2, 2.4	LS 1.6, 1.7
6	Printmaking	2	2.2	LIT 3.4
7	Art Maps	4	3.2	W 1.1
8	Identity Collage	3	4.3	W 1.4
9	Art Review	5	4.1	WO 1.1 – 1.3
10	Watercolor Benefit	6	5.4	W 2.2
	LESSON Grade 3	Nat Art	CA VAPA	CA Lang Arts
1	Names - Lines	1	1.1	LS 1.1
2	Sketchbook My Place	3	1.3	R 2.7
3	Readers Theater	Theater 1,2	Theater 2.1	R 1.3, W 1.4
4	Masks & Performance	Theater 2,3	Theater 5.1	S 2.2
5	Abstract Expression	1	5.2	LS 1.9
6	Printmaking- Collagraph	2	2.6	LS 1.6
7	Family Landscapes	3	2.4	S 2.1
8	Identity Collage	2,4	3.2	W1.1 ab
9	Art Review	5	4.3	W 2.2
10	Watercolor Benefit	6	2.1, 5.4	W 2.3
	LESSON Grade 4	Nat Art	CA VAPA	CA Lang Arts
1	Names - Space	1	2.6	LS 1.8
2	Sketchbook - Values	1, 3	4.2	WO 1.2, 1.6
3	Readers Theater	Theater 1,3	Theater 2.3, 5.3	R 1.1, W 1.10
4	Shadow Theater	Theater 2, VA 4	Theater 3.1	S 2.1b
5	Japanese Sumie Painting	2,3	3.2	WO 1.5, S 2.4
6	Progressive Prints	1	1.2, 2.5	W 2.1
7	Family Assemblage	3	4.2	W 2.1 b
8	Art o Biography	2	2.5	R 2.6, W 1.2
9	Musical Art Critique	5	4.1	W 1.1
10	Peace Quilt	6	4.5	W 2.4

(c)The extent to which the proposed project is designed to build capacity and yield results that will extend beyond the period of Federal financial assistance.

A Rand study shows that giving individuals repeated rewarding experiences in the arts over

time is a necessary first step before other, more public benefits of the arts, can be realized.^{xxxviii}

These other benefits include exposure to new perspectives, sharpened learning skills among young people, expanded capacity for empathy, and stronger social bonds in communities.

WOA builds teacher and student capacity to benefit from and participate in the arts by providing them with exactly the process of sustained involvement advocated by Rand's study. WOA builds the arts capacity of the whole community (children, parents, educators, artists), a model that will yield measurable and observable longitudinal results extending beyond the period of this Federal grant. Over the past seven years, DR has demonstrated strong community-based financial support for our AEMDD *MIAB* program by raising more than \$2 million (114% of federal funds awarded) in grants from foundations/corporations/school districts with strong ties to L.A. County and with a long track record of supporting school-based arts programs. This support has both built local capacity to serve more students and yielded the necessary measurable results to: (1) drive LBUSD's continued support of *MIAB* in their schools: and (2) promote LBUSD's support for this *WOA* model. DR intends to replicate this pattern of activity to leverage community support with a 2010 AEMDD model program.

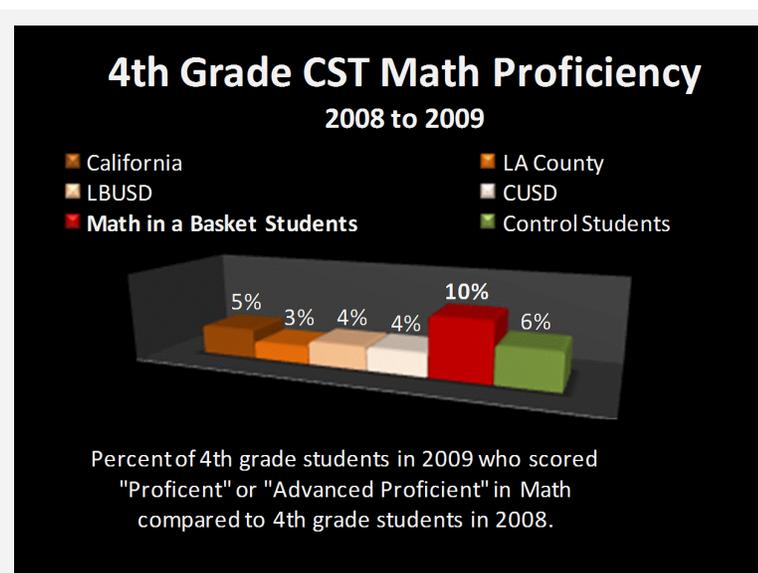


Table 4. Results of *MIAB* 2008-2009
(CA Dept of Ed: <http://dq.cde.ca.gov/dataquest/>)

DR already has a proven track record of developing and implementing a program that effectively integrates art and mathematics concepts with significant evaluation results. As shown in **Table #4**, *MIAB* fourth grade students (2008-2009) moved

toward proficiency in larger numbers than their peers across the state of CA. With the first AEMDD MIAB grant (2003-2006), treatment students saw significant growth on standardized math scores over the control students. Based on the success, *MIAB* was deemed “a model among models” by the Office of Innovation and Improvement and invited to present the program design and outcomes to other AEMDD grantees, as well as at the Arts Education Partnership (AEP), National Art Education Association (NAEA) and the Americans for the Arts (AFTA) national conferences.

Based on the programmatic success of *MIAB* and early results with *WOA*, we are now ready to take *WOA* to the next level in order to further validate this arts integration model and fulfill specific research gaps documented in *Critical Links*. The magnitude of the outcomes likely to be obtained by the *WOA* project is expected to exceed those of our past projects in relation to teacher and student outcomes, including:

(a) **Improvements in Student Achievement:** In 2003 and again in 2006, DR received an AEMDD grant to see if we could successfully adapt the MIAB curriculum into a longitudinal program for students, expanded to 24-hours each of three years, and with intensive multi-year PD of generalist elementary teachers. Evaluation further showed that: (1) The second year comparisons revealed that students who received MIAB had more art knowledge, art confidence, were more motivated in math, reading and science, and (according to their CRTs) had higher social and academic skills. By the end of the project year, participating students felt more creative and confident, and (2) Students reported that the amount of time spent using art in the participating classrooms significantly increased. As one teacher says, “Art is huge for the children and there is no art in the curriculum. My students have improved across the board – not just in math!”

(b) **Improvements in Teaching:** WOA provides a unique opportunity to test the value of intensive, focused, on-site, continuous teacher professional development (PD). At the same time students receive 24-weeks of arts-integrated *WOA* lessons, *WOA* provides teachers with an arts and arts-integration rich environment through intensive PD, including shared learning and collaboration between classroom teachers and teaching artists, and peer-to peer-mentoring. A synthesis of research on PD affirms the *WOA* model: it is on-going, includes more than 30 hours of explicit instructional training, focuses on the theory and practices integral to effective instruction, and is rich in active learning opportunities.^{xxxix} This fourth characteristic is critical—active learning is a key component of quality PD for the same reasons active learning is imperative in the K-12 classroom.^{xi} Participant feedback on DR’s PD sessions is often the most telling during the hands-on activities, where the teachers experience the arts the same way that their students will—they make a basket or practice Chinese lettering. In a PD setting, this type of active learning challenges and engages teacher-participants in problem-solving and self-reflection that enables them to develop and apply new knowledge and instructional skills.^{xli} Integral to DR’s PD model are seven core instructional strategies (**Part 6, References**): (1) **Arts Integration/Arts Knowledge**—How can I integrate the arts into this lesson?; (2) **Arts Assessment**—How will I assess student learning in the arts?; (3) **Inquiry-based Learning**—How can I make this lesson student-led and emphasize problem-solving?; (4) **Decision making**—How can I encourage students to explore options and take risks?; (5) **Kinesthetic Learning**—How can I ensure my students are physically engaged?; (6) **Reflection**—How can I ensure that both I and my students are reflecting on our learning experience?; and (7) **Constructive Feedback**—How can I use constructive feedback to reinforce the learning experience?). DR trains teachers in these instructional strategies, model these strategies in-class

over multiple years, and provides coaching to teachers as they implement these strategies in their classrooms.

Before receiving DR's PD in 2004, 35 percent of teachers in *MIAB* described themselves as extremely comfortable teaching math. By spring, this increased to 55 percent. The percentage comfortable teaching art almost doubled (12% in fall to 23% in spring). Based on this and anecdotal data from our current and past *WOA* teachers, we are confident we will see even greater improvements in the quality of instruction demonstrated by the 2010 AEMDD teachers.

Research has found that teachers in arts-rich schools become re-energized.^{xlii} Based on the success of both *MIAB* and *WOA* in Long Beach, we hypothesize that when non-participating teachers see their peers become re-energized and excited about integrating arts into the classroom, receive administrative accolades and public recognition for their work, as well as increased academic achievement of their students sustained over multiple years, non-participating teachers will clamor to integrate arts into their classroom curricula.

To ensure sustainability, teachers must be engaged as school site leaders, a model of teachers teaching teachers. DR will utilize a three-year phase-in of 2nd, 3rd, and 4th grade teachers (**Table #5**). In Year One of their two-year PD with *WOA*, teachers receive paid training in the curriculum and our instructional strategies prior to each of three units of the curriculum (a total of 10 paid hours of training in curriculum). Teachers then experience *WOA* modeled in their classroom with the support of a two-person team of teaching artists and the in-class coaching support of our Director of Arts Education (a total of 24-hours of in-class coaching). Each teacher will choose one of the eight *WOA* lessons to then implement that first year, with the in-class support of his/her team of teaching artists. At the end of each unit, the teacher and his/her team of teaching artists will meet to assess students' art products using art rubrics (a total of 10 hours

of paid training in arts assessments). As teachers learn the *WOA* curriculum and gain confidence in implementing and assessing the eight *WOA* lessons, their learning is shared with other teachers at their site and via on-line sources, e.g., Facebook, to promote an arts learning community among these teachers.

Table 5. DR professional development plan

	2011/12	2012/13	2013/14	2014/15
2nd grade	10hrs paid training & 24hrs in-class program w/2 TA's	10hrs of coaching with one TA	10hrs of coaching with one TA	10hrs of coaching with one TA
	10hrs paid after-school arts learning community mtgs	10hrs paid after-school arts learning community mtgs	after-school arts learning community mtgs	after-school arts learning community mtgs
3rd grade		10hrs paid training & 24hrs in-class program w/2 TA's	10hrs of coaching with one TA	10hrs of coaching with one TA
		10hrs paid after-school arts learning community mtgs	10hrs paid after-school arts learning community mtgs	after-school arts learning community mtgs
4th grade			10hrs paid training & 24hrs in-class program w/2 TA's	10hrs of coaching with one TA
			10hrs paid after-school arts learning community mtgs	10hrs paid after-school arts learning community mtgs

In Year Two, these classroom teachers are expected to implement all eight *WOA* lessons with the coaching/support from only one teaching artist. Each teacher will receive 10 hours of continued training (paid) in arts integration and assessment in this second year. In Year Three, teachers will again be expected to implement all eight *WOA* lessons with the support of one teaching artist. The difference in Years three (and Year Four for 2nd and 3rd grade teachers) is that they will receive only in-class coaching from one teaching artist with the expectation that

they will use their annual adjunct time to attend after-school meetings to continue to strengthen the arts learning community among multiple grade levels at their site. This PD model will be reinforced by participation in-class and after-school sessions with LACOE and district art and language arts curriculum leaders.

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

DR is an Equal Opportunity Employer. The majority of the students we serve are ethnic minorities, so DR strongly encourages applications from prospects who match the demographics of our student and teacher population. We actively solicit interns and teaching artists from local public universities and many are hired via recommendations by current staff. Our 2009/10 staff represent six different languages (English, Spanish, Tagalog, Khmer, Thai and French) and nine different cultures (American, Spanish, African (Ivory Coast), Mexican, Peruvian, Filipino, Cambodian, African-American and Thai). The gender balance among our staff averages 30 percent male and 70 percent female, with an age range from 21 – 52 years old. To date, we have not had any staff members with significant disabilities (e.g., blind, deaf, wheelchair bound, etc.). The four Teaching Artists selected for this WOA program include two native-Spanish speakers (one male, one female), one African-American female and one Caucasian female.

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

This project unites the expertise of the DR team with an experienced external evaluation team for sole purpose of developing and implementing a superb AEMDD program.

Project Director, Christi Wilkins: Ms. Wilkins has led DR since its inception in 1992. She has successfully written and administered two successful AEMDD grants (2003 and 2006), resulting

in national recognition by the AEMDD program officer as a “model among models” both for the rigor of our evaluation design and for the strength of dissemination of our model to other districts. The excellence of her management skills have been featured with a full chapter in *Vital Factors*, a management book (Josey & Sons, 2007). She has received numerous awards for her vision and dedication to education for high need students. Ms. Wilkins has presented at numerous regional and national conferences on arts education, K-12 education and education administration (**Part 6, Resumes**).

Director of Arts Education, Lucinda Rudolph: Ms. Rudolph has worked with DR as Director of Arts Education since January, 2009. She has her Single Subject Teaching Credential in Art, with an emphasis of study on multicultural classrooms, CLAD, exceptional learners and intercommunity education and awareness. She has an MBA from UCLA with an emphasis on marketing management (**Part 6, Resumes**).

Evaluation Liaison/Dissemination Coordinator, Beverly White: Ms. White is pursuing a Masters in Public Policy and Administration, and has a B.A. in Spanish. Ms. White has been a core part of DR’s management and evaluation team since 2001 and was integrally involved in both the 2003 and 2006 AEMDD grants (**Part 6, Resumes**).

Teaching Artists: Armando Gonzalez, Raquel Lira, Laura Duphily and Nicolle Callan are the heart and soul of our program delivery with both students and classroom teachers. All four Teaching Artists have degrees in art, multiple years classroom experience with students (K-12) and have been extensively trained by DR in our methods and have been TAs in our 2006 AEMDD project (**Part 6, Resumes**).

Evaluation Team: Principal Investigator, Lynn Waldorf, Ph.D.: As a nationally recognized expert in research methodology applied in arts education, Dr. Waldorf has been responsible for

the design and implementation of numerous efficacy studies, each of which involved the identification of criteria for measuring progress and/or outcomes of education interventions in Pre-K through Grade 8 schools. One-third of these evaluative studies focused on the acquisition of literacy skills through arts-integrated instruction.

Dr. Waldorf received two prestigious awards for her doctoral dissertation that measured a training program in which teachers and artists collaborated to provide classroom instruction that integrated performing art with language arts development: UCLA's Leigh Burstein Research Methodology Award and an American Educational Research Association Award. The findings from this study will be published as a book in the fall of 2010. Other research findings have been published in seminal research volumes, including *Champions for Change* and *Critical Links*, and in refereed academic journals and regional newspapers (**Part 6, Resumes**).

Kim Atwill, Ph.D.: Dr. Atwill holds a Ph.D. in Educational Psychology with an emphasis on Learning, Early Childhood Language and Literacy Development. She has an M.S. degree in the Education of Deaf and Hard-of-Hearing Children with an emphasis on language and literacy development among at-risk populations. Her B.A. is in Psychology with an emphasis in developmental psychology and research methods. Dr. Atwill has 22 years of experience in education (preK-16), with expertise in literacy instruction intervention programs for young at-risk students and program evaluation, including quasi-experimental and randomized control designs, with a focus on literacy intervention, school improvement planning and curriculum implementation (**Part 6, Resumes**).

Arts Education Consultant: Geraldine Walkup, M.A., Visual and Performing Arts Consultant for the Los Angeles County Office of Education. Ms. Walkup has been actively involved in the design and implementation of both our 2003 and 2006 AEMDD programs, especially in the

training of generalist classroom teachers in arts standards and assessments. She will have a similar role with this 2010 AEMDD project (**Part 6, Resumes**).

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

DR's success as a two-time grantee of the AEMDD program (2003 and 2006) affirms our ability to effectively manage this 2010 model WOA program on time and within budget.

On time: Each of the partners in WOA has a long history of providing effective services to students, teachers and families in Long Beach. Each partner's credibility is built on the ability to develop a project, implement it on time, within budget and provide measurable results of effectiveness. This management pattern will continue with WOA to ensure time to establish relationships, support cross-training of partners, provide direct services to both students and teachers, conduct evaluation and research, prepare exhibits of teacher and student art in school and the community, and publicize and disseminate project design and findings.

Within budget: The total budget for WOA is \$1,754,376 over five years; 4 years with federal support and Year Five as a no-cost extension. We are seeking \$1,100,000 (63%) of this budget from the U.S. Department of Education. A total of \$654,376 (37%) is being provided by our partners. They include: \$40,750 (6%) contributions of training and program space and materials from LBUSD; \$6,400 (<1%) as contributions of training and exhibition space and materials from Long Beach Public Library; \$37,250 (6%) from DR's Board of Directors for food, equipment and supplies; \$51,084 (8%) from DR as contributions of administrative space and equipment; and \$518,892 (79%) from community funding sources over five years. Thirty percent of the budget is for evaluation and dissemination. No indirect costs are charged to this project.

Table 6. WOA project timeline by quarter for project years

J=January S=September D=December M=March	Year 1				Year 2				Year 3				Year 4			
	2010-2011				2011-2012				2012-2013				2013-2014			
	J	S	D	M	J	S	D	M	J	S	D	M	J	S	D	M
Goal 1: Increase integration of standards-based arts education with language arts curriculum																
Goal 2: Strengthen quality of standards-based arts instruction with language arts curriculum																
Who: DR Administration and WOA teaching artists (TA), LBUSD classroom teachers (CRT)																
Reflect/revise goals (Admin & Eval Team)																
TA training/curriculum preparation																
PD schedule/ MOU with each school																
Train CRTs in WOA (10 hrs over 3 units)																
Weekly participation in-class WOA program																
LBUSD Board meeting - update on WOA																
LBUSD Admin to observe program																
Dir. of Arts Ed building Learning Community																
CRT/TA after-school meetings																
1. CRT leads two WOA lessons																
TA's & Admin reflect & revise WOA lessons																
Standards-based student rubric assessments TA/CRT																
5. Coaching with one TA for 8 lessons																
3. Online resources for teachers																
6. Online dissemination of PD model																
DR Admin & CRT & TA focus groups (Eval)																
4. Annual Performance Report (Admin & Eval)																
Goal 3: Improve students' literacy and skills in creating, performing and responding to arts																
Who: (DR, LBUSD, LBPL, Community)																
In-class schedule/ MOU with each school																
1hr/wk over 24 weeks, 8 lessons (CRT + TA)																
Family Art Workshop																
2. School display of student work																

Clearly defined responsibilities, timelines and milestones: DR will be the fiscal agent for this program. DR Executive Director Wilkins will manage and coordinate all components of the proposed Project. **Table #6** explicates the primary activities that will address the three objectives of the proposed project and reflects responsible personnel. Schedule is based on award receipt

prior to the beginning of the 2010 school year. **Table #6** also enumerates the six major deliverables (highlighted in light gray): (1) classroom teachers lead first *WOA* lesson plan; (2) first exhibit/performance of art by students at school and in public/community spaces; (3) website pages, lesson plans and linkages created and posted; (4) formative and summative reports completed showing short-term increase in academic performance of students and improved instruction by teachers, as well as longitudinal impact of arts-integration on academic performance of students and quality of instruction; (5) CRTs implement all 8 *WOA* lessons in Year Two of their professional development; and (6) dissemination of *WOA* design and results on OER sources. Year Five (2014/15) is a no-cost extension to AEMDD program, and not included here. The *Evaluation Plan* has a detailed timeline of activities for the evaluation team.

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

Relevant contributions include the expertise of the partners, as well as 37 percent of the total budget provided by partners with cash and in-kind services, personnel time, space and materials.

Commitment from partners: DR Executive Director Wilkins is committing .75 FTE to act as Project Director to administer the grant, supervise program operations, raise community funding and support for *WOA*, prepare all financial and reporting requirements, and ensure effective dissemination of *WOA* project results locally and nationally. She will supervise staff and program meetings, oversee the development and revision of the *WOA* curriculum, coordinate collection of evaluation data, community/partner involvement (e.g., cultural presenters and consultants), and participate in evaluation activities. The DR Director of Arts Education will spend .75 FTE in Year One, increasing to 1.0 FTE in Year Four to train and supervise art teams,

develop and revise the *WOA* integrated arts curriculum, oversee training and delivery of services with partners, supervise teaching staff, coordinate campus protocols and scheduling, liaison with PTA groups and parents, curate displays of artwork in schools and the community, and participate in evaluation and dissemination (e.g., conferences and articles). One .75 FTE Evaluation Liaison/Dissemination Coordinator will coordinate the accurate and timely administration of assessment tools for the evaluation team, update web pages for *WOA*, create electronic links (OER), produce e-newsletters and materials, and assist in dissemination and replication efforts. Four Teaching Artists in *WOA* will commit up to .88 FTE each week over 32 weeks/year to prepare and provide direct in-class services to teachers and students, participate in all professional development, attend program meetings, participate in evaluation and dissemination efforts, and provide weekly one-on-one coaching support to teachers.

LBUSD is committing its K-5 Language Arts Coach to work up to 50 hours in Years 1-4 to review and advise on the development and implementation of *WOA*, and support participating teachers. CRTs will participate in all professional development activities, meet with project staff, and integrate *WOA* lessons into their classrooms. Control CRTs will complete all assessments for evaluation. Principals will convene quarterly and informally with project administration to provide support and ensure optimum reception to *WOA*. LBUSD will translate all written materials into Spanish and Khmer. The Assistant Superintendent of Research will ensure the experimental model is strictly adhered to, will provide the necessary data to our evaluation team for the random selection of schools, help secure the IRB for *WOA*, and provide test and assessment data for our program evaluation.

Los Angeles County Office of Education (LACOE) is committing its VAPA Coordinator to support professional development of CRTs in art assessments and dissemination efforts.

Long Beach Public Library is committing display space for teacher and student *WOA* artwork to promote dissemination (**Part 6, References**).

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

The rigor of our iterative feedback loop covers all areas of the *WOA* model to ensure feedback and continuous improvement, including the administration of *WOA*, implementation of PD for CRTs, program delivery to students, independent evaluation results, buy-in from site/district administration for arts integration and support from community partners to sustain the program beyond federal support. The Project Director will monitor the milestones in the feedback process to ensure all objectives are met.

Our iterative feedback loop is conducted at two levels: (1) informal and (2) formal.

Informal (weekly) via feedback from CRTs, TAs, students, site and district administration, families, community partners and evaluators during the course of program delivery. This feedback is discussed and acted upon by DR management and TAs at our weekly meetings and immediately when needed. **Formal** feedback (monthly, end of each program unit, and year-end) is conducted via monthly partner meetings, pre/post-anecdotal surveys of CRTs, activity logs kept by TAs, pre-unit trainings in *WOA*, unit end assessment meetings between CRTs and TAs. This formal feedback is further enhanced by the rigor of our independent evaluation (tools outlined in both our management timeline and in the evaluation section of this narrative).

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

To ensure a high-quality project evaluation, the proposed project will utilize an **independent evaluator** to conduct a **randomized control trial** measuring the impact of the *WOA* program.

Independent Evaluator. The *WOA* program evaluation will be conducted by staff from the Griffin Center for Inspired Instruction, a non-profit education service organization with offices in Santa Monica, Portland and Denver. The evaluation team will be led by Griffin Center Executive Director Dr. Lynn Waldorf. Dr. Waldorf has been the principal investigator on more than 20 efficacy studies over the past decade, focused primarily on arts education and literacy development with at risk students, and has published numerous technical reports and articles based on the findings. She also has prior experience evaluating an Arts Education Model Demonstration and Dissemination project, as well as other large-scale projects funded by the U.S. Department of Education and private foundations.

Dr. Waldorf will be assisted by Dr. Kim Atwill, Senior Director at Griffin Center. Dr. Atwill has been the co-principal investigator for numerous U.S. Department of Education-funded projects, especially in Early Reading First, Head Start, and Indian Education projects. She is a seasoned expert in professional development for reading acquisition and research on both small and large-scale literacy interventions, including randomized control trials. Dr. Atwill has authored or co-authored numerous publications focused on K-12 educational issues, and is a frequent panelist and presenter at state and national conferences.

The Griffin Center evaluation team has extensive experience using a wide range of experimental designs, designing instruments with high reliability and validity, and conducting both qualitative and quantitative data analyses (done in house using SPSS and Excel software).

The evaluation team will be responsible for selecting or developing objective measures, monitoring the data collection, conducting all statistical analyses, and reporting the formative

and summative results to the *WOA* team and the funder. The evaluation team will collaborate with all project stakeholders (i.e., *WOA* staff, students, teachers, and LBUSD administrators) to collect the necessary and relevant data over each of the five years of this project. Working collaboratively on the evaluation will allow for the opportunity to equip *WOA* program partners with the tools and skills necessary to use data effectively for ongoing program improvement and for sustaining changes and lessons learned.

Randomized Control (RCT) Research Design. To ensure a rigorous experimental design, the evaluation team will work with LBUSD' administrators and research department to randomly assign qualified elementary schools to intervention and control groups. Of the schools selected for the intervention, all 2nd, 3rd, and 4th grade teachers and their students will benefit from the program over the course of the grant period, in a stepped program structure.

Participants. Classroom teachers ($N = 20$) and their students ($N \cong 600$) from the 5 randomly selected treatment schools will represent the *participating 2nd grade teacher cohort* and the *WOA student cohort*; classroom teachers ($N = 20$) and their students ($N \cong 600$) from the 5 randomly selected control schools will represent the *control 2nd grade teacher cohort* and the *control student cohort*. The evaluation team will track the arts and reading achievement of these 1200 students, both the *WOA student* and *control student* cohorts, as they progress through grades 2, 3, and 4. Similarly, the evaluation team will monitor the instructional practices in the arts and arts-integration for the 40, 2nd grade, teachers, both the *participating* and *control* cohorts, over three years.

During the 2012/13 school year, 40 teachers will be added to the project, *participating 3rd grade teacher cohort* ($N = 20$) and *control 3rd grade teacher cohort* ($N = 20$), as the 2nd graders matriculate into 3rd grade within the already assigned treatment and control schools. The

evaluation team will monitor the instructional practices in the arts and arts-integration for the 40 3rd grade teachers, both the *participating* and *control* cohorts, over two years.

Lastly, during the 2013/14 school year, 40 more teachers will be added to the project, *participating 4th grade teacher cohort* ($N = 20$) and *control 4th grade teacher cohort* ($N = 20$), as the original 2nd graders complete 3rd grade and matriculate into 4th grade still within the already assigned treatment and control schools. The evaluation team will monitor the instructional practices in the arts and arts-integration for the 40, 4th grade, teachers, both the *participating* and *control* cohorts, during that one school year.

Random assignment procedure. There currently is a pool of 38 Title I-funded elementary schools in LBUSD, in which 35% or more of the children enrolled are from low-income families. Due to available program resources and the large average size of each elementary school¹, the number of schools is limited to 5 in each cohort. DR has implemented 2 previous AEMDD projects in the LBUSD, each of which utilized a randomized control design. The LBUSD fully supports random assignment within the Title I schools (see letter in **Part 6, References**).

Research questions. Within the RCT framework, the evaluation study will measure the degree to which the three *WOA* program goals address the AEMDD program purposes:

Goal One: Increase the integration of standards-based arts education within the language arts curricula at grades 2, 3 and 4.

Goal Two: Strengthen the quality of standards-based arts instruction at grades 2, 3 and 4.

Goal Three: Improve students' reading performance, including their skills in creating, performing and responding to the arts.

¹ Average elementary school in LBUSD is 800 students; statewide average is 562. California Department of Education data website at <http://www.ed-data.k12.ca.us>.

Five evaluation questions guide the documentation of changes in instructional practice and student achievement. These evaluation questions (EQ) along with their corresponding ancillary questions (AQ), data collection measures (DATA), performance objectives (PO), and annual benchmarks are summarized in Tables 7-9. Since the program structure entails following a *2nd grade student cohort* over three years, it is possible to track the impact of *WOA* participation on student standardized reading assessment scores and arts knowledge by documenting performance before, during and after the intervention. Similarly, we can track teachers' knowledge, skills, and use of arts and arts-integration strategies across time.

Table 7. The evaluation plan for Goal One

EQ1: To what extent does the <i>WOA</i> professional development series affect teachers' use of arts-integrated instruction to teach the language arts curricula?			
AQ(1) How often do teachers provide arts-integrated language arts instruction using the <i>WOA</i> program or other arts-integration lessons?		DATA: Implementation logs; <i>Teaching with the Arts Survey (TWAS)</i> ; ^{xliii} year-end focus group interviews teachers, teaching artists, and <i>WOA</i> program staff.	
PO1: 80% of participating teachers integrate arts instruction with the teaching of other core subjects at least once a week during the school year.			
2011/12 Benchmarks	2012/13 Benchmarks	2013/14 Benchmarks	Measures
25% of 2nd grade teachers integrate arts instruction ≥ 1 / week	50% of 2nd/3rd grade teachers integrate arts instruction ≥ 1 / week	50% of 2nd/3rd/4th grade teachers integrate arts instruction ≥ 1 / week	Implementation logs Pre-post <i>TWAS</i>

During the baseline data collection year (2010-2011), participating and control group teachers will complete the *Teaching with the Arts Survey (TWAS)*.^{xliv} The *TWAS* was developed under a US Department of Education Grant to document teachers' knowledge and use of arts and arts-integration techniques. This survey will also provide the data evidencing the achievement of other project goals, such as their beliefs and attitudes about the role of arts instruction in the core curriculum. As shown in the Timeline Table (Table 8), the *TWAS* will be administered annually to participating and control group teachers to capture incremental changes in knowledge, skills, and practice. Beyond providing a measure of change in sustained teacher practice, the annual surveys

will evidence where the *WOA* program is most effective in increasing arts integration, and where it needs to be revised as the intervention proceeds.

Table 8. The evaluation plan for Goal Two

EQ2: To what extent does the <i>WOA</i> professional development series affect teachers’ knowledge of and ability to implement <i>WOA</i> , ?			
(AQ2a) What do teachers comprehend (i.e., skills, knowledge) and what can they implement within the <i>WOA</i> program?		DATA: <i>WOA</i> lesson fidelity checklists; reflection session summaries; implementation logs; <i>Teaching with the Arts Survey (TWAS)</i> ; ^{xlv} year-end focus group interviews with teachers, teaching artists, and <i>WOA</i> program staff.	
(AQ2b) To what degree are the <i>WOA</i> lessons implemented with fidelity according to stated program goals?			
PO2: 80% of participating teachers acquire the knowledge and skills needed to implement the full <i>WOA</i> curriculum with high fidelity.			
2011/12 Benchmarks	2012/13 Benchmarks	2013/14 Benchmarks	Measures
80% 2nd grade teachers led one <i>WOA</i> lesson (3 hours) with high fidelity.	80% 3rd grade teachers led one <i>WOA</i> lesson (3 hours) with high fidelity; 80% 2nd grade teachers led six <i>WOA</i> lessons (18 hours) with high fidelity.	80% 4th grade teachers led one <i>WOA</i> lesson (3 hours) with high fidelity; 80% 2nd/3rd grade teachers led six <i>WOA</i> lessons (18 hours) with high fidelity.	<i>WOA</i> lesson fidelity checklists Implementation logs Focus groups
EQ3: To what extent does the <i>WOA</i> professional development series affect teachers’ knowledge and skill in facilitating students in creating, performing and responding to art both as a core academic subject and through integrated instruction?			
AQ(3a) Do the <i>WOA</i> lessons address National and VAPA standards?		DATA: Alignment of <i>WOA</i> lessons with National and VAPA standards; <i>Teaching with the Arts Survey (TWAS)</i> ; ^{xlvi} <i>WOA</i> lesson fidelity checklists; reflection session summaries; implementation logs; year-end focus group interviews with teachers, teaching artists, and <i>WOA</i> program staff.	
AQ(3b) Is there an increase in teacher knowledge and skill in teaching in and through the arts?			
PO3a: 100% of the <i>WOA</i> lessons align with National and California Visual and Performing Arts Content Standards, Grades 2—4. Raw numbers.			
2010/11 Benchmarks	2011/12 Benchmarks	2012/13 Benchmarks	Measures
100% alignment <i>WOA</i> 2nd grade.	100% alignment <i>WOA</i> 3rd grade.	100% alignment <i>WOA</i> 4th grade.	Alignment rubric
PO3b: 80% of participating teachers increase their knowledge and skill in facilitating students in creating, performing and responding to art both as a core academic subject and through integrated instruction, relative to the National and California Visual and Performing Arts Content Standards.			
2011/12 Benchmarks	2012/13 Benchmarks		Measures
25% of participating teachers increase their knowledge and skill.	50% of participating teachers increase their knowledge and skill.		Pre-post <i>TWAS</i> Implementation logs Focus groups

Teacher implementation logs that record their use of *WOA* lessons and/or other arts

integrated lessons will be reviewed and analyzed. At the end of each year, separate focus group interviews will be used to capture the perspectives of 50 percent of participating teachers (taking equal samples from each grade level), all teaching artists, and all *Write-on Arts* professional development staff on the impact of the program on preparing teachers to offer arts-integrated lessons on a regular basis in benefit of increased student achievement in both the arts and reading. The focus group data will be used to triangulate the findings from the survey and implementation log data.

Some of the measures used to evaluate Goal 2 *on an annual basis* are the same as used to evaluate Goal One, allowing for multi-purpose data collection efforts over the course of the grant period. An additional analysis will entail a content analysis of the *WOA* lesson plans by District language arts curriculum leaders, as well as by the evaluators. The lead evaluators have vast experience and expertise in curriculum development in the arts and literacy acquisition.

Classroom instructional sessions will be observed on a randomly selected basis (20 observations per year across the 20 participating classrooms at each grade level) to capture evidence that teachers are acquiring and practicing the skills and strategies included in the *WOA* program. *WOA* lesson fidelity checklists will be completed during each observation. The individual data will be shared with the classroom teachers and teaching artists, and then input for aggregated data analysis. Focus group interview items will be used verify data collected through other measures and to provide insights into how the training program functions in raising the capacity of teachers to provide quality arts instruction integrated with language arts learning that results in greater student achievement.

To evaluate learning in the arts, the evaluators will review student scores attained from rubric-based assessments used to grade two of each student's eight individual projects and/or

performances completed during the first year of *WOA* (i.e., 2nd grade). This will include the analysis of 400 project assessments each year—grades 2 through 4—as the group of tracked students advance. These annual benchmarks provide a way to track student’s development in standards-based arts knowledge and skills and the impact of the *WOA* program.

Table 9. The evaluation plan for Goal Three

EQ4. To what extent does the <i>WOA</i> professional development series and the <i>WOA</i> program increase students’ skills in creating, performing and responding to the arts?			
AQ(4) What are students able to demonstrate they know and can do, relative to the National and California Visual and Performing Arts Content Standards?		Standards-based arts rubrics; year-end focus group interviews with teachers and teaching artists	
PO4: 70% of <i>WOA</i> students will demonstrate "Proficient" or above in their knowledge and skill in creating, performing and responding to the arts relative to the National and California Visual and Performing Arts Content Standards.			
2011/12 Benchmarks		2012/13 Benchmarks	
20% of <i>WOA</i> students demonstrate "Proficient" or above		45% of <i>WOA</i> students demonstrate "Proficient" or above	
Measures Arts rubrics			
EQ 5. To what extent does the <i>WOA</i> professional development series and the <i>WOA</i> program improve student achievement in reading?			
AQ(5) How has student reading proficiency increased, compared to control group?		CST language arts scores; District reading benchmark scores; focus group interviews with teachers	
PO5a: <i>WOA</i> students will demonstrate a greater increase in the percentage scoring "Proficient" or above on the CST reading subtest from year-to-year compared to control group.			
2011/12 Benchmarks		2012/13 Benchmarks	
2013/14 Benchmarks		Measures	
<i>WOA</i> students will demonstrate a greater increase in the percentage scoring "Proficient" compared to control group (2nd grade)		<i>WOA</i> students will demonstrate a greater increase in the percentage scoring "Proficient" compared to control group (3rd grade)	
<i>WOA</i> students will demonstrate a greater increase in the percentage scoring "Proficient" compared to control group (4th grade)		CST language arts scores	
PO5b: <i>WOA</i> students will demonstrate a greater increase in the percentage scoring "Proficient" or above on District reading benchmarks from year-to-year compared to control group.			
2011/12 Benchmarks		2012/13 Benchmarks	
2013/14 Benchmarks		Measures	
<i>WOA</i> 2nd graders demonstrate a greater increase in the percentage scoring "Proficient" compared to control group.		<i>WOA</i> 3rd graders demonstrate a greater increase in the percentage scoring "Proficient" compared to control group.	
<i>WOA</i> 4th graders demonstrate a greater increase in the percentage scoring "Proficient" compared to control group.		District reading benchmark scores	

To evaluate the impact of *WOA* on reading proficiency levels across the 600 students who

will be tracked from 2nd through 4th grade, California Standards Tests (CST) language arts subtest scores will be collected from the district on an annual basis, as well as District reading benchmark test scores. The overall language arts scores and the reading sub-category scores will be analyzed from each test on an annual basis to ascertain progress toward achieving the *WOA* program and district achievement goal of 70 percent of all students scoring at or above the proficiency line by June, 2014. The year-to-year comparisons provide a way to track the impact of the program and provide insights into how the program is affecting students' ability to demonstrate increased achievement in language arts, most importantly in reading proficiency.

	2010-2011				2011-2012				2012-2013				2013-2014			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Component 1: Materials development and revision																
Evaluators & Admin reflect/revise goals																
Develop/revise instruments and protocols																
Lesson plan analysis (including revisions)																
4. Annual Performance Report (Admin; Eval)																
Component 2: Data collection and analysis																
Collect student data (CST, District)																
Administer <i>TWAS</i> survey to teachers																
Collect implementation logs																
Collect reflection session summaries																
In-class observations (Eval)																
Collect standards-based rubric data																
Teachers, teaching artists, <i>WOA</i> focus group																
Collect coaching checklists (8 lessons)																
Analyze quantitative data, share with DR staff																
Analyze qualitative data, share with DR staff																
Synthesize analyses, share with DR staff																

Data collection. The RCT design will include randomly assigned participant and control groups of schools and follow the longitudinal growth of participating teachers and students over a three-year period. Data collection will include both qualitative and quantitative methods plus a

review of *WOA* program itself (see Table 9). Qualitative methods will include observational checklists of lesson implementation fidelity, protocols summarizing monthly reflection sessions, plus annual focus group interviews with participating teachers, teaching artists, and *WOA* program staff. Quantitative data will be collected from the observational checklists, annual teacher survey (*TWAS*), standards-based student arts assessments rubrics, CST scores in language arts, District benchmark testing in reading, and the quasi-statistical content analysis of participating teachers' implementation logs relating to the *WOA* program.

Instrumentation. A variety of quantitative and qualitative measures will be employed in this evaluation study. Whenever possible, previously utilized measures will be employed as appropriate to help the field begin to develop a set of reliable and valid assessment tools. The measures to be developed include: Implementation log, focus group protocols, *WOA* lesson fidelity checklists, teacher and teaching artist reflection session summary protocol, and standards-based student art project rubric assessments. During the development year, the evaluation team will review the extant literature for existing measures to address these areas, or similar measures that can be modified to fit the current study. If unable to locate viable existing measures, the evaluation team will create a prototype, gain input from *WOA* program staff, pilot the measure, and revise if necessary.

Some of the quantitative measures are beyond the control of the evaluation team, such as the CST and the District reading benchmarks. This existing student data will be utilized to reduce the burden on students and teachers to gather similar information from an additional standardized assessment. The validity and reliability for these measures is strong, and the evaluation team have no reason to doubt their overall accuracy.^{xlvii}

Data analysis. The results of the performance objectives will be compared with data from the

control group teachers and students in completing the randomized control study and providing evidence of a causal relationship between the intervention, teacher knowledge and skill in delivering quality arts integrated instruction, and student achievement. Additional detail on the analyses is included in the *Competitive Priority* attachment.

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

The evaluation timeline includes data collection to evaluate both short- and long-term progress. This ongoing data collection is designed to judge progress towards performance objectives as a check to program implementation. As a result, the evaluators can share interim formative results with the *WOA* staff in order to facilitate revisions to the program to maximize success. Tracking progress incrementally with an eye on both teacher and student outcomes will also help the *WOA* staff identify where the model is less successful. *WOA* staff will have enough information to adjust their professional development to better support change in teacher practice. Information from this iterative loop is important because it helps to ensure that ineffective strategies and activities are modified or deleted. The evaluation team will share this interim data on a quarterly basis. This system of checks and balances helps ensure that challenges are recognized and addressed in a timely fashion, helping to ensure the overall success of the intervention during the grant period.