

Project Narrative

This section should be attached as a single document to the Project Narrative Attachment Form in accordance with the instructions found on <http://e-grants.ed.gov> and should be organized in the following manner and include the following parts in order to expedite the review process. Ensure that you only attach the Education approved file types detailed in the Federal Register application notice (.doc, .pdf or .rtf). If using Word 2007, save your file to an earlier version of Word before uploading. Also, do not upload any password-protected files to your application. When attaching files, applicants should limit the size of their file names. Lengthy file names could result in difficulties with opening and processing your application. We recommend your file names be less than 50 characters.

Table of Contents -The Table of Contents shows where and how the important sections of your proposal are organized and should not exceed one double spaced page.

Application Narrative-The application narrative responds to the selection criteria found in this application package and should follow the order of the selection criteria. We encourage applicants to limit this section of the application to the equivalent of no more than 50 pages and adhere to the application guidelines.

TABLE OF CONTENTS

APPLICATION NARRATIVE

1. Need for Project Pages 1-4
2. Significance Pages 4-8
3. Quality of Project Design Pages 8-19
4. Quality of Project Personnel Pages 19- 21
5. Quality of the Management Plan Pages 21- 27
6. Quality of the Project Evaluation Pages 27- 35

OTHER ATTACHMENTS

Charter School/LEA status documentation

RESUMES

Dr. Laura Traffi, Project Director/Principal Investigator
Dr. Cindy Walker, Co-Investigator
Pascual Rodriguez, BGCS Elementary School Principal
Santiago Navarro, NBGCS Middle School Principal
Lauren Navarro, Elementary School Art Specialist
Jacobco Lovo, Middle School Art Specialist

LETTERS OF SUPPORT/COMMITMENT

Project Need

Addresses the Needs of At-Risk Students

The City of Milwaukee is in a significant crisis. Poverty, unemployment, child abuse and neglect, teenpregnancy, violence, and poor housing is prevalent. Milwaukee ranks fourth highest among US cities on the child poverty rate (US Census Bureau, 2004). The high school graduation rate is a mere 45%, the 5th lowest among the 100 largest school districts in our nation (Manhattan Institute for Policy Research, 2005).

While Milwaukee statistics predict a bleak future for Milwaukee youth if no action is taken, national statistics related to Hispanic youth paints an even more alarming picture.

Hispanic high school students

- a third of whom don't complete high school - have the highest dropout rate of any ethnic or racial group in the United States (National Education Association, 2006).

Hispanics are the fastest growing ethnic group in the US. A new report on school enrollment issued by the U.S. Census Bureau says that

in 2007, Hispanics made up more than 23% of kindergartners in private and public schools nationwide (Milwaukee Journal Sentinel, 2008). According to the latest Milwaukee Public Schools (MPS) statistics for the 2007-2008 school year, Latinos make up 25.2% of those in K-4 and 25.9% of those in K-5.

Bruce-Guadalupe Community School (BGCS) is a K3-8th Grade University of Wisconsin-Milwaukee charter school located in the heart of Milwaukee's Hispanic community.

Operated by the United Community Center, annually BGCS serves more than 875 students. 98% of BGCS students are Hispanic. 82% come from Spanish-dominant households and nearly one in five speak only Spanish. Therefore, many BGCS students struggle with the lack of language skills and vocabulary needed to learn content areas in English. Exacerbating these issues, 80% are eligible for Free and Reduced Lunches;

45% of students come from households making an annual income of less than \$20,000.

Slightly more than half (58%) of BGCS parents have graduated

from high school. Most recent (2008) student 4th Grade WKCE (Wisconsin Knowledge and Concepts) standardized test scores demonstrate a high need especially in the areas of Reading and Language Arts:

Subject BGCS MPS Wisconsin

Reading 50% 61% 81%

Language Arts 51% 58% 76%

Math 72% 60% 81%

The lack of language (vocabulary) is one of the key factors creating the achievement gap (Marzano & Orr, 2003; English, 2002). A child's vocabulary and use of vocabulary are two measures of an individual's ability to succeed both in school and the workplace (Hart and Risely, 1995). Unfortunately, many low-income children and English language learners have limited word knowledge, which negatively affects their reading comprehension in the upper elementary and middle school grades (Chall & Jacobs, 2003; Snow & Biancarosa, 2004). As early as the first grade, children from higher income families know at least twice as many words as children from less affluent families (Graves, Brunetti & Slater, 1982; White & others, 1990). As students advance in grade level, the materials they read become more difficult, and students who lack academic language can neither access nor comprehend these texts (Balfanz, 2002).

Data analysis from numerous studies supports the concept that high arts participation makes a more significant difference to students from low-income backgrounds than for high-income students (Efland, 2002). Additionally, learning in the arts helps to level the field for children from low-income backgrounds for language development and understanding (Eisner, 2002).

Furthermore, many studies link the connection between visual arts instruction and reading readiness (National Assembly of State Arts Agencies, 2006). Linking arts instruction, aesthetic perception, and language through oral and written presentation builds art and music appreciation, arts and academic self efficacy, language facility and encourages higher order of thinking (Tyler, Pearson, Clark, & Walpole, 2000).

Furthermore, visual arts education provides an interdisciplinary context for exploring key ideas that include: interpretation of literary texts (Language Arts); application of mathematical concepts such as line, shape, and space (Mathematics); understanding of physical and chemical properties of substances (Science); and understanding of ways in which social and cultural values are defined and expressed throughout history (Social Studies) (Benefits of Integrating Fine Arts Across the Curriculum, 2006). According to Ruppert (2006) learning experiences in the arts contribute to the development of academic skills, including the areas of reading and language development, and mathematics.

Gaps in Services, Infrastructure, or Opportunities

⌘ No Formal Mechanism in Place for Arts Integration

Although there is a multitude of evidence that arts integration assists students in the area of language and literacy development, we currently have no mechanism in place to formally integrate arts instruction into our Reading, Language Arts, and Math curriculum. This perhaps is partially due to the fact that we use the very scripted Direct Instruction (DI) curriculum for Reading and Language Arts instruction in the early foundation Grades (K-2nd Grades) and therefore integrating the Arts into this type of curriculum is often time consuming and difficult.

This pattern however has continued on to the higher grades with little or no collaboration between a child's classroom teacher and Art teacher. Currently Visual Arts is taught as a separate specialty subject and little integration occurs with other subject areas or other arts disciplines.

⌘ Lack of Teacher Knowledge in Integration of Visual Art into Subject Areas

Teacher preparation programs often include little instruction in Arts education. Furthermore, we have many teachers who have never experienced quality Arts education. Therefore they feel that they lack the skills and knowledge to integrate arts into other core subject areas. This is no surprise given that a Journal of Teacher Education article reports that the most mentioned issue in the open-ended responses was the need for more training to gain skills and build self-efficacy in using the arts. Teachers specifically expressed the need for additional techniques and knowledge to make connections with other areas of academic curriculum. Teacher's lack of confidence, for example, is most often explained by their lack of specific training in arts instruction (Oreck, 2004).

Teachers also report concern about issues related to time and classroom management when integrating the Arts. Many are concerned about the know-how of how to effectively use classroom space for visual arts based activities, managing students engaged in small-group creative activities, effective methods of distributing and cleaning up arts supplies on a timely manner, and other practical classroom management strategies needed when integrating Visual Arts or other arts disciplines into other curricular areas.

⌘ Lack of Parental Influence in Promoting the Arts

Although the benefits of Arts education on learning, motivation, attitudes, and general outlook of students are innumerable, many BGCS parents lack the knowledge and appreciation to promote an interest in Arts. Studies demonstrate children from low-income families are less likely to be consistently involved in arts activities or instruction than children from high income families (National Assembly of State Arts Agencies, 2006).

∞ **Project Significance**

The overarching question of the ALMA project is:

How does project-based curriculum integrating Arts, Reading, Language Arts, Math impact the achievement of low-income Hispanic students?

In reference to this question, the project seeks to achieve and disseminate results that demonstrate improvement in the achievement of at-risk Hispanic students through:

1) The integration of standards based Arts in to core content areas based on but not limited to the Artful Thinking model.

2) The exploration of cultural arts to evoke student appreciation of the Arts.

3) High quality teacher professional development on integration of standards based culturally relevant Arts in to Reading, Language Arts and Math curriculum.

The limited research regarding teacher development in the area of arts integration suggests the need for more investigation of professional development regarding arts integration processes and approaches that not only affect teacher practices in the classroom but ultimately impact student learning (McCammon, Betts 1999).

Furthermore, while there are many studies that clearly speak of the benefits of integrating the Arts in to Math instruction and show the results of linking other arts disciplines such as Music to Math, we're unable to find much research that demonstrate how Visual Arts (which this project is heavily based on) integrated in to Math instruction that promotes achievement in Math. Additionally, while many model projects integrate the Arts in to core subject areas, few are adapted to be culturally appropriate to a specific ethnic population of students. This may be due to the fact that the education that many Visual Arts specialty instructors receive is limited to teaching the Arts to a general school population. With a majority of BGCS students being of Hispanic origin, BGCS Art Specialty Instructors and staff have extensive experience in incorporating culturally appropriate pedagogy.

Therefore the significance of this project lies in the body of knowledge that will be acquired in reference to:

1) How professional development regarding arts integration processes and approaches affect teacher practices in the classroom and impact student learning

Expected outcomes include teachers who participate in the professional development

will: 1) Focus on higher-level thinking skills, 2) Demonstrate innovative teaching strategies, 3) Provide

instruction and opportunities for oral and written independent practice with feedback, 4)

Rely on assessments to guide literacy/reading, math, and arts instruction, 5) Participate

in the creation of data that supports their practice, and 6) Use reflective practice to improve instruction.

2) How the Arts integrated in to core subject areas instruction promotes achievement.

Academic and achievement outcomes for participating students include: 1) Increased

vocabulary skills resulting in enhanced oral language, reading, and writing skills, 2)

Increased mathematical skills, 3) Increased visual art knowledge and skills, 4)

Increased aesthetic

perception and valuing skills. As a result of the above we anticipate higher achievement levels in Reading, Language Arts, and Math standardized test scores.

3) *The benefits of exposing at-risk Hispanic students to culturally responsive and relevant Arts including participation in cultural arts workshops facilitated by international Latino artists.*

Our goals include: 1) Increased awareness of the cultural contexts of artistic expression, 2) Increased appreciation of cultural arts, 3) Increased awareness of contemporary and traditional drawing styles from the Latino cultures, 4) Increased self-awareness and self-esteem. The focus on research and evaluation in this setting will add concrete knowledge that could be implemented nationwide with at-risk ethnic minority students. The program is easily replicable and sustainable due to:

- 1) The focus on generalist classroom teachers at the elementary school and core subject teachers at the middle school, and not on a “pull out” program not requiring additional staff related expenses.
- 2) The exploration of Arts integration techniques that focuses Visual Art, Literacy, and Math skill building makes it adaptable to a variety of curricular programs for both elementary and middle school students.
- 3) The cost of implementation can be embedded in to classroom supplies.
- 4) Uniformity is achieved by focusing on aligning lesson plans to State standards for visual arts and Reading/Language Arts and Math.
- 5) Culturally appropriate teaching techniques explored can be utilized with other minority students.

Dissemination efforts of project products, strategies, and results will occur on district, community, State, regional, and national levels by program partners. Plans for dissemination include:

- 1) A culturally responsive on-line lesson-plan catalogue available to the general public created by participating teachers, art specialists, and University of Wisconsin-Milwaukee (UWM), Peck School of the Arts (PSOA) faculty. Each lesson plan additionally will be aligned to Wisconsin State standards and contain the contact information of the lesson developer.
- 2) Information regarding project model, results of study, sample lesson plans, student work samples, assessment methods, etc. will be available through the United Community Center and partner websites (Latino Arts, Inc., University of Wisconsin-Milwaukee Peck School of the Arts).
- 3) The results of the ALMA research, along with models of best practices, will be disseminated in papers, articles, and monographs at national and regional education conferences and colloquia such as annual meetings of the American Education Research Association (AERA), National Art Education Association (NAEA), National Association for Music Educators (MENC).
- 4) The ALMA research team members also plan to publish results in journals such as the *Journal of Teacher Education*, *Harvard Education Review*, *Arts and Learning*

Research Journal, International Journal of Education and the Arts, Educational Leadership, Teaching and Teachers Education, Studies in Art Education, Curriculum Inquiry, Educational Researcher, and Urban Education.

5) There will be a presentation of outcomes in an event promoted by UWM's Office for Professional and Instructional Development and at the 2011 UW President Summit on Teaching Excellence by the PSOA faculty.

6) Student artwork created during the project period will be shared with the community and parents through a Visual Arts exhibition at the end of the project.

7) Other dissemination activities include presentations at conferences such as the Wisconsin Charter School conference and the national Schools that Can and the NCLR (National Council of La Raza- the largest national Hispanic civil rights and advocacy organization in the United States); Submissions to educator's magazines and NCLR publications; and other dissemination opportunities provided by the Wisconsin Department of Public Instruction (DPI) and independent Wisconsin charter schools.

☿ **Quality of Project Design**

Reflection of up-to-date knowledge from research and effective practice

1. Teacher Professional Development and Practice

Research shows that the quality of a teacher is the most important predictor of student success (Darling-Hammond, 1998). Furthermore, teachers who are knowledgeable about the subject areas they teach are more likely to engage in effective classroom practices (Wenglinski, 2000;

Richardson, 2003; and Porter, Garet, Desimone, Yoon, and Birman, 2000). High quality professional development can lead to increased knowledge and skills, and changes in teaching practice (Porter, Garet, Desimone, Yoon, and Birman, 2000; Boudah and Mitchell, 1998).

Reitzug in 2002 outlines eight principals of effective professional development based on a broad synthesis of expert opinion, research, and research-based literature:

- Decisions about professional development should be made within schools rather than at the district level.
- Professional development must be focused on instruction and student learning.
- Professional development initiatives must take place over an extended period of time.
- Professional development activities should model effective pedagogy.
- Professional development workshops must be supported by modeling and coaching in order to attain a high degree of effectiveness
- Professional development should focus on communities of practice rather than on individual teachers.
- Effective professional development requires that continuous inquiry be embedded in the daily life of school.
- Principals and school leaders must provide proactive support for professional development and the initiatives upon which it is focused.

Andrews (2006) states that the confidence of beginning teachers to teach arts can be promoted by observing colleagues, engaging in team learning activities, and obtaining peer feedback. The use of integrated art theory and a focus on practical applications of concepts, coupled with reflective discussion, can also promote conceptual understanding.

Warner and Freeman (2001) in their study of the effect art integration has had on teacher practice claims the most significant results came from changes in the way teachers conceptualize how learning can take place within the classroom, and changes in instructional choices. "Teacher conceptualization" included making room for integration, changing the classroom climate, thinking differently about what was displayed or emphasized within the classroom, and using more and varied resources to teach.

2. Arts Integration

An arts education integrates knowledge from other content areas into deeper understanding and activates many more areas of the brain than other content areas (Eisner). At its best, arts integration makes the arts an interdisciplinary partner with other subjects. Students receive rigorous instruction in the arts and thoughtful integrated curriculum that make deep structural connections between the arts and other subjects. This enables students to learn both deeply.

Integrated arts education is not arts education as we generally think of it. It is designed to promote transfer of learning between the arts and other subjects, between the arts and the capacities students need to become successful adults (Rabkin, 2004).

A study conducted by Andrzejczak and Poldberg (2005) reveals that the creation of visual art enhanced the writing process. In providing written responses to their visual art, participants took more time to elaborate thoughts, produce strong descriptions, and develop concrete vocabulary.

Vygotsky (1983) proposed that make-believe play, drawing, and writing are different movements in an essentially unified development of written language. Dyson, in her work in the 1980's, looked at the writing of small children. She studied composing events (1986) and noticed that children would use image and text interchangeably in intertwined symbol systems (1986; 1987).

She found that children using this intertwined symbol system were consistently able to create more complex and coherent writing. Cowen and Albers (2006) studied fourth- and fifth-grade language arts classrooms, where children were offered opportunities to explore, think through, and express meaning across and within sign systems—in particular, using art, drama, and language. Children engaged in arts- and language-based lessons and developed semiotic texts that were richly complex and imaginatively descriptive. Within the teacher's semiotic approach to literacy instruction, children sign systems,

developed habits in strategy use and knowledge of and practice in both of which helped them develop strong literacy practices. Once such experiences became habits of mind, students developed new insights into their own writing, creating, and talking about their texts, as well as the composing process (Semiotic Representations: Building Complex Literacy Practices through the Arts). Efland's (2002) research study demonstrated how arts help students develop the essential understanding of metaphors, symbols, and analogies and their potential for communication.

Furthermore, seventh grade boys who were "reluctant readers" but were interested in visual art were given several visual art exercises that resulted in them taking a more active role in reading and interpreting the text rather than just passively reading it (Critical Links: Learning in the Arts and Student Academic and Social Development, 2002). According to Lauren Stevenson and Richard Deasy's comparative analysis of ten low socio-economic status arts-integrated schools that have been recognized for high performance, the arts support literacy development by increasing students' desire for and commitment to expressing personal meanings.

Communicating by creating and performing in the arts often enhances students' desire to read, write, and speak. The publication Critical Links (2002), finds that research supports the role of arts in assisting the development of academic skills, including basic and advanced literacy, both verbally and with numbers. A well-known 1996 study found enhanced arts instruction improved the math scores of primary students in Pawtucket, Rhode Island. Control classes in the study took the regular art and music curriculum: one hour of art one week and an hour of music the next. The other classes received an extra hour of both art and music per week. After two years, 77 percent of the enhanced arts students scored at grade level or above in math compared to 55 percent of the controls. What's even more striking, and what got this study published in the prestigious journal *Nature*, is that when the researchers went back and looked at the kindergarten test scores of the kids, they found that the treatment group had actually started out behind the control group.

Additionally, many studies link the benefits of Arts in relation to student achievement, motivation, and social development. Certain arts activities promote growth in positive social skills, including self-confidence, self control, conflict resolution, collaboration, empathy, and social tolerance (Critical Links, 2002). Walls (2002) discovered that students at risk of not completing their high school educations cited their participation in the arts as reasons for staying in school.

3. Culturally Responsive Education

In order for students to “buy into” education, they must be able to find a personal connection with education and the learning process (Baker & Digiovanni, 2005). Good intentions and awareness are not enough to bring about changes needed in educational programs and procedures to prevent academic inequities among diverse students (Gay, 2000). Educators often hold myths, misperception, and misunderstandings that are associated with culturally responsive pedagogy. These erroneous ideas can serve as antecedents to failure for students from diverse cultural and linguistic backgrounds (Irvine and Armento, 2001). Research affirms that culture, teaching, and learning are interconnected and that there is a direct link between student achievement and the extent to which teaching employs the cultural referents of students (Gay, 2000). Making teaching culturally relevant will help bridge the gap between students, their diverse experiences, and what the school curriculum requires (Banks, Cookson, Gay, et al., 2001). Using Gloria Ladson-Billings term, we ought to initiate actions to integrate the student’s cultural backgrounds in to the classroom (1994, 1995). The objective of a culturally relevant classroom is to use this connection between culture, curriculum, home and school to promote academic achievement.

Part of a Comprehensive Effort to Improve Teaching and Learning

To ensure full integration of standards-based culturally responsive Arts in to Reading, Language Arts, and Math curricular areas and provide high quality staff development to provide teachers the knowledge they need to do so, this project will provide training for teachers based on Reitzug’s eight principals of effective professional development: training will be focused to fit local BGCS needs; highly focused on instruction and student learning; stretched over an extended period of time; model effective pedagogy; and be supported by in-class modeling and coaching by Art BGCS Specialists and peer coaches (teachers trained the previous year will support teachers new to the project training), and University of Wisconsin-Milwaukee, Peck School of Art (PSOA) faculty.

□ Annual Summer Teacher Institutes (Year 1-4)

The PSOA faculty, visiting scholars, and artists will provide these professional development activities through Summer Teacher Institutes during the 4-year period. These institutes will be held for three weeks during the BGCS 5 week summer program held from 9 am to Noon each weekday. After providing BGCS summer academic programming in the morning, teachers will attend afternoon Arts Integration workshops provided by PSOA. These institutes are based on an interdisciplinary approach to knowledge and learning. The professional development will introduce teachers to the interdisciplinary concept of visual culture, and demonstrate how contemporary events and ideas are multimodal and difficult to understand in their full complexity through a single type of literacy (e.g. writing/reading, visual, verbal, interpersonal, historical). PSOA will follow successful examples of visual arts curricula such as Art: 21 <http://www.pbs.org/art21/education/index.html> and the Global Classroom project of the New Museum of Contemporary Art in New York

(http://www.newmuseum.org/learn/school_and_youth) to guide the professional development activities.

The workshops will help teachers engage children in critical thinking through the exploration of contemporary artistic methods including art making, and looking and talking about art, make connections between visual culture and core curriculum and help students explore their cultural heritage through the arts. The training will additionally promote an experiential, hands-on approach to standards-based curriculum making. Teachers will analyze, practice and become critical authors of a model of curriculum based on interdisciplinary collaboration, and driven by integrative, enduring ideas inspired in the work of artists working with social and cultural issues, and urban themes.

The workshops will combine:

- Analysis of state-of-the-art references in art and curriculum studies.
- Practice implementation of available curriculum resources that model an integrative approach to curriculum and that demonstrate how art enlightens learning practices like high order thinking, critical skills, use of multimodal literacies and connects with national standards of visual art, reading, language arts, and math.
- Collaboratively construct a curriculum that concentrates on strengthening literacy and math skills through engagement with contemporary and traditional Latino art (including popular and folk arts along with visual artists working with urban themes) and big ideas centered on community development such as: memory, migration, growing up urban, identity, structures, place, transformation, etc.

At the completion of the summer institutes, teachers will be able to encourage students' cultural literacy and critical thinking skills through contemporary art. Those skills will include:

1. Interdisciplinary skills to collaborate in teams and teach core curriculum goals and learning practices through the visual arts.
2. Connect art-making projects with literacy through situations of looking and talking, reading and writing, and creative (poetic/fictional) combinations of text and imagery.
3. Connect to numeracy skills through arts-infused, project-based curriculum development.
4. Cultivate students' critical thinking, visual literacy skills, self-expression, and personal and cultural identity through innovative curriculum.
5. Teach art concentrating on urban themes and social justice for the benefit of Latino children and youth growing up in situations of social disadvantage.

Teachers and Art Specialists will work together under the guidance of PSOA faculty to integrate Visual Arts content standards to Reading texts (Houghton Mifflin for Elementary level), tradebooks, novels and literature circles (Middle School PR/Award #

level), Language Arts curriculum Step Up to Writing (all grade levels), and Math (Saxon Math) texts, so arts instruction is embedded in the instruction of these core subject areas. UWM PSOA faculty and visiting artists will also be in residence regularly during the academic year to help implement the curriculum, troubleshoot, and guide the implementation of the program.

□ **Artful Thinking Training (Year 1)**

In addition to the summer professional development institutes, the two Art Specialists (Elementary and Middle school) will attend a course such as the Artful Thinking program training to learn a model approach for integrating art into regular classroom instruction. Artful Thinking is a program that was developed by Harvard Project Zero in collaboration with the Traverse City, Michigan Area Public Schools (TCAPS). The purpose of the Artful Thinking Program is to help teachers regularly use works of visual art and music in their curriculum in ways that strengthen student thinking and learning. The model focuses on experiencing and appreciating art, rather than making art. It has two broad goals: (1) To help teachers create rich connections between works of art and curricular topics; and (2) to help teachers use art as a force for developing students' thinking dispositions. The program focuses on a set of six thinking dispositions that have special power for exploring works of art and other complex topics in the curriculum. Additionally each of these dispositions have specific intellectual behaviors associated with it: Questioning and Investigating; Observing and describing; Reasoning, exploring viewpoints; Comparing and connecting; Finding complexity. The purpose of attending this training is to provide the Art Specialists with a solid foundation for arts integration to support planning and coaching with classroom teachers.

□ **Modeling, Coaching, and Planning Meetings (Year 2-4)**

To ensure long-term sustainability, teachers will receive initial model lesson plans and coaching and guidance throughout the project by PSOA faculty, BGCS Art Specialists and peer coaches, and participate in on-site planning meetings for collaboration purposes, lesson design, assessment, and evaluation.

□ **Collaboration with International Latino Artists (Years 2-4)**

Project staff will also have the opportunity to collaborate and work together with and learn from international Latino artists through Latino Arts, Inc. on student visual art workshops. The Latino Arts, Inc. visual arts education program explores a variety of media including: paint, sculpture, glass, metal, wood, pottery, sewing/quilting, photography, and ceramics. A series of hands-on workshops for young people incorporate both an examination of the Hispanic cultural connections to the medium as well as general instruction in the art of creatively using the media. Students explore the form, meaning and function of selected works and create their own pieces to be exhibited at the end of the workshop. Individual and group activities are utilized, along with discussion amongst the students.

Building Capacity and Yielding Results Extending Beyond Federal Assistance

Through this project BGCS teachers and Art Specialists will receive:

1. Professional Development in Arts curriculum integration by PSOA faculty, scholars, and visiting artists (Art Specialty Instructors and Teachers Grades 3-8): 3 week summer workshops for 4 hours annually
2. Training in the Artful Thinking program model (Art Specialty Instructors): Year 1
3. Modeling and Coaching by Arts Specialty Instructors and BGCS teachers who have participated in the summer workshops the previous year (On-going Years 2-4).
4. The opportunity to become peer coaches once they have had the training to teachers who are new to the program (On-going Years 2-4).
5. The opportunity to collaborate with PSOA faculty, scholars, visiting artists, and international Latino Artists through Latino Arts, Inc for guidance, support, and knowledge.

6. Time to meet for lesson plan building, collaborating, networking, and reflection. By focusing on generalist classroom teachers (elementary school) and core subject area teachers (middle school) and not on a “pull out” program, standards based arts education will be embedded in regular classroom/core subject area instruction. The focus on building teacher capacity will ensure sustainability by making it independent of supplemental funds. Teachers will have high quality training in engaging children in critical thinking involved with contemporary and traditional artistic methods, visual arts connections to Language Arts, Reading, and Math, integration with these core subject areas, skill building in these core subject areas and invoking cultural identity of their students through the arts. They will additionally learn practical classroom and time management techniques including set-up and clean-up when integrating the arts in to their core subject areas with the assistance of the BGCS Art Specialists.

Additional support includes model lesson plans, and coaching by Arts Specialists, peer coaches, and PSOA faculty. Teachers who were participants in the previous year’s professional development workshops will have the opportunity to be peer coaches to teachers who are new to the training, further building their skills and confidence necessary for long-term sustainability.

The project teachers will collaborate with each other, PSOA faculty and visiting scholars and artists, and partnering Latino artists throughout the project to share ideas, insights, and develop lessons.

They will be well-equipped by the end of the project to provide culturally appropriate Visual Arts education/instruction workshops and/or coaching for other BGCS teachers. Therefore, we’re confident that the professional development provided will impact the classroom teacher and other BGCS teachers and yield student results long after the funds end.

Sustainability is achieved when the program becomes a part of the way teachers teach. The cost of implementation can be embedded into regular classroom supplies. This will allow classroom teachers to use techniques they have learned and transfer their

knowledge to other BGCS teachers (through regular teacher in-service days) without additional funds.

The strategies they will learn will work with any Reading, Language Arts, or Math curriculum, support classroom content standards, and can be adapted to any school environment serving minority students.

The lesson plans developed by project teachers and art specialists will be available to the public including all BGCS/district/national teachers through an on-line catalogue. Teachers who created lessons will include their contact information on lessons so non-project teachers can contact them for guidance or clarification. Each lesson plan additionally will demonstrate specific standards in both Visual Art and Literacy/Math that the lesson incorporates. The lessons will become an integral part of the use of Language Arts, Reading, and Math texts, so when a teacher begins teaching a unit, he/she associates the standards based Visual Arts lesson designed for the unit and includes the art lesson in their planning. These lessons will have assessment pieces written to assess student learning in the arts.

Another facet that adds to the local project sustainability is the partnership with Latino Arts, Inc. This cultural arts organization is located on the UCC campus adjacent to the school and regularly provides school-based workshops conducted by international Latino Artists as a part of its programming. The close proximity to the school and the incorporation of a regularly occurring workshop that aligns with both this project's goals as well as Latino Art's programming objectives, makes this component of the project easy to sustain long-term. Most importantly, when the funds go away, the knowledge, capabilities, and skills of teachers will remain as well as the strategies and model.

♿ **Quality of Project Personnel**

The United Community Center, the parent organization of BGCS, employs mainly persons who are members of groups that have traditionally been underrepresented based on race, color, national, origin, gender, age, or disability for all its programs. Approximately 75% of UCC staff is Hispanic and 70% are women. Since BGCS serves mainly Hispanic children coming from immigrant backgrounds, UCC strives to hire bilingual, bicultural staff who are familiar with the language and cultural barriers that many of these students and their families struggle with.

Project personnel responsible for this grant include:

Dr. Laura Trafí-Prats, the Project Director/Principal Investigator, is a graduate from the University of Barcelona (Spain), and an assistant professor at the University of Wisconsin-Milwaukee, where she currently teaches art education to pre-service and in-service art teachers. Her research concentrates on reflective teaching practices, critical visual pedagogies, teaching for social justice, and narrative methods of inquiry.

She has published internationally in English, Spanish, Catalan and Portuguese.

Dr. Cindy Walker, Co-Investigator is an Associate Professor at the University of Wisconsin-Milwaukee (UWM) and the Director of the Consulting Office for Research and Evaluation at the School of Education at UWM. She possesses extensive education in Mathematics, Mathematics Education, and Quantitative Research Methods.

Peter Maier, External Evaluator: Trained as a political scientist at the University of Wisconsin-Milwaukee (UWM), Mr. Maier has been a researcher at the Center for Urban Initiatives and Research at UWM since 1992. He has been principal investigator on dozens of applied research projects for local governments, departments of state and federal governments, community-based agencies, foundations, and school districts. Past projects with the Wisconsin Department of Public Instruction include quasi-experimental evaluation of the state small class

size initiative (SAGE), and development of continuous improvement processes for 21st Century Community Learning Centers. Mr. Maier has taught policy analysis and research methods at UWM, Marquette University, and St. Norbert College. He presently teaches data analysis methods to urban planning graduate students at UWM, and research courses to practicing public administrators for the University of Wisconsin-Madison Professional Development and Applied Studies department.

Pascual Rodriguez, the BGCS Elementary School Principal has a Bachelors degree in Sociology with a teaching certification for Grades 6-12, as well as a Masters Degree in Educational Leadership. Mr. Rodriguez was the BGCS Middle School Principal for 7 years and was recently promoted to the Lead Principal position due to the retirement of the former lead principal last school year. He has been in the field of education for the last 12 years and previously worked for Milwaukee Public Schools. [REDACTED]

[REDACTED].
Santiago Navarro, the BGCS Middle School Principal possesses a Bachelors degree in Teaching, History, and Broad field Social Sciences and a Masters degree in Educational Policy and Leadership. He previously served as the BGCS Assistant Principal for over 7 years as well as a BGCS Elementary School Teacher for 5 years.

Lauren Navarro, BGCS Elementary School Art Specialist has a Bachelors degree in Studio Art and Art Education. She has been with BGCS for 3 years and possesses experience in Art Education and curriculum development with classroom integration.

Jacobo Lovo, BGCS Middle School Art Specialist has a Bachelor of Fine Arts (Painting) from the Milwaukee Institute of Art and Design as well as K-12 Art Education certification. He has over 9 years of experience teaching Art and has been recognized as a BGCS Teacher of the Year.

Mr. Lovo additionally has been a co-presentator at State level educator's conferences, providing workshops on curriculum development, and arts, design and technology integration.

PR/Award # U351D100134

Arts in Education Model Development and Dissemination Program CFDA # 84.351D

United Community Center

☿ Quality of the Management Plan

Adequacy of Management Plan (Responsibilities, Timelines, Milestones)

Year 1: Aug 2010-July 2011

Activity Type

Program

Development/Administration

Aug Sept Oct Nov Dec Jan Feb March April May Jun Jul Responsible

Party

Identify control group

teachers/classrooms

X Proj.Dir/PI

Project Planning Meeting (All

project staff)

X X X X X X X X Proj.Dir/PI

Advisory Council X X X Proj. Dir/PI

Finalize contracts (teachers,

Art Specialists, Evaluator,

Latino Arts, Proj Dir)

X BGCS

Admin

Preparation for and approval

from UWM IRB

X X X Proj.Dir/PI

Collection of baseline

academic data

X X X X X Proj.Dir/PI

BGCS teacher updates X X X X BGCS

Admin

Professional Development

(Grades 3 & 6/

Art Specialists)

Summer Teacher Institute

(3 weeks @ 4 hrs pr day)

X PSOA

Faculty

Artful Thinking training X Art

Specialists

Year 2: Aug 2011-July 2012

Activity Type

Program

Development/Administration

Aug Sept Oct Nov Dec Jan Feb March April May Jun Jul Responsible

Party

Project Planning Meeting (All

project staff)

X X X X X Proj.Dir/PI

PR/Award # U351D100134

Arts in Education Model Development and Dissemination Program CFDA # 84.351D

United Community Center

Advisory Council X X X Proj. Dir/PI

Finalize contracts (teachers,

Art Specialists, Evaluator,

Latino Arts: Proj Dir)

X BGCS

Admin

Planning meetings (Grades 3

& 6/Art Specialists)

X X X X X X X X X X X Teachers/Art

Specialists

Reflection Meeting (Grades 3

& 6/Art Specialists)

X X X X Project Dir

Project Meetings (All Staff) X X Project Dir

Implementation

Modeled Classroom lessons by

teachers for Grades 3 & 6

X X X X X X X X X X X Art

Specialists

Latino Arts Visual Arts

workshops for Grades 3 & 6

X X X X Latino Arts

Artists

Professional Development

(Grades 3, 4, 6, 7 & Art

Specialists)

Summer Teacher Institute

(3 weeks @ 4 hrs pr day)

X PSOA

Faculty

Classroom coaching for Teachers Grades 3 & 6 X X X X X X X X X X X Art

Specialists

Evaluation

Teacher Surveys/observations/assessments X X X UWM-PSOA

Staff interviews X UWM-CUIR

Student test score analysis X X UWM-PSOA

Year 3: Aug 2012-July 2013

Activity Type

Program

Development/Administration

Aug Sept Oct Nov Dec Jan Feb March April May Jun Jul Responsible

Party

Finalize contracts (teachers,

Art Specialists, Evaluator,

PR/Award # U351D100134

Arts in Education Model Development and Dissemination Program CFDA # 84.351D

United Community Center

Latino Arts: Proj Dir)

X BGCS

Admin

Planning meetings (Grades 3,4, 6, 7, & Art Specialists)

X X X X X X X X X X X Teachers/Art Specialists

Reflection Meeting (Grades 3,

4,6, 7 & Art Specialists)

X X X X Project Dir

Project Meetings (All Staff) X X Project Dir

Implementation

Modeled Classroom lessons byteachers for Grades 4 & 7

X X X X X X X X X X X Art Specialists

Latino Arts Visual Artsworkshops for Grades 4 & 7

X X X X Latino Arts Artists

Professional Development

(Grades 5 & 8/

Art Specialists)

Summer Teacher Institute

(3 weeks @ 4 hrs pr dayX PSOA Faculty

Classroom coaching for Teachers Grades 3, 4, 6 & 7

X X X X X X X X X X X Art Specialists

Evaluation

Teacher Surveys/ observations/assessments

X X X UWM-PSOA

Staff interviews X UWM-CUIR

Student test score analysis X X UWM-PSOA

Year 4: Aug 2013-July 2014

Activity Type

Program

Development/Administration

Aug Sept Oct Nov Dec Jan Feb March April May Jun Jul Responsible

Party

Finalize contracts (teachers,

Art Specialists, Evaluator,

Latino Arts: Proj Dir)

X BGCS

Admin

Planning meetings (Grades 3, 4, 5, 6, 7, 8 & Art Specialists)

X X X X X X X X X X X Teachers/ArtSpecialists

Reflection Meetings (Grades 3, 4, 5, 6, 7, 8 & Art Specialists)

X X X X Project Dir

Project Meetings (All Staff) X X Project Dir

Implementation

Modeled Classroom lessons by teachers for Grades 5 & 8

X X X X X X X X X X X Art

Specialists

Latino Arts Visual Arts workshops for Grades 5 & 8 X X X X Latino Arts Artists

Professional Development

Classroom coaching for Teachers Grades all grades

X X X X X X X X X X X Art Specialists

Evaluation

Teacher Surveys/

observations/assessments

X X X UWM-PSOA

Staff interviews X UWM-CUIR

Student test score analysis X X UWM-PSOA

Dissemination

Student Visual Art Exhibition

(Grades 3-8)

X ProjectDir/ArtSpecialists

Lesson Plan Catalogue X Proj. Dir/Teachers

Grades 3-8

2011 UW President's Summit on Teaching Excellence

X PSOA Faculty

Other conference presentations

(as scheduled and accepted)

X X X X X X X X X X X All project staff

Journal submissions (asaccepted)

X X X X X X X X X X X All project staff

Time Commitments of Project Director and Principal Investigator

The Project Director/Principal Investigator (PD/PI), Dr. Laura Trafi-Prats will be committed to the project 25% FTE of her contract. She will be supported by Co-Investigator, Dr. Cindy Walker who is at 11% FTE dedicated to this project. The Project Director/PI will work with the PSOA faculty and the UWM Center for Urban Initiatives and Research (CUIR) external evaluator to meet the objectives of the evaluation design. The PD/PI will be responsible for all data collection and storage. She will additionally work with the PSOA faculty and UWM CUIR evaluator to review data and make formative adjustments to the design of the project as needed.

Qualitative data about teaching and learning will be collected from years 2-4. The PD/PI and Co-PI will participate in all planning meetings, and annual 3-week summer institutes. The PD/PI additionally will provide at least 30 site visits and the Co-PI will provide 2-3 site visits annually for data collection, meetings with staff, planning meetings, observation, and project support.

Additionally, the BGCS Elementary and Middle School Principals will dedicate 10% FTE of their time to this project. They will attend project planning and follow-up meetings, and provide guidance, supervision, and support to project staff as necessary. The Art Specialist at each of the BGCS schools (Elementary and Middle) will devote 30% FTE of their time to this project and will attend all project related meetings, participate in professional development, assist with writing initial integrated lesson plans for the elementary grades, and provide classroom support, coaching, and modeling for elementary school teaching staff.

Adequacy of Procedures for Ensuring Feedback for Continuous Improvement in Program

Operation

Ongoing assessment is an integral component of this project. Teacher surveys/observations and assessments to evaluate teacher learning will be conducted Summer, Fall, and Spring by the UWM Peck School of the Arts. Additionally, the UWM Center for Urban Initiatives and Research will spend a week each Spring interviewing staff and collecting data as a part of the external evaluation. Integrated lesson plans will have assessments (rubrics etc) that project staff will use to analyze the effectiveness of both the Arts and Core subjects (Reading, Language Arts, and Math). Observational Arts standards checklists will be developed that would assist teachers assess the level of student learning in Visual Arts. In addition, student Reading, Language Arts and Math test scores in the MAP (Measure of Academic Progress) test that is administered three times annually in September, January, and May, will be analyzed in the Fall and Spring each year to observe student learning in these content areas.

Teachers will have the opportunity to express their concerns regarding the professional development, modeling, and coaching they are receiving, student progress, classroom management, or any other issues they come across through quarterly reflection meetings in

addition to the surveys and/or private meetings with the Project Director. Art Specialists and

peer coaches will keep a monthly log of time spent in each classroom as well as observational

records and also have the opportunity to contact the Project Director regarding specific concerns.

All project staff will additionally meet twice each year (January and May) to review project

implementation, data collected, reflect and plan for the following year. Furthermore, a community advisory board that includes representation from Latino Arts, Inc., the University of

Wisconsin- Milwaukee's Peck School of Art faculty, community artists, and parents will be

developed and meet three times a year to help oversee the ALMA project.

☿ **Quality of Project Evaluation**

☿ **Research Methodology and Evaluation (Quantitative and Qualitative Design):
University of Wisconsin- Milwaukee Peck School of the Arts.**

Both a quasi-experimental and an experimental approach will be used in the evaluation of this

project. In year 1, baseline data, consisting of growth in Measure of Academic Progress (MAP)

test scores in Language Arts, Reading, and Math will be collected for all grade levels (e.g. 2nd

through 8th grade).

In years 2-4, an experimental design will be utilized starting in grades 3 and 6. There are three

classrooms in each of these grades and each year one classroom will serve as a control group

while the remaining two classrooms will serve as the treatment group. Rather than having one

teacher serve as the control teacher across all three years, each teacher will serve as the control

teacher for one year, to eliminate any teacher effects that may exist. Control group teachers will

be explicitly told not to integrate art into the math, language arts, or reading curriculum so that

t PR/Award # U351D100134 e27

Arts in Education Model Development and Dissemination Program CFDA # 84.351D

United Community Center

they can serve as a valid control group. Each year growth in MAP test scores from treatment

group students will be compared to growth in MAP control group students. Moreover, in each

subsequent year of funding, treatment and control group cohorts will be combined, to increase

statistical power, such that in year four of funding six classrooms of treatment group students, in

grade 3 and grade 6, will be compared to three classrooms of control group students in each of

these grades.

A quasi-experimental design will also be utilized in all other grades such that in years three and

four of funding, growth in MAP test scores for students in these grades, all of whom have

received treatment, will be compared to baseline data, collected in year 1 of funding.

Following is the experimental design utilized for evaluation:

Funding Year

2 3 4

29

Grade

3

Teacher 1 = Control

Teacher 2 = Treatment

Teacher 3 = Treatment

Teacher 1 = Treatment

Teacher 2 = Control

Teacher 3 = Treatment

Teacher 1 = Treatment

Teacher 2 = Treatment

Teacher 3 = Control

Compare Students in

Treatment Group to

Students in Control

Group

Compare Students in

Treatment Group to

Students in Control Group

AND

Compare Students in

Treatment Groups from

Years 2 and 3 of funding

to Students in Control

Groups in Years 2 and 3 of funding

United Community Center

Compare Students in

Treatment Group to

Students in Control Group

AND

Compare Students in

Treatment Groups from

Years 2, 3, and 4 of

funding to Students in

Control Groups in Years

2, 3, and 4 of funding

6

Teacher 1 = Control

Teacher 2 = Treatment

Teacher 3 = Treatment

Teacher 1 = Treatment

Teacher 2 = Control

Teacher 3 = Treatment

Teacher 1 = Treatment

Teacher 2 = Treatment

Teacher 3 = Control

Compare Students in

Treatment Group to

Students in Control

Group

Compare Students in

Treatment Group to

Students in Control Group

AND

Compare Students in

Treatment Groups from

Years 2 and 3 of funding

to Students in Control

Groups in Years 2 and 3

of funding

Compare Students in

Treatment Group to

Students in Control Group

AND

Compare Students in

Treatment Groups from

Years 2, 3, and 4 of

funding to Students in

Control Groups in Years

2, 3, and 4 of funding

The qualitative dimension of the study will focus on teaching and learning practices based on the collection of *direct evidences of student and teacher learning*: samples of writing, artwork, and other project-based outcomes, recorded class discussions, and clinical observations of targeted classrooms.

Peer and investigator assessment and consultation will take place throughout the school year and in subsequent teacher institutes with the intent to promote a meta-cognitive approach to the arts-infused curriculum.

A faculty member will be in residence at Bruce-Guadalupe Community School each semester in addition to the summer teacher institute. Concurrent with the teacher institute and faculty and student residency, the principle investigator and her team will collect qualitative field data throughout the study. This participant observation study will complement and expand upon the story told through quantitative aspects of the research study. Teachers, particularly the elementary and middle school art teachers, will be trained as co-researchers. They will be mentored into an action-research approach to curriculum development and implementation that will result in highly reflective teaching and learning.

Preparation – Year One

- Organizational meetings with teachers and administrators of BGCS and UWM faculty
- Complete guidelines and gain approval from UWM's IRB
- Collection of baseline academic data
- Hiring and training of an Art Educational assistant
- Full planning and delivery of teacher institute for Summer 1

Production of data – Years 2 through 4

We understand that the best learning takes time and practice, and therefore multiple learning opportunities need to be considered for the accomplishment of outcomes that require complex connections between theory and practice. For this reason, the production of qualitative data about teaching and learning will be collected over the course of years two through four, reflecting the following sequence: *Acquisition of conceptual knowledge*; *Development of practical skills*; and *Synthesis, Reflection and Metacognition*.

(A) Acquisition of conceptual knowledge:

Summer Institutes will prepare teachers to integrate art into the general classroom curriculum in order to arm them with an understanding of concepts associated with the interdisciplinary nature of visual culture to understand how contemporary events and ideas are multimodal and cannot be understood in their full complexity through a single type of literacy. The aim is to connect with a contemporary, integrated approach to

literacy and to urban students' interests in order to promote engagement and achievement.

Visual journals: Teachers will keep visual journals throughout the study to document the teaching and learning processes that unfold. In the summer institute, they will engage in guided reflections about specific readings on curriculum integration, and the relation of contemporary art practice with the study of culture and history, cultural diversity, urban education and youth visual culture studies. In addition, research for curriculum development and implementation will be recorded and reflected upon in the visual journal.

Action Research Methods: Each teacher will gain knowledge of action research methods in order to strengthen their abilities to be reflective practitioners

Field trips and visiting artists and scholars: Teachers will take part in relevant field trips and engage with visiting artists and scholars in order make connections between the interests of students and various forms of literacy.

(B) Development of Practical Skills:

Each cohort of teachers who go through the teacher institute will operate as a team during the school year to provide collegial and intellectual support to one another in the process of curriculum development and implementation.

Curriculum development: Teachers will be able to develop and implement new understandings of arts integration and big ideas into their classroom curricula by connecting them to contemporary Latino artists (both local and international), artistic practice and problem solving, and integrated, project based approaches to learning.

Action research: Classroom practices of teaching and integrated, arts-infused curriculum will be systematically studied by teachers in order to enhance reflective practice and support student learning.

(C) Synthesis, Reflection and Metacognition:

Professional Portfolio: Personal reflections connected to the Wisconsin Beginning Teacher Standards will be developed by teachers who have been certified under PI-34 and any other teachers who wish to do so. These are modeled on those used in the National Board Certification process.

Formative Self-assessments and Student assessments: Teachers will regularly assess their conceptual knowledge, practical skills, and abilities to synthesize literacies and big ideas. They will gain skills in reflective practice and metacognition through continued use of visual journals and other tools. These will provide a metacognitive framework to allow teachers to think about how they are learning and teaching. Peer/team formative assessments will take place at times throughout the semester to build leadership capacity. Regular implementation of formative student assessments will be used as well.

External Evaluation: The University of Wisconsin-Milwaukee Center for Urban Initiatives and Research (CUIR)

For over 30 years, the University of Wisconsin-Milwaukee Center for Urban Initiatives and Research (CUIR) has been providing research services and technical assistance to public and non-profit organizations to help them make informed policy choices. CUIR's scope of work ranges from specifically-targeted services to comprehensive community initiatives. CUIR promotes strategic partnerships across disciplines and sectors, integrating a dynamic network of expertise to address urban issues.

The role of CUIR, the "external evaluator," is the following: At or near the end of each program year CUIR will assess progress in implementing project activities as planned. CUIR will review project documentation for the year and conduct interviews with key informants to identify any deviations between planned and implemented project activities. Such deviations could include proactive mid-course adjustments based on continuous learning, and/or reactive mid-course adjustments based on unforeseen circumstances, barriers or impediments. CUIR will report the findings of its year-end assessment to the project Advisory Council and participate in dissemination activities.

Conclusion

The City of Milwaukee in general has a significant educational crisis. Milwaukee Public Schools was one of 17 urban districts listed with a graduation rate below 50% in a report released by America's Promise Alliance, an organization aimed at promoting solutions to problems affecting America's youth (2008).

The disparity of educational achievement between White students and Hispanic students in Milwaukee is even more alarming. While 81% of Milwaukee White students scored proficient in the State Reading Standardized Third Grade Reading Test in 2008, only 63% of Hispanic students scoring proficient in this test. The low educational achievement of Hispanic students is not just a problem here in Milwaukee, or Wisconsin, it is a national problem. The harsh reality is that Hispanic students for over three decades (from 1972-2004) held the spot as the minority group that accounts for the highest rate of high school dropouts. With a dropout rate of more than 22 percent, Latino students are leaving high school at twice the rate of African-Americans and three times that of whites (School Reform News, 2008).

Many research studies prove that students who participate in arts learning experiences often improve their achievement in other realms of learning and life (Critical Evidence, 2006). Furthermore, learning experiences in the arts contribute to the development of academic skills, including in the areas of reading and language development, and mathematics (Critical Evidence, 2006).

The ALMA- Avansando Lectura y Matematicas por medio del Arte (Advancing Reading and Math through the Arts) Project is a partnership project between the Bruce-Guadalupe Community School, a K3-8th Grade charter school, the University of Wisconsin Milwaukee, and Latino Arts, Inc. The project aims at studying and disseminating results that demonstrate how project-based curriculum integrating Arts,

Reading, Language Arts, Math impact the achievement of low-income Hispanic students. The project will serve and study 600 students from Bruce-Guadalupe Community School, a predominantly Hispanic University of Wisconsin-Milwaukee charter school over a 4 year period. Project activities include high quality professional development and support in the area of art integration to teachers and the implementation of integrated curriculum to students from Grades 3-8. It is our goal to contribute to the body of valuable research in the area of Arts and its connection to student learning.

Project Narrative

Competitive Preference Priority: This priority is from the notice of final priority for Scientifically Based Evaluation Methods published in the Federal Register on January 25, 2005 (70 FR 3586).

Under 34 CFR 75.105(c)(2)(i) we award up to an additional 20 points to an application, depending on how well the application meets this competitive preference priority. These points are in addition to any points the application earns under the selection criteria.

When using the priority to give competitive preference to an application, we will review the applications using a two-stage review process. In the first stage, we will review the applications without taking the competitive preference priority into account. In the second stage of the process, we will review the applications rated highest in the first stage of the process to determine whether they will receive the competitive preference points. We will consider awarding additional (competitive preference) points only to those applicants with top-ranked scores based on theselection criteria. We expect that approximately 50 applicants will receive these additional competitive preference points.

This priority is:

The Secretary establishes a priority for projects proposing an evaluation plan that is based on rigorous scientifically based research methods to assess the effectiveness of a particular intervention. The Secretary intends that this priority will allow program participants and the Department to determine whether the project produces meaningful effects on student achievement or teacher performance.

Evaluation methods using an experimental design are best for determining project effectiveness. Thus, when feasible, the project must use an experimental design under which participants--e.g., students, teachers, classrooms, or schools--are randomly assigned to participate in the project

activities being evaluated or to a control group that does not participate in the project activities being evaluated.

If random assignment is not feasible, the project may use a quasi-experimental design with carefully matched comparison conditions. This alternative design attempts to approximate a randomly assigned control group by matching participants--e.g., students, teachers, classrooms, or schools--with non-participants having similar pre-program characteristics. In cases where random assignment is not possible and participation in the intervention is determined by a specified cut-off point on a quantified continuum of scores, regression discontinuity designs may be employed. Please see the Notice of Closing for the full narrative.

Attachment 1:

Title: **ALMA Project** Pages: 0 Uploaded File: **K:\Proposals\Education\Curriculum Development\Arts in**

Education2010\Competitive Priority.doc

The ALMA –Avansando Lectura y Matematicas pormedio del Arte (Advancing Reading and Math through the Arts) Project

Arts in Education Model Development and Dissemination Program

CFDA # 84.351D

Competitive Preference Priority

Both a quasi-experimental and an experimental approach will be used in the evaluation of this project. In year 1, baseline data, consisting of growth in MAPP test scores in Social Studies, Language Arts, and Reading will be collected for all grade levels (e.g. 2nd through 8th grade).

In years 2-4, an experimental design will be utilized in grades 3 and 6. There are three classrooms in each of these grades and each year one classroom will serve as a control group while the remaining two classrooms will serve as the treatment group. Rather than having one teacher serve as the control teacher across all three years, each teacher will serve as the control teacher for one year, to eliminate any teacher effects that may exist.

Control group teachers will be explicitly told not to integrate art into the social studies, language arts, or reading curriculum so that they can serve as a valid control group. Each year growth in MAP test scores from treatment group students will be compared to growth in MAP control group students. Moreover, in each subsequent year of funding, treatment and control group cohorts will be combined, to increase statistical power, such that in year four of funding six classrooms of treatment group students, in grade 3 and grade 6, will be compared to three classrooms of control group students in these grades.

A quasi-experimental design will also be utilized in all other grades such that in years three and four of funding, growth in MAP test scores for students in these grades, all of whom have received treatment, will be compared to baseline data, collected in year 1 of funding.