U.S. Department of Education
Washington, D.C. 20202-5335

APPLICATION FOR GRANTS
UNDER THE

Office of Elementary and Secondary Education (OESE) Assistance for Arts Education (AAE) Program

CFDA # 84.351A

PR/Award # S351A210053

Gramts.gov Tracking#: GRANT13346619

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

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

Application for Federal Assistance SF-424

* 1. Type of Submission:
- [ ] Preapplication
- [x] Application
- [ ] Changed/Corrected Application

* 2. Type of Application:
- [x] New
- [ ] Continuation
- [ ] Revision

* If Revision, select appropriate letter(s):

* Other (Specify):

* 3. Date Received: 04/14/2021

4. Applicant Identifier:

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:

7. State Application Identifier:

8. APPLICANT INFORMATION:

* a. Legal Name: Boys & Girls Clubs of Sonoma-Marin

* b. Employer/Taxpayer Identification Number (EIN/TIN): 68-0309534

* c. Organizational DUNS: 8306192480000

d. Address:

* Street1: 1400 N Dutton Ave, Ste 24
Street2:
* City: Santa Rosa
County/Parish:
* State: CA: California
Province:
* Country: USA: UNITED STATES
* Zip / Postal Code: 95401-4643

e. Organizational Unit:

Department Name:

Division Name:

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

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

Title: Executive Vice President

Organizational Affiliation:

* Telephone Number: 707-528-7977
Fax Number:

* Email: grants@bgcsonoma-marin.org

Application for Federal Assistance SF-424

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

M: Nonprofit with 501C3 IRS Status (Other than Institution of Higher Education)

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

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

Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

*** 12. Funding Opportunity Number:**

ED-GRANTS-011521-003

* Title:

Office of Elementary and Secondary Education (OESE): Assistance for Arts Education (AAE) Program Assistance Listing Number 84.351A

13. Competition Identification Number:

84-351A2021-1

Title:

Assistance for Arts Education (AAE) Program 84.351A

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

Add Attachment | Delete Attachment | View Attachment

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

iAmplify

Attach supporting documents as specified in agency instructions.

Add Attachments | Delete Attachments | View Attachments

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Application for Federal Assistance SF-424

16. Congressional Districts Of:

* a. Applicant CA5,2 * b. Program/Project CA5,2

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

Add Attachment | Delete Attachment | View Attachment

17. Proposed Project:

* a. Start Date: 10/01/2021 * b. End Date: 09/30/2025

18. Estimated Funding ($):

* a. Federal	1,839,200.00
* b. Applicant	0.00
* c. State	0.00
* d. Local	0.00
* e. Other	0.00
* f. Program Income	0.00
* g. TOTAL	1,839,200.00

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

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

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

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

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

☐ Yes ☒ No

If "Yes", provide explanation and attach

Add Attachment | Delete Attachment | View Attachment

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

☒ ** I AGREE

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

Authorized Representative:

Prefix: * First Name: Michelle

Middle Name:

* Last Name: Edwards

Suffix:

* Title: Executive Vice President

* Telephone Number: 707-528-7977 Fax Number:

* Email: grants@bgcsonoma-marin.org

* Signature of Authorized Representative: Michelle Edwards * Date Signed: 04/14/2021

Tracking Number:GRANT13346619 Funding Opportunity Number:ED-GRANTS-011521-003 Received Date:Apr 14, 2021 04:55:23 PM EDT

NOTICE TO ALL APPLICANTS

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

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

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

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

(1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.

(2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.

(3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

(4) An applicant that proposes a project to increase school safety might describe the special efforts it will take to address concern of lesbian, gay, bisexual, and transgender students, and efforts to reach out to and involve the families of LGBT students.

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

Add Attachment | Delete Attachment | View Attachment

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

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

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

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

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

Statement for Loan Guarantees and Loan Insurance

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

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

* APPLICANT'S ORGANIZATION

Boys & Girls Clubs of Sonoma-Marin

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: | * First Name: Michelle | Middle Name:

* Last Name: Edwards | Suffix:

* Title: Executive Vice President

* SIGNATURE: Michelle Edwards | * DATE: 04/14/2021

Tracking Number:GRANT13346619 Funding Opportunity Number:ED-GRANTS-011521-003 Received Date:Apr 14, 2021 04:55:23 PM EDT

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

1. Project Director:

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
	Michelle		Edwards	

Address:

Street1: 1400 N. Dutton Ave., Ste 24
Street2:
City: Santa Rosa
County:
State: CA: California
Zip Code: 95401-4643
Country: USA: UNITED STATES

Phone Number (give area code): 707-528-7977
Fax Number (give area code):

Email Address:
grants@bgcsonoma-marin.org

2. Novice Applicant:

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

☒ Yes ☐ No ☐ Not applicable to this program

3. Human Subjects Research:

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

☒ Yes ☐ No

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

☒ Yes Provide Exemption(s) #: ☒ 1 ☒ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6

☐ No Provide Assurance #, if available:

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

Add Attachment | Delete Attachment | View Attachment

Abstract

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

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

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

You may now Close the Form

You have attached 1 file to this page, no more files may be added. To add a different file, you must first delete the existing file.

* Attachment: 1235-BGC AAE 2021 Abstract.pdf | Add Attachment | Delete Attachment | View Attachment

Assistance for Arts Education grant proposal

iAmplify, Boys and Girls Clubs of Sonoma-Marin

Boys and Girls Clubs of Sonoma-Marin will partner with Big Idea Arts and Education Consulting, Windsor Unified School District, and the Sonoma County Arts Education Alliance to refine, expand and scale up a highly successful arts integration model program in a new iteration called iAmplify (internet-based Arts Methods and Professional Learning Integrated for Youth.) iAmplify will demonstrate that classroom teachers and after-school leaders can teach rigorous arts standards with fidelity and rigor. Further, iAmplify will use high-quality online instructional materials to show that school districts can achieve a sustainable arts education for students by embedding the arts throughout all content areas with a comprehensive, sequential, standards-based arts integration curriculum. Finally, iAmplify will collaborate with diverse local arts partners to engage students and families in community outreach projects to reinforce arts learning and build public will and sustainability for arts education.

iAmplify will result in a replicable model of arts education for all arts disciplines in grades TK-6 at three new Sonoma County school districts serving under-resourced students (Bellevue, Cloverdale, Rincon Valley) by scaling up the research-based model from Big Idea's three successive arts integration projects: Fresno iAccess PDAE grant (2013-17), Stanislaus iMedia PDAE grant (2017-21), and Windsor iAspire SSAE grant (2019-20). This model will be authentically disseminated to arts and education leaders through the Sonoma County Arts Education Alliance and their new Administrator Community of Practice (CoP). Research by Education Design will further predict likelihood of sustainability by investigating the causal link between high-quality professional development for teachers and after-school leaders as well as the positive impact of arts integration on student achievement in ELA. This strategic approach and proven impact will result in adoption of iAmplify by other school districts in the Arts Education Alliance.

Project Narrative File(s)

*** Mandatory Project Narrative File Filename:** 1234-BGC AAE 2021 Grant Narrative FINAL.pdf

Add Mandatory Project Narrative File | Delete Mandatory Project Narrative File | View Mandatory Project Narrative File

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

Add Optional Project Narrative File | Delete Optional Project Narrative File | View Optional Project Narrative File

Tracking Number:GRANT13346619 Funding Opportunity Number:ED-GRANTS-011521-003 Received Date:Apr 14, 2021 04:55:23 PM EDT

Assistance for Arts Education grant proposal

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Abbreviations AP: Arts Partners; Big Idea: Big Idea Arts and Education Consulting; ASL: After-School Leaders; BGC: Boys and Girls Clubs of Sonoma-Marin; CDC: Curriculum Development Coordinator; DA: District Administrators; eDez: Education Design; LT:Lead Teachers; PT: Participating Teachers; PDC: Professional Development Coordinator; Project Team: Big Idea,BGC,DA, LT,eDez; USDOE:United States Department of Education

1. Selection Criteria (a) Quality of the project design (1) The Project Design, Project Services and Management Plan for iAmplify are thoughtfully positioned to meet the needs of multiple school districts with a cohesive plan to deliver high quality arts education for large numbers of schools and students. Three new Sonoma County school districts--Bellevue Union, Cloverdale Unified, and Rincon Valley Union--will build on Windsor Unified's iAspire arts integration model and resources. As a proven large-scale non-profit, Boys and Girls Clubs of Sonoma-Marin has the unique capability to work with multiple districts simultaneously and to take this model program to new districts throughout California. This scope and scale is only possible because the Project Team is highly qualified to do this work and have years of experience on numerous successful USDOE arts grants. While iAmplify is complex and ambitious, these goals are well within the capacity of this high caliber team. Using research-based professional learning methods, online learning resources and powerful local collaborations, the Project Team is well-prepared to help school districts achieve all project goals, objectives and outcomes.

iAmplify Project Goals, Objectives, and Outcomes

Goal 1: Build arts integration skills and knowledge among 100 TK-6 Participating Teachers and After-School Leaders yearly using a hybrid online and in-person professional learning model. **Obj1.1:** Provide 40 hours (five days) of highly effective professional learning in arts integration --two days online to build foundational skills and three days in-person; **Obj1.2:** Over four years, transition to an all-online training model. **Obj1.3:** Refine current online learning modules in dance, media arts, music, theatre and visual arts using the Canvas Learning Management System; **Obj1.4:** Refine in-person professional learning; **Obj1.5**: Gather data on efficacy of revised online and face-to-face instruction; **Obj1.6:** Use research to revise instruction.

Goal 2: Create project sustainability through a collaborative infrastructure of teacher support and administrator engagement. **Obj2.1:** Identify seven highly qualified, experienced arts integration Lead Teachers from the Windsor iAspire project, one per grade level (TK-6); **Obj2.2:** Build capacity for LT to provide professional learning for new PT and ASL and to support them during implementation of arts-integrated curriculum; **Obj2.3:** Provide professional learning for LT to build capacity in facilitation and peer coaching; **Obj2.4:** LT support PT ASL through monthly virtual CoP meetings by grade level; **Obj2.5:** Build understanding of arts integration by DA through online professional learning; **Obj2.6:** Facilitate DA to create a school site support plan for PT; **Objective 2.7:** DA and LT implement PT and ASL support plan yearly.

Goal 3: Revise Big Idea's existing online arts integration curriculum to a) teach competencies in Social Emotional Learning (SEL) and b) to promote equity, diversity and inclusion through Culturally and Linguistically Relevant Pedagogy (CLRP). **Obj3a.1:** Analyze existing arts integration curriculum for opportunities to teach the five core competencies identified by the Collaborative for Academic, Social, and Emotional Learning (CASEL); **Obj3a.2:** Design and embed SEL strategies into the 48 iAspire online arts integration units of instruction;**Obj3a.3:** Field test revised arts integration curriculum prior to full implementation and refine according to teacher feedback and student data; **Obj3b.1:** Analyze arts integration curriculum for opportunities to include CLRP; **Obj3b.2**: Design and embed CLRP strategies into the arts integration curriculum. **Obj3b.3:** Field test revised arts integration curriculum before full implementation and revise them according to teacher feedback and student data. **Obj4:** Revise and field-test arts integration curriculum for after-school instruction.

Goal 4: Expand the existing online arts integration curriculum for ELA in a pilot program to transfer arts integration strategies to other content areas such as math, science, and social studies.

Obj4.1: LT identify opportunities for arts integration in their math, science and/or social studies curricula; **Obj4.2:** LT and Project Team identify appropriate arts integration strategies; **Obj4.3:** LT design lesson plan(s) for arts integration in in their math, science and/or social studies curricula; **Obj4.4:** LT field test arts integrated lesson plans in their classrooms; **Obj4.5:**LT disseminate their new lesson plans to PT by grade level.

Goal 5: Implement the revised online arts integration curriculum with rigor and fidelity as evidenced by an increase in student achievement in the arts and ELA. **Obj5.1:** 100 PT and ASL yearly in grades TK-6 implement online arts integration units during the school year for over 3,000 students; **Obj5.2:** Gather data on student achievement in the arts and ELA; **Obj5.3:** Analyze data to revise online ELA/arts integration curriculum and professional learning.

Goal 6: Pilot a program to build capacity among Teaching Artists to collaborate with TK-6 teachers in teaching the online arts integration curriculum focusing on direct arts instruction. **Obj6.1:** Recruit five Teaching Artists (TA) yearly for grades TK-6, one each in dance, media arts, music, theatre and visual arts; **Obj6.2:** Design online learning modules in arts integration for TA; **Obj6.3:** Design in-person professional learning in arts integration for TA; **Obj6.4:** Provide professional learning for TA to prepare for co-teaching with classroom teachers; **Obj6.5:** Implement five TA residencies yearly to collaborate with Windsor LT on five integrated units; **Obj6.6:** Analyze student arts and ELA achievement data with LT feedback to revise professional. **Goal 7:** Collaborate with After School Leaders and local community arts partners to pilot an outreach program that deepens the partnerships among schools, families and community arts organizations. **Obj7.1:** Identify diverse local community arts partners who reflect the wide range of cultures in Sonoma County; **Obj7.2:** Engage with partners to identify arts values, needs and resources in the local school community; **Obj7.3:** Create at least one

replicable school and family based event yearly to meet identified community needs to complement both artistic programming by the arts partners and the online arts integration curriculum; **Obj7.4:** Over the life of the project, create replicable school and family based events in each of the five arts disciplines with inclusion of art forms that reflect the school population and culture.

Project-End Outcomes and Performance Standards

Goal 1 Outcome: 400 PT and ASL will have received at least forty hours of high quality professional learning in arts integration leading to a change in teaching practice evidenced by at least forty hours in implementation of the arts integration curriculum. **Goal 2 Outcome:** 28 LT will have become experienced facilitators for professional learning and peer coaching for 400 PT and ASL who are engaged in an online CoP supported by DA. **Goal 3 Outcome:** 48 online ELA/arts integration units of instruction will have been revised to include SEL and CLRP, adapted to the after-school setting, and tested through three iterations. **Goal 4 Outcome:** LT and Project Team will have created 21 new arts-integrated lessons in math, science and/or social studies, field-tested and revised based on classroom implementation. **Goal 5 Outcome:** 400 PT and ASL will have taught the ELA/arts integration curriculum with improved arts and ELA achievement by 10,000 students. **Goal 6 Outcome:** 20 Teaching Artists will have piloted arts residencies to support the online ELA/Arts Integration curriculum in LT classrooms. **Goal 7 Outcome:** At least five replicable school and family based outreach projects are created that represent all arts disciplines and reflect the schools' population and cultures.

1. Selection Criteria (a) Quality of the project design (2) Arts education participation in Sonoma County schools is falling and lags significantly in comparison to the four surrounding counties. Using data from the California Department of Education, arts course enrollment for

2018-19 in Sonoma County has declined since 2013-2014. In contrast, arts enrollment in four surrounding counties has grown by 23% in the same time period.

Access to arts education in Sonoma County reflects race and place with no arts equity for all students. In California, students at low Socio-Economic Status (SES) schools have significantly less access to arts education than other students. For example, students with a high rate of Free or Reduced-Price Meals (FRPM) have an arts enrollment rate 15% lower than students at more affluent schools. In Sonoma County, that disparity is more than double: low SES students have an arts enrollment rate 33% lower than high SES students.

As a consequence, arts programs in Sonoma county schools do not meet the state mandate of offering all five arts disciplines for all students in grades TK-12 (CA Ed. Code 51210 and 51220). In fact, only 17% of Sonoma County schools meet that mandate, leaving 83% of students without a well-rounded education that includes the arts. These issues have been exacerbated by a string of catastrophic natural disasters that have closed schools and drastically altered the local economy. This is reflected at the 12 schools in the iAmplify project where 58% of students qualify for FRPM, 25% higher than the county average. Only 42% of students in the treatment schools meet grade level standards in ELA, 17% lower than the county average.

By integrating and embedding comprehensive, standards-based arts learning in other curricula, the iAmplify project guarantees that students in participating schools can receive a baseline arts education. The Project Team expects that achievement in ELA will follow the gains seen in their other grant project schools. The focus on online arts integration resources, online professional learning and a virtual Community of Practice will provide participating districts with the means to continue a high quality arts education during fires, floods and pandemics.

1. Selection Criteria (a) Quality of the project design (3) This project builds on eight years of research on arts education, professional learning and arts integration curriculum in work on three successive and highly successful Federal grants. These three iterations have allowed the project team to build a research-based, hybrid professional learning model and an online arts integration curriculum in all five arts disciplines that is proven to enable classroom teachers, even those with no previous arts experience, to teach rigorous, standards-based arts integration units with a very high degree of student success. These three projects have built capacity to now scale up the model to work with three new school districts and 100 PT and ASL annually.

Through this scale-up, the project team will learn new lessons that will help move the professional learning and arts integration curriculum forward to make it even more accessible to new school districts. In particular, the improvements to distance learning in an online environment may allow the professional learning to be effective in a 100% online iteration which would reduce district costs significantly. This is important since it has been historically impossible for districts in California to offer students a comprehensive arts education relying solely on credentialled arts specialist teachers; not only is the cost prohibitively high, but there is a severe shortage of qualified arts teachers. In the iAmplify model, well-trained classroom arts integration teachers and after-school leaders will work side by side with teaching artists and arts specialist teachers to provide every student with a high-quality arts education in every school.

1. Selection Criteria (a) Quality of the project design (4) iAmplify clearly meets the statutory purposes and requirements published in the Federal Register notice inviting applications. Specifically, iAmplify is a comprehensive, arts-focused project based on data and on student and community needs that addresses all three of the desired program purposes. Although nonprofits are not subject to the requirement that at least 20% of students come from families living below

the Federal poverty level, BGC has purposefully chosen to provide services to some of the most under-resourced schools in Sonoma County. Further, the iAmplify project will supplement and not supplant existing arts education programs in the project districts.

iAmplify is an exceptional approach that builds on positive research results meeting from the highly successful iAccess project in Fresno, California (PDAE, 2013-17) to extend and expand a unique model of teacher professional learning in arts education that paired blended professional learning in visual arts and theatre with a focus on teacher assessment of discrete arts skills using mobile technology. iACCESS demonstrated that 100% of participating classroom teachers with no prior arts experience delivered rigorous arts instruction resulting in high quality student artwork and improved academic achievement in ELA.

In the Stanislaus iMedia project (PDAE, 2017-21), the project team expanded the arts integrated curriculum to focus on new standards in visual and media arts adopted by California and aligned with the National Core Arts Standards. Again, the professional learning resulted in 100% of teachers showing pre-post increases in arts content knowledge. Finally, in the Windsor iAspire project, new online ELA/arts integration curriculum and professional learning was added to include dance and music with a continuing emphasis on rubric-based assessment with embedded audio and video exemplars of student work.

1. Selection Criteria (a) Quality of the project design (5) The rationale(s) and research for the iAmplify project are included in previous responses. Please see the Logic Model in attachments.

1. Selection Criteria (b) Quality of project services (1) Equity and access to all project services is of utmost importance, and the Project Team will work to mitigate the barriers listed in GEPA Section 427. This will include ensuring that all students, including those with special

needs, are served; that AIS are recruited and selected fairly to represent the diverse community; and that outreach to families is translated into multiple languages.

.iAmplify begins with the premise that evaluating artistic qualities in student work is as important as teaching discrete arts skills and that classroom teachers and after-school leaders can learn to assess artwork critically. This process starts with participants learning to teach and assess student artwork by acquiring and applying the arts skills themselves in experiential professional learning. In the iAmplify flipped classroom model, two days of asynchronous online instruction will build foundational knowledge of arts integration, reinforce content knowledge of California grade-level arts standards, provide skill-building practice and introduce rubric-based arts assessment. From the first, teachers and after-school leaders will examine and assess grade-level student artwork using rubrics and student exemplars.

An initial meeting will introduce PT, ASL, LT, and DA to the project and will introduce the online modules. Next, each eight-hour module (sample included in attachments) is completed asynchronously with the Project Team and LT providing support. In Module One, PT and ASL will investigate current research in arts integration to validate the importance of this work for their students. PT and ASL will also learn the fundamentals of arts integration, based on the Kennedy Center model, and see powerful examples of arts integration in the classroom. The module concludes with an introduction to the online arts integration curriculum and to rubric-based assessment through embedded exemplars. PT and ASL will preview the ELA/arts integration curriculum with a video overview and guided walkthrough. Finally, PT and ASL will practice assessing student artwork using rubrics and exemplars. Module Two teaches foundational skills in all five arts disciplines, dance, media arts, music, theatre and visual arts, aligned with California standards. PT and ASL will also learn about classroom management in

the context of arts integration. Both modules help PT and ASL to connect arts integration with their current teaching practice through frequent opportunities for discussion and reflection.

In a three-day in-person summer workshop, PT and ASL apply their online knowledge through hands-on experiences with four online arts integration units, one in each dance, music, theatre and visual arts with media arts woven throughout. The rigorous, standards-based online ELA/arts integration units (examples included in attachments) will provide all materials needed for classroom instruction such as multimedia presentations, instructional videos, screencasts, handouts, rubrics, materials and supplies. This experiential art-making by PT and ASL is enhanced by live professional arts exhibits and performances from local arts partners.

After implementing each four-to-six week unit, PT and ASL will assess and archive their students' artwork. Participants will share access to artwork and assessments for all students and will meet monthly to calibrate their ratings and refine their teaching. In all, participants will receive at least 40 hours of professional learning with at least 40 additional hours spent on implementation. This quote is indicative of past participants' response to this blend of online and in-person professional learning: *We are all artists, and we are all capable of teaching the arts! This has done more than anything else to bring our teachers together. I believe that is because the integration of the arts has been initiated by us, the teachers. I have seldom incorporated the arts combined with my curriculum, but when we learned how to connect the arts to the ELA curriculum, in a simple and very fun and creative way--that was my "a ha" moment. And the impact on students has been remarkable! They are all artists, too!!* (Windsor Lead Teacher)

All participants will use the iAmplify project website containing the professional development modules, sequential videos demonstrating arts integration strategies, and the model arts integration curriculum with all supporting digital materials. Further, the website will archive

student artwork and other project collateral, e.g. new lesson plans in math, science and/or social studies, videos from school and family outreach projects, etc. This evergreen resource allows for continuous improvement of project materials with immediate access by participants.

This combination of blended professional development and arts assessment has resulted in greatly increased capacity by teachers to both teach the arts and to integrate the arts with ELA. Based on 225 samples over eight years, teachers scored, on average, 85% correct responses on their post-test of arts knowledge, a gain of 23% over their pre-test, with 97% of teachers showing gains. In addition, teachers showed, on average, a 20% increase in their ability to assess student artwork appropriately using multiple measures. This unique blended professional learning model was chosen as a promising practice for inclusion in the recent USDOE Arts In Education Webinar, *Current Challenges to the AIE Community: Grantee Perspectives.* To further safeguard arts learning from school closures, whether from natural disasters or pandemics, iAmplify will move from blended professional development to an entirely online version by project-end. So, in Y1, the blend will be two days online and three days in-person. In Y2, three days will be online and two in-person; in Y3, four days online, one in-person, and in Y4 the training will be available as five one-day online modules.

Feedback from the field to this model has been overwhelmingly positive in presentations at the Arts Education Partnership National Forum, the State Education Agency Directors of Arts Education conference, three annual American Evaluation Association conference talks on the evaluation process, the USDOE's Arts in Education conference and the Kennedy Center's Any Given Child exchange. Jack Mitchell, retired Visual and Performing Arts consultant for the California DOE notes, "The model is a groundbreaking innovation with tremendous potential to

impact the entire field of arts education." In addition, the Windsor iAspire model was chosen as a promising practice for inclusion in the upcoming SRI report on arts education in California

Selection Criteria (b) Quality of project services (2) The iAmplify Project Team will refine and expand their comprehensive and sequential arts integration curriculum and supporting online materials for grades TK-6 to meet state standards in the arts as well as English Language Arts (ELA). In each arts discipline, the units will reflect multiple genres, media, and cultures across the grade levels so that students build on knowledge and skills from previous years. Additionally, the robust online professional development modules outlined above will ensure that PT and ASL are prepared for rigorous classroom implementation.

3,000 TK-5 students yearly will receive rigorous arts instruction by well-trained PT and ASL using high quality instructional material. Since the professional learning model and ELA/arts integration curriculum have been iterated and tested over eight years, students in iAmplify are projected to generate similar results in achievement. Treatment students in previous grant projects achieved incredible gains in arts skill and knowledge as compared with closely matched control schools: 57% in media/visual arts and 90% in performing arts, on average. Supporting the efficacy of the arts integration design were gains in writing scores by treatment vs. control students—24% higher on average. This research is groundbreaking both in the student sample size, nearly 10,000 unique pieces of student artwork over eight years, and in the calibration of teacher scoring in a single blind test. (Reider, et al., 2013-2021, attachments)

To further the field, iAmplify will attempt to establish a causal link between arts integration and ELA achievement in the iAmplify project, closely matched control schools will provide student data using the same ELA/arts integration performance tasks as students at treatment schools. These assessments are based on California grade level standards and

administered by classroom teachers. Discussed in more detail in the Evaluation section, this data will inform both the professional learning and revisions of the arts integration curriculum.

Selection Criteria (b) Quality of project services (3) The impact of the iAmplify project for teachers is outlined in section one above, and student academic achievement is addressed in section two above. In addition, iAmplify will respond to identified needs at project schools to bolster SEL, to support diversity, equity and inclusion for all students through CLRP, and to expand the arts integration curriculum to include math, science and social studies. Finally, iAmplify will expand to include arts learning in the after-school setting. The impact of these new project services will be measured and documented as outlined in the Evaluation section.

To meet these identified needs, the Project Team will collaborate with Windsor Lead Teachers in Year 1 to analyze the online ELA/Arts Integration curriculum for three new foci: 1) to teach SEL competencies, 2) to promote CLRP and 3) to add arts integration strategies in math, science and/or social studies. Each unit will also be reviewed to ensure that the instructional videos, handouts, presentations and all other teacher resources needed for successful classroom implementation are timely and of high quality.

Lead Teachers, in collaboration with project staff, will field-test the new model curriculum units in classrooms Y1 to prepare for implementation in Y2. Feedback from field testing (surveys, interviews, observations) will inform revision of materials as well as the professional development process. Additionally, iAmplify staff will work with after-school staff to adapt the ELA/arts integration curriculum to expand and support their work in schools.

Selection Criteria (b) Quality of project services (4) iAmplify will bring together diverse local visual and performing artists and arts organizations to collaborate with after-school staff to create engaging school and family outreach projects that support the ELA/arts integration curriculum

and meet identified local needs. (Letters of support included in the attachments.) Project Team will work with local arts partners to create engaging standards-based, arts experiences to be piloted at project schools and then disseminated to other sites. Each experience will consist of pre-experience learning activities, an interactive, place-based professional arts experience for students and families, and an artistic outcome to support the arts integration curriculum.

The services provided by the iAmplify project are of sufficient quality, intensity, and duration to effect a positive change in the teachers' instructional practice. This change in practice for 28 LTs and 100 PT and ASL supported, measured and reinforced over the four-year project, will lead to improved achievement by students measured against rigorous standards. A cadre of 20 Teaching Artists will learn to integrate the arts without sacrificing the rigor of standards-based arts instruction. This work will be supported by new infrastructures built through teacher collaboration and administrator engagement. School families will experience engaging arts events with local artists. Finally, the AEA will have a wealth of online professional learning and arts integration curriculum resources to transfer the project to new schools and districts. Most importantly, more than 9,000 students with no current arts programs in their schools will benefit from access to all five arts disciplines and will master sequential arts skills and knowledge that reinforce skills in ELA documented through an authentic assessment process.

1. Selection Criteria (a) Quality of the project personnel (1)

BGC ensures equal employment opportunity without regard on the basis of race, color, religion, sex or national origin. To ensure that the iAmplify staff reflects the community in which they serve, all marketing, advertising and hiring will be concentrated in the area where participants reside. Potential personnel may receive job posts/updates and interviews in their

native language, and all efforts will be made to accommodate translation requests. BGC programming and hiring practices are ADA compliant.

The iAmplify project will be supported by five key personnel: Program Manager, Michelle Edwards (Boys and Girls Clubs of Sonoma-Marin); Project Director, Robert Bullwinkel (Big Idea); Professional Development Coordinator, Professor Kim Morin (Fresno State); Curriculum Development Coordinator Elizabeth Robertson (Windsor); Principal Investigator David Reider (Education Design). Resumes/CV are included in the attachments.

The **Program Manager** will oversee the work of all project personnel in delivering the goals, objectives and milestones of the project on-time and on-budget and will collaborate with Project Director to ensure that all Federal budget requirements are met and that teacher stipends, travel, and materials are procured in a prompt and cost effective manner. The PM will be responsible for timely and complete reporting to the USDOE in an interim and final report each year. **Michelle Edwards** is Executive Vice President for BGC responsible for the procurement, implementation, and management of over 110 grants annually totaling $10M. Under her leadership, BGC has submitted annual audits with no financial or reporting findings. She accomplishes this task with the help of full time Grants, Finance, & Data teams so that BGC are able to implement programs with complete fidelity and track to all grant requirements to accurately report outcomes for services provided.

The **Project Director** will work closely with the PI, LT, and DA to gather benchmark student data and to document the project's success in increasing teacher effectiveness and student achievement. The PD will coordinate the efforts of LT and DA to communicate with and support the PT and ASL at each school. Further, the PD will work with the PLC and CDC to ensure that their work meets project needs and is of high quality. Finally, the PD will manage the project

website and assessment tools to fully meet the needs of project staff and teachers. **Robert Bullwinkel** is a national leader in the arts who helps schools and communities work together to bring high quality arts education to every student. After a 25-year teaching career as an arts specialist teacher at inner-city, at-risk schools, Mr. Bullwinkel worked for ten years as Program Manager and Regional Arts Lead in Fresno County. There he created groundbreaking programs in professional learning, integrated curriculum, arts services to students and community advocacy by bringing in national partners to transform the arts in the nation's poorest county.

The **Professional Development Coordinator** will develop and implement online and in-person professional learning content for LT, PT, ASL, TA and DA. The PDC will work closely with the PD to ensure that the professional learning is highly engaging and effective, following promising practices in online and in-person pedagogy. **Professor Kim Morin** is uniquely qualified as a specialist in arts integration professional learning with academic preparation and a career that spans elementary school through university level instruction. She is full professor at California State University, Fresno, where she has taught since 1987, offering courses in interdisciplinary arts education. Professor Morin has led professional development for statewide arts learning initiatives impacting thousands of teachers annually. In 2007, she developed California's first fully online arts education course and to date has taught over 5,000 pre-service elementary teachers. Fresno State has awarded Professor Morin both the Spirit of Service Award and the prestigious Richter Award for Excellence in Education.

The Curriculum Development Coordinator, will work with LT to revise the arts integration curriculum. The CDC will also collaborate with LT to field-test the new integrated units in Windsor classrooms. **Elizabeth Robertson (CDC)** is Arts Integration Coordinator for Windsor and former Program Officer for Pulse Arts. Ms. Robertson has worked as a credentialed

music teacher from preschool to university. Outside of the classroom, she has served as an arts consultant, curriculum writer, and professional development facilitator.

The Principal Investigator's (PI) will gather and analyze all needed assessment data and communicate effectively with the Project Team both formatively and summatively. The PI will design accurate and effective instruments to measure achievement in arts learning and instruction, student achievement in the arts, and ELA. The PI will inform key elements in the project design. **David Reider (PI)** is Principal Partner of Education Design, a Boston-based educational research firm. eDez has been active in program evaluation for arts learning and STEM learning initiatives nationally and internationally for over 20 years including teacher PD projects for National Endowment for the Arts, Young Audiences, USDOE PDAE, AEMDD, I3, FIPSE grants, San Francisco Symphony, New York Met Opera, and the San Francisco Opera.

1. Selection Criteria (d) Quality of the management plan (1,2,3,4) The iAmplify PD, PM, PDC, CDC, and PI will work together with DA, LT, TA and AP to effectively manage implementation of the project. As lead agencies, BGC and Big Idea will conduct twice monthly meetings for all personnel to assess progress in meeting goals, timelines and objectives. Reflection and feedback from all stakeholders will be continuously sought and integrated into program revision. BGC and Big Idea will be responsible for the coordination of all project activities, hiring of appropriate staff, communicating with the USDOE, project reporting, overseeing project changes and logistics, managing the budget, communicating with the PI, and creating project sustainability. Big Idea will support this work by providing professional development, arts integration curriculum, online resources and assessment tools. BGC will provide program management, budget oversight, purchasing and other logistical requirements.

DETAILED TIMELINE WITH OBJECTIVES, MILESTONES, RESPONSIBILITIES:

YEAR 1 (2021-22), FALL, Actions, Responsible, Goals/Objectives, Narrative (if any)

1) Hire staff as appropriate. PD,PM. Goals 1-7. **2) Recruit LT and TA.** DA, PD, PM, AP Obj2.1,6.1 Windsor DA will recruit seven elementary LT (one per grade level, TK-6). AP and PD will recruit five TA, one each in dance, media arts, music, theatre and visual art **3) Revise online learning system and project website.** PD, PDC. Obj1.1, 1.2, 1.3, 2.2, 2.3, 2.4, 6.2, 6.3 Online learning modules will be revised for LT, DA and TA. The project website will be updated with new content. **Milestones:** By January 1, 2022: all Project Team onboard; Website and LMS revisions complete. Online modules completed.

YEAR 1 (2021-22), WINTER, Actions, Responsible, Goals/Objectives, Narrative

1) Evaluation planning. PI, PD, PM, PDC, DA Goals 1-7 Project Team will work with eDez to begin evaluation planning. **2) Revise online ELA/arts integration curriculum.** PD, CDC, LT. Obj 3a.1, 3a.2, 3b.1, 3b.2. PD will begin regular meetings with CDC and LT's to revise existing curriculum with focus on SEL, CLRP and adaptations for after-school learning. **3) Professional development for DA and LT.** PD, PDC. Obj 2.2, 2.3, 2.4, 2.5, 6.4 PD and PDC will provide online and in-person professional development for LT and TA. **4)Support plan.** PD, DA, LT. Obj 2.6 PD will facilitate DA/LT to create a plan to support PT and ASL before, during, and after their professional development and implementation of the arts integration curriculum. **5) Plan for co-teaching with TA**. PD, CDC, TA, LT. 6.5, 6.6 Collaborate on co-teaching of arts integration skill-building in LT classrooms. 6) **Recruit PT and ASL** PD, PM, DA. Goals 1-7 Identify candidates and advertise for 100 PT and/or ASL positions **Milestones:** By March, 2022: evaluation planning will be underway. LT, DA and TA will be trained and will have

created a teacher support plan. ELA/arts integration curriculum will be revised. LT and TA will be prepared to co-teach the arts integration curriculum. All PT and ASL will be committed.

YEAR 1 (2021-22 School Year), SPRING, Actions, Responsible, Goals/Objectives, Narrative

1) Curriculum field-testing. PD, LT, CD Obj 3a.3, 3b.3 CDC and LT will field-test and refine the arts integrated units. **2) Baseline survey.** PI, PD, DA. Obj1.5 eDez will conduct a baseline survey of PT and ASL to establish arts content knowledge and attitudes toward arts integration. Analysis will inform the professional development planning. **3) Orientation.** Project Team. Goals 1-7 Welcome all participants and confirm expectations for their work. **4) Professional development preparation.** Project Team. Goals 1 and 5 Prepare for five days of blended instruction to be held in Summer 2022. **5) Implement co-teaching with TA.** PD, CDC, TA, LT. 6.5-6 CDC will document process and archive student work. **6) Interim report.** PD, PM, PI. Goals 1-7. PM in collaboration with PI and PD will complete the required USDOE report on time to show clear progress in meeting all project goals, objectives and milestones.**Milestones:** By June 1, 2022: Online ELA/arts Integration curriculum will be revised and field-tested. Evaluation plan will be finalized. PT and ASL will be onboarded. Planning will be underway for summer professional development, and the interim report will be filed.

YEAR 2 (2022-23 School Year), SUMMER, Actions, Responsible, Goals/Objectives, Narrative

1) Finalize planning for arts integration professional development. Project Team. Goals 1 and 5 Complete planning and logistics for five days of arts integration professional development including a detailed agenda, on-site technology, performance and exhibits by local artists, keynote speakers, daily feedback forms, etc. (Sample agenda included in attachments.) **2) Online professional development.** Project Team, PT. Goal 1, Goal 5 Two days of asynchronous online professional development for PT and ASL will begin in July, 2022. **3) In-person professional**

development. Project Team, PT. Goals 1 and 5 Three days of in-person professional development will be held in August, 2022. **4) Post-survey** PI, PD, PDC Goals 1 and 5 PI conducts post-survey to evaluate arts learning and attitudes. **5) After-action review** Project Team. Goals 1 and 5 Meet for collaborative reflection on professional development and analysis of the post-survey results to plan for Y3 professional development **6) Continue bi-weekly planning meetings.** Project Team. Goals 1-7 Meet regularly to coordinate implementation and planning work. **Milestones:** By September 1, 2022, 100 PT and ASL will have completed at least 40 hours of professional development. Project Team will have reviewed and reflected on results from the professional development and post-survey to prepare for the next iteration. Planning to support implementation of the arts integration curriculum will be underway.

YEAR 2 (2022-23 School Year), FALL, Actions, Responsible, Goals/Objectives, Narrative

1) Arts integration curriculum. PD, LT, PT. Obj 5.1 PT will implement four-to-six week ELA/arts integration units in theatre (fall) and visual arts (spring). **2) Support Plan meetings.** PD, LT, PT, DA. Obj 2.4, 2.7 PT and ASL will meet monthly during planning time facilitated by LT's, DA and PD. **4) Begin planning school and family outreach projects** PD, AP, TA, LT. Obj 7.1, 7.2, 7.3, 7.4 Survey communities and engage with partners to discover local community arts values, resources and needs. **4) Identify control schools** PD, PI, DA Recruit closely matched control schools, preferably within the same district as treatment schools. Identify teachers and complete necessary IRB procedures. **5) Identify arts integration strategies for other content areas**. PD, LT, CDC. Obj 4.1,4.2,4.3 Collaborate to identify appropriate strategies from the arts integration curriculum and map out lessons to pilot in winter or spring. **6) Final report.** PD, PM, PI. Goals 1-7 PD and PM will collaborate with PI to complete the required USDOE report. **Milestones:** By December 1, 2022, PT/ASL will be teaching the arts integration curriculum

supported by LT and DA. Planning will be underway for school/family outreach projects. Control schools/teachers will be identified. LT will be planning arts integration lessons in new content areas. The Y1 final report will be submitted.

YEAR 2 (2022-23 School Year), WINTER, Actions, Responsible, Goals/Objectives, Narrative

1) Recruit new TA. DA, PD, AP Obj 6.1 **2) New TA complete professional development** PD, TA Obj 6.1 **3) PD for any new DA in project schools.** PD, DA. Obj 2.2., 2.3, 2.4 **4) Continue project evaluation** Goals 1-7 PD, PI, PT, LT eDez will survey and interview treatment participants about the effectiveness of the professional development and the efficacy of arts integration curriculum. eDez will conference with relevant team members to refine training content and pedagogy. eDez will begin the data-gathering process at control schools. **5) Final planning school/community outreach** PD, AP, TA, LT. Obj 7.1, 7.2, 7.3, 7.4 Collaborate to plan at least one community outreach project that meets local needs, engages local resources and supports the arts integration curriculum. **Milestones:** By March 1, 2023 new TA and new DA will be identified and trained. Project evaluation and research will continue. School and community outreach project(s) will be finalized.

YEAR 2 (2022-23 School Year), SPRING, Actions, Responsible, Goals/Objectives, Narrative

1) Implement school/family outreach event(s). PD, AP, TA, LT, PI. Obj 7.1, 7.2, 7.3, 7.4 Stage at least one school/family outreach project at a project school. **2) Refine arts integration curriculum.** PD, CDC, LT. Obj 3a.1-2, 1-2 Based on data, make any needed changes to the curriculum. **3) Pilot arts strategies in new content areas.** PD, CDC, LT, PI. Obj 4.4 Implement new arts integration lesson plans. **4) Professional development preparation.** Project Team. Goal1, Obj4.5, Goal 5 Based on PI evaluation, Project Team prepares any needed changes and includes dissemination of arts integration lessons in new content areas. **5) Completion of yearly**

student and teacher data-gathering. PI, PD, DA, PT, LT Goals 1-7 eDez will report on all research findings, including PT/ASL surveys, student arts and ELA assessments, observations, interviews, etc. **6) Interim report.** PM, PD, DA, PI. The interim report to USDOE will be completed. **Milestones:** By June 1, 2023, school/family outreach project(s) will be completed. Arts integration in new content will be tested, assessed and disseminated. Planning will be underway for revision to the arts integration curriculum and to the summer professional development program aligned with the PI yearly report. Interim report will be filed.

YEAR 3 (2023-24 School Year) and YEAR 4, (2024-25 School Year) Project activities in Years 3 and 4 will mirror Year Two with these differences:. In Y3, participants from the Y2 cadre will now implement the integrated unit in dance in addition to theatre and visual art. All participants, Y2 and Y3, will continue to be supported by Lead Teachers. In Y4, participants from the Y2 cadre will now implement the integrated unit in music in addition to dance, theatre and visual art. Year 3 cadre will implement the integrated unit in dance in addition to theatre and visual art. All participants, Y1, Y2 and Y3 will continue to be supported by Lead Teachers.

1. Selection Criteria (e) Quality of the project evaluation (1) The evaluation for iAmplify conducted by Education Design, INC will comprise two separate efforts: A) outcomes-based evaluation reporting both formatively to the team and annually to the USDOE on requisite performance measures and B) a research study (impact evaluation) focusing on the impact of the program on teachers and after-school leaders (PD outcomes related to arts-integrated teaching and learning) and students (arts-learning outcomes). Education Design has led large scale arts education evaluations for federally funded projects for over 20 years including recent work on four PDAE and SSAE grants in underserved, high-needs communities ensuring iAmplify evaluation processes will ensue immediately with little ramp-up time.

To appropriately measure achievement of program intent, evaluation questions will frame the data collection and analyses. To address Goals 1 & 5 we will compare changes in teacher and ASL content knowledge and skills and extent of classroom implementation with data collected through surveys, interviews, and observations. Questions include: To what extent is PD completed by participants? What is practitioner uptake of KSA, and how is it delivered to students? To what extent are classroom implementations (40 hours) completed? For Goals 2, 3 & 4 we will document the extent LT facilitate PT through the CoP using logs and discourse analysis methods (G2), document the inclusion of SEL and CRRP in modified units and the related field testing (G3), and document the development and field testing of new units integrating arts with math, science and social studies (G4). For Goal 5 we will document the extent teachers and ASL have taught the integrated units. Questions include: How many and to what extent did teachers implement the units? To what extent did student achievement in arts learning and ELA improve as measured by prepost gains in each domain? For Goal 6 we will document the teaching artist residencies and extent of support; for Goal 7 we will document the extent of outreach projects.

1. Selection Criteria (e) Quality of the project evaluation (2) We will engage a mixed-methods, participatory research design [1] using data collected from prepost surveys (teachers) and artwork uploads (students), as well as semi-structured interviews, site observations, and artifact analyses. Instruments will focus on data to address the following performance measures, directly tied to project goals:

Evaluation performance measures (PM) and research performance measures (RPM)

Goal 1: Teacher PD in Arts Integration PM 1.i: 400 PT and ASL will receive 40 hours of PD; PM 1.ii: 400 PT and ASL provide evidence of 40 hours of implementation; RPM 1.i: 75% teachers show prepost gains in arts integration skills and dispositions; RPM 1.ii: Treatment

students demonstrate higher arts skills at significance in comparison with control students; Goal 2: Project Support and Sustainability PM 2.i: 7-28 lead teachers become facilitators and peer coaches; PM 2.ii: Community of Practice established; Goal 3: Revise curriculum to include SEL and CLRP PM 3.i 48 online units including SEL and CLRP components and assets and adapted to after-school context; PM 3.ii: New materials tested through 3 iterations; RPM 3.i: Treatment students show improved SEL competencies in comparison with control students; Goal 4: Expand online curriculum to include new content areas PM 4.i: Development of 21 new units integrating arts with math, science, or social studies; PM 4.ii: Field testing and revision of new units; Goal 5: Classroom implementation of units PM 5.i: 400 PT and ASL teach units to 10000 students; Goal 6: Build capacity of Teaching Artists PM 6.i: 20 TA pilot arts residencies; Goal 7: Outreach and Community Dissemination toward Scale PM 7.i: Five replicable school/family outreach projects

Using a rubrics-based online arts assessment tool developed in previous USDOE projects, we will inventory, collect and assess individual student artwork in close alignment with PD arts learning outcomes to calibrate the extent of teacher uptake and skill development. Teacher growth will be reported as ANOVA (where appropriate ANCOVA) repeated means measures related to both the dispositional and arts-content surveys, administered prepost each year. Additionally, inferential statistics, particularly t-test analysis (Wilcoxon), using pretest measure as covariate, posttest as the dependent variable will yield gains over time. We will engage a quasi-experimental design (non-randomized) to compare treatment with control students, using a same-school sample match cohort model. The study meets the definition of human subject exempt research as defined by USDOE. Criteria of significance will meet the $p = .05$ level established by the WWC for ed.gov research thresholds [2]. Surveys will include primarily Likert scales (4 point, non-median), using non-parametric analysis. Data from similar studies

have shown to predict academic performance, i.e. how arts integration curriculum can result in statistical determination of a high association between arts integration and ELA development [3].

Qualitative data (interviews) analysis will include indicators of change and growth longitudinally recorded yearly using the constant comparison method [4]. This will help explain how, why, and extent the intervention worked as predicted identifying specific factors such as quality, frequency, and scope. Participation, registration, PD exit tickets, and classroom/after-school observations will provide the data to respond to the program's three performance measures on 1) attaining or exceeding proposed targets of outcome indicators, 2) percentage of participants completing 75% of offered PD hours, 3) inventory of accessible arts-based instructional materials developed.

1. Selection Criteria (e) Quality of the project evaluation (3) The evaluation will deploy instruments developed, USDOE approved, and proven reliable in previous PDAE and AEMDD grants (teacher arts content skills and disposition survey, iAccess, iMedia projects; = .89, student arts quality calibration scale, iMedia; = 90, early elementary music literacy skills test, MIENC project; = .78) as well as modifications of existing instruments for grade level appropriateness [5]. For SEL measures (Goal 3) we will document the extent the program connects to and activates SEL responses in students as measured by the validated Panorama SEL competencies instrument and artifact analysis of sample artwork with a focus on SEL markers [6]. Specifically for after-school data collection, we will adapt NREL's OST Student Participant Survey [7].

Yearly evaluation timeline: Summer--baseline data collection, PD observation; Fall--teacher/ASL interviews/observation; Spring--teacher/ASL interviews/observation, post-year data collection; summative reporting. Formative reporting will occur quarterly, and informally during weekly meetings.

Other Attachment File(s)

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Boys and Girls Clubs Sonoma-Marin
Assistance for Arts Education, 2021
Attachments

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Research --iAccess Year 2 --iAccess Year 3 --iMedia --iAspire	**Pages 342-428** 342 356 373 401
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WUSD.org

WINDSOR UNIFIED SCHOOL DISTRICT

"STRONG SCHOOLS. STRONG COMMUNITY"

Jeremy Decker
Superintendent

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Director of Human Resources

Brad Rigney
Instructional and information Technology Services Director

Windsor Unified School District
9291 Old Redwood Highway
Building 500
Windsor, CA 95492-9217
P: 707.837.7700
F: 707.838.4031
www.wusd.org

To: Office of Elementary and Secondary Education,
United States Department of Education

Fr: Jeremy Decker, Superintendent
Windsor Unified School District

Re: Assistance for Arts Education Grant

Date: March 2, 2021

The Windsor Unified School District, in collaboration with our local arts and education partners, is delighted to seek and implement an Assistance for Arts Education grant. We know that this work in our District will benefit not only students and teachers here in Windsor, but throughout Sonoma County. As a predominantly rural, high poverty county, we must leverage all available resources to bring the arts to our students.

According to survey results from our recent self-study of the District's arts education program, 100% of over 300 stakeholders agreed that the arts are a vital part of every child's education, at every school, every day. Our stakeholders are our customers, and we have made great strides in responding to their wishes. However, there is significant work to be done particularly at the elementary grade levels.

The District and our Board of Trustees are committed to making the arts a priority. In looking ahead over the next three to five years, this AAE grant opportunity provides a path forward that is sustainable, can survive a recession and will thrive long after the grant cycle has concluded. It is this type of sustainable endeavor that we seek to develop.

The arts are critically important to all, but perhaps more so to the students we serve. With a diverse student population and an overall 49.6% Free and Reduced Price Meals rate, the classroom is often the only venue where students are exposed to the arts. Further, the arts are a form of self-expression and have been shown to assist in decreasing stress which, unfortunately, the COVID19 pandemic has greatly intensified. Lastly, it is clear from research study after research study that exposure to the arts has a positive effect on the overall academic learning of students and on their social/emotional growth.

The WUSD arts strategic plan challenges our school district to provide high-quality, continuous, relevant and essential professional development designed to expand content knowledge in the Visual and Performing Arts for educators. I have no doubt that the professional learning provided by the AAE grant will align perfectly with the strategic plan. In addition, the integrated curriculum, teaching artist collaboration, and online resources make this a "win-win-win" for Windsor Unified.

In conclusion, we appreciate your consideration for our four elementary schools and nearly 3,000 elementary students to receive the AAE grant. The Windsor Unified School District and I, personally, are fully committed to developing a highly effective arts education model that will translate into an enriching arts education for our students.

Sincerely,

Jeremy Decker
Superintendent

Bellevue Union School District
3150 Education Drive
Santa Rosa, CA 95407-7723
Phone: 707-542-5197 Fax: 707-542-6127
www.busd.org

Department of Curriculum/English Learners

To: Office of Elementary and Secondary Education, United States Department of Education
Fr: Aracely Romo-Flores, Director of Curriculum and EL Services
Bellevue Union School District
Re: Assistance for Arts Education Grant

Date: February 25, 2021

The Bellevue Union School District is delighted to partner with the Boys and Girls Clubs and Big Idea to seek and implement the Assistance for Arts Education grant. Stakeholder groups in our District have named increasing access to the arts as a top priority at our four elementary schools serving over 1,500 students. The District is committed to making the arts a priority and the AAE grant opportunity provides a sustainable path forward that can survive natural emergencies and will thrive long after the end of the grant.

The arts are critically important to all students, but perhaps more so to the students we serve. With a diverse student population and an overall 80% Free and Reduced Price Meal rate, the classroom is often the only venue where our students are exposed to the arts. Further, the arts are a form of self-expression and have been shown to assist in decreasing stress which this population of students are forced to deal with on a daily basis. We know from solid research that the arts can make a huge impact on the lives of under-resourced students and that arts education has a positive effect on the overall academic success of students.

The Sonoma County Arts Education Framework challenges school districts to provide high-quality, continuous, relevant and essential professional development designed to expand content knowledge in the Visual and Performing Arts for educators. I have no doubt that the professional learning and other arts services provided by the AAE grant will align perfectly with the Framework as well as with the District's long range plans.

In conclusion, we appreciate your consideration for Bellevue Union School District to receive the AAE grant. We are fully committed to work in partnership with Pulse Arts and Big Idea to plan an effective arts education plan for our students that will include professional learning, online resources and the opportunity to welcome teaching artists into our classrooms. I urge you to give this application your highest recommendation for funding. Our students deserve it!

Sincerely,

Aracely Romo-Flores, Director of Curriculum and EL Services
Bellevue Union School District

CLOVERDALE
UNIFIED SCHOOL DISTRICT

ENGAGE ◆ CHALLENGE ◆ NURTURE

BETHA MACCLAIN
SUPERINTENDENT

BOARD OF TRUSTEES
PRESTON ADDISON
BRANDON AXELL
JACQUE GARRISON
ASHLEY LOPUS WHITE
GABRIELA MENDOZA-TORRES

March 10, 2021

To The United States Department of Education:

As a longtime arts educator and school district superintendent, I am writing to encourage you to approve the application by Boys and Girls Clubs and Big Idea for the Assistance for Arts Education grant in partnership with Windsor Unified School District and Cloverdale Unified School District here in Sonoma County, CA.

The grant will provide high-quality online and in-person professional learning for educators, create standards-based resources in the arts for our students, and develop replicable models of school and family arts outreach projects. The AAE grant will strengthen the standards-based arts instruction in Cloverdale Unified and will also help students meet challenging academic standards in both English Language Arts and in the arts aligned to California's Common Core State Standards as well as the state's Visual and Performing Arts content standards.

Cloverdale Unified School District is located in the northernmost part of Sonoma County, 30 miles from Santa Rosa, serving approximately 1,350 students in a PK-12 comprehensive setting. CUSD educates our community's most underserved students with sixty percent of our student population designated as one of the following: Dual Language Learner (English Learner); meeting income or categorical eligibility requirements for free or reduced-price meals under the National School Lunch Program; or foster youth. Additionally, Cloverdale exceeds the county average in students qualifying for special education services with a total over 228 students.

Our district is currently focused on increasing student engagement and attendance through the integration of the arts and other hands-on learning. This aligns with our district goals to engage, challenge, and nurture students according to individual needs by:

- Expanding their ability to think critically, communicate effectively, solve problems creatively, and collaborate within a team.
- Embracing the challenges placed in front of them with vigor and perseverance that exemplify their love of learning.
- Developing a strong sense of respect and responsibility for themselves, each other, and the community.

To this end, the Cloverdale Unified School District staff are committed to:

- Creating a safe environment conducive to learning where individual student differences are embraced and student strengths are emphasized.
- Designing and implementing an integrated, hands-on curriculum with strong science, arts, and technology components that connect student learning to real-world applications.

97 SCHOOL STREET | CLOVERDALE, CA 95425 | PHONE 707.894.1920 | FAX 707.894.1922

- Engaging students in tailored, differentiated instruction that provides multiple avenues for students to gain and demonstrate mastery.
- Providing a variety of high quality clubs, athletics, and extracurricular activities.
- Embracing the challenges placed in front of them with vigor and perseverance that exemplify their love of learning.

As a part of the Sonoma County Alliance for Arts Education, I have participated in professional learning in the arts this year to prepare for implementation of a broader, county-wide arts integration network. From this experience, I believe that the professional learning provided by the AAE grant will integrate perfectly with our district mission and will create long-term sustainability at the school site.

I firmly believe that the proposed grant will support Cloverdale Unified School District's efforts to meet the above goals. Please know that I am committed to working with the project team during the planning for this grant and to meeting the requirements of the grant at our school site during implementation.

Sincerely,

Betha MacClain
Superintendent

97 SCHOOL STREET | CLOVERDALE, CA 95425 | PHONE 707.894.1920 | FAX 707.894.1922

Rincon Valley
Union School District

Excellence in Education

To: Office of Elementary and Secondary Education,
United States Department of Education
Fr: Dr. Tracy Smith, Superintendent
Rincon Valley Union School District
Re: Assistance for Arts Education Grant

Date: February 25, 2021

I am writing to support the application by Boys and Girls Clubs and Big Idea for the Assistance for Arts Education (AAE) grant in partnership with Windsor Unified and local arts partners. I know that the purpose of this grant is to provide high-quality professional learning for educators, online curriculum and resources, and partnerships with local teaching artists. I understand that this grant will strengthen the standards-based arts instruction at Rincon Valley elementary schools and also help students meet challenging academic standards in both English Language Arts and in the arts aligned to California's Common Core State Standards as well as the state's Visual and Performing Arts content standards.

Rincon Valley is known for its support of the arts with a vigorous music education program as well as dance and visual arts docent programs that serve over 3,000 students at nine elementary schools. We know that the AAE grant will help take arts education to the next level by sustainably increasing our capacity to offer a comprehensive, high quality arts education to every student in every school. We believe that these new partnerships will be instrumental in sustaining what we have created and also open new opportunities for our students, teachers and parents.

Sonoma County schools have been challenged by a string of natural disasters, and now by the COVID19 pandemic, that have forced school closures and accelerated the need for online instructional resources. We know that the AAE grant team will work to follow California Department of Education best practices in refining and replicating both synchronous and asynchronous distance learning models in the arts. This work will serve our students well in an uncertain future.

In closing, please know that I am committed to working with the grant team during the planning year for this grant and to meeting the requirements of the AAE grant at our school site during implementation. The arts are so important for our students and families that we welcome this opportunity to learn in and through the arts.

Sincerely,

Dr. Tracy Smith, Superintendent
Rincon Valley Union School District

1000 Yulupa Avenue ◆ Santa Rosa, CA 95405 ◆ (707) 542-7375 ◆ *Fax:* (707) 542-9802 ◆ www.rvusd.org

April 9, 2021

Creative Sonoma
141 Stony Circle Ste. 130
Santa Rosa, CA 95401

To the United States Department of Education:

Creative Sonoma is pleased to support the application by Big Idea for the Assistance for Arts Education (AAE) grant in partnership with the Windsor Unified School District and other committed local arts partners. This grant will provide our local educators with both online and in-person professional learning opportunities in many areas of need. These opportunities include resources based on arts standards, and will also allow for the development of models for school and family outreach projects. This grant will give our districts the ability to support students in both English Language Arts and in the arts with instruction that is aligned with California's Common Core State Standards, as well as our Performing Arts content standards.

My organization, Creative Sonoma, supports artists and the creative community in Sonoma County. Our work in arts education considers the needs of approximately 70,000 students in 40 school districts across the county. From remote, rural areas to urban setting, our students' needs are as varied and vast as our county landscape. We are faced with the challenge to equitably meet the needs of students and teachers in providing standards-based arts education.

Creative Sonoma is the connector and driver of a larger coalition, the Sonoma County Arts Education Alliance (AEA). The AEA seeks to ensure access to quality arts education across the county. From research and data, and in collaboration with local arts experts, the AEA developed an Arts Education Framework. The AEA is encouraging use of this Framework, as a tool for any school or district to create more opportunities in arts education. Goals identified by the Framework that align with this grant:

- Promote and support an inspiring, inclusive arts integration approach
- Effectively prepare teachers through engaging professional development
- Utilize social emotional learning and trauma informed practices through arts to create a safe and nurturing environment.

This grant strategically and thoughtfully builds on past success and fortifies a culture of creativity and opportunity by increased learning, in and through the arts. Thank you for your consideration.

Sincerely,
Debbie Yarrow

Arts Education Manager
Creative Sonoma

March 15, 2021

To Whom It May Concern,

The Sonoma County Office of Education is pleased to support the application by the Boys and Girls Clubs of Sonoma-Marin (BGC) for the Assistance for Arts Education grant. With this funding, BGC will provide professional learning, arts integration curriculum and community outreach to twelve schools in Sonoma County from the Bellevue, Cloverdale, Rincon Valley and Windsor school districts.

Building on our county leadership with the Arts Education Alliance, Sonoma County Office of Education has been instrumental in laying the groundwork for this project among member school districts. The iAmplify project will give our "boots on the ground" practitioners an opportunity to learn from what we know will be outstanding results from the previous iAspire grant in Windsor. Having worked with key members of the design team, we are sure of its success.

As a county leader in STEAM and the Maker Movement, we understand the value of arts integration. In arts-integrated curriculum, the arts become the approach to teaching and the vehicle for learning. Students meet dual learning objectives when they engage in the creative process to explore connections between an art form and another subject area to gain greater understanding in both. The experience is mutually reinforcing and results in deep student understanding in both the art form and the other curriculum area, it requires that teachers engage in professional learning to understand arts standards and how to connect the arts to the curriculum
they teach.

The AAE grant will give a jump start to the many districts in Sonoma
who are interested in improving their arts program, but need local models and capacity-building. The chance for educators, arts organizations and community stakeholders to interact on a regular basis and build capacity for this work is truly exciting!

Sincerely,

Karen W. McKinney

Director of Leadership Development

SANTA ROSA SYMPHONY

FRANCESCO LECCE-CHONG MUSIC DIRECTOR

TO: United States Department of Education

FR: Santa Rosa Symphony
Alan Silow, President & CEO
50 Santa Rosa Ave
Ste 410
Santa Rosa, CA 95404

RE: Assistance for Arts Education Grant

Date: March 26, 2021

Since 1928, education and community engagement have been central to the mission of the Santa Rosa Symphony (SRS), and we continue to enrich the lives of our school partners and our families today. From free, world-class SRS performances for schoolchildren and award-winning orchestral training programs, to El Sistema-inspired afterschool programming and our multiple Music For Our Schools initiatives, the SRS presents a variety of socially empowering experiences to engage, educate and inspire our entire community.

In particular, the Music For Our Schools programs serve to deepen the educational experiences for students of our school partners through a broad range of learning opportunities, materials and resources. From hands-on learning experiences to interactive performances by SRS musicians, these programs highlight standards-based music education and experiences with professional artists. At the SRS, we believe music and the arts are an indispensable, dynamic tool for teaching and learning in all core subjects and a highly effective method for making learning engaging, impactful and fun.

We are pleased to support the application by Pulse Arts to serve students in the Windsor Unified School District and in four other local school districts through the Assistance for Arts Education grant. Having been a part of the Arts Education Alliance's strategic planning process, we are convinced that Windsor has created a model arts education program that can now be replicated throughout our county.

We are particularly excited to learn more about the possibilities for innovative school and family outreach events through the AAE grant. As the North Bay's premier provider of both live

classical music and music education for schools, we are happy to explore that connection with the AAE school districts.

Finally, the SRS recognizes its role as a linchpin arts organization for the county. Because of this, we actively support the Arts Education Alliance and the vision of providing a venue for school districts and arts organizations to interact in a meaningful way. No school district, and no arts organization, has the resources to provide the high quality arts education our students deserve while working in a silo. We know that the synergy created when meaningful collaboration occurs around arts education will move us forward toward that goal.

Sincerely,

Alan Silow
President & CEO
Santa Rosa Symphony

SVMA
SONOMA VALLEY MUSEUM OF ART

To: Office of Elementary and Secondary Education,
United States Department of Education
Fr: Linda Keaton, Executive Director
Sonoma Valley Museum of Art
Re: Assistance for Arts Education Grant

Date: March 2, 2021

The Sonoma Valley Museum of Art is pleased to support the application of Pulse Arts and Big Idea working with Windsor Unified School District and others for the Assistance for Arts Education grant. Involvement with this proposed project is directly aligned with our mission and within the capacity of our art education program. Meetings with the grant team and our project staff assure SVMA that we are thrilled about the possibility of collaborating on this exciting initiative

Founded in 1998, the mission of the Sonoma Valley Museum of art is "Building Community Around Art." This mission reflects SVMA's commitment to continue to grow its role within the Sonoma community, to serve residents and visitors of all backgrounds, to feature and explore modern and contemporary art, occasionally featuring art beyond these time periods, in ways that delight, surprise, and bring people together to celebrate the power of art and community. SVMA is the vibrant intersection of art, community, and education with local relevance and influence in the Bay Area.

Since 1999, SVMA has staged more than 70 exhibitions attracting over 130,000 visitors. It occupies an 8,000-square-foot space near the historic Sonoma Town Plaza. The museum purchased the building in early 2001, and extensive renovations, including the addition of a new facade, were completed in March 2004. In 2010, classroom space was installed. With a membership of more than 1,000 households, SVMA is the largest visual arts organization in the San Francisco North Bay region (Sonoma, Marin, Napa and Solano Counties).

Initiated in 2000, SVMA's Art Rewards the Student (A.R.T.S.) is the Museum's longest-running education program that places teaching artists in 4th- and 5th-grade classrooms throughout Sonoma Valley at no cost to the schools. Activities and current SVMA exhibition themes are integrated with the public school curriculum and the California Arts Framework.

Since we know the power of the arts to transform young lives, we enthusiastically support this grant application that will bring much needed services to a truly deserving community.

Sincerely,

Linda Keaton

Linda Keaton, Executive Director
Sonoma Valley Museum of Art

551 N. Broadway
Sonoma, CA 95476

1.707.939.7862
svma.org

ROBERT BULLWINKEL

300 Wilson Road • Sebastopol, CA 95472 • (559) 779-8702
www.BigIdeaConsulting.org•RobertBullwinkel@gmail.com

SUMMARY OF QUALIFICATIONS

- **Nationally-recognized Arts Leader** with deep understanding of public school systems and content knowledge in all arts disciplines. Extensive experience working with traditionally under-served communities with a focus on strategic planning, arts integration and professional development for classroom teachers.

Representative PROFESSIONAL EXPERIENCE

- **Received and delivered services for $1.7M SSAE grant in Windsor, CA**, including online learning, integrated curriculum and mobile assessment for arts learning.
- **Received and delivered service for two $1.4M Federal Department of Education Grants**, proposals for arts integration training and online assessment were the highest rated and fourth highest rated applications in the competitions.
- **Partnered with Kennedy Center** to bring Fresno onboard as the 10th national site for Any Given Child and as a Partner in Education.
- **Received NEA grant** to expand Any Given Child throughout Fresno County
- **Started the Arts Business Coalition** in Fresno with funding from the Hewlett Foundation
- **Served as Curriculum and Instruction Chair for the Arts Education Joint Task Force** of the California Department of Education and the California Arts Council to write the Blueprint for Creative Education: How the Arts Can Transform California's Public Schools
- **Designed the Arts Every Day arts integration professional development program** for K-6 classroom teachers in collaboration with Fresno Unified School District and Central Unified School District, including comprehensive, sequential arts integrated curriculum with training for over 5,000 teachers statewide.
- **Authored the Guide to High Quality Professional Development in the Arts** (2008) and **Opening the Arts Education Toolbox** (2012) for California County Superintendents Arts Initiative.
- **Authored Arts At the Core: Opportunities for Arts Integration with Common Core State Standards** (2013) for the California Office to Reform Education
- **Served as Director of Curriculum and Communication** for the Keeping Score project with Michael Tilson Thomas and the San Francisco Symphony
- **Founded the Fresno County Youth Choir and Stages** youth theatre company
- **Frequent presentations at state and national conference as workshop leader or keynote speaker: SEADAE, AEP, Kennedy Center, CCSESA, etc.**

ROBERT BULLWINKEL

300 Wilson Road • Sebastopol, CA 95472 • (559) 779-8702
www.BigIdeaConsulting.org•RobertBullwinkel@gmail.com

Employment History

2017-Present	Partner, Big Idea Arts and Education Consulting
2014-Present	*Lecturer*, Interdisciplinary Arts Studies 108 California State University, Fresno
2006-2016	*Program Manager*, Visual and Performing Arts Fresno County Office of Education (California)
1988-2006	*Department Chair, Mentor Teacher, Master Teacher* Fresno Unified School District
1990-1995	*Lecturer,* Drama 137 and Drama 138A California State University, Fresno
1983-1988	*Teacher* Mesa Public Schools (Arizona)
1978-83	*Teacher* Ferndale Unified School District (California)

Awards

Fresno County Teacher of the Year
Finalist, California Teacher of the Year
Fresno Public Education Fund Educator of the Year
California Schoolmaster of the Year
FMCMEA Outstanding Music Educator
Valley Cultural Coalition Hero Award

References

Available upon request.

MICHELLE R. EDWARDS

SUMMARY OF QUALIFICATIONS

- Oversee the daily operations of youth development and case-management programs, serving over 5,000 families annually.
- Extensive experience and success in program implementation and complex project and grants management
- Successful history in facilitating 150 + staff to make sound decisions, resolve conflict, and execute projects successfully

EDUCATION

Master of Arts in Organization Development, Sonoma State University, 2008
Bachelor of Arts in Psychology, University of Memphis, *magna cum laude*

RELEVANT EXPERIENCE

2011-Present *Vice President of Youth Impact* Boys & Girls Clubs of Central Sonoma County
(Previous Positions: *Area Director, Resource Development Manager*)

- Successfully direct daily operations 38 programs with 150+ staff members, including program management, community outreach, data and budget management, policy development
- Directly managed all personnel and staffing for core business unit including position identification, recruitment, hiring, training, payroll, discipline, & termination
- Expertly administered over $4.5 M in federal, state, and private grants including compliance audits resulting in zero findings
- Primary organization liaison with 12 school district and 6 local municipalities. Developed & maintained strong collaborative relationships with leaders including mayors, county supervisors, and superintendents
- Conceptualized and implemented successful youth development programs, initiatives, process improvement efforts, & program implementation plans serving 5,000+ youth annually.
- Oversaw multiple phases of organization expansion, growing from 11 Programs ($3M annually) to 36 programs ($6M annually)
- Restructured annual employee evaluation process, streamlined staff job descriptions, and aligned compensation packages with roles and responsibilities.
- Worked closely with Boards of Directors to identify and implement strategic goals and plans
- Created and maintained employee handbook, including organization policies, procedures, and position descriptions
- Served as organization's safety officer implementing innovative child & Club safety plan through the work of robust cross-functional safety committee. Efforts recognized nationally by Boys & Girls Clubs of America- recipient of the inaugural Innovation in Safety Award from
- Actively participated on multiple local, state, & national committees and work groups, including City of Santa Rosa, California Department of Education, and Boys & Girls Clubs of America
- Supervised and directed event planning for multiple events with over 500 attendees per year, including fund development, logistics, marketing, public relations, recruitment and staff morale.

Selected Achievements

2013 Boys & Girls Clubs of America's Best Overall Program
2012 Recognition Awards, California State Association of Counties & National Association of Counties

2009-2010 *Campaign Manager* Mike McGuire of Supervisor
Sonoma County, California

- Oversaw day-to-day operations of campaign including hiring & supervision of campaign staff, volunteer management, and fund development & voter outreach programs.
- Implemented successful outreach programs, voter turn-out efforts, and volunteer programs for 100+ volunteers resulting in over 100,000 voter contacts through direct mail and
- Raised $400,000 through direct asks, events, and direct mail campaigns, a county record for the race
- Secured bi-partisan support & endorsements from multiple community interest groups
- Won election with 36% margin over opponent, 2nd highest margin of victory in county history

Selected Achievements

2010 Sonoma County Young Democrat of the Year
2010 Sonoma County Young Democrat's Community Organizer of the Year

2007-2009 *Program Coordinator* Healdsburg Jazz Festival
Healdsburg, California

- Managed A/P, A/R, financial reporting, volunteers, and business contracts for acclaimed 10 music festival
- Coordinated musician, venue, and patron logistics for 12 concert locations, 100+ musicians, and over 1,000 patrons annually
- Supported fund development & board recruitments efforts

2007-2009 *Junior Consultant & Project Coordinator* The Results Group
Santa Rosa, California

- Supported organization development and process improvement efforts for the following clients:

- Goodwill Industries Redwood Empire
  Sonoma County, CA
- Community Support Network
  Santa Rosa, CA
- Project Inform
  San Francisco, Ca
- Positive Images
  Santa Rosa, CA
- Ag Innovations,
  Sebastopol, CA
- Sonoma State University, Center for Community Engagement
  Rohnert Park, CA
- Healthy Community Consortium
  Petaluma, CA
- Santa Rosa Junior College
  Santa Rosa, CA
- The Results Group
  Santa Rosa, CA
- SEIU Local 1021
  Sonoma County, CA
- Polk Street Association
  San Francisco, CA
- Petaluma School District
  Petaluma, CA
- Council on Aging
  Solano County, CA
- CA Association of Public Hospitals
  San Francisco, CA

KIM V. MORIN

Professor Emerita, Department of Theatre Arts **CSU-Fresno 1987-Present**
Big Idea: Arts and Education Consultant **Eluma: Vice President and Chief Learning Officer**

Academic Degrees/Credentials

M.F.A. (Honors)	Arizona State University	1986	Child Drama Specialist
B. S. (Honors)	University Alabama-Birmingham	1981	Elementary Education
BA (Cum Laude)	Florida State University	1979	Humanities
K-8 Teaching Credentials	Alabama, Arizona	1981/86	Elementary Teacher

Professional Experience

2010-present	Arts Integration Consultant	Big Idea Education Consulting	Sebastopol, CA
1987-present	California State University-Fresno	Department of Theatre Arts	Fresno, CA
2005-2009	Curriculum Consultant	SF Symphony	San Francisco, CA

University Courses Taught
Creative Drama, Theatre for Youth, Puppetry, Methods and Materials for Teaching Drama, Secondary Teacher Supervision (English/Drama) Musical Theatre, Playmaking and Performance, Theatre For Young Audiences Tour, Design for Theatre.

University Course Development
Drama 136-S Puppetry
Each student completes a minimum of 15 service-learning hours in projects that provide after school programs, support reading/ literacy efforts, and serve over 15 community organizations each semester.

IAS 108 – Interdisciplinary Art Studies
This online course is required for ALL Liberal Studies majors (pre-service elementary teachers). It covers CA state mandated subject matter for all four Visual and Performing Arts.

Grants:
- Big Idea, Arts Integration Curriculum Consultant/, CA Dept of Ed SSAE Grant (Student Support and Academic Enrichment), "iAspire," developing online assessment tools for Visual Arts and Media Arts ((2019)
- Big Idea, Arts Integration Curriculum Consultant, National PDAE Grant (Professional Development Arts in Education) "iMedia," developing online assessment tools for Visual Arts and Media Arts (2017-2021)
- Big Idea, Arts Integration Consultant, Eureka County Schools, Dept. of Ed. AEMDD grant (2015-2016.
- Arts Integration Curriculum Consultant/Online Course Developer, National PDAE grant (Professional Development Arts in Education) "iACCESS," to develop online assessment tools for Visual Arts and Theatre Arts (2014-2018)

Research/Scholarly/Creative Activities

- Big Idea Arts Integration Consultant, Fresno County Office of Education (2010-present)
  - Developed course materials, instructional videos and PD workshops in arts integration for school districts in Fresno, Stanislaus, Humboldt, Sonoma and Merced counties
- Faculty coordinator and ETS Liaison for Improving Student Writing Initiative at Fresno State
  - Established program that reached over 150 CSUF Faculty and over 8,000 students on campus 2009-2013.
- Member, Summer Academy for Innovations in Technology. Fresno State (June, 2013)
- Chair, Professional Learning Group, Any Given Child Initiative with Kennedy Center and FUSD (2013-present)
- University Liaison and Coordinator, C.R.E.A.T.E. CA conference, (Core Reforms Engaging Arts to Educate) "Building from the Blueprint," Fresno State. (May, 2013)
- Presenter. California Office to Reform Education (CORE) "Arts by Design" Institute. (2012)
- Presentation: "Puppets Speak Out," Humboldt County Office of Education Arts in Education Forum, March 12, 2012.
- Panelist, "C.R.E.A.T.E. the State" Conference. Loyola Marymount, CA, Oct 2011.
- Presentation, WASC Conference, "Improving Student Writing, Technology that Works," April, 2011
- Guest Speaker, CETA annual Conference, "Theatre Education and Teacher Preparation Programs," October 2010.
- Guest Speaker, AATE National Conference, "Service Learning Programs that Work," August 2010.
- Presentation. "What is Arts Integration?" 2009 Arts and Education Forum. Chattanooga, TN, May, 2009.
- Faculty Consultant and Speaker. Keeping Score Education Institute, San Francisco Symphony. San Francisco, CA. 2005-2009 (4 yrs.).

David J. Reider

Principal Partner, Education Design, INC

Professional Preparation

University of California, Los Angeles	B.A. 1984
New England Conservatory of Music	M.M. 1989.
Harvard University Graduate School of Education	Ed. M. 1997

Appointments

University of Massachusetts, Boston
2003-2006. Visiting Associate Professor, College of Public and Community Service

Boston College Lynch School of Education
1998-2006. Sr. Researcher and College Faculty, Center for Study of Testing, Evaluation, and Educational Policy, Lynch School of Education

BBN Systems and Technologies, Cambridge
1995-1998. Scientist, Education Technologies

Program Evaluation with Education Design, INC

(selected, arts education)

iMEDIA, US Dept. of Education PDAE program, with SCOE; Stanislaus County, CA

Integrated Arts through Common Core to Ensure Student Success (iACCESS), US Dept. of Education PDAE program, with FCOE; Fresno, CA

Music Integrated Learning Environment (MILE), US Dept. of Education AEMDD program, with OUSD; Oakland, CA

Comprehensive Opera Based Arts Learning and Teaching (COBALT), US Dept. of Education AEMDD program, with Metropolitan Opera; NYC

Boston Symphony Orchestra, Connections for Literacy; BSO Education Initiatives; Boston

San Francisco Opera; SFO Education Initiatives; SF

San Francisco Symphony Orchestra, Keeping Score: Michael Tilson Thomas on Music, James Irvine Foundation; CA, AZ, OK

(selected, STEM education)

Related Project (recent)

Broadening Participation of Elementary School Teachers and Students Through Curriculum Integration and Statewide Collaboration, NSF STEM+C, with EDC; MA

Computational Sciences and Mathematics Pathway Option for Massachusetts' High School Students, NSF STEM+C, with EDC; MA

Innovation Pathways to Data Careers, NSF CSforAll, NSF STEM+C, with EDC; MA

Reach Across The Hall, NSF DRK12, with CodeVA; VA

Creating Pathways for Big Data Careers, NSF ATE, with EDC; Nationwide

Teachers with GUTS, NSF DRK12, with MIT; NM, VA

Interface, NSF NRT, with University of Southern Mississippi; MS

Project STEMulate, NSF ITEST, with University of Hawaii, Maui College; HI

Other

Member PDK, NEA, MENC, MIENC, ISTE, ASCAP; 2001 Grammy Foundation Educational Advisory Board member, Sr. Fellow, Consortium of Universities of Greater Washington Area, 1998; President's Council on the Arts and Humanities, 1998 National Report of Best Practices. Patent 6,175,872B1, Collaborative Environment for Synchronizing Audio from Remote Devices, Founding partner, Eluma Solutions Assessment Software, Proposal Panel reviewer for NSF programs (NRI, ITEST, DRK12, STEM+C), US Department of Education (I3, PT3, AEMDD) programs.

ELIZABETH ROBERTSON

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etrobertson@gmail.com

EDUCATION

San Francisco International Orff Course
2019
Teacher Education Level 1 Completion

Sonoma State University, Rohnert Park, CA
2013
Certificate of Eligibility, PASC I

Boston University, Boston, MA
2010
Master of Music- Education, Curriculum and Instruction

Notre Dame de Namur University, Belmont, CA
2005
Single Subject Teaching Credential- Music (Clear 2008)

Indiana University, Bloomington, IN
2003-2005
Graduate Coursework in Music Education and Arts Administration

San Francisco State University, San Francisco, CA
2003
Bachelor of Music- Music Education

PROFESSIONAL RECOGNITION AND ACTIVITIES

California Arts Now Leadership Institute, Co-Presenter (2020)
"Strategies for Presenting to Your School Board"

Create/CA, Co-Presenter (2020)
"The Arts and Social Emotional Learning: Leveraging Arts Instruction as Essential to Recovery"

Sonoma County iAspire Summit, Presenter and Co-Organizer (2020)
"Bridging the Gap with Arts Intervention Strategies"
"Social Emotional Learning and the Arts"

PROFESSIONAL RECOGNITION AND ACTIVITIES (CONTINUED)

CCSESA Region 7 Literacy Conference, Presenter (2017; 2018)

Tri-M Music Honor Society
NAfME Western Division Chairperson (2016-present)
CMEA Council of Representatives (2015-2016)

California All-State Music Education Conference, Clinician
"Leading the Way: Arts Integration Strategies for TK-6 Music Specialists" (2017)
"Tri-M Music Honor Society + Students= Uniting Your Music Department" (2016)

LEADERSHIP ACTIVITIES

Steering Committee,
Sonoma County Arts Education Alliance (2021-present)

Teaching and Learning Committee Chair,
Sonoma County Arts Education Alliance (2021-present)

MSC Steering Committee, Fresno County Superintendent of Schools (2016-2018)

Co-Chair, Petaluma High School Fine Arts Department (2013-2015)

Co-Chair, Petaluma City Schools Elementary Choral and General Music (2008-2015)

WASC Focus Group Leader/Leadership Committee
Instruction Self-Study Chapter 4 (2012-2013)

PCS District Leadership Team, Representative
LCAP Planning and Advisement Team (2013-2015)

PCS Curriculum and Professional Development Committee (2013-2015)

LEADERSHIP EXPERIENCE

Windsor Unified School District
Visual and Performing Arts Facilitator (2019-Present)

Oversee District Strategic Arts Plan initiatives
Report on progress and propose new actions to the Board of Trustees about District Strategic Arts Plan initiatives
Coordinate TK-5 Arts Integration programs
Manage and report on $1.7 million SSAE Grant (2019)
Coordinate communication between District VAPA programs, community partners, and stakeholders

Fresno County Superintendent of Schools
Visual and Performing Arts Consultant II (2016-2018)

Instructional Coaching, TK-12 Music Specialists
TK-12 Arts Integration
5-12 Fresno County Court Schools
Professional Learning Facilitator, Music Specialists
TK-8 Arts Integration
TK-12 STEAM
Curriculum Development, TK-12 Arts Integration
Curriculum Development, Cyber High Online Learning Solutions
(Music Course, 1st in the nation, credit recovery and advancement)

zSharp, Inc (San Francisco, CA)
Program Director (2015-2016)

On-site music program administrator at 9 schools
Music teacher hiring, scheduling, and evaluation
Curriculum development and textbook adoption
Professional development design and facilitation
Budget monitoring and purchasing

TEACHING EXPERIENCE

Windsor Unified School District
3-5 General Music/6-8 Band Teacher (2019-Present)

Mill Valley School District
TK-4 Music/ 3-5 Choral Director (2018-2019)

Petaluma Children's Chorus
Director (2015-2016)

Petaluma City Schools
Music Teacher (2006-2015)

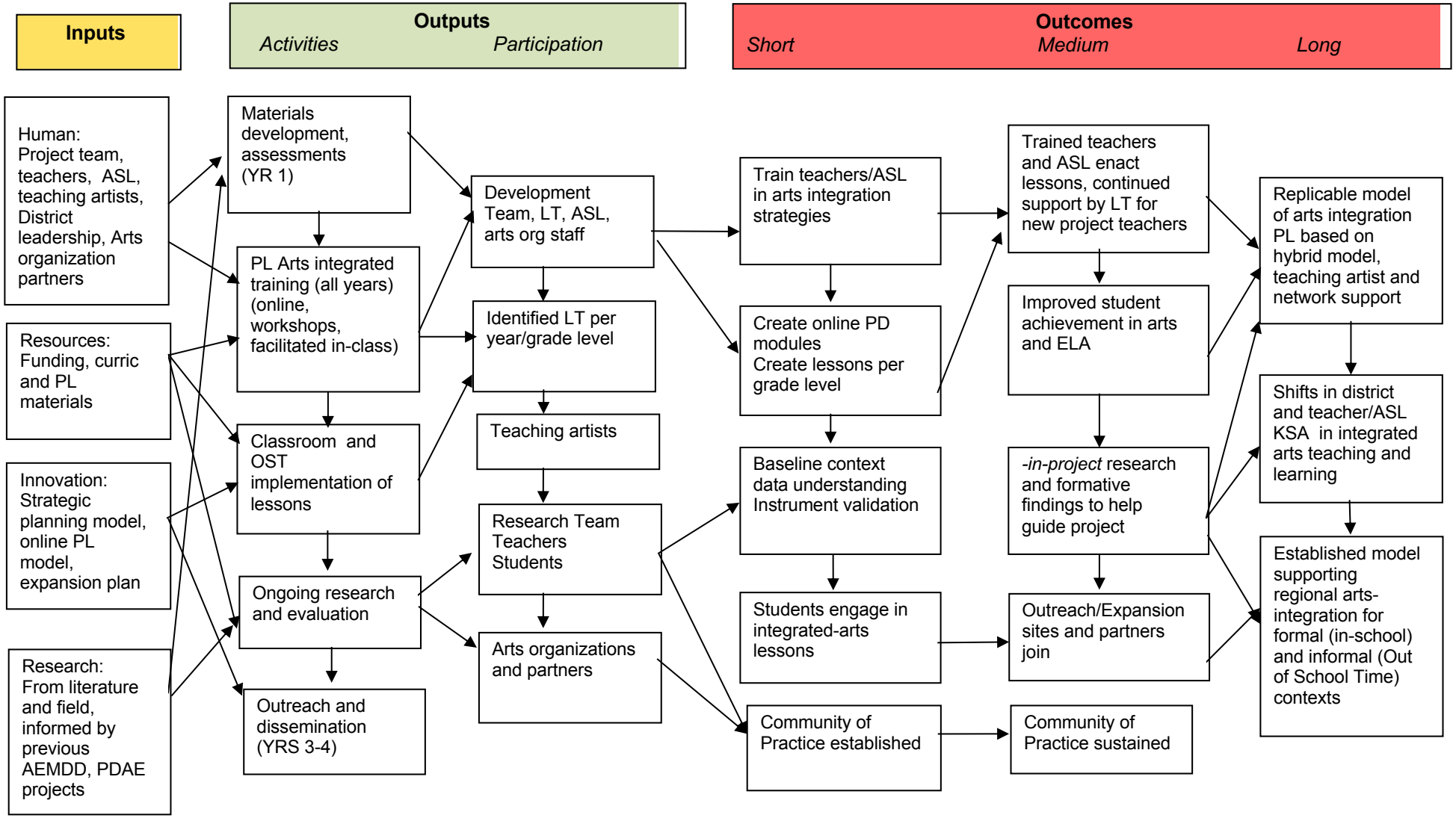
High School Choral Director (2009-2015)
Music Program Coordinator, 2 elementary sites
TK-6 General and Choral Music, 6 sites
Extended-Year Summer School, Music/Arts Integration

San Mateo-Foster City School District
Music and Reading Intervention Teacher (2005-2006)
6-8 General and Choral Music
6-7 Reading Intervention
4-8 District Musical Music Director ("Aladdin Jr.")

REFERENCES

1. Aubrey O'Connor, Assistant Principal
   Mill Valley School District
   415-419-7288
2. Daniel Loewen, Math and Science Coach
   Fresno County Court and Community Schools
   (559) 960-0326
3. Emily Kleinholz Cremidis
   Center for the Collaborative Classroom
   (Former, Principal, Valley Vista ES)
   (415) 444-0403

iAmplify Logic Model



iAmplify Evaluation Performance Measures

Table: Evaluation performance measures (PM) and research performance measures (RPM)

Goal 1: Teacher PD in Arts Integration	
PM 1.i	400 teachers and ASL will receive 40 hours of PD
PM 1.ii	400 teachers and ASL provide evidence of 40 hours of implementation
RPM 1.i	75% teachers show prepost gains in arts integration skills and dispositions
RPM 1.ii	treatment students demonstrate higher arts skills at significance in comparison with control students
Goal 2: Project Support and Sustainability	
PM 2.i	7-28 lead teachers become facilitators and peer coaches
PM 2.ii	Community of Practice established
Goal 3: Revise curriculum to include SEL and CLRP	
PM 3.i	48 online units including SEL and CLRP components and assets
PM 3.ii	New materials tested through 3 iterations
RPM 3.i	Treatment students show improved SEL competencies in comparison with control students
Goal 4: Expand online curriculum to include new content areas	
PM 4.i	Development of 21 new units integrating arts with math, science, or social studies
PM 4.ii	Field testing and revision of new units
Goal 5: Classroom implementation of units	
PM 5.i	400 teachers and ASL teach units to 10000 students
Goal 6: Build capacity of Teaching Artists	
PM 6.i	20 TA pilot arts residencies
Goal 7: Outreach and Community Dissemination toward Scale	
PM 7.i	Five replicable school and family outreach projects

iAmplify Research Citations

[1] Creswell, J. (2003). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. SAGE Publications .

[2] What Works Clearinghouse, Procedures and Standards Handbook (2014, version 3.0). http://ies.ed.gov/ncee/wwc/pdf/reference_resources/wwc_procedures_v2_1_standards_handbook.pdf.

[3] Scripp, L. & Reider, D. (2007). New Ventures in Integrated Teaching and Learning. Journal of Music in Education, 2, 337.

[4] Dye, J. F., Schatz, I. M. Rosenberg, B., & Coleman, S. (2000). Constant Comparison Method:A Kaleidoscope of Data. The Qualitative Report, Volume 4, Numbers 1/2. (http://www.nova.edu/ssss/QR/QR4-1/dye.html).

[5] 2016 NAEP Music Assessment. https://www.nationsreportcard.gov/arts_2016/#/about?anchor=design

[6] Taylor, R. D., Oberle, E. , Durlak, J. A. and Weissberg, R. P. (2017), Promoting Positive Youth Development Through School-Based Social and Emotional Learning Interventions: A Meta-Analysis of Follow-Up Effects. Child Dev, 88: 1156-1171.

Grade 4
iAspire Online Professional Learning Module 1

Welcome and Overview

Welcome to the online professional learning modules for iASPIRE!

You will complete two online modules this summer to prepare you for teaching the iASPIRE integrated curriculum. There are six units in each module, and each unit should take you about an 60-90 minutes to complete, for a total of about eight hours. The online modules will close the day after school starts, August 15. To get started, watch the short welcome video below!

Questions?

Grades TK-2... Prof. Kim Morin, kimm@csufresno.edu (TK-2)

Grades 3-5... Robert Bullwinkel, robertbullwinkel@gmail.com (3-5)

iAspire Technical issues... Justin Thompson, jthompson@wusd.org

Online Course Technical issues...Christopher Taylor, crtcreative@gmail.com

Project Director... Allison Frenzel, afrenzel@wusd.org

Unit 1 What Is Arts Integration?

Goals:

1. Investigate research on the impact of the arts and arts integration on students.
2. Understand the Kennedy Center definition of arts integration.
3. Observe arts integration in practice.

Big Ideas

- Arts education is highly valued for its proven ability to build skills for college and careers in the 21st century.
- In arts integration, students construct and demonstrate understanding through an art form.
- Extensive research shows that arts integration benefits the brain and transfers to other learning.

What To Do for Unit 1:

1. Watch presentation: "Why Study the Arts?"
2. Give feedback.
3. Explore the Kennedy Center's website and watch "The Kennedy Center Definition for Arts Integration."
4. Watch "Martin's Big Words" and complete the Arts Integration Checklist assignment.
5. Take the Unit 1 Quiz

Goal 1: Why Study the Arts?

1. Watch presentation "Why Study the Arts?"

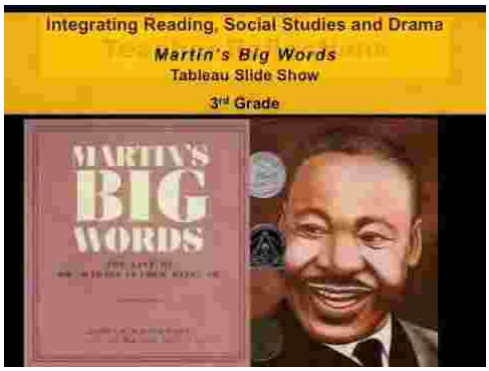
2. Scan "Relevant Literature: The Case for Arts Integration." Click here.
3. Complete the Feedback for "Why Study the Arts?" below.
   a. Answer ONE of these questions:
      i. What arts fact really surprised you?
      ii. What arts fact did you really connected with?
      iii. What arts fact raised questions in your mind?

Goal 2: What is Arts Integration?

1. Scan Document: "Defining Arts Integration" Click here
2. Watch the Vis=deo "Laying a Foundation: Defining Arts Integration"

Goal 3: What Does Arts Integration Look Like?

1. Watch "Martin's Big Words."



2. Complete the Martin's Big Words Forum assignment below. You will be answering questions from the Arts Integration Checklist from the Defining Arts Integration document so you may want to have it handy as you watch the video. Click here.

Martin's Big Words Forum

Arts Integration Checklist: Thinking about the video Martin's Big Words, please either answer AT LEAST ONE question or reply to AT LEAST ONE comment. As a group see if you can address all the questions.

- Approach to Teaching
  - What learning principles of Constructivism (actively built, experiential, evolving, collaborative, problem-solving, and reflective) evident in the lesson?
- Understanding
  - How are the students engaged in constructing and demonstrating understanding as opposed to just memorizing and reciting knowledge?
- Art Form
  - How are the students constructing and demonstrating their understandings through an art form?
- Creative Process
  - How are the students engaged in a process of creating something original as opposed to copying or parroting?
  - How did the students revise their products?
- Connects
  - How does the art form connect to another part of the curriculum or a concern/need?
  - How is the connection mutually reinforcing?
- Evolving Objectives
  - What are the objectives in both the art form and another part of the curriculum?
  - How did the objectives evolve?

Unit 1 Summary: Take a Quiz

Summary: Did You Know?

- Extensive research shows that arts education raises standardized test scores, improves attendance and lowers the dropout rate.
- Arts education is also highly valued for its ability to build skills for college and careers in the 21st century.
- Arts in School: Arts as Curriculum, Arts-Enhanced Curriculum, and Arts-Integrated Curriculum.
- In arts integration, students construct and demonstrate understanding through an art form.
- Extensive research shows that arts integration benefits the brain and transfers to other types of learning.

You are almost finished with this unit! All that is left is to take a short quiz.

Unit 1 Quiz

Unit 2: Visual Literacy

Goals for Unit 2

1. Investigate classroom strategies for visual literacy
2. Explore visual literacy in action
3. Learn more about looking at art with kids

Big Ideas:

- Our brains are wired to respond to visual stimuli.
- Visual literacy is the ability to interpret information presented in the form of an image so it can be decoded and "read" as text.
- Visual literacy is closely related to ELA State Standards in Reading.

What To Do for Unit 2

1. Watch the Unit 2 intro video above and read "What Is Visual Literacy?"
2. Learn about "Artful Thinking" and post to a forum.
3. Go deeper with a thinking routine perfect for grades K-2 and apply what you learned by completing an assignment.
4. Discover more resources for investigating visual artwork in the classroom.
5. Take the Unit 2 Quiz

Goal 1: Artful Thinking

1. Visit the Thinking Palette on the Artful Thinking website from Harvard's Project Zero. Click here.
2. Read about these five strategies by clicking on its link to the left on the webpage :
    a. I used to Think/Now I think
    b. Step Inside ,
    c. Beginning/Middle/End,
    d. Think/Puzzle/Explore,
    e. What Makes You Say That?
3. Complete the Thinking routines assignment below.

Thinking routines

Choose one of the thinking routines you read about. Write a few sentences answering one or more of the questions below. Post your answer to the discussion forum.

- ➔ How might you use this thinking routine in your classroom?
- ➔ How might you adapt this routine to respond to dance, music, or theatre?
- ➔ What images or artifacts from your curriculum would work well with this thinking routine?
- ➔ How does this thinking routine connect with your classroom practice?
- ➔ How might you modify the thinking routine for your grade level?

Comparing & Connecting

- Headlines
- Creative Comparisons
- Connect / Extend / Challenge
- I used to think, …now I think

Exploring Viewpoints

- Circle of Viewpoints
- Step Inside

Finding Complexity

- The Complexity Scale
- Parts / Purposes / Complexities

Observing & Describing

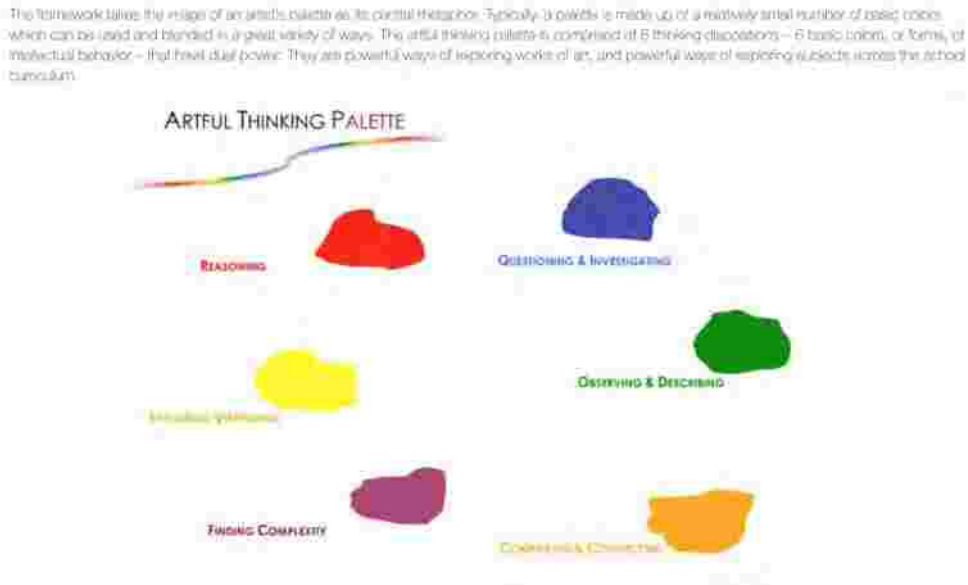
- The Elaboration Game
- Colors / Shapes / Lines
- Looking: Ten Times Two
- Listening: Ten Times Two
- Beginning / Middle / End

Questioning & Investigating

- See / Think / Wonder
- Creative Questions
- Think / Puzzle / Explore

Reasoning

- What Makes You Say That?
- Claim / Support / Question



Goal 2: Visual Literacy in Action

1. Read this description of the "See, Think, Wonder" thinking routine. Click here.
2. Watch this short video introduction.

3. Watch this demonstration of "See, Think, Wonder" in action. Click here.
4. Watch two short examples of "See, Think, Wonder" with younger students.

Apply what you learned to Visual Arts! Take some time to observe this image.

6. Use these questions and sentence stems to construct at least three responses.
   - ➔ **What do you see? I see...**
   - ➔ **What do you think about what you see? I think...**
   - ➔ **What does it make you wonder? I wonder…**

Sample Response:
I see a woman waving a red flag and holding a garland. I think she is cheering for the man fighting the bull. I wonder if she could be cheering for the bull instead.

Apply what you learned to performing arts!!

Watch this video from the play *Charlotte's Web:*

Use these questions and sentence stems to construct at least three responses.

- ➔ **What do you see (or hear)? I see (or hear)...**
- ➔ **What do you think about what you see? I think...**
- ➔ **What does it make you wonder? I wonder…**

Goal 3: Looking at Artwork in the Classroom

Here are some great resources for discussion strategies and artwork to use in the classroom. Scan through them to see if any ideas click for your teaching practice or grade level.

- ➔ **10 Fun Activities to Engage with Works of Art Click here.**
- ➔ **Art Discussion Prompts. Click here.**
- ➔ **20 Great Artworks to Look at With Young Kids Click here.**

Note: Screen before using in class. A few of the images may include nudity or may not be appropriate for all schools or grade levels.

Unit 2 Quiz

Unit 3: Visual and Media Arts Skills and Vocabulary, Pt. 1

Goals for Unit 3

1. Understand the seven elements of art.
2. Practice drawing different kinds of lines in a sketch journal.
3. Practice drawing shapes and forms in a sketch journal.
4. Practice creating textures in a sketch journal.

Big Ideas

- ➔ The seven elements of art are the tools artists use to understand and to create works of art.
- ➔ The principles of design describe different ways the elements of art are organized in a design.
- ➔ Learning about line, shape, texture, and form enhances skills for creative expression.

Goal #1: Understand the elements of art.
Did You Know?

- ➔ There are seven elements of art: line, shape, form, texture, color, value, and space.
- ➔ Learning domain specific vocabulary in visual arts helps students describe their work with greater accuracy and detail.
- ➔ Unit 3 will focus on **line, shape, form, and texture.**

What to do for Goal #1

1. Review the seven elements of art. Click here.
2. Watch a fun way to remember the elements with your students.

Feedback:

1. Which element of art feels the most familiar and comfortable to teach your students?
2. Which element of art feels the most unfamiliar and might need some prep to teach your students?

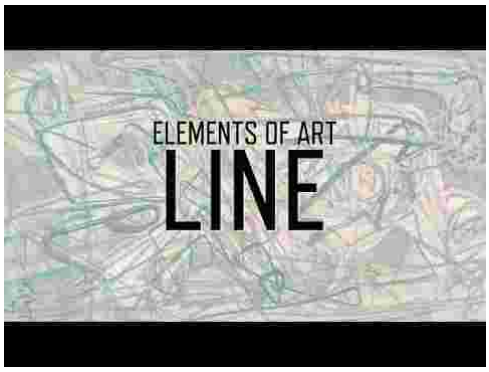
Goal #2: Line

Did You Know?

- A line is the path of a point moving through space.
- Line direction may be horizontal, vertical, or diagonal.
- The quality of a line can change with lightness/darkness, direction, curvature, or width.
- Lines can show the contour, movement, and mood.

What to do for Goal #2

1. Watch the KQED video about the element **line.**

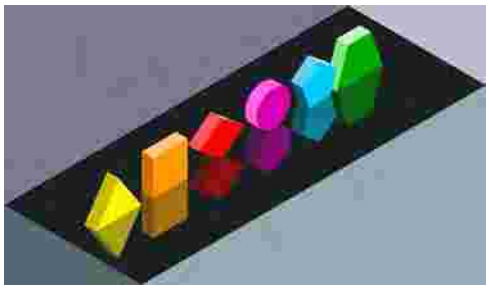


2. Use your Sketch Journal: Watch the video and warm up by creating straight lines.

3. Use your Sketch Journal: Watch this presentation then create a "Zentangle." Click here to view on Adobe Spark

4. **Create your own Zentangle** using Line to create patterns. **Take a photo of your Zentangle** and upload to submit.

Goal #3: Shape and Form

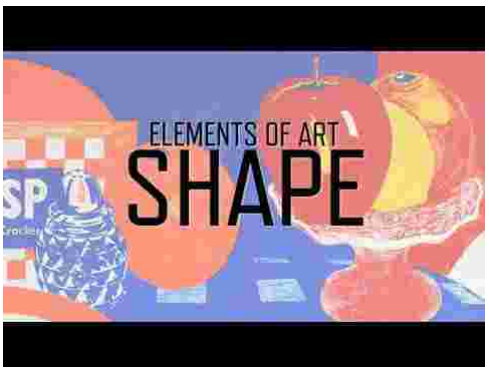


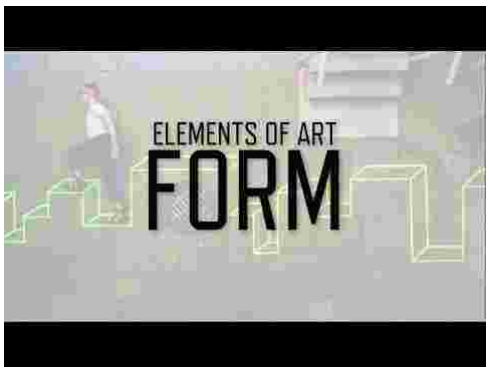
Did You Know?

- Shape is a two-dimensional area. A shape is formed when the ends of a line meet.
- Form is a three-dimensional shape. It can be actual or it can be represented on a two-dimensional surface.
- Shapes and forms can be geometric or organic/free form.

What to do for Goal 3

1. Watch the KQED Video for **Shape.**
2. Watch the KQED Video for **Form.**





3. Use Your Sketch Journal: Get a piece of candy! Draw along with the video **"Easy Contour Drawing"**

Goal #4: Texture

Did You Know?

- Texture shows the quality of a surface.
- Texture can be tactile (actual) or the visual representation of a surface (implied.)
- Line and shape are often used to create implied texture.

What To Do For Goal 4

1. Watch the KQED Video: **Texture**

2. Follow along with the video “4 Techniqies to Create Implied Texture.” Practice these **implied texture** techniques in your **Sketch Journal.**

Unit 3 Quiz

Unit 4: Visual and Media Arts Skills and Vocabulary Pt. 2

Goals for Unit 4

1. Learn key concepts about Color
2. Understand the definition of Media Arts.
3. Explore Media Arts elements..

Big Ideas

- The seven elements of art are the tools artists use to understand and to create works of art.
- Media Arts are new and evolving.
- Media Arts are diverse, but have common elements.

Goal #1: Learn key concepts about Color

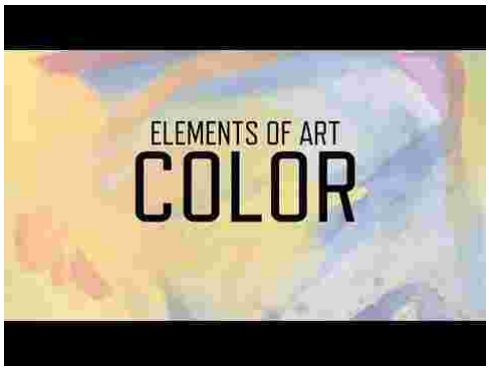
Did You Know?

- Color has three properties: hue, value, and intensity.
- Basic color schemes include monochromatic, analogous, and complementary.
- Complementary colors are opposite one another on the color wheel.
- Add white to a hue to make a tint.
- Add black to a hue to make a shade.

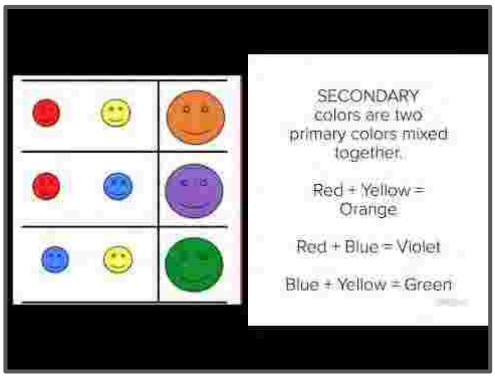
What To Do for Goal 1

1. Watch KQED Video: Color
2. View presentation: Color Basics
3. Use your Sketch Journal to create a color wheel.

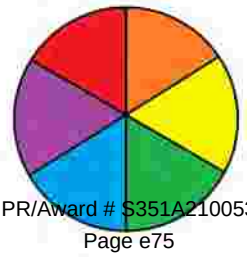
Watch KQED Video: Color



Watch Video: Color Basics



Use Your Sketch Journal Create a color wheel by printing the template, completing it, and taping it into your journal. Click here.*(Note: You may use markers, crayons, colored pencils, etc to make the Color Wheel)*



Goal 2: Defining Media Arts

1. Media Arts is a relatively new and constantly changing arts discipline due to its engagement with technology. Click here to read definitions of **Media Arts.**
2. Watch some examples of Media Arts in action. “What is Digital Art?”

Feedback: Please write a definition that you think students at your grade level might understand. There are no right or wrong answers so use your imagination!

Goal 3: The Elements of Media Arts

1. Watch the video below.
2. Post to the "Explore the Elements" Discussion Forum.

Explore the Elements Discussion Forum

1. Take five to ten minutes to look for examples of the four elements (duration, hybridization, interactivity, point of view) of media arts online.
2. Post to the discussion forum describing ONE good example you found. Make the title of your post the element of which you are sharing an example.

Possible search terms

Media arts + duration/hybridization, interactivity/point of view + examples
digital animation, graphic design, film, kinetic art, generative art, television, interactive media, biotechnology as art, three-dimensional printing, light art, digital poetry and recording and sound technology, Biotech Art, Computer Art, Digital Art, Electronic Art, Interactive Art, Kinetic Art, Multimedia Art, Network Art, Robotic Art, Sound Art, Space Art, Technological Art, Video Art, Web Art

(Optional) Additional Resources

Check out these web sites and activities about the elements of art. You may even want to share one or two with your students!

- Getty Games in Art for Kids
- National Gallery of Art: Collection of Lessons about the Elements of Art (K-4)
- 12 Kids Art Games for Fun and Creativity

Unit 4 Quiz

Unit 5: Teaching Visual and Media Arts

Goals

1. Identify visual arts standards for your grade level.
2. Build knowledge and skills to teach your integrated unit.
3. Explore strategies for teaching art in your classroom.

Big Ideas

➔ The California standards for visual arts are comprehensive and sequential for each grade level so 1st Grade builds on skills learned in Kinder.
➔ You do not need to be an accomplished artist to teach art successfully.
➔ Knowing how to use, organize and store art materials effectively boosts student success.

Goal #1: Identify visual arts standards for your grade level
Did You Know?

- The state standards in visual arts are NEW.
- California standards are aligned with the new National Core Arts Standards.
- The standards are sequential and comprehensive for all grade levels.
- So, skills learned in 1st grade are essential for success in 2nd grade.
- Major concepts for the 1st grade integrated unit include using color, creating texture and drawing from observation.

TIR/Award # S351A210053

What To Do for Goal 1

1. Watch a short video about how to read the new standards. Click here.

2. Read 1st Grade Visual Arts Standards for **Fourth Grade.** Follow the blue boxes marked **4 VA** Click here.
3. Complete the **Feedback to Visual Arts state standards** assignment below.

Feedback to Visual Arts state standards Assignment

1. List the number of a Visual Arts standard under CREATING. Describe how it is connected to a skill or standard in ELA or Math.
2. List the number of a Visual Arts standard PRESENTING. Describe how it is connected to a skill or standard in ELA or Math.
2. List the number of a Visual Arts standard.RESPONDING or CONNECTING. Describe how it is connected to a skill or standard in ELA or Math.

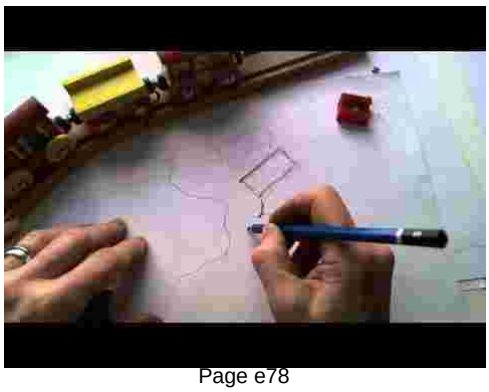
Goal #2: Build knowledge and skills to teach visual arts in your classroom

Did You Know?

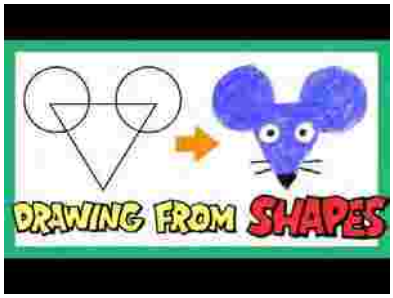
- The integrated visual arts unit is aligned with ELA standards in Unit 3 of Benchmark Advance and Unit 4 of Ready Gen.
- For the visual arts portion of the integrated unit, 1st graders will create artwork around the life cycle of a butterfly (BA) or a tree (RG).
- In addition, all of the visual arts strategies can be used throughout the ELA curriculu,.

What To Do for Goal 2

1. Learn more about three strategies to teach line, shape and color in your classroom.
2. Experiment with drawing along with **different types of lines** in your sketch book



3. Now draw along with the video to try creating animal characters from simple shapes. *(It's kind of slow, so feel free to fast forward!) Challenge: use simple shapes to create a simple drawing of a boy or girl cartoon character in your sketch book.*



5.. Watch a fun video about color mixing.

6. Watch an inquiry-based lesson on mixing colors with kids. Click here.
7. Now, **make some notes** next to the color wheel you made in your sketch book. What are some ideas for teaching color and color mixing in your classroom?

Goal #3: Practical tips for teaching art in your classroom.

Did You Know?

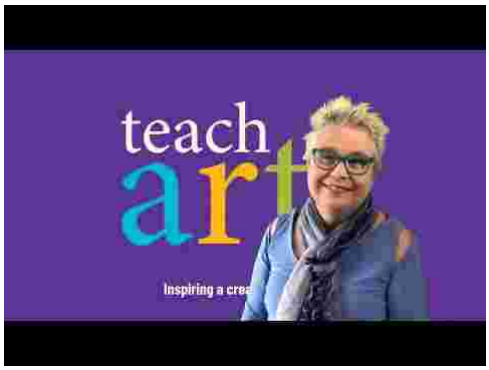
- When students know how to handle art materials, they will be more successful.
- Mistakes can often become wonderful discoveries.
- Allowing time to explore how to use a material gives students greater confidence and flexibility.

What To Do for Goal #3:

1. Read "How To Draw Out The Very Best Artwork From Your Students." Click here.
2. Read "Tips and Tricks..." Click here.
3. View Slideshow: Inspirational Posters and Bulletin Boards for Teaching Art."
4. Watch video of the book "A Beautiful Oops."

Unit 5 Quiz

Unit 6: Assessing Visual and Media Arts



Goals

1. Consider best practices for evaluating student progress in visual arts
2. Identify criteria for assessment in Visual Arts.
3. Practice assessing student artwork using a rubric.

Big Ideas

➔ Skill-building and formative assessment lead to greater student success.
➔ Understanding the criteria being used for evaluation is key to student progress.
➔ Rubrics are effective tools for evaluating student progress in a summative assessment.

Goal #1: Consider best practices for evaluating student progress in visual arts.

Did You Know?

- Asking the right questions helps students think critically about their artwork.
- Students need time to receive appropriate feedback, reflect, and revise their work.
- The video "Austin's Butterfly" shows how students can work in "critique groups" to build skills in art.

What To Do for Goal 1

1. Read "What Do I Say To Kids About Their Visual Art?"
2. Read "Giving Feedback to Your Students"
3. Use Your Sketchbook: Draw a Butterfly (Draft 1)
4. Watch Video: Austin's Butterfly
5. Use Your Sketchbook: Draw a Butterfly (Draft 2)

Read Handout from MOCHA (Museum of Children's Art)

What Do I Say To Kids About Their Visual Art? Click here,

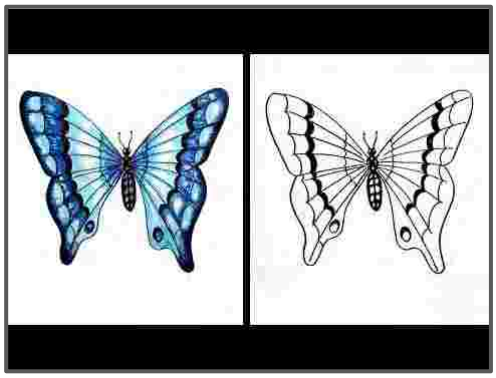
Read Article from ArtsEdge

Do Tell: Giving Feedback To Your Students Click here.

Use Your Sketchbook

Draw a Butterfly (Draft 1)

1. Click here to view the butterfly photo gallery. Click here.
2. Select a butterfly to sketch. *You can download or print to work offline.*
3. **Draw a pencil sketch of a butterfly in your sketchbook.(Draft 1)**
4. Having trouble? Here is an optional butterfly drawing tutorial.



Watch Video: Austin's Butterfly

Click here. For Vimeo

Use Your Sketchbook

Draw a Butterfly (Draft 2)

1. Compare your drawing to the photo of your butterfly.
2. Select two or more things to try to improve for your second draft.
3. **Draw a second draft of your butterfly.**

Goal #2: Identify criteria for assessment in the arts.

Did You Know?

- Understanding the criteria being used for evaluation is key to student progress.
- When students construct and demonstrate their understanding through an art form they are naturally engaged in formative assessment.
- The process for assessment in Visual Arts are similar to rubric assessments for student work in other content areas.

What To Do for Goal 2

You are almost FINISHED with the online Professional Learning Module for Visual Arts!

1. Read a **1st grade Visual Arts performance task** (student version). Click here.
2. **Complete the instructions on Page 2** to create your own robot from geometric shapes and primary colors in your sketchbook.
3. Read the rubric and look at the exemplars for each level (scroll to bottom). Click here.
4. Using your drawing, the rubric, and exemplars, complete the assignment below.

Visual Arts Rubric Assessment

Using your own robot drawing, assess the work using the rubric. Explain why you assigned the score for each of the dimensions. Write directly onto the page containing the drawing. Take a picture of the page and submit below. If your file is too big, store it in Google Drive and submit the link.

Use this pattern for each dimension:

- **Size/Scale**
- **Rating: 2**
- **Why? Example: I gave the drawing a "2" because the robot filled up a little less than 3/4 of the page, but definitely more than half.**

Unit 6 Quiz

Grade 1
iAspire Online Professional Learning Module 2

Welcome and Overview

Welcome to the online professional learning modules for iASPIRE!

You will complete two online modules this summer to prepare you for teaching the iASPIRE integrated curriculum. There are six units in each module, and each unit should take you about an 60-90 minutes to complete, for a total of about eight hours. The online modules will close the day after school starts, August 15. To get started, watch the short welcome video below!

Questions?

Grades TK-2... Prof. Kim Morin, kimm@csufresno.edu (TK-2)

Grades 3-5... Robert Bullwinkel, robertbullwinkel@gmail.com (3-5)

iAspire Technical issues... Justin Thompson, jthompson@wusd.org

Online Course Technical issues...Christopher Taylor, crtcreative@gmail.com

Project Director... Allison Frenzel, afrenzel@wusd.org

First let's take a look at the three disciplines of the performing arts--dance, music and theatre. Believe it or not, we'll do that in just three minutes!

- ➔ **One Minute Dance lesson Click here.**
- ➔ **One Minute Music lesson Click here.**
- ➔ **One Minute Theatre lesson Click here.**

Now, it's your turn! Just like we used a sketchbook to practice Visual Arts last time, we're going to use an app called Adobe Spark to practice some skills in Media Arts.

Spark is super intuitive and easy to use, but this video is a good resource to come back to if you get stuck!

Use Adobe Spark to create a short video about your experience with one of the performing arts--dance, music or theatre. Tell us which performing arts discipline is most comfortable for you and why you look forward to sharing it with your students.

Here are the guidelines:

1. **Create at least three slides using photos (or video).**
2. **Use text on at least one slide.**
3. **Record your voice for at least one slide.**
4. **Add music.**
5. **Be creative!**
6. **When you are done with the video, complete the Adobe Spark Video assignment below.**

Assignment: Adobe Spark Video:

- **NOTE:** DON'T UPLOAD THE VIDEO!
  - Just type your name and the arts discipline you chose and then copy the link to your video in the text box that pops up after you click <ADD SUBMISSION> below.
  - Like this:
    - Bobby Bee
    - Dance
    - *www.linktovideogoes here*

Unit 1 Theatre and Dance

Goals:

1. Explore the foundations of theatre and how it can be used in the classroom.
2. Explore the foundations of theatre and how it can be used in the classroom.
3. Understand some common areas important to dance and theatre.

Big Ideas

- Dance and theatre share many terms and concepts, especially in grades TK-2
- Understanding the elements of theatre and dance will create a richer learning environment when students integrate those arts disciplines .
- Dance and theatre can both be presented formally or informally, like in your classroom!

What To Do for Unit 1:

1. Watch "The Elements of Theatre" and "Drama in the Classroom"
2. Give feedback.
3. Watch "The 'Elements of Dance" and "Dance in the Classroom"
4. Give feedback
5. Learn the areas of the stage and stage directions.
6. Take the Unit 1 Quiz

Goal 1: Elements of Theatre

Drama in the Classroom

Do you wonder what informal theatre looks like in the classroom? This video shows a fifth grade class doing creative drama activities. What skills do you think they are learning?

Feedback Response to Theatre (text entry)

1. *What did you learn about theatre that was brand new for you?*
2. *How can you prepare your students and classroom for theatre activities?*
3. *What really excites you about integrating theatre?*

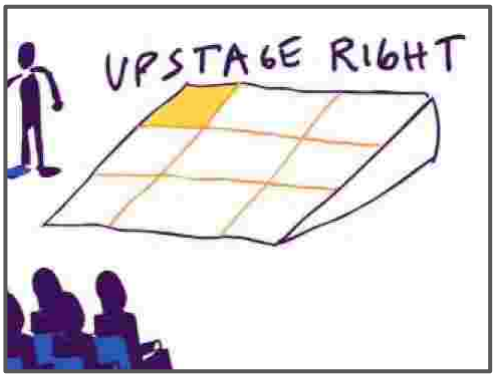
Goal 2: Elements of Dance

To learn more about the elements of dance, check out this great website! [Click here.]

Feedback Response to Dance (text entry)

1. *What did you learn about dance that was brand new for you?*
2. *How can you prepare your students and classroom for dance activities?*
3. *What really excites you about integrating dance?*

Goal 3: Stage directions for dance and theatre.



Using stage directions in the classroom.

Read through the directions for Stage Direction Charades. Click here.

Think about how you might use this activity with your own students. For example, in grades TK and K, you might focus just on left and right. For grades 1 and 2, you might add up and down. For grades 3-5, you might add the stage areas.

Unit 1 Quiz

There are FIVE questions in this quiz. When you click "Submit and Finish," you will find out immediately how you did. You may re-take the test as many times as you like!

When you are finished with the quiz, you can begin Unit 2.

Unit 2 Music

Goals:

1. Understand beat.
2. Understand pitch and melody.
3. Understand DART: Dynamics, Articulation, Rhythm

Big Ideas

- Music doesn't have to be scary or intimidating.
- Complicated ideas can be broken down into simple concepts.
- You can do it!

What To Do for Unit 1:

1. Watch the Pentatonix video.
2. Learn about the beat and how it can be taught in the classroom.
3. Learn about pitch and melody.
4. Learn about DART: Dynamics, Articulation, Rhythm, Tempo
5. Take the Unit 2 Quiz.

OK, let's be honest.

Music can be intimidating sometimes. Half notes, quarter notes, harmony, rhythm.....and what the heck is a euphonium anyway? So, let's keep it real and focus on the big picture. Learning just a little bit about music will make your classroom a BIG hit!

Cue the Pentatonix!

So, how the heck did they do that?

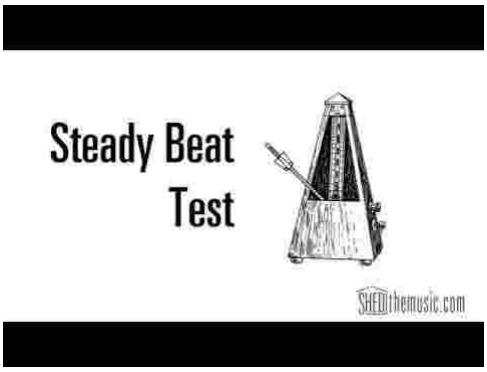
Well, they used the elements of music to create something amazing! Let's learn a little bit about three things that make music so cool!

Goal 1: We Got the Beat!

Practice saying the rhyme with a steady beat. If you can't find a partner to play patty cake, just clap your hands!

This is what it looks like in the classroom. If you don't have light sabres, just use any rhythm instrument or body percussion to practice keeping a steady beat. Then, do the same activity while listening to music, reciting a nursery rhyme or singing.

Challenge yourself to keep the beat steady!



Goal 2: Unchained Melody

It all starts with a single pitch.

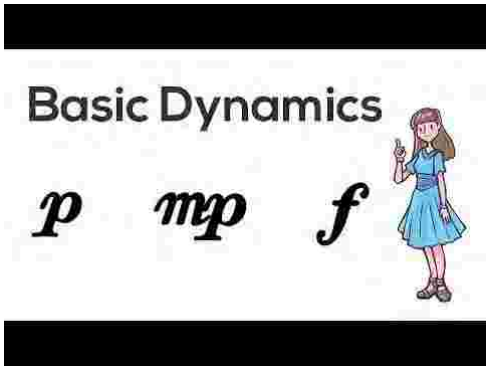
It's as simple as abc, 123…

See if you can name these tunes by hearing only the melody!

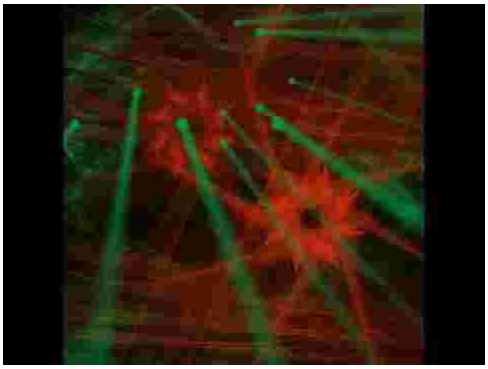
Goal 3: D.A.R.T .

DART stands for Dynamics, Articulation, Rhythm and Tempo.

Dynamics = Loud or Soft



Check out how **dynamics** "look" to people with synesthesia.



Articulation = Connected or disconnected

Rhythm: A pattern of sounds

Tempo: Fast or slow.

Unit 2 Quiz

Unit 3: Technology for Media Arts

Goals:

1. Become more familiar with your new iPad.
2. Build skills and knowledge in Media Arts technology.
3. Explore ways that Media Arts technology can activate student learning.

Big Ideas

- Media Arts is both an arts discipline and a powerful way to demonstrate understanding in other content areas.
- Media Arts technology will continue to change, but learning basic skills will help users to adapt.
- Patience, patience, patience.

What To Do for Unit 1:

1. Choose **ANY** of the following tutorials to become more familiar with unfamiliar apps.
2. You do **NOT** need to work in sequential order, just pick and choose what you need from the menu.
3. Save your work and submit to the Media Arts technology assignment at the end.
4. Take the **Unit 3 Quiz.**

Media Arts Menu

iPad basics

If you are brand new to the iPad or want a refresher, you may want to start here.

Written tutorial.: Click here.

Hint: Ignore any directions for iPad Pro! We have basic iPads.

Video tutorial:

Apps For All Grades

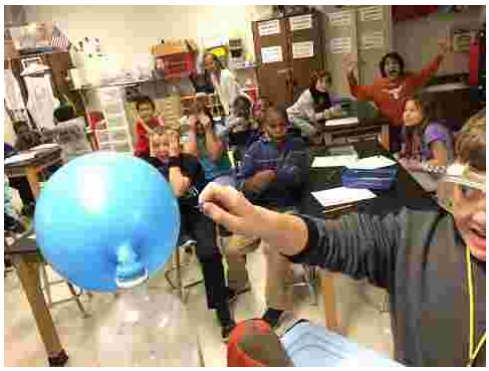
These apps are useful for all grade levels. It is especially helpful for teachers to have a good grasp on the foundational apps: Camera, Photos, and iMovie. In the next unit, we will learn about apps that are more appropriate for TK-2 and 3-5 grade bands.

Choose any from the following:

iPad Camera/photo, iPad Camera/video, iMovie, iMotion, Adobe Spark, QR codes, Green Screen

iPad Camera + Photos

Written tutorial: Click here.
Video tutorial:



Hint: Turn off Live and HDR (High Dynamic Range) See Image below:

Assignment: **Take a photo. Edit in the camera app. Use the magic wand, the crop tool, add mark-up with a color pen and add text. Save your work.**

iPad Camera + Video

Written tutorial: Click here.
Video tutorial:

Assignment: **Film something, 10 seconds is plenty. Use the editing tool to trim the clip to 5 seconds. Save your work.**

iMovie

Written tutorial: Click here.
Video tutorial:

More advanced video tutorial:

Assignment: **Film at least three video clips and take three photos on your iPad. Use these clips and photos to create at least a one minute video. Include the features below. Save your work.**

1. **Soundtrack**
2. **Transition**
3. **Title**
4. **Voice over**

iMotion

Written tutorial: Click here.
Video Tutorial:

Assignment: **Make a 30 second stop motion animation. Set the frames per second to 10 fps. Save your work.**

Adobe Spark

You should already have created an Adobe Spark video in the "Welcome and Overview" section. If you missed that, please go back and complete the assignment.

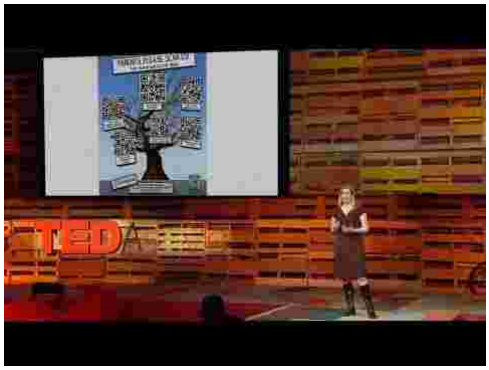
Written tutorial: Click here.
Advanced Video Tutorial:

Challenge: Make an Adobe Spark video that includes the following. Save your work.

1. **Pick a cool theme.**
2. **Make at least five slides.**
3. **Use at least three different layouts with text**
4. **Find and use a free photo.**
5. **Add a video on at least one slide and trim it to a good part.**
6. **Use an icon somewhere.**
7. **Find the right music for your video.**

QR codes

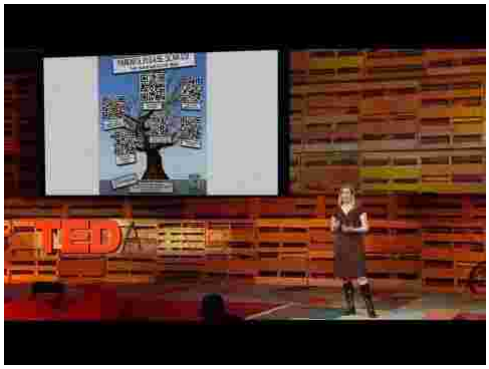
Written Tutorial: Click here.
Video tutorial:



Assignment: Create a QR code for an image. Put the QR code on a doc and write a couple of sentences on how you might use (or already use) QR codes in the classroom. Save your work.

QR codes

Written Tutorial: Click here.
Video tutorial:



Assignment: **Create a QR code for an image. Put the QR code on a doc and write a couple of sentences on how you might use (or already use) QR codes in the classroom. Save your work.**

Green Screen by Do Ink

Written tutorial: Click here.
Video Tutorial:

Assignment: **Create a green screen video using two images and/or videos behind you while you talk. Save your work.**

Unit 3 Quiz

Unit 4: Integrated Unit, Pt. 1

Goals:

1. Learn more about apps that are needed to teach the integrated units in your grade band, TK-2 or 3-5.
2. Explore the Skill-building portion of the first integrated unit.
3. Prepare to teach the first integrated unit.

Big Ideas

- Skill-building is essential to teach the integrated unit.
- Skill-building strategies can be used all year long across the curriculum.
- Media Arts technology helps students demonstrate their understanding of other content.

What To Do for Unit 4:

1. Choose **ANY** of the tutorials and assignments in your grade band to become more familiar with new apps.
2. You do **NOT** need to work in sequential order, just pick and choose what you need from the menu.
3. Save your work and submit to the **Integrated Unit** assignment at the end.
4. Complete the Integrated Unit activities.
5. Take the **Unit 4 Quiz.**

Apps For Grades TK-2

Choose ANY from the following: Shadow Puppet EDU, Story Creator, Puppet Master, Chatterpix

Shadow Puppet Edu

Written tutorial: Click here.
Video tutorial:

Assignment: Create a short video. Save your work.

Story Creator

Written tutorial: Click here.
Video tutorial:

Assignment: Create a simple story using at least three pages with images, text, and voice. Include a video or drawing if you'd like. Save your work.

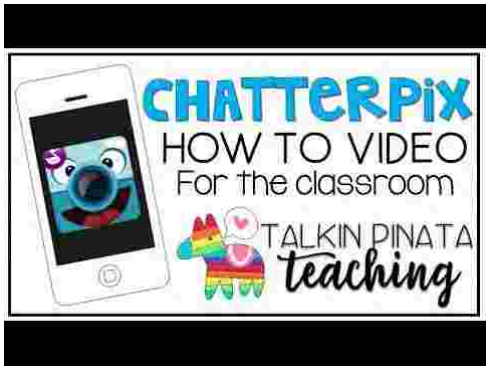
Puppet Master

Video tutorial: Click here.
Written tutorial: Click here.

Assignment: Create a puppet or select one from the app. Make your puppet talk or dance! Save your work.

Chatterpix

Written tutorial: Click here.
Video tutorial:



Assignment: Tell a nursery rhyme or story using a photo of an inanimate object to speak. Save your work.

Apps For Grades 3-5

Choose ANY from the following: Book Creator, Halftone2, GarageBand

Book Creator

Written tutorial: Click here.

Video Tutorial:

Assignment: Select your favorite historical figure and make a book about them! It can be about anyone from the past, but you must use at least 5 of the tools you were shown. Save your work.

Halftone 2

Written tutorial: Click here.
Video Tutorial:

Assignment: Make a one-page comic based on any story or poem. Save your work.

GarageBand

Written tutorial: Click here.
Video Tutorial:

Assignment: Create a short soundtrack. Save your work.

Integrated Unit Overview for your Grade Level

Get Ready!

1. Log in to sites.google.com/view/iaspirewindsor
2. Go to the Integrated Curriculum tab.
3. Download the first unit for your grade level.

Get Set!

1. Scan through the entire unit. Remember, this is the Teacher's Edition. You will be teaching from the Classroom Presentation slide deck.
2. Pay particular attention to the layout:

1. Develop Craft

a. Overview
b. Standards
c. Vocabulary
d. Skill-building

2. Create

a. Overview
b. Artistic Literacy
c. Text Sets
d. Arts Product
e. Writing Product

3. Assess

a. Overview
b. Unit assessment
c. Share
d. Reflect
e. Performance task

Unit 4 Quiz

Unit 5: Integrated Unit, Part 2

Goals:

1. Practice Skill-building activities.
2. Explore the Create portion of the first integrated unit.
3. Prepare to teach the first integrated unit.

Big Ideas:

- Artistic literacy is vital to understand how the arts communicate.
- The arts process in this unit can be integrated across the curriculum.
- Success with the arts product depends on the previous skill-building.
- Formative assessment with the rubric and exemplars will dramatically improve student achievement.

What To Do for Unit 5:

1. Complete the Integrated Unit activities.
2. Give feedback.
3. Enjoy Caine's Arcade.
4. Take the Unit 5 Quiz.

Integrated Unit: Go!

1. Go to **Skill-building in the Develop Craft** section
1. Read each slide and notes.
2. Do any of the Skill-building activities where you want to build confidence.
3. Make notes on a Google doc of any questions or concerns you have about teaching the Skill-building section.
4. Save your notes. You will be using them later.
5. Go to the **Create** section
    1. Answer the Artistic Literacy questions in your own words.
    2. Create the Arts Product for yourself.
    3. Make notes on the Google doc of any questions or concerns you have about teaching the Skill-building section.
    4. Save your notes. You will be using them later.

Feedback Questions:

- How do you envision teaching the Create section of the first integrated unit?
- Are there any problems areas for you or your students in the first integrated unit?

Here's some inspiration for you as you prepare to open a world of creativity for your students!

Now, check out the Classroom Presentation that you will be using with your students.

Directions:

- Go to sites.google.com/view/iaspirewindsor
- Go to the Integrated Curriculum tab.
- Find your grade level and reading series.
- Click on **Classroom Presentation.**
- Make a copy.

Unit 5 Quiz

Unit 6: Mondrian Assessment

Goals:

1. Discover best practices in assessing the performing arts.
2. Explore the Mondrian assessment tool.
3. Practice assessing student work.

Big Ideas:

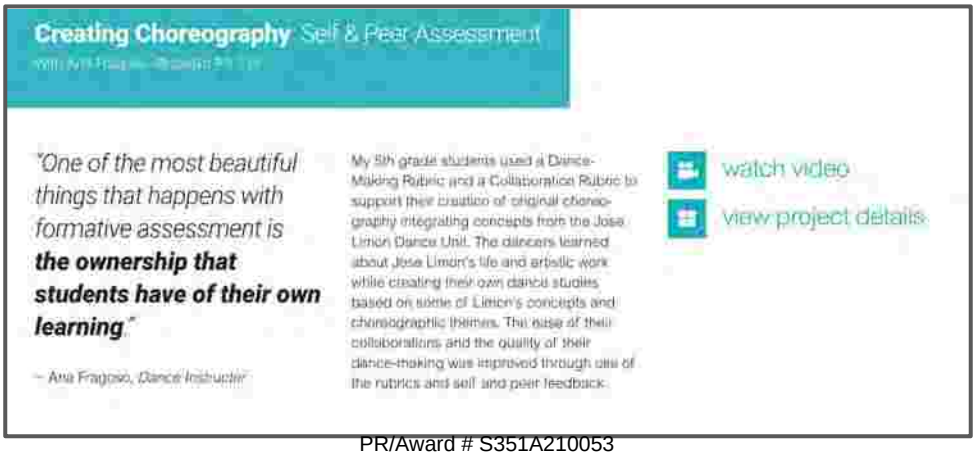
- Arts skills are not based on "talent" and can be learned through practice.
- Rubric-based assessment engages students in the learning process.
- Mondrian assessment is a powerful learning tool for teachers and students.

What To Do for Unit 6:

1. Examine rubric-based assessment in dance, music and theatre.
2. Review the Mondrian assessment tool.
3. Practice assessing student work.
4. Complete the Mondrian assignment.
5. Take the Unit 6 Quiz.

Dance

Click here. Scroll to the bottom of the page and select **Watch Video.**



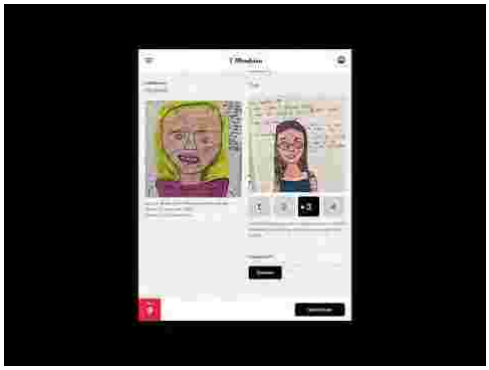
Music

Click here. Scroll to the bottom of the page and select **Watch Video.**

Theatre

Click here. Scroll to the bottom of the page and select **Watch Video.**

Goal 2: Using the Mondrian assessment tool



➔ Log in to your Mondrian account.

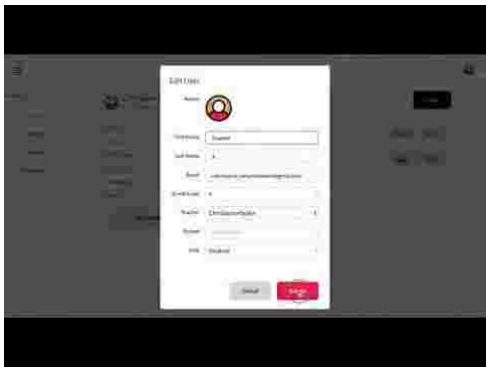
- Website: https://susd2019.bubbleapps.io/
- Log in: Select <Reset Password> at the bottom and follow the instructions.

Practice using the assessment tool.

1. You will need an artwork sample for Student A from this list to complete the next activity. NOTE: You may need to make a copy of the artwork to download it to your computer. Email robertbullwinkel@gmail.com for assistance if needed.
    - Kinder artwork Click here and download.
    - 1st artwork Click here and download.
    - 2nd artwork Click here and download.
    - 3rd artwork Click here and download.
    - 4th artwork Click here and download.
    - 5th artwork Click here and download.
    -

Goal 3: Practice using Mondrian to assess student work.

1. Upload an artwork for Student A. NOTE: If you have trouble uploading an image or get an error message (black square with a big white X), try refreshing your screen. This should solve the issue. If not, email Christopher Taylor, crtcreative@gmail.com
2. Assess the artwork for Student A by assigning a score for each rubric dimension. Leave a comment for the student.
3. Delete Student B from your class.
4. Add Student C to your class. (Use your own email to create the student profile.)
5. Here's a video showing the process to add/delete students.



Assignment: Take .a picture of your Mondrian assessment of Student A. Upload the image. If the file is too big, just upload a document with a link to the image on Google Drive.

Unit 6 Quiz

iASPIRE Arts Integration Summit
sites.google.com/view/iaspirewindsor/home

Funded by a Title IV Student Support and Academic Enrichment grant, iASPIRE empowers teachers to integrate the arts across the curriculum, supports them with all needed supplies, and provides collegial mentoring throughout the process.

District Administration
Brandon Krueger, Superintendent; Lois Standring, Chief Business Officer; Lisa Saxon, Educational Services Director, Mary Berkey, Human Resources Director, Christopher Moghtaderi, Instructional and Technology Services Director

Facilitators:
Robert Bullwinkel (559.779.8702), Allison Frenzel (478.8624), Aida Herrera-Keehn (696.8919), Hector Marquez (559.631.3911), Kim Morin (559.906.2942)

Interns:
Andrea Aguado, Miguel Gutierrez, John Madrigal, Cecilia Montesinos, Daniel Munoz, Clarissa Soto

Lead Teachers:
Monica Sevilla (TK), Aida Herrera-Keehn (K), Sonia Riske (K) Dru Moore (1), Robyn Fletcher (2), Heidi Aarts Michels (2), Flora Hurtado (3), Catherine Miroballi (3), Marisol Hernandez (4), Robyn Chase (4)

Locations
Windsor High School Auditorium
Breakout rooms: C101, C104, C105, C106, B113, M101, M102

Performers
Brandon Krueger, Superintendent; Mary Berkey, Director of Human Resources; Student Voices; Royal Jelly Jive; DJ Radio Active, the HeartCore MC; Jazz Corner; Retrograde Dance Company; Mariachi Juvenil AguasCalientes; Fog Beast

Principal Investigator: David Reider, David@EducationDesign.biz

Technology Technician: Justin Thompson (536.8302)

Websites: wusd.mondrianapp.com (Mondrian), iaspire.moodle.school (Online learning modules)

TK-2nd Cohort A				TK-2nd Cohort B			
Mattie	TK	Lisa	DeFazio	Cali	1st	Luz	Robles
Mattie	TK	Kristina	Davis	Cali	1st	Larisa	Ashley
Mattie	TK	Monica	Sevilla	Cali	1st	Sasha	Brenna
Cali	K	Aida	Herrera-Keehn	Mattie	1st	Dru	Moore
Cali	K	Isabel	Diaz	Mattie	1st	Susie	Rosen
Cali	K	Enedina	Martinez	Mattie	1st	Corey	Lewis
Mattie	K	Donna	Hartline	Mattie	1st	Joanna	Huie
Mattie	K	Cynthia	Haley	Mattie	1st	Lynn	Giandommenico
Mattie	K	Callie	Lombardi	Cali	2nd	Margarita	Gaitan
Mattie	K	Sharon	Pariani	Cali	2nd	Robyn	Fletcher
Mattie	K	Jen	Grady	Cali	2nd	Maria	Pena
Mattie	2nd	Cherie	Melchiori	Cali	2nd	Peter	Ramirez
Mattie	2nd	Heidi	Michels	Cali	2nd	Mar ia	Cruz
Mattie	2nd	Debbie	Bratberg				
Mattie	2nd	Jessica	Brenk				
Mattie	2nd	Abigail	Wilson				
Mattie	2nd	Catherine	George				
Mattie	2nd	Robyn	Parrish				

3rd-5th Cohort A				3rd-5th Cohort B			
Cali	3rd	Flora	Hurtado	Brooks	4th	Emily	Gholson
Cali	3rd	Irma	Vega	Brooks	4th	Robyn	Chase
Cali	3rd	Rosa	Villalpando	Cali	4th	Marisol	Hernandez
~~Cali~~	~~3rd~~	~~Alex~~	~~Curiel~~	Cali	4th	Patricia	Chadwick
Cali	3rd	Maria	Perez	Cali	4th	Leslie	Liles
Brooks	3rd	Shannyn	Vehmeyer	Cali	4th	James	Brooks
Brooks	3rd	Nicole	Albini	Cali	5th	Christina	Keller
Brooks	3rd	Terri	Cogorno	Cali	5th	Diane	Beckmann
Brooks	3rd	Kerri	West	Brooks	5th	Sherri	Florez
Brooks	3rd	Catherine	Miroballi	Brooks	5th	Kim	Van Pelt
				Brooks	5th	Donna	Hoey
				Brooks	5th	Sopheap	Hang

iAspire

Monday, June 10

Time	Activity	Location/Facilitators	Participants
7:45 a.m.	**Breakfast**	**M103**	All
8:30-9:30 a.m.	**Plenary Session** **Pickup** *iPad and stylus* *Binders* *Bag and materials* **Welcome** **Performance** **Presentation**	**Auditorium**	All
9:45 a.m.-12:00 p.m. Breakout Sessions			
11-11:15 a.m. Break	**Unit 1 Overview**	**C101** Monica Sevilla	TK teachers
	Unit 1 Overview	**M101** Aida Herrera-Keehn	K teachers
	Unit 1 Overview	**C104** Kim Morin, Dru Moore	1st teachers
	Unit 1 Overview	**C105** Robyn Fletcher, Heidi Michels	2nd teachers
	Unit 1 Overview	**C106** Robert Bullwinkel, Hector Marquez, Flora Hurtado, Catherine Miroballi	3rd & 5th teachers
	Unit 1 Overview	**M102** Marisol Hernandez, Robyn Chase	4th teachers
Lunch, 12-12:45 M103			
12:45 p.m.	**Plenary Session** **Presentation**	**Auditorium**	All
1:15-2:00 p.m.	**Tech Fair, Session 1**		

	iMovie, Camera, Photo	**M102** Hector Marquez	All grades
	GarageBand	**B113** Justin Thompson	3rd-5th teachers
	Adobe Spark, QR Code, iMotion	**C101** Allison Frenzel, Session 1 Monica Sevilla, Aida Herrera-Keehn, Session 2	All grades
	Shadow Puppet, Puppet Master, Story Creator	**C104** Kim Morin	TK-2nd grades
	Book Creator, Halftone 2	**C105** Robert Bullwinkel	3rd-5th teachers
	Green Screen	**C106** Heidi Michels, Aida Herrera-Keehn	All teachers
	iPad intro	**M101** Sonia Riske, Flora Hurtado, Catherine Miroballi	All teachers
2:00-2:45 p.m.	**Tech Fair, Session 2** Same rooms and presenters		
3:00 p.m.	**Plenary Performance**	**Auditorium**	All
3:30 p.m.	**Close**	**Auditorium**	All

iAspire

Tuesday, June 11

Time	Activity	Location/Facilitators	Participants
7:45 a.m.	**Breakfast**	**M103**	All
8:30-9:00 a.m.	**Plenary Session Performance**	**Auditorium**	All
9:00 a.m.-10:30 a.m. Breakout Sessions			
	Visual Arts Integration Strategies	**C106** Aida Herrera-Keehn, Robyn Fletcher, Monica Sevilla	TK-2nd Cohort A
	Performing Arts Integration Strategies	**C105** Kim Morin, Heidi Michels, Dru Moore	TK-2nd Cohort B
	Visual Arts Integration Strategies	**C101** Allison Frenzel, Flora Hurtado, Catherine Miroballi	3rd Cohort A
	Performing Arts Integration Strategies	**C104** Robert Bullwinkel, Hector Marquez, Radio Active, the Heartcore MC, Robyn Chase, Marisol Hernandez	4th-5th Cohort B
10:30-10:45 a.m. Break			
10:45 a.m.-12:00 p.m. Breakout Sessions			
	Visual Arts Integration Strategies	**C106** Aida Herrera-Keehn, Robyn Fletcher, Monica Sevilla	TK-2nd Cohort B
	Performing Arts Integration Strategies	**C105** Kim Morin, Heidi Michels, Dru Moore	TK-2nd Cohort A
	Visual and Media Arts Arts Integration Strategies	**C101** Allison Frenzel, Robyn Chase, Marisol Hernandez	4th-5th Cohort B
	Performing Arts Integration Strategies	**C104** Robert Bullwinkel, Hector Marquez, Radio Active, the Heartcore MC, Flora Hurtado, Catherine Miroballi	3rd Cohort A

Lunch, 12-12:45 M103			
12:45 p.m.-1:30 p.m.	**Plenary Session Performance**	**Auditorium**	All
1:30-3:00 p.m. Breakout Sessions			
	Visual Arts Integration Strategies	**C106** Aida Herrera-Keehn, Robyn Fletcher, Monica Sevilla, Sonia Riske	TK-2nd Cohort A
	Performing Arts Integration Strategies	**C 105** Kim Morin, Heidi Michels, Dru Moore	TK-2nd Cohort B
	Dance Integration Strategies	**M101** Allison Frenzel, Flora Hurtado, Catherine Miroballie	3rd Cohort A
	Performing Arts Integration Strategies	**C104** Robert Bullwinkel, Hector Marquez, Radio Active, the Heartcore MC, Robyn Chase, Marisol Hernandez	4th-5th Cohort B
3:00 p.m.	**Plenary Performance**	**Auditorium**	All
3:30 p.m.	**Close**	**Auditorium**	All

iAspire

Wednesday, June 12

Time	Activity	Location/Facilitators	Participants
7:45 a.m.	**Breakfast**	**M103**	All
8:30-9:00 a.m.	**Plenary Session Performance**	**Auditorium**	All
9:00 a.m.-10:30 a.m. Breakout Sessions			
	Visual Arts Integration Strategies	**C106** Aida Herrera-Keehn, Robyn Fletcher, Monica Sevilla	TK-2nd Cohort B
	Performing Arts Integration Strategies	**C 105** Kim Morin, Heidi Michels, Dru Moore	TK-2nd Cohort A
	Dance Integration Strategies	**M101** Allison Frenzel, Robyn Chase, Marisol Hernandez	4th-5th Cohort B
	Performing Arts Integration Strategies	**C104** Robert Bullwinkel, Hector Marquez,	3rd Cohort A
10:30-10:45 a.m. Break			
10:45 a.m.-11:30 a.m. Breakout Sessions			
	Visual Arts Integration Strategies	**C106** Aida Herrera-Keehn, Robyn Fletcher, Monica Sevilla	TK-2nd Cohort A
	Performing Arts Integration Strategies	**C105** Kim Morin, Heidi Michels, Dru Moore	TK-2nd Cohort B
	Dance Integration Strategies	**M101** Allison Frenzel, Robyn Chase, Marisol Hernandez	3rd Cohort A
	Music, Theatre Integration Strategies	**C104** Robert Bullwinkel, Hector Marquez, Flora Hurtado, Catherine Miroballi	4th-5th Cohort B

iAspire

11:30 a.m.-12:15 p.m.			
	Visual Arts Integration Strategies	**C106** Aida Herrera-Keehn, Robyn Fletcher, Monica Sevilla	TK-2nd Cohort B
	Performing Arts Integration Strategies	**C 105** Kim Morin, Heidi Michels, Dru Moore	TK-2nd Cohort A
	Visual Arts Integration Strategies	**C101** Allison Frenzel, Robyn Chase, Marisol Hernandez	3rd-5th Cohort A/B
	Music, Theatre Arts Integration Strategies	**C104** Robert Bullwinkel, Hector Marquez, Flora Hurtado, Catherine Miroballi	3rd-5th Cohort A/B
Lunch, 12:15-1:00 p.m. M103			
1:00 p.m.	**Plenary Session Presentation**	**Auditorium**	All
1:30-2:45 p.m. Breakout Sessions			
	Explore Visual Arts Materials	**C106** Allison Frenzel, Aida Herrera, Heidi Michels, Robyn Chase, Sonia Riske	All
	Explore Performing Arts Materials	**C105** Kim Morin, Monica Sevilla, Robyn Fletcher, Flora Hurtado	TK-2nd
	Explore Classroom Singing Materials	**C104** Robert Bullwinkel, Dru Moore, Catherine Miroballi	All
	Tech help	**B113** Justin Thompson, Marisol Hernandez	All
3:00 p.m.	**Plenary Share Fair**	**Auditorium**	All
3:30 p.m.	**Exit Survey Close**	**Auditorium**	All

Teacher Comments--What is your "aha" moment for this week?

Windsor teachers rock! The iAspire Summit has done more than anything else to bring our teachers together, than anything else that the district has sponsored. I believe that is because the integration of the arts has been initiated by us.
I have seldom incorporated the arts combined with my curriculum and when Kim demonstrated different activities through music and movement, connected to the curriculum, in a simple and very fun and creative way; that way my "a ha" moment.
I learned so much!
Integrating Arts can change education for the better.
I have learned so much that I am motivated to teach.
I want to challenge my students to do fun and integrated projects.
This will deepen their ELA understanding.
Integration of the arts is student centered, where they have a say in their learning, which includes assessment of their finished work.
We are all artists.
It's way easier to integrate arts into everyday learning than I thought!
I am an artist.
We are all artists.
I am an artist!
We are ALL artists!
We need to give our students their artistic voices.
Incredible learning adventure!
That nothing is impossible.
Technology isn't as scary anymore.
The Arts are so much more than just visual arts!
Art can easily be integrated and still tie to curriculum
I can do it!
Yes, I am an artist.
I enjoyed learning about the different arts and had fun doing so :)
Teaching the littles to keep the beat first.
I can do the music and theater.
There are fabulous ideas out there.
I can integrate art and make learning more engaging.
Yes, I am an artist.
That we're all artists! We can do this!
Wow! There are many ideas for making learning more fun and be creative.
It will take time but I can learn to do this😍

That I can teach music and get my students excited to use technology with the arts!!
I can do this!
I believe I can do this!
Adding this all to our current program will be easy and fluid.
Had a great day and week.
There's A LOT of tech to do art.
Getting art in the classroom.
We will be able to bring arts back to our students.
How easily the arts can be incorporated into every subject without having to separate the arts standards!
Greenscreen app doesn't seem as difficult as I thought.
Teaching art is like teaching any other subject.
Don't be afraid to be vulnerable with your students.
Art doesn't need to be a separate subject, it overlays with Language Arts content.
It's all accessible
I CAN do so much more than I thought I could in VAPA.
That using rhythm helps kids learn
I realized that I am not going to remember everything that we have done, but it's ok because I will have my colleagues and support.
How easy it is to integrate arts and music into the classroom
How easy it is to integrate the arts into everything we do as teachers.
Tableau is the way to go!
Lots of inspiration but need to make it doable.
We are all capable of teaching the arts!
That incorporating art into my curriculum is so much easier than I thought.
How easily you can blend the arts into your other curriculum and also teaching the students a piece is not the same as letting them create a piece.
Technology isn't as scary anymore.
The use of the apps, first time using and I learned!
Don't be afraid to be vulnerable with your students.
There are fabulous ideas out there

teach arts

Inspiring a creative education

Benchmark Adelante
Grade 2 Unit 1

T-P-T Scenes

Reglas y leyes

Via ShutterStock

Develop Craft

Overview
Standards
Vocabulary
Skill-building

OVERVIEW

BIG IDEA

Students write an original story and act it out through a guided drama experience.

ESSENTIAL QUESTION

How do writers and actors create a clear sequence of events in a story?

INTEGRATED LEARNING OUTCOME

Students work in groups to retell events from ***Las leyes de nuestro gobierno*** with TPT (tableau-pantomime-tableau) scenes. Then they write and perform new scenes based on the theme *las reglas para nuestra escuela.*

MATERIALS

Handouts

- Printable Stop and Go Signs
- Printable Cards: Classroom Rules for Using iPads

Websites

- Stories in Motion *(additional narrative pantomime stories about everyday life)*

Integrated Learning Outcome

Las Reglas en la Escuela

Your principal wants a series of videos that shows new students rules that help everyone get along at school.

Your class has been asked to read ***Las leyes de nuestro gobierno*** to discuss how rules help people get along.

Then you will work in small groups to create and film T-P-T scenes that show a rule or law and how it makes things better. Storyboards for the videos will demonstrate a clear beginning, middle, and end through writing and drawing.

Develop Craft

Overview

INTEGRATED LEARNING OUTCOME

Via Big Idea

Standards

English/Language Arts Standards

RL.2.3

Describe how characters in a story respond to major events and challenges.

RL.2.5

Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

RL.2.6

Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

English/Language Arts Standards

RL.2.7

Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

SL.2.1.B

Build on others' talk in conversations by linking their comments to the remarks of others.

SL.2.2

Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

English/Language Arts Standards

W.2.3

Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.6

With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

Theatre Arts Standards

2.TH:Cr1.a

Propose potential new details to plot and story in a guided drama experience.

2.TH:Cr2.b

Contribute ideas and make decisions as a group to advance a story in a guided drama experience.

2.TH:Cr3.b

Use and adapt sounds and movements in a guided drama experience.

Theatre Arts Standards

2.TH:Pr4.a

Interpret story elements in a guided drama experience.

2.TH:Pr4.b

Alter voice and body to expand and articulate nuances of a character in a guided drama experience.

2.TH:Re8.b

Identify causes and consequences of character actions in a guided drama experience.

Vocabulary

SCENE

A situation that is part of a play or story.

SETTING

Where a story or event takes place.

CHARACTER

The people or animals in a story.

NEUTRAL

The actor's body is relaxed, lengthened and aligned.

ACTOR

A person, male or female, who performs a role in a play.

FREEZE

Actors or dancers stop moving and remain in the same still, silent position.

PANTOMIME

Acting without words through facial expression, gesture, and movement.

TABLEAU

A silent and motionless depiction of a scene created by actors, often from a picture. The plural form is tableaux.

GESTURE

An expressive and planned movement of the body or limbs.

NON-LOCOMOTOR

Movement that remains in place; movement that does not travel from one location to another or in a pathway through space (for example, walk, run, tip-toe, slither, roll, crawl, jump, march, gallop, prance, hop, skip, slide, leap).

LOCOMOTOR

Movement that travels from one location to another or in a pathway through space (for example, bend, twist, turn, open, close, swing, sway, spin, reach, pull).

SCENE

A situation that is part of a play or story.

Via AYP Summer Camp

SETTING

Where a story or event takes place.

The scenery or background used to create the location for a play.

Scenery for Vietnamese Water Puppets Via Flickr

CHARACTER

The people or animals in a story.

Develop Craft

Theater Vocabulary

Via Max Pixely

NEUTRAL

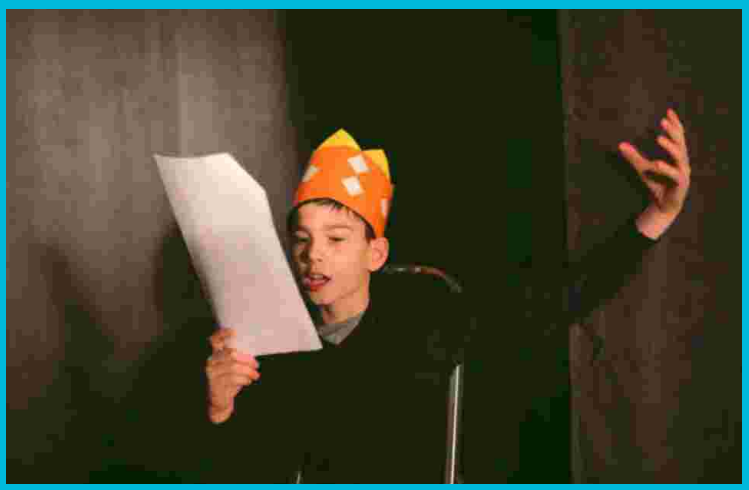
The actor's body is relaxed, lengthened and aligned.

- ➔ Feet face forward
- ➔ Hands at sides
- ➔ Head looking forward

Via Max Pixely

ACTOR

A person, male or female, who performs a role in a play.



Via B Studios

FREEZE

Actors or dancers stop moving and remain in the same still, silent position.

Via B Studios

Develop Craft

Theater Vocabulary

PANTOMIME

Acting without words through facial expression, gesture, and movement.

Via B Studios

TABLEAU

A silent and motionless depiction of a scene created by actors, often from a picture. The plural form is tableaux.

Develop Craft

Theater Vocabulary

GESTURE

An expressive and planned movement of the body or limbs.

Via B Studios

NON-LOCOMOTOR

Movement that remains in place.

Bend, twist, turn, open, close, reach, pull.

Ballerina Near at Brown Wall Via Pixabay

LOCOMOTOR

Movement that travels from one location to another.

Walk, run, tip-toe, leap, hop,jump.

Develop Craft

Movement Vocabulary

Jumping for Joy Via Pixabay

Skill-building

Teaching Tips

Develop Craft

Skill-building

1) **Guided Drama** is when a leader guides participants during a creative drama experience through side-coaching, narration, and prompting; facilitator may guide participants in or out of role. It is most often used with grades TK-2.
2) **Side coaching** is the process of giving directions or asking open-ended questions while actors are playing a scene.
   a) Ask open-ended questions.
   b) Develop a positive working environment.
   c) Allow time for imagination and reflection.
   d) Allow students to find their own solutions.
   e) Challenge students to improve over time.
3) **Drama enhances** student learning and builds social/emotional skills.
4) Once learned, these routines can be used throughout the year.

Teaching Tips

Develop Craft

Skill-building

Skill-building strategies for theatre.

1) Prepare the space for moving.
2) Establish rules for moving safely in the classroom.
3) Use Space Bubble for personal space.
4) Practice signals for stop, go, and freeze.
5) Copy moves made by a leader.
6) Practice pantomime skills.
7) Express emotions.
8) Practice tableau skills.
9) Set classroom expectations for using iPads.

STRATEGY 1

Prepare the space for moving.

In the video (slide 34), TK students move tables and chairs to prepare the space for moving. The teacher cues them into place with a wood block. How will you move desks and tables to create your space?

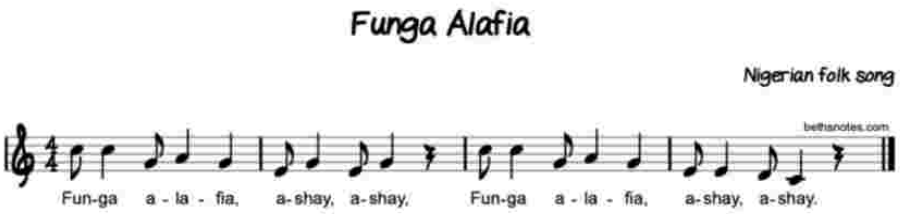
Considerations:

- → Some work can be done individually at desks.
- → Some work can be done in the space around the desks.
- → Find a larger space outside, in the cafeteria, the gym, etc.

Prepare the Space: Create a routine to form a circle.

FUNGA ALAFIA

1) Students get in a circle in order according to their names (First, last initial).
2) Students memorize their place in the circle.
3) Every time the teacher sings the West African welcome song, "Funga Alafia," students sing along and go to their place in the circle. *(see next slide)*
4) All students should be in their place when you finish the song.
5) The group helps any newcomers discover their place in the circle.
6) Whole group sings the song again with gestures.
7) Lyrics and music are on slides 36-37.



Develop Craft

Skill-building

STRATEGY 1

Prepare the Space

Nigerian Welcome Song: Funga Alafia

Funga alafia, *(Welcome, blessings)*

ashay, ashay *(Let it be so)*

With my thoughts, I welcome you.
(Hands to eyes, out in welcome.)
With my words, I welcome you.
(Hands to mouth, out in welcome.)
With my heart I welcome you.
(Hands to mouth, out in welcome.)
See, I have nothing up my sleeve.
(Hold hands up, cross hands over chest)

West African Drums via Pexel

Funga Alafia via BethsNotesPlus.com

PR/Award # S351A210053
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Music Recording. Beat Street! Funga Alafia

Sample Gestures. Energizers: Funga Alafia

Teacher Tips

Develop Craft

Skill-building

STRATEGY 1

Prepare the Space

Younger students may need help getting into a circle in a particular order. Here are some strategies to try.

- ➔ Have students get in order along a wall first, then walk into the circle in order.
- ➔ Teacher helps students find their place in the circle one-by-one.
- ➔ Start by giving each student a card with a letter on it. Ask students to line up silently in alphabetical order based on the letter they have.
- ➔ Try lining up by:
  - ◆ Names (alphabetically)
  - ◆ Assigned numbers
  - ◆ Alphabet animal pictures
  - ◆ Cards printed with the date of their birthday

STRATEGY 2

Establish rules for moving safely in the classroom.

Juega duro.
Juega limpio.
Nadie lastimó.

Quoted from The New Games Book edited by Andrew Fluegelman
Image Via Adobe Stock

STRATEGY 3

Use Space Bubble for personal space.

Players create an imaginary bubble around themselves. The bubble extends all around them as far as their arms can reach.

Bubbles "pop" if:

- ➔ You touch any furniture or fall on the floor.
- ➔ You touch someone else.
- ➔ You talk.

Skill-building

STRATEGY 3

Space Bubble

Develop Craft

Skill-building

STRATEGY 3

Space Bubble
Non-Locomotor

Students explore NON-LOCOMOTOR movements in the space bubble.

- ➔ "Listen to the music." (Slide 43)
- ➔ "Paint the inside of your bubble."
- ➔ "How big is your bubble? How high can you reach? How far to the sides?"
- ➔ Be careful so your bubble doesn't pop!"
- ➔ "Stretch your neck like a giraffe. Stretch your back like a cat..."

Develop Craft

Skill-building

STRATEGY 3

Space Bubble
Non-Locomotor

Ballerina Near at Brown Wall, Photo by
Erik Satie: Gymnopédies No. 1 Via MUSOPEN

PR/Award # S351A210053
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Develop Craft

Skill-building

STRATEGY 3

Space Bubble
Locomotor

Students explore LOCOMOTOR movements in the space bubble.

- Listen to the music (Slide 45)
- Your "bubble" is like a space suit. Walk in slow motion like you are on the moon.
- Increase speed until you are walking at a normal pace, then a faster pace.
- Try walking in different environments:
  - Real: pine needles in a forest; cool water in a brook; hot sand on a beach; deep snow drifts
  - Fantasy: Spaghetti, Jello, a plate of pancakes

PR/Award # S351A210053

Skill-building

STRATEGY 3

Space Bubble
Locomotor

Ballerina Near at Brown Wall Via Pixabay
Pretty Rock Ballad Via Royalty Free Songs

STRATEGY 4

Follow signals for Stop, Go, and Freeze.

Choose one or more Skill-building resources for Strategy 4:

- Para y Sigue signs
- ASL Sign Language Examples
- Video to practice Para y Sigue
- Videos to practice Freeze Congelado

Teacher Tips

Develop Craft

Skill-building

STRATEGY 4

Stop, Go, Freeze

Establishing routines for Stop, Go, and Freeze are useful in classroom management for movement activities.

1) Be consistent. Whatever signal you use, make sure the students follow.
2) Practice! Young students will struggle with this, but it is terrific for self-control.
3) You can practice these techniques in lots of different contexts: lining up, during transitions, walking in line to the cafeteria, etc.
4) Review your signal every time and practice until students become proficient at it.
5) Using the Stop/Go signs and/or ASL signals along with oral cues incorporates multiple learning modes and gives students a better chance for success.

Skill-building

STRATEGY 4

Stop, Go, Freeze

Stop

Go

Skill-building

STRATEGY 4

Stop, Go, Freeze

Patty Shukla Para y Siga

Skill-building

STRATEGY 4

Congelado

Congelado con Maestra Vanessa Mispireta

Congelado

STRATEGY 5

Copy moves made by a leader.

Choose one or more of the following Skill-building Activities for Strategy 5:

- ➔ COPY ME!
- ➔ INSTANT REPLAY
- ➔ MIRROR
- ➔ WHO STARTED THE MOTION?

"Actors observe and copy the actions of the people they see around them."

"You need to practice careful observation and copy exactly what you see."

"Copy exactly what I do. Remember to freeze in your pose."

Copy Me

1) Students stand or sit in a neutral position.
2) Teacher calls out "Copy Me!" and freezes in a bold, strong pose.
3) Students copy the pose and freeze.
4) Return to a **neutral** pose each time.
5) Teacher repeats process.
6) With practice, students may take turns being the leader.
7) This activity can also be useful as an attention-getter or a tool to learn vocabulary.

Name Game: Instant Replay

Develop Craft

Skill-building

STRATEGY 5

Copy a Leader

"When I do an action, I will say my name so it is loud and clear."

- **(Simple version)** Students stand in a circle. Each student says their name as they make a gesture modeled by the leader. (E.G. arm moves in a wide circle)
  - Go around the circle until everyone has a turn.
- **(Advanced Version)** Students practice pantomiming something they like to do during recess or free time.
  - Student 1 says his or her name, and performs a pantomime.
  - Everyone in the circle does an *"instant replay"* by repeating the person's name and pantomime in unison.
  - If a student gets stuck, ask what they like to do and let the class help them think of a pantomime.

Develop Craft

Skill-building

STRATEGY 5

Copy a Leader

Mirror (Partners)

1) Students divide into partners.
2) Partners determine who is the ***leader*** and who is the ***mirror.***
3) The ***leader*** begins with slow movements and the ***mirror*** follows.
4) Teacher calls out "Freeze" and both partners stop in place.
5) Teacher calls out switch and the mirror becomes the leader.
6) Keep movements slow enough to stay together.
7) Let the class watch partners and try to guess who the mirror is.

"This is a silent activity. You have to communicate to your partner without talking."

Creative Acting Class
Mirror Game

"Observe carefully. Find out who started the motion."

Who Started the Motion?

Develop Craft

Skill-building

STRATEGY 5

Copy a Leader

- ➔ Everyone sits or stands in a circle.
- ➔ One person leaves the area and becomes the **observer.**
- ➔ A **student leader** is selected in secret.
- ➔ The **student leader** shows the group simple movements that everyone follows (clap hands, waving arms, etc).
- ➔ The **observer** enters and has 3 guesses to find out who started the motion. The leader becomes the next observer, and the game continues.
  - ◆ For the first round, select yourself as leader as a model.
  - ◆ Use motions that are continual, changing occasionally while the rest of the group follows. .

Teacher Tips

Develop Craft

Skill-building

STRATEGY 5

Copy a Leader

Who Started the Motion? (continued)

1) For the first round, select yourself as leader; this is a good way to model the game especially for younger players.
2) Start the movements and keep up a consistent stream of motion, such as tapping the head, snapping fingers, waving arms, etc., changing occasionally while the rest of the group follows along.
3) Remind students that whatever the Leader does, everyone in the circle must copy exactly, so that everyone is doing the same thing.
4) Allow three guesses before revealing who the leader is.

STRATEGY 6

Practice pantomime skills.

Choose one or more Skill-building Activities for Strategy 6

- → Pantomime Vocabulary Words
- → Narrative Pantomime

"Actors use their imaginations to show meaning and to create a character."

"In pantomime actors use gestures to show what characters do."

Tarjetas de palabras	Frases para pantomima
saludamos	**Saludamos** a nuestra maestra.
bandera	Yo prometo lealtad a la **bandera**.
bomberos	Los **bomberos** paracaidistas saltan desde un avión.
equipo	Los cascos son una pieza importante del **equipo**.
tijeretazo	Ella cortó una estrella con sólo un **tijeretazo**.

Develop Craft

Skill-building

STRATEGY 6

Pantomime Skills

Pantomime Vocabulary Words

1) Review vocabulary: **pantomima.**
2) Students stand or sit in a neutral position.
3) Teacher reads sentences with vocabulary and models actions for students to follow.
4) After the activity, discuss what the students imagined.
5) Remind students that this is a silent activity.
6) Once students learn to decode a words, they can read the word aloud and lead the class in a pantomime to show the meaning.

"Pantomime is action without words."

Develop Craft

Skill-building

STRATEGY 6

Pantomime Skills

"I will read each sentence aloud. After I read it, we will all pantomime the action it describes."

Palabras	Frase para pantomima
saludamos	**Saludamos** a nuestra maestra.
bandera	Yo prometo lealtad a la **bandera.**
bomberos	Los **bomberos** paracaidistas saltan desde un avión.
equipo	Los cascos son una pieza importante del **equipo.**
tijeretazo	Ella cortó una estrella con sólo un **tijeretazo**.

PR/Award # S351A210053

Narrative Pantomime

1) Students view and discuss images and text from Bomberos paracaidistas. (slide 63)
2) Students stand or sit in a neutral position.
3) Review Space Bubble.
4) **Teacher narrates as students pantomime the action.** (Slide 63)
   a) Teacher may model actions.
   b) Read or speak narration with enthusiasm.
   c) The activity is silent. Students can pantomime what characters say through gestures instead of pretend talking.
5) After the activity, discuss what students imagined as they played.

4 Los bomberos paracaidistas usan ropas especiales que los mantienen seguros. Trajes reforzados a prueba de fuego y cascos con máscaras los protegen del fuego, rocas y árboles.

6 Ser un bombero paracaidista requiere fuerza y entrenamiento. Los bomberos paracaidistas aprenden a saltar de un avión, manejar un paracaídas y aterrizar sin problemas. Una vez que están en tierra, deben trepar árboles, usar diferentes tipos de serruchos y trabajar bien en equipo.

Develop Craft

Skill-building

STRATEGY 6

Pantomime Skills

Bomberos paracaidistas, BA Unit 1 p. 8-9

STRATEGY 7

Practice tableau skills.

Choose one or more Skill-building Activities for Strategy 7 Tableau:

- → Copy a Picture
- → Turn and Freeze

"A tableau is a frozen picture or pose."

"Actors use tableau to show emotions with their face and body."

Tableau: Copy a Picture

1) Discuss the meaning of the word "Tableau"
2) Players stand a neutral pose.
3) Show Picture #1
4) On a cue of **"1-2-3-Freeze!"** players freeze in the pose copying the picture as closely as possible.
5) Hold the pose until leader says **"Relax."**
6) Players continue copying other pictures.

"Copy the picture as closely as you can. Stay still when I say freeze. **1-2-3-FREEZE!** Hold still until I say **Relax.**"

Via PXhere

Develop Craft

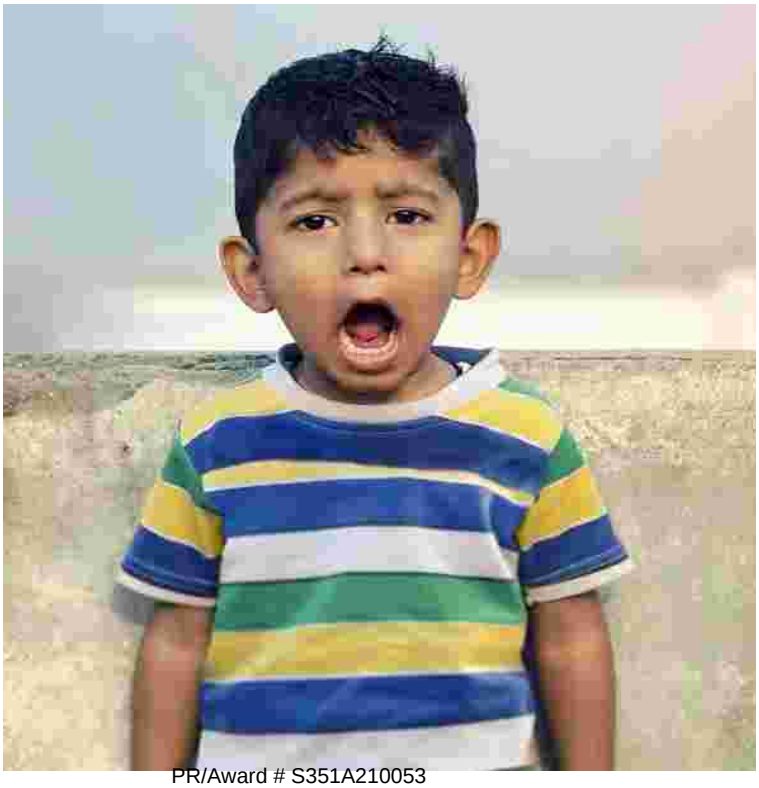
Skill-building

STRATEGY 7

Tableau Skills
Copy a Picture

"1-2-3-FREEZE!...

Relax."



Via Pixabay

Develop Craft

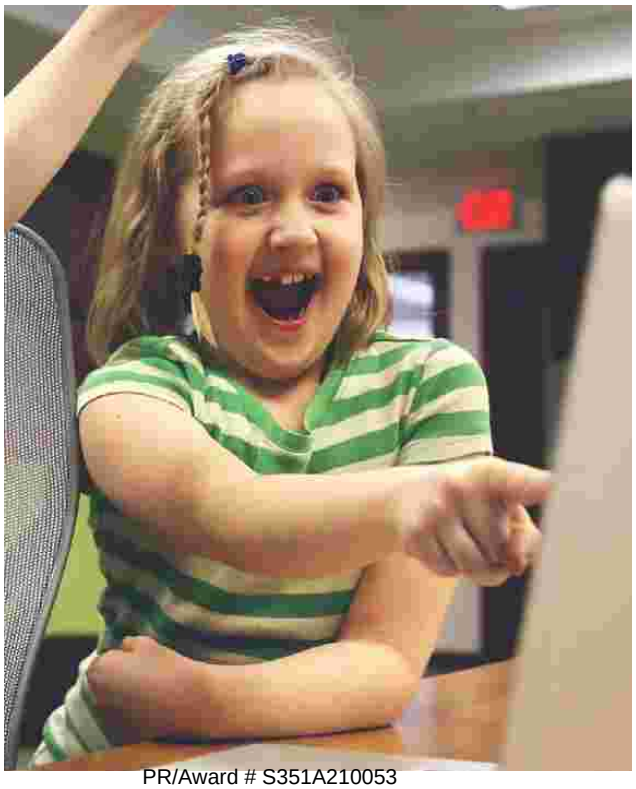
Skill-building

STRATEGY 7

Tableau Skills
Copy a Picture

"1-2-3-FREEZE!...

Relax."



Via Pixabay

Develop Craft

Skill-building

STRATEGY 7

Tableau Skills
Copy a Picture

"1-2-3-FREEZE!...

Relax."

Via Wikimedia

Develop Craft

Skill-building

STRATEGY 7

Tableau Skills
Copy a Picture

"1-2-3-FREEZE!...

Relax."

Via PXhere

Develop Craft

Skill-building

STRATEGY 7

Tableau Skills
Copy a Picture

"When you TURN AND FREEZE in a tableau, make a bold, strong pose."

Turn and Freeze

1. Use **Turn and Freeze** to explore showing emotions.
   a. Players stand a neutral pose facing away from the leader.
   b. On a cue of **"Ready-Turn-Freeze!"** players turn to face leader and freeze in the pose of a character showing an emotion.
   c. Hold the pose until leader says "Relax."
   d. Repeat.
2. **Examples:** soccer player who just scored a goal, soldier standing at attention, crying baby, playing with your best friend during recess, dropping your ice cream cone on the floor.

STRATEGY 7

Set classroom expectations for using iPads.

Classroom Rules for Using iPads

For Students

- Hold the iPad with two hands.
- Be careful when touching the screen.
- Do not eat or drink near the iPad.
- Wash your hands.
- Use apps approved by your teacher.
- Only one pilot at a time uses the iPad.
- Use the iPad on the table, not in your lap.
- Let the teacher know if the iPad is not working.
- Keep headphones plugged in when recording.

Teacher Tips

Develop Craft

Skill-building

STRATEGY 7

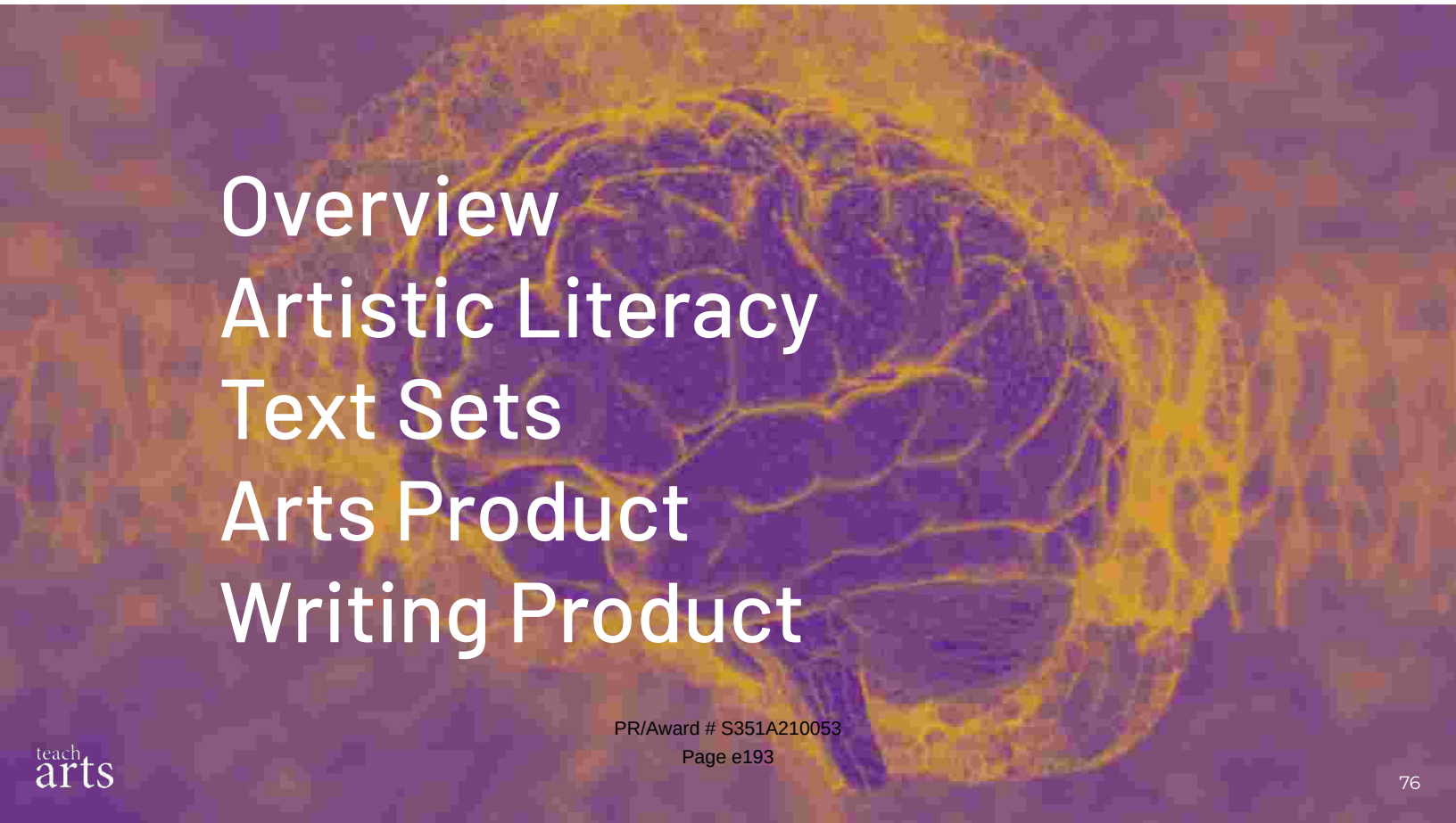
Expectations for iPads

For Teachers:

- ➔ Set a routine for how students get out the iPads and put them away.
- ➔ Have students place iPads face down on the table to listen for instructions.
- ➔ Keep track of which student uses which iPad.
- ➔ Tell students what volume is appropriate for listening "out loud" or with headphones.
- ➔ Inspect the iPads after each usage.
- ➔ Make a plan for storing student projects.
- ➔ Clean iPad screens with a soft cloth or alcohol wipe.
- ➔ Consider using hand sanitizer or wipes.

Develop Craft
Create
Assess

Create



Overview
Artistic Literacy
Text Sets
Arts Product
Writing Product

OVERVIEW

STEPS

After Skillbuilding is completed...

1. Artistic Literacy
2. Text Sets
3. Arts Product
4. Writing Process

Integrated Learning Outcome

Las Reglas en la Escuela

Your principal wants a series of videos that shows new students rules that help everyone get along at school.

Your class has been asked to read ***Las leyes de nuestro gobierno*** to discuss how rules help people get along.

Then you will work in small groups to create and film T-P-T scenes that show a rule or law and how it makes things better. Storyboards for the videos will demonstrate a clear beginning, middle, and end through writing and drawing.

Create

Overview

INTEGRATED LEARNING OUTCOME

Via Big Idea

What is T-P-T?

TABLEAU - PANTOMIME - TABLEAU

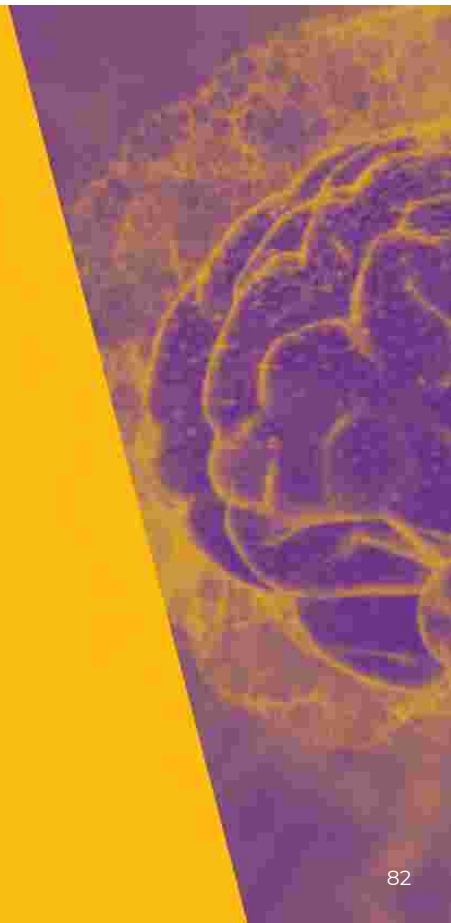
A scene that starts with tableau, *(beginning)* then pantomimes action, *(middle)* and ends in tableau *(ending)*.

Via Flax Pixel

MATERIALS

1) SLA Text: *Las leyes de nuestro gobierno*
2) Handout: Storyboard for T-P-T Scenes
3) Handout: Writing Prompt
4) iPad Camera
5) Tripod
6) Green Screen (optional)
7) Do Ink (Optional)
8) Shadow Puppet EDU or Adobe Spark Video (Optional)

Artistic Literacy



STRATEGY 1

Ver - pensar - preguntarse

Reading an illustration.

1) Start with a picture. Look at it silently for 30 seconds.
2) Use the Visible Thinking Routine, "See Think Wonder."
3) Discussion protocol questions
   a) **¿Que ves?**
   b) **¿Por qué piensas eso?**
   c) **¿Qué te preguntas?**
4) Extension: **¿Qué leyes están siguiendo las personas?**
5) Refer to the Visible Thinking Routines website for more information.

Via Ellsworth Air Force Base

Create

Artistic Literacy

STRATEGY 1

See Think Wonder

Teaching Tips

Create

Arts Product

STRATEGY 1

See Think Wonder

What kind of thinking does the See Think Wonder routine encourage?

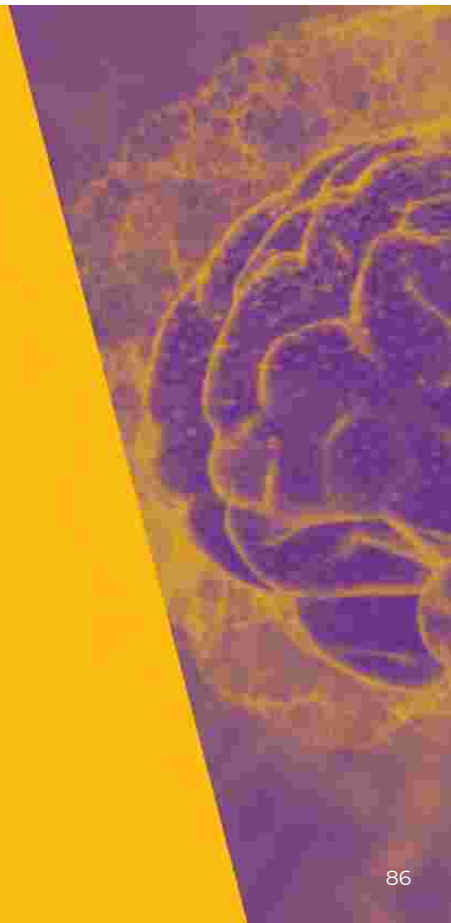
This routine encourages students to make careful observations. It helps stimulate curiosity and sets the stage for inquiry.

See Think Wonder works best when a student responds by using the three stems together at the same time.

I see... *a man holding a stop sign.*
I think... *he is holding it so the boys can cross the street.*
I wonder... *if they are late for school.*

However, you may find that students begin by using one stem at a time, and that you need to scaffold each response with a follow up question for the next stem.

Text Sets



READYGEN UNIT 1 - ANCHOR A

Las leyes de nuestro gobierno p. 18–25
Presidenta de la clase: una entrevista p. 26

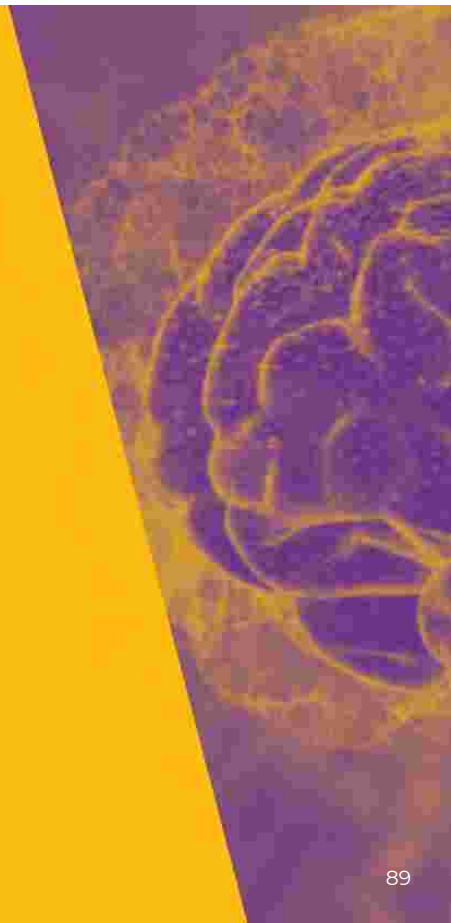
4 Por ejemplo: hay muchas leyes sobre el uso de cinturones de seguridad en los autos. Antes de 1984 nadie tenía que usar cinturones de seguridad. Entonces, los gobiernos de los estados comenzaron a crear leyes sobre el uso de esos cinturones. Ahora, todos los niños que viajan en auto deben usarlo. Es la ley. En casi todos los estados, los adultos también deben usar cinturones de seguridad. La persona que no lo hace, está incumpliendo la ley.

PR/Award # S351A210058

TEXT SET NOT IN TEXTBOOK

El Oficial Correa Gloria

Arts Product



OVERVIEW

*Students work in groups to retell events from **Las leyes de nuestro gobierno** with TPT (tableau-pantomime-tableau) scenes. Then they write and perform new scenes based on the theme las reglas para nuestra escuela.*

Creative Process

1) Review Pantomime Skills.
2) Create a Tableau from a picture.
3) Create a T-P-T scene from text and/or picture.
4) Brainstorm situations for original T-P-T scenes.
5) Use storyboards to plan T-P-T scenes.
6) Groups perform first draft of their T-P-T scenes.
7) Students assess and revise scenes.
8) Teacher records and reads narration as students perform T-P-T scenes.

Sample Video of T-P-T scenes

STEP 1

Create

Arts Product

Review pantomime skills.

1) Teacher pantomimes as students guess. Students copy teacher's actions.
2) Students do solo, partner, or small group pantomimes.
   a) Ponte un cinturón.
   b) El oficial ayuda a los niños a cruzar la calle.
   c) Conduce muy rápido y golpea los frenos.
   d) El policía le pone una multa.
3) Other suggestions from students about school rules.
4) Teacher reads text as students pantomime. (Slide 92)

Teacher reads text selection as students pantomime.

9 Un día, un conductor no se detiene y pasa a un autobús escolar que está recogiendo o dejando estudiantes. Un policía lo ve, lo sigue y le pide que se detenga. El policía le pone una multa. La multa dice qué ley incumplió. La multa también dice cuánto tiene que pagar. El conductor debe pagar la multa.

STEP 2

Create a Tableau from a picture.

1) Review definition of tableau; watch video. *(optional)*
2) Students choose one character from the illustration to observe carefully.
3) Students create a solo tableau that copies the character they selected from the picture.
   a) Teacher calls out **1-2-3-Congelado** to cue students to get into the tableau. **Mueve** means to break the freeze.
4) *GUESS WHO I AM (Option)* Students perform their tableau in front of the class (solo or in small groups). The rest of the class tries to guess which character they are playing.

Extension: TAP-OUT: Teacher taps a frozen actor and the class says what the character is thinking.

Create

Arts Product

Arts Product

STEP 2

Create a Tableau

STEP 3

Create

Arts Product

Create a T-P-T scene from text and/or picture.

1) Review definition of T-P-T scene. (Slide 78)
2) **Tableau = Beginning:** Students start with a pose from illustration on p. 12 from Unit 1 Week 1 Las leyes de nuestro gobierno.
3) **Pantomime = Middle:** Actors pantomime actions as teacher reads aloud the text from p. 12 (Slide 94).
4) **Tableau = End:** Actors freeze in an ending tableau.
   a) Teacher cues: **1-2-3-congelado... Mueve... congelado.**
5) For additional practice repeat process with slides 93-94.

Advanced Option: Students work in partners to create an extended T-P-T scene using both characters. Sharing with classmates is optional.

El policía le pone una multa. La multa dice qué ley incumplió. La multa también dice cuánto tiene que pagar. El conductor debe pagar la multa.

Teaching Tips

Create

Arts Product

STEP 3

T-P-T Scenes

- Begin with whole group work.
- Allow all students to become all of the characters.
- Pause to give time for students to do the actions.
- For short selections, students can work at their seats.
- Once students understand the concept, they can create original scenes based on any concept or theme.

STEP 4

Brainstorm Rules and Laws.

1) Discuss what rules you have or would like to see at school.
2) Discuss laws you follow on your way to school.
3) Use T-Chart to brainstorm rules or laws and examples.

Regla o ley	Problema (no ejemplo)	Solución (ejemplo)

STEP 5

Create

Arts Product

Use storyboards to plan T-P-T scenes.

- ➔ Demonstrate how to use Storyboard Templates to plan T-P-T scenes.
- ➔ Students work in groups of 2-3 to plan storyboards. Each group chooses a rule or law and states it in positive terms.
- ➔ T-P-T Scene #1 shows the problem (non-example) and Scene #2 shows the solution (example).
- ➔ Each T-P-T scene needs to have: Tableau (beginning), Pantomime (middle), and Tableau (end) .
- ➔ Students draw sketches in the top boxes, then describe the action in at least one complete sentence below.
- ➔ Consider assigning roles for for planning such as Sketch Artist, Author, Director.
- ➔ (Extension) The descriptions can become text for narration.

Nombre:		
Regla o ley:		
Scene #1 Problema (non-example)		
Tableau:(inicio)	**Pantomima:** (centro)	**Tableau:** (final)

Nombre:		
Regla o ley:		
Scene #2 Solución (example)		
Tableau:(inicio)	**Pantomima:** (centro)	**Tableau:** (final)

STEP 6

Create

Arts Product

Groups perform the first draft of their T-P-T scenes.

- ➔ Student groups use the storyboard to plan their scenes. All students must perform in the tableau and pantomime.
  - ◆ T-P-T Scene #1 shows the problem (non-example)
  - ◆ T-P-T Scene #2 shows the solution (example).
- ➔ Students act out first drafts in unison play *(movement only)*.
  - ◆ Teacher cues the movement.
- ➔ Students plan how the text fits their scene.
- ➔ Students share first drafts with the rest of the class as teacher reads narration.

STEP 7

Create

Arts Product

Students assess and revise the first draft of their scene.

1) Watch video **Austin's Butterfly**. (slide 105)
   a) Discuss how Austin improved his artwork.
2) Use **Tableau Checklist** to assess and revise the tableau at the beginning and ending. (slide 106)
3) Show **Theatre Rubric**. (slides 107-119)
   a) Dimensions: Character, Gestures, Storytelling.
   b) Teacher demonstrates how to assess and revise work with one group in front of the class.
   c) Students reflect and make revisions based on their assessment.
4) Teachers may wish to record first drafts on iPads so students can view their work.

Teacher Tips

- **Allow time for C-P-R (Create-Perform-Revise)**
  - *Note:* It is sometimes helpful to show students videos during the process to determine revisions based on what they see.
- **Establish a climate for creative thinking.**
  - Be open and flexible.
    - Allow the drama to go in unexpected directions
    - Withhold your own opinion
    - Try not to predetermine responses.
    - Be willing to step aside.
- **Offer structure.**
  - Creativity and chaos are not the same thing.
  - Creativity actually thrives within structure.
  - Provide for safety and fair play. *(Review Rules)*

Teacher Tips

- **Observe and Clarify**
  - Observe behavior and engage students in conversations.
  - Avoid making assumptions.
  - Describe what you observe based on criteria from the rubric.
- **Ask open-ended questions.**
  - A closed question usually receives a single word or very short, factual answer.
    - *"Is the character happy?" (The answer is "Yes." or "No.")*
    - *"Where does the character live?" (single word answer)*
  - An open-ended question often begins with "what," "why," "how," "tell me," or "describe" and generates longer answers.
    - *"Describe what the character did in the story."*

Tableau Checklist
Different levels and body shapes
Strong facial expressions
Strong pose tells a story.

Tableau Checklist Via Big Idea

Grade 2 Theatre Rubric T-P-T Scenes

Create

Arts Product

STEP 7

Descriptor	Standard	Skills	Guiding Questions	1	2	3	4
Character	2.TH:Re8.b. Identify causes and consequences of character actions in a guided drama experience.	Show the actions of a character through body, and face in an original scene.	Do the face and body show what the character is feeling? Are the choices bold and strong?	Student breaks character, laughs or looks right at the camera.	The student makes some attempt at showing a character but choices are vague or unclear.	The student mostly shows what the character feels or does, Stays in character most of the time.	The student clearly expresses what the character feels or does. Stays in character the whole time.
Gestures	2.TH:Pr4.a. Interpret story elements in a guided drama experience.	Show the actions of a character through gestures and movement in an original scene.	Do the gestures match the actions of the character? Are the gestures unique?	Student does not perform any gestures or motions.	Student performs minimal gestures; motions may not always fit the actions of the character.	Student performs appropriate actions; some movements are unclear.	Student performs bold, strong gestures to show what the character does and feels.
Storytelling	2.TH:Cr2.b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience.	Communicate a story with a beginning, middle, and end.	Do the actions tell a story? Is there a clear beginning, middle, and ending?	Actions do not tell a story.	There is some attempt to tell a story, but the beginning or ending is unclear.	The actions tell a story with a beginning middle, and ending. Some parts are unclear or hard to see.	The actions tell a story with a clear beginning, middle, and ending. The scene follows T-P-T format.

Character, Level 1

Student breaks character, laughs or looks right at the camera.

Character, Level 2

The student makes some attempt at showing a character but choices are vague or unclear.

Character, Level 3

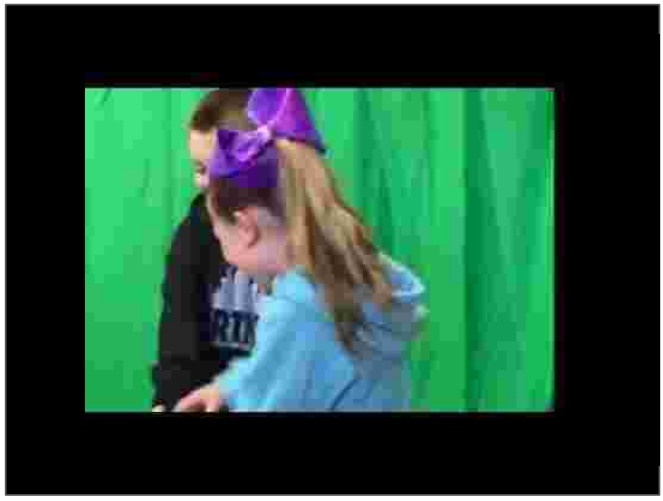
The student mostly shows what the character feels or does, Stays in character most of the time.

Character, Level 4

The student clearly expresses what the character feels or does. Stays in character the whole time.

Gestures, Level 1

Student does not perform any gestures or motions.

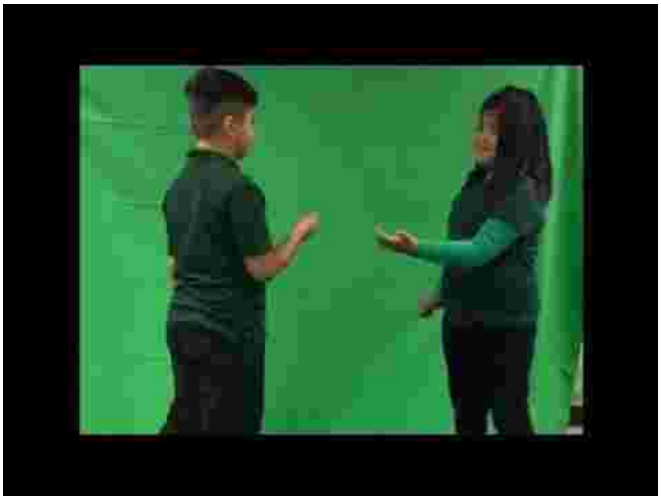


Gestures, Level 2

Student performs minimal gestures; motions may not always fit the actions of the character.

Gestures, Level 3

Student performs appropriate actions; some movements are unclear.



Gestures, Level 4

Student performs bold, strong gestures to show what the character does and feels.

Create

Arts Product

STEP 7

Rubric

Storytelling, Level 1

Actions do not tell a story.

Create

Arts Product

STEP 7

Rubric

Storytelling, Level 2

There is some attempt to tell a story, but parts are unclear or do not match the topic.

Create

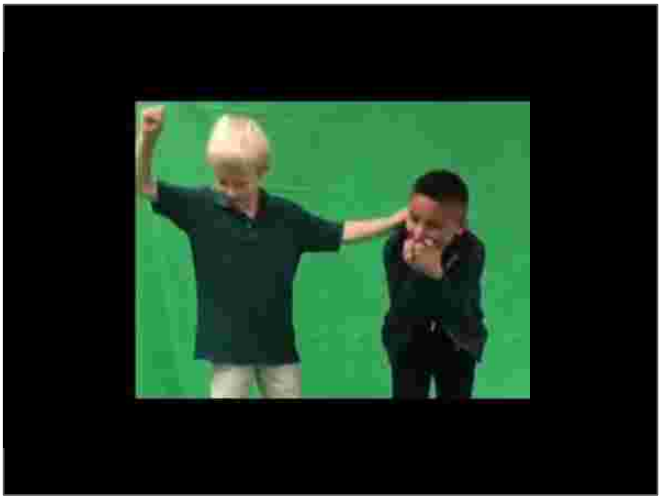
Arts Product

STEP 7

Rubric

Storytelling, Level 3

The actions tell a story with a beginning middle, and ending. Some parts are unclear or hard to see.



Create

Arts Product

STEP 7

Rubric

Storytelling, Level 4

The actions tell a story with a clear beginning, middle, and ending. The scene follows T-P-T format.

STEP 8

Create

Arts Product

Students perform and record their final T-P-T scenes.

1) Record final version of T-P-T Scenes.
   a) Use iPad Camera with or without Green Screen.
   b) Teacher or reader cues the action of the scene.
   c) If using a green screen, add background with Do ink app.
   d) *(Extension)* Adding narration
      i) Students may narrate the T-P-T Scene as part of the video recording.
      ii) Narration may be added afterwards by uploading videos to Shadow Puppet EDU or Adobe Spark Video and recording voices.

Choices for recording:

- ➔ Teacher or aid records students performing T-P-T scenes.
- ➔ Students record each other (2 groups work together).
- ➔ Assign student videographers to record the scenes.

MEDIA ARTS CONNECTIONS

- ➔ Students record T-P-T scenes with the iPad camera.
- ➔ With a green screen, backgrounds may be added to each scene.
- ➔ Labels or titles may be added with Do Ink.
- ➔ *(Extension)* Scenes can be uploaded to Shadow Puppet EDU or Adobe Spark Video. Narration and text can be added for each scene.
- ➔ Scenes can be shared as a "gallery walk" with a QR code assigned to each video.

EXTENSIONS

T-P-T scenes can be used to demonstrate understanding across the curriculum. Here are just a few examples.

- **Language Arts:**
  - Show meanings of vocabulary words.
  - Show beginning, middle, end.
  - Perform scenes about events in a story.
- **Math:**
  - Interpret whole number products and quotients.
  - Show geometric shapes and areas.
- **Science:**
  - Show plant life cycles or animal habitats.
- **Social Studies:**
  - Create living timelines.
  - Create scenes from historic photos or artwork.
  - Show important historic events.

ADDITIONAL RESOURCES

Videos

- Nana Malaya Performs Funga Alafia for the Kennedy Center
- Teacher Models Copy Me
- Teacher's TV T-P-T Scenes
- Teacher's TV Frozen Scenes
- Teacher Toolkit: Tableau

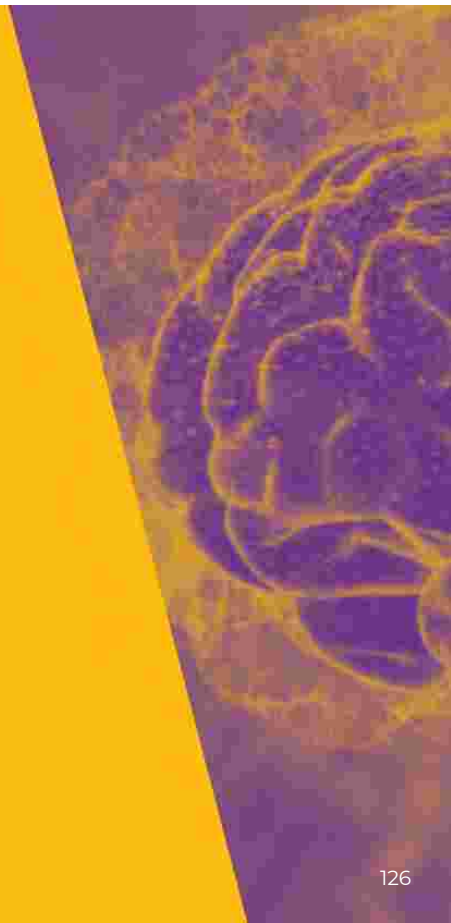
Websites

- Stories in Motion
- Drama Based Instruction Network (UT Austin)

Google Slides

- Additional Skill-building: Vocal Expression

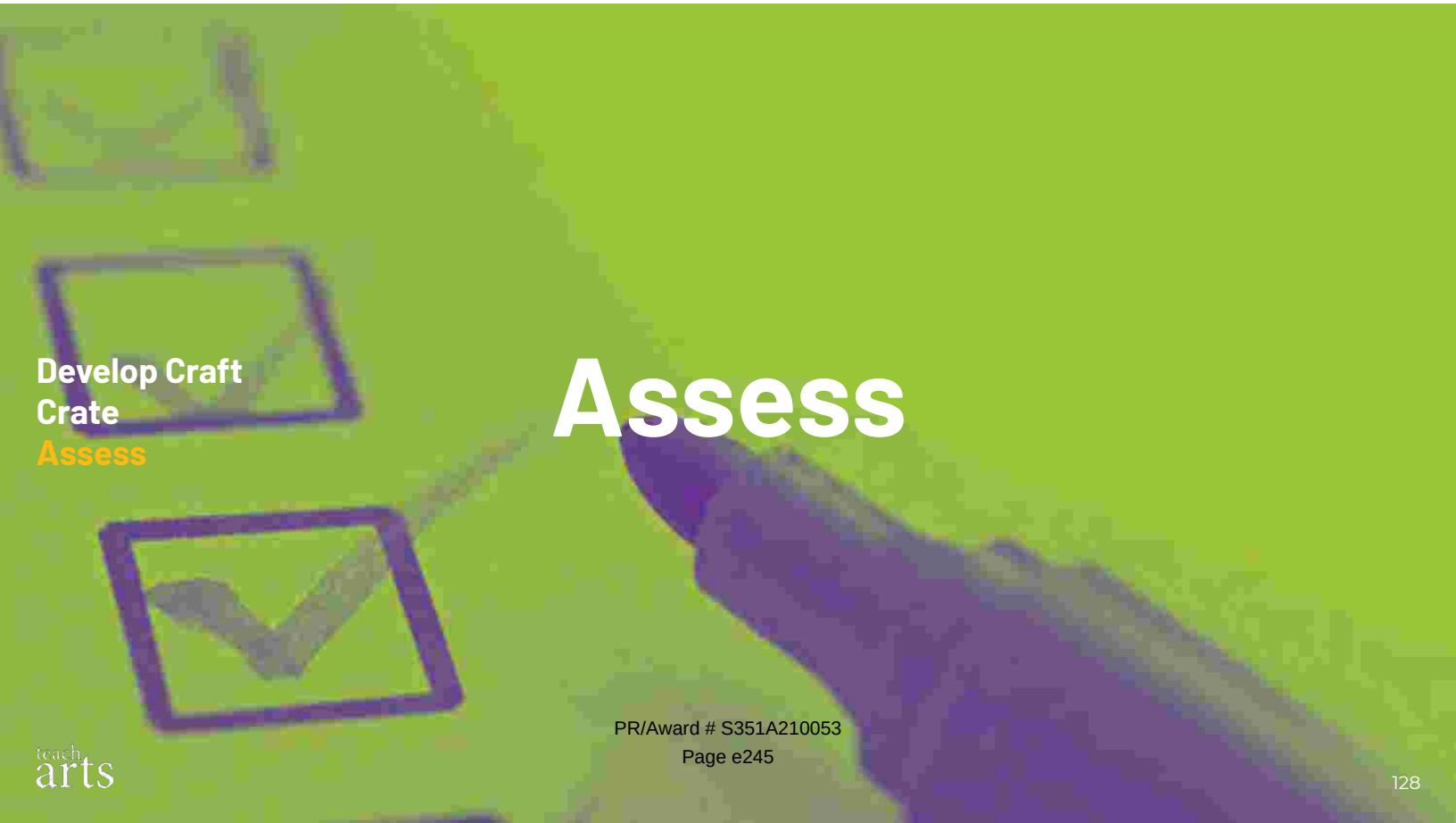
Writing Product



WRITING PROMPT

Link to Printable Writing Prompt

Nombre
Regla
Describe tu escena y lo que hiciste.
EXPRESA TU OPINIÓN ¿Por qué su video ayudará a los nuevos estudiantes en su escuela?



Assess

Overview
Unit assessment
Share
Reflect
Performance task

OVERVIEW

Formative Assessment of the Visual and Performing Arts Content

1. Self-assessment with rubric.
2. Small group discussion.
3. Partner share.

Formative Assessment of SLA

Teacher-designed or district assessment.

Summative Assessment of Visual and Performing Arts Content

Teacher: Use Mondrian to upload and assess student artwork.
Student: Self-evaluation using the theatre rubric.

Integrated Learning Outcome

Las Reglas en la Escuela

Your principal wants a series of videos that shows new students rules that help everyone get along at school.

Your class has been asked to read ***Las leyes de nuestro gobierno*** to discuss how rules help people get along.

Then you will work in small groups to create and film T-P-T scenes that show a rule or law and how it makes things better. Storyboards for the videos will demonstrate a clear beginning, middle, and end through writing and drawing.

Assess

Overview

INTEGRATED LEARNING OUTCOME

Via Big Idea

Formative Assessment

REVIEW

During the artmaking process, students will use these formative assessment processes:

1. While writing storyboards, students will work in collaborative groups to select a problem and solution for the T-P-T scene. They will check for a clear beginning, middle, and end.
2. After the first draft, each student will evaluate their own work using the rubric looking at these three dimensions: *Character, Gestures, and Storytelling.*

Grade 2 Theatre Rubric T-P-T Scenes

Descriptor	Standard	Skills	Guiding Questions	1	2	3	4
Character	2.TH:Re8.b. Identify causes and consequences of character actions in a guided drama experience.	Show the actions of a character through body, and face in an original scene.	Do the face and body show what the character is feeling? Are the choices bold and strong?	Student breaks character, laughs or looks right at the camera.	The student makes some attempt at showing a character but choices are vague or unclear.	The student shows what the character feels or does, but has not made bold, strong choices. Stays in character most of the time.	The student clearly expresses what the character feels or does. Stays in character the whole time.
Gestures	2.TH:Pr4.a. Interpret story elements in a guided drama experience.	Show the actions of a character through gestures and movement in an original scene.	Do the gestures match the actions of the character? Are the gestures unique?	Student does not perform any gestures or motions.	Student performs minimal gestures; motions may not always fit the actions of the character.	Student performs appropriate motions with some encouragement and side-coaching.	Student performs bold, strong gestures to show what the character does and feels.
Storytelling	2.TH:Cr2.b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience.	Communicate a story with a beginning, middle, and end.	Do the actions tell a story? Is there a clear beginning, middle, and ending?	Actions do not tell a story.	There is some attempt to tell a story, but there is not a clear beginning or ending.	The actions tell a story with a beginning middle, and ending. Some parts are unclear or hard to see.	The actions tell a story with a clear beginning, middle, and ending. The scene follows T-P-T format.

Summative Assessment

TEACHER

Upload and assess student artwork using the Mondrian app and the theatre rubric.

STUDENTS

Use the Mondrian app to view other students' artwork and leave moderated comments.

Share

After the final editing, each video can be given a QR code. Students can do a gallery walk using QR Reader with iPads to watch the videos and leave Post-It note comments or stickers for each scene.

- ➔ The QR codes can be printed on paper with the name of the scene and performers.
- ➔ Students walk around the classroom and leave positive, encouraging comments or stickers for each scene

SHARE

In class gallery walk of scenes with QR codes as outlined above.

EXTENSIONS

- ➔ The gallery could be shared at Back to School night; parents can download the QR reader app on their phones or use iPads.
- ➔ Videos could be made available for other classes to view for further discussions about getting along on the playground.

Reflect

QUESTIONS

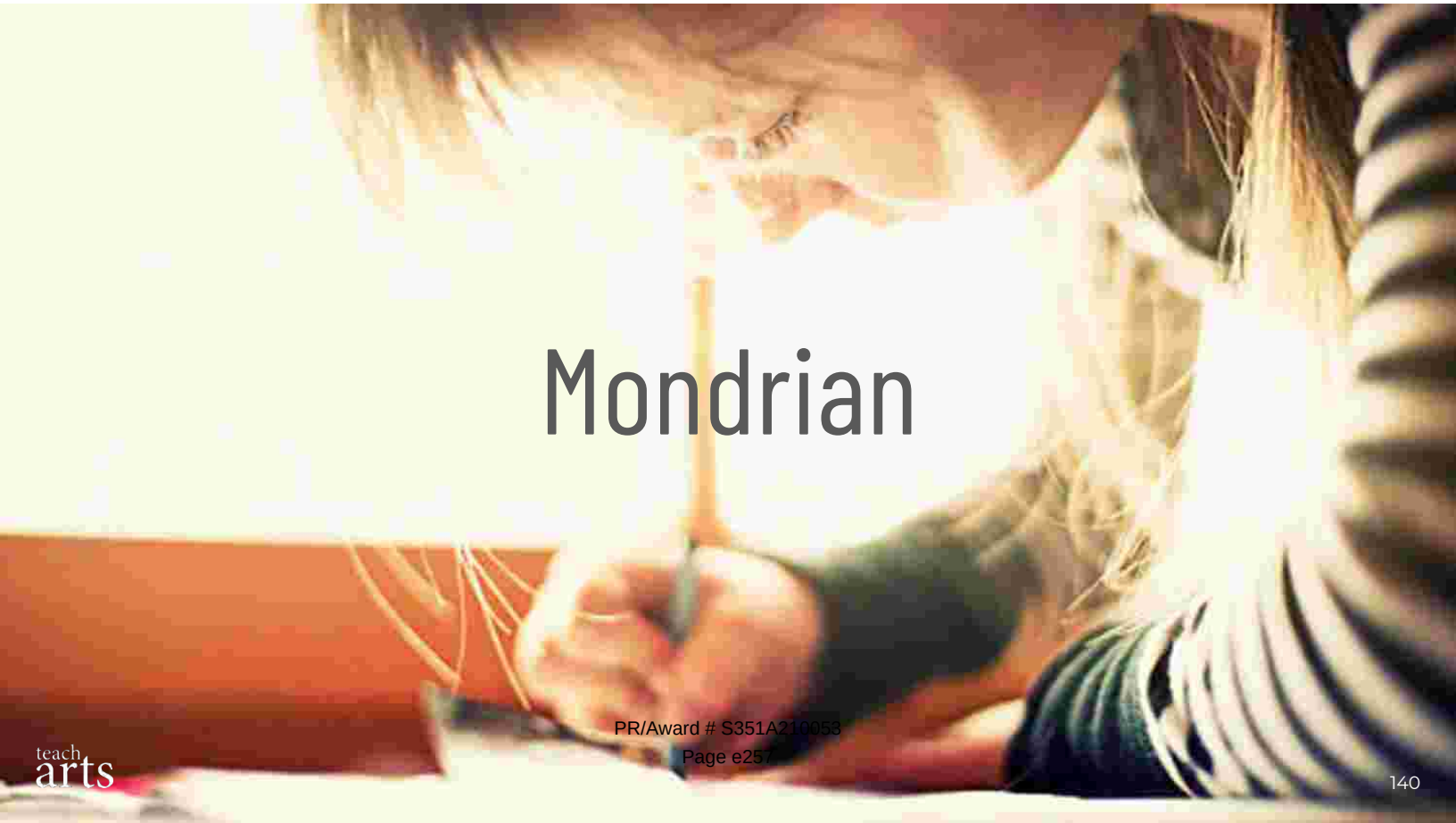
Student Reflection questions may be discussed as a whole group, as Think-Pair-Share, or in writing.

STUDENTS

- ➔ What did your character do in your scene?
- ➔ How did you show what your character was feeling?
- ➔ If you could perform your scene over, what would you change?
- ➔ What is another problem on the playground you could make a scene about?

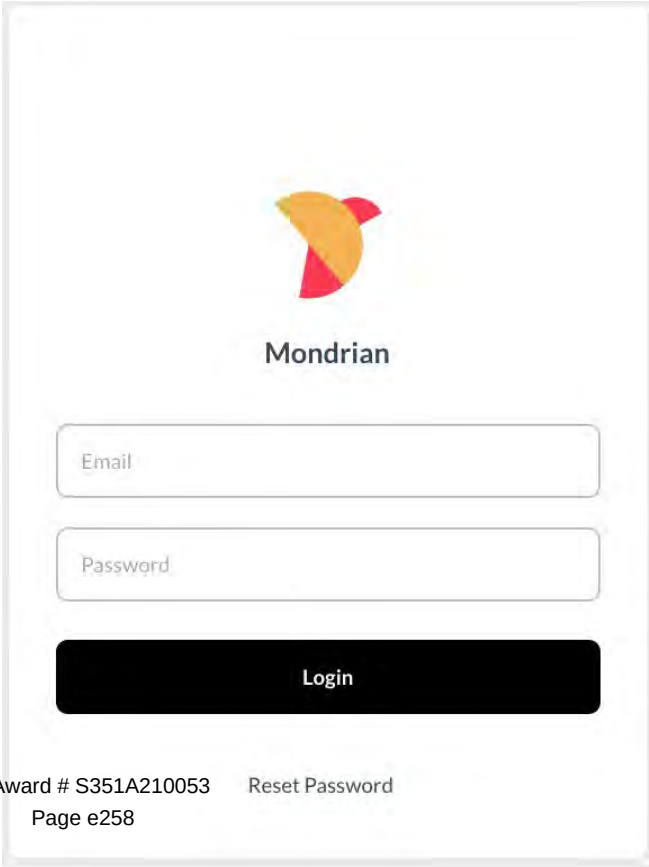
TEACHERS

- ➔ What did you notice about student engagement during this unit?
- ➔ How did integrating the arts affect student learning?
- ➔ What advice would you give to another teacher about this unit?
- ➔ How could you apply these strategies to teach other content?



Mondrian

Link to Mondrian
https://wusd.mondrianapp.com/



Legend

STRATEGY

RESOURCE FOLDER

MATERIALS

MEDIA ARTS CONNECTION

WRITING PROMPT

EXTENSIONS

LECTURE

TEACHING TIP

VIDEO

teach arts

Inspiring a creative education

ReadyGen Grade 4 Unit 1

Biographical Portrait

Personal Memoir

Via Adobe Stock

teach arts

Develop Craft
Create
Assess

Develop Craft

teach arts

Overview
Standards
Vocabulary
Skill-building

OVERVIEW

BIG IDEA

Students draw self-portraits that illustrate important character traits or emotions from a personal memoir.

ESSENTIAL QUESTION

How do portraits demonstrate an artist's understanding of their subject and an important event?

INTEGRATED LEARNING OUTCOME

Students will create a self-portrait illustrating an important event in their own life. Students will write a short artist's statement citing evidence from their portrait and their personal memoir explaining how the self-portrait communicates important information about them.

Integrated Learning Outcome

Develop Craft

OVERVIEW

INTEGRATED LEARNING OUTCOME

The Crocker Art Museum is planning an exhibit titled "Student Stories." Each student will create a self-portrait for the exhibit to illustrate a personal memoir and write an artist's statement. Their artist's statement will include evidence from the portrait and from their memoir. Students will present their self-portrait and memoir as a docent talk on a gallery walk through the class exhibition.

Standards

English/Language Arts Standards

RL/RI 1

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RI 7

Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

English/Language Arts Standards

W2 (ARTIST'S STATEMENT)

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W3 (PERSONAL MEMOIR)

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

English/Language Arts Standards

SL4 (GALLERY WALK)

Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL5

Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

Visual Arts Standards

4.VA:Cr1.1

Brainstorm individual and collaborative approaches to a creative art or design problem.

4.VA:Cr1.2

Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.

4.VA:Cr1.2.1

Explore and invent art-making techniques and approaches.

4.VA:Cr1.2.3

When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.

Visual Standards

4.VA:Cr3

Revise artwork in progress on the basis of insights gained through peer discussion.

4.RE:7.2

Analyze components in visual imagery that convey messages.

4.Cn:11

Through observation, infer information about time, place, and culture in which a work of art was created.

Vocabulary

ARTIST STATEMENT

A written or spoken format shared by the artist to extend and deepen understanding of his or her artwork.

ARTWORK

Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.

CRITERIA

Guidelines for evaluating success of an artwork.

IMAGE

Visual representation of a person, animal, thing, idea, or concept.

MATERIALS

Substances out of which art is made or composed.

PORTRAIT

An artwork depicting a person, usually only the face or head and shoulders.

SITTER

A person who sits for a portrait.

Skill-building

Teaching Tips

Develop Craft

Skill-building

1) **Classroom management**
   a) As a class, adapt existing classroom behavior guidelines to include art-making.
   b) As a class, adapt existing collaboration procedures to include art-making.
   c) As a class, model ways to respond to the artwork of others.

2) **Procedures for using art supplies**
   a) As a class, create a process for passing out art supplies.
   b) As a class create a process for cleaning up and storing art supplies.

MATERIALS

1) Photocopy of portrait on slide 23 (or partner's face).
2) Drawing pencils
3) Sketchbooks
4) Rulers
5) Scissors
6) Glue stick or tape

STRATEGY 1

Making and testing predictions based on close reading of an image (30-45 minutes)

Before showing the portrait on the next slide, ask students to make predictions about the position and size of various facial features

- ➔ Where are the eyes located between the top of the head and the chin? Top, middle or bottom of the face?
- ➔ How many eyes would fit between the two eyes?
- ➔ How far is the nose between the eyes and mouth? One third? Halfway? Two thirds?
- ➔ The top of the ear is even with the ...?
- ➔ The corners of the mouth are even with...?

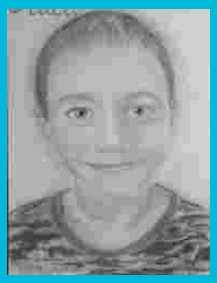
How accurate were your predictions?

Develop Craft

Skill-building

STRATEGY 1

Via Flckr.com
(Creative Commons)

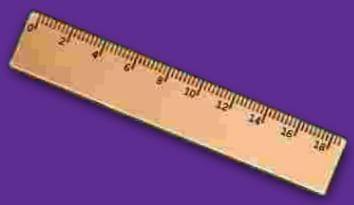


STRATEGY 1, Optional Extension

Making and testing predictions based on close observation (30-45 minutes)

Materials: Rulers or strips of paper

Use rulers or strips of paper to measure a face, either a partner's face or a handout of the portrait on the next slide to check their predictions.



Develop Craft

Skill-building

STRATEGY 1

Via NeedPix.com
(Creative Commons)

FACIAL PROPORTIONS

Proportion is the size relationships of one part to the whole and of one part to another. So facial proportions refer to the relative size and position of the eyes, ears, nose and mouth on a human face. Facial proportions are not exact and vary from person to person.

Look at the portrait on the next slide. How are the proportions of this face the same or different from the other photos and portraits you've looked at? What makes this face unique?

➔ What's the difference?
➔ What makes it unique?

Via Needpix.com
(Wikimedia Commons)

STRATEGY

Promote a growth mindset about making art.

➔ Before we start drawing, how can we apply this idea to our art-making?

DEVELOPING A GROWTH MINDSET

INSTEAD OF...	SAY THIS...
I'm not good at this	What am I missing?
I give up	I'll use a different strategy
It's good enough	Is this really my best work?
I can't make this any better	I can always improve
This is too hard	This may take some time
I made a mistake	Mistakes help me to learn
I just can't do this	I am going to train my brain
I'll never be that smart	I will learn how to do this
Plan A didn't work	There's always Plan B
My friend can do it	I will learn from them

Via Flickr
(Creative Commons)

STRATEGY 3

Guided drawing (30-45 minutes)

Materials: Sketch journal and pencil

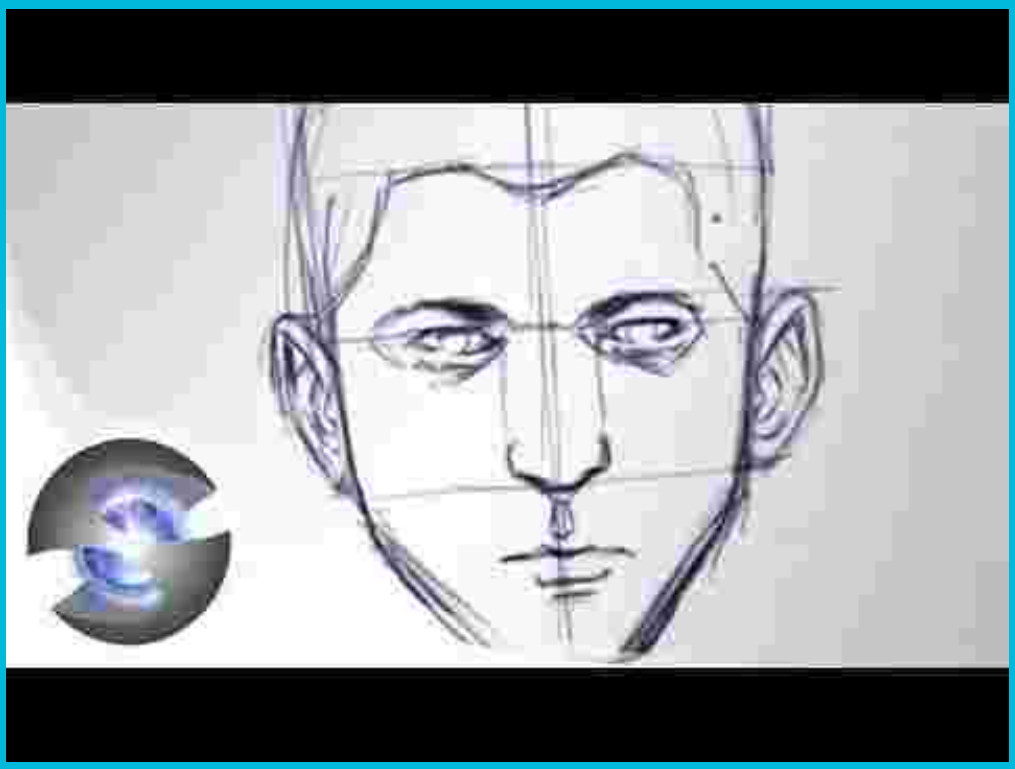
1) Use "How to Draw a Face" in the Resource Folder to guide you and the class through drawing the proportions of the face. You can make copies or simply project the file.
2) Compare your sketch with the portraits on slides 23 and 25.
   a) What similarities and differences do you notice in facial proportions?

STRATEGY 3, continued

Guided drawing (30-45 minutes)

Now, reinforce your new skills by drawing along with one or more of these instructional videos. (15-30 minutes each).

1) Sketching a Face—Basic proportions (no narration)
2) How to Draw the Female Face (written instructions)
3) Drawing a Head from Imagination (narrated instructions)



The Female Face
iSketch
2Draw

HOW TO
DRAW A
HEAD
FROM IMAGINATION

Develop Craft

Skill-building

STRATEGY 3, Optional

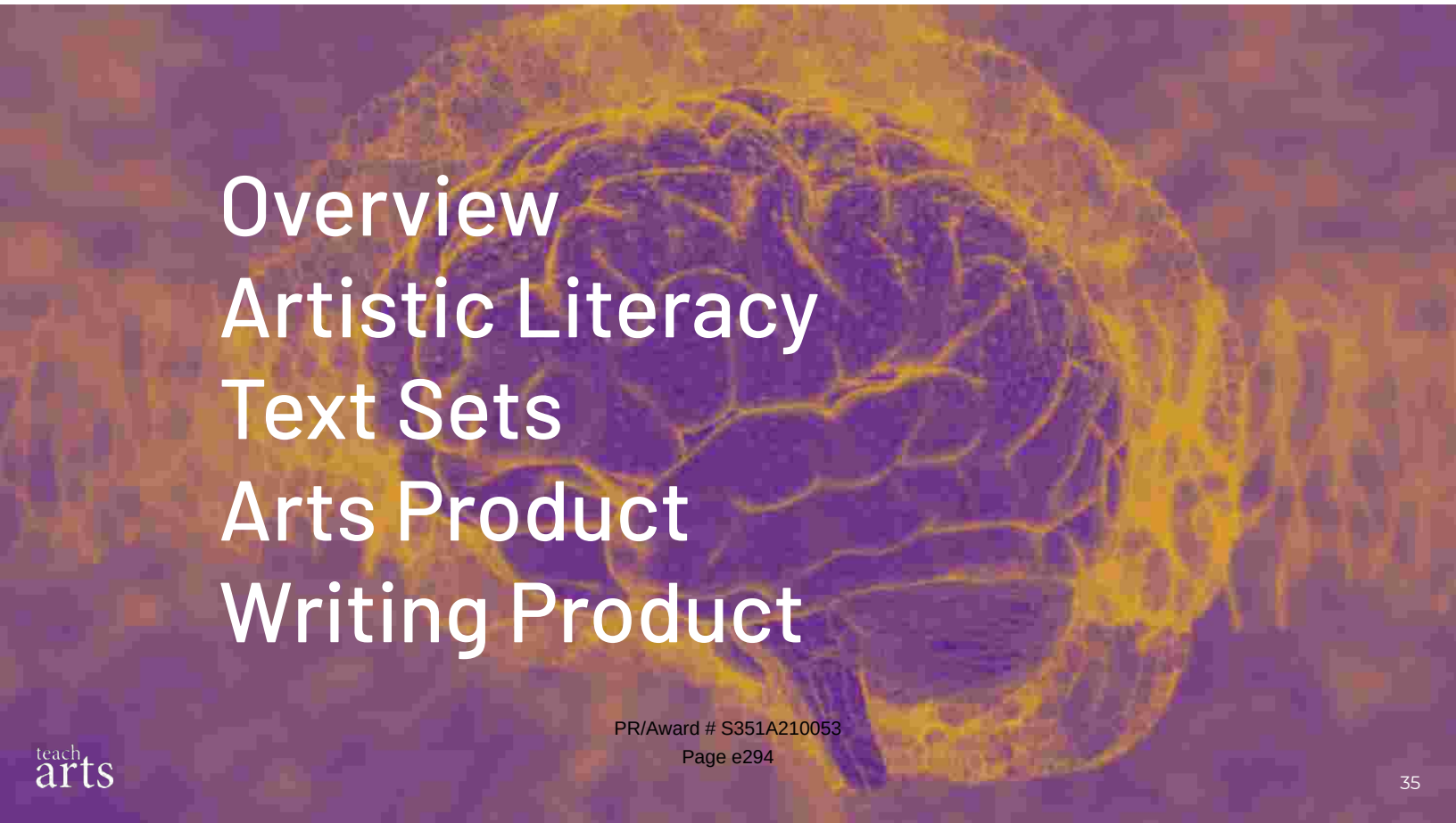
Independent drawing (45 minutes)

Materials: Scissors, glue stick or tape, ruler, pencil, photo

1) Using the presentation "Half-Face Self-Portrait" in the Resource Folder students complete a self-portrait or use one of the faces provided.
2) Students can take a photo of themselves with the iPad and print out.
3) An exhibition of these half-face self-portraits is great for Back to School!

Develop Craft
Create
Assess

Create



Overview
Artistic Literacy
Text Sets
Arts Product
Writing Product

OVERVIEW

SECTIONS

After Skillbuilding is complete.

1) Artistic Literacy
2) Text Sets
3) Arts Process
4) Writing Process

Integrated Learning Outcome

Create

Overview

INTEGRATED LEARNING OUTCOME

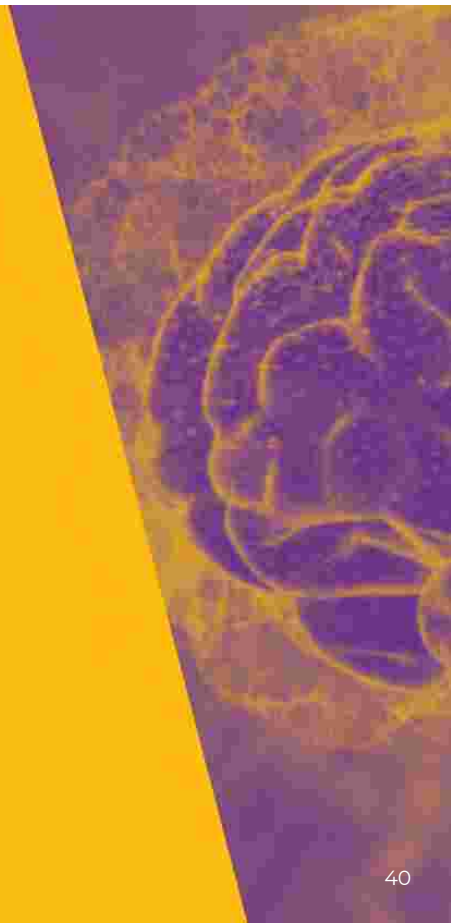
The Crocker Art Museum is planning an exhibit titled "Student Stories." Each student will create a self-portrait for the exhibit to illustrate a personal memoir and write an artist's statement. Their artist's statement will include evidence from the portrait and from their memoir. Students will present their self-portrait and memoir as a docent talk on a gallery walk through the class exhibition.

Teaching Tips

The Anxious Artist

- ➔ 4th graders may feel very self-conscious about their artwork, especially since it is a self-portrait.
- ➔ Coaching, mentoring and support from the teacher and other students will really help.
  - ◆ Remind students that in art, there are no mistakes. You may wish to watch the "Beautiful Oops on slide 42" again or refer back to its message
  - ◆ Refer back to "Developing a Growth Mindset" on slide 41 to help students re-frame self-critical remarks.
- ➔ Other ideas to help students reflect and overcome their anxieties about art are embedded in the step-by-step processes that follow.

Artistic Literacy



Create

Artistic Literacy

STRATEGY 1

Reading a Portrait

➔ **Reading a Portrait #1**

- Use the Visible Thinking Routine, "See Think Wonder ".
- Discussion protocol questions
  - What do you see?
  - What do you think about that?
  - What does it make you wonder?
- Refer to the Visible Thinking Routines website for more information.

Via Flickr
(Creative Commons)

STRATEGY 2

Reading a Portrait

➔ **Reading a Portrait #2**

- ◆ Use the Visible Thinking Routine, "See Think Wonder ".
  - Questions to Ask While Looking at a Portrait*
  - What do you see?
  - Who is the sitter? Why is this sitter important?
  - What is the significance of this person in history?
  - What words do you think best describe how the sitter looks in the portrait? (i.e., courageous, triumphant, powerful, proud, determined, energetic, stern, happy, presidential, handsome, tall, content, formal, calm, uncomfortable, dignified, old, powerful, heroic)?

STRATEGY 2

Reading a Portrait

➔ **Reading a Portrait #2** - continued

- What symbols are used to give us clues about the life of the sitter?
- How does color set the tone and mood of the portrait?
- What is the medium of this portrait?
- List adjectives that describe both the sitter and his or her emotions.

*You may wish to print out the handout "Reading Portraiture Guide for Educators," page three, in the Resource Folder.

Photo by Sanah Dewan Via Flickr (Creative Commons)

STRATEGY 3

Reading a Portrait

➔ **Reading a Portrait #3**

- As a class complete a graphic organizer on the whiteboard. Chart your students answers first to the "looking" column and then to the "analyzing" column*.
- Optional: repeat these three processes using other portraits and/or or use the learning activities on page two of the handout "'Reading' Portraiture Guide for Educators" by the National Portrait Gallery.

Use the handout "Reading Portraiture Guide for Educators" page four in the Resources folder.

"READING" PORTRAITURE AT A GLANCE

The two key elements to reading portraits are looking and analyzing.

LOOKING

Sitter
Describe the sitter's pose.

Symbols
What objects are seen in the portrait?

Adjectives
Use adjectives to describe the sitter.

Clothing
What clothing is the sitter wearing?

Medium
What medium was used to create the portrait?

Setting
What is the setting of the portrait?

Time Period
In what period of history does the portrait appear to be set?

ANALYZING

Sitter
Who is the sitter? Why is the sitter significant in American history?

Symbols
What might the objects tell us about the sitter?

Attributes
What personal qualities might we attribute to the sitter based on the portrait?

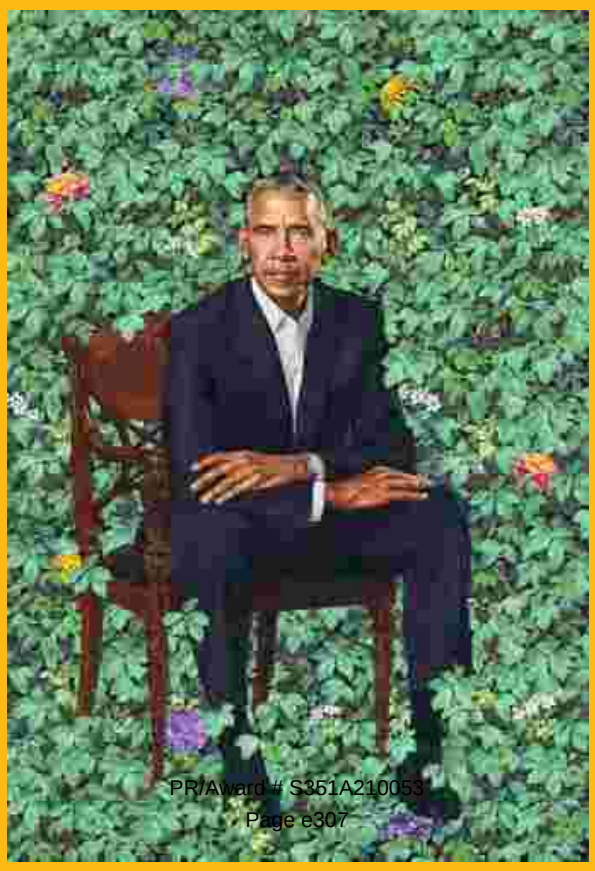
Clothing
What might the sitter's clothing tell us about the sitter's profession, personality, social status, or place in history?

Artist
Who is the artist? Why is the artist significant?

Setting
What might the portrait's setting tell us about the sitter?

Time Period
When was the portrait created? What was going on in history when the portrait was created?

Produced by the National Portrait Gallery Education Department © 2014 Smithsonian Institution



Create

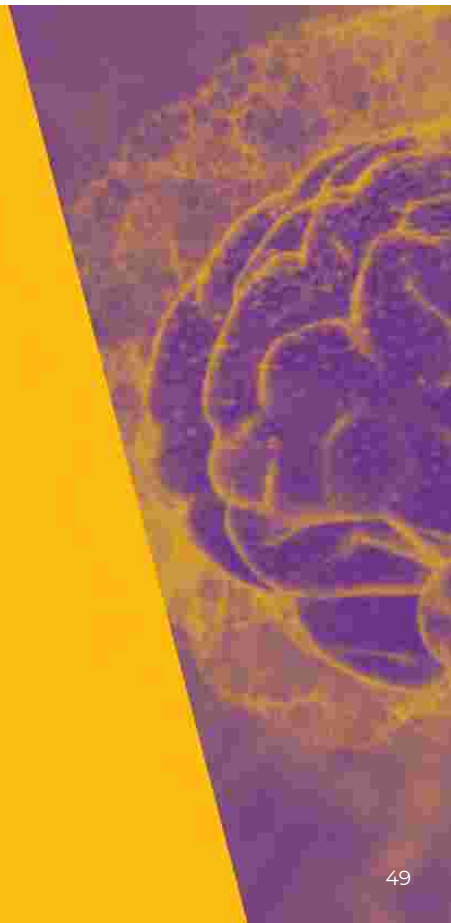
Artistic Literacy

STRATEGY 3

Official portrait of
President Barack Obama
by Kehinde Wiley
Via National Portrait Gallery

PR/Award # S351A210053
Page e307

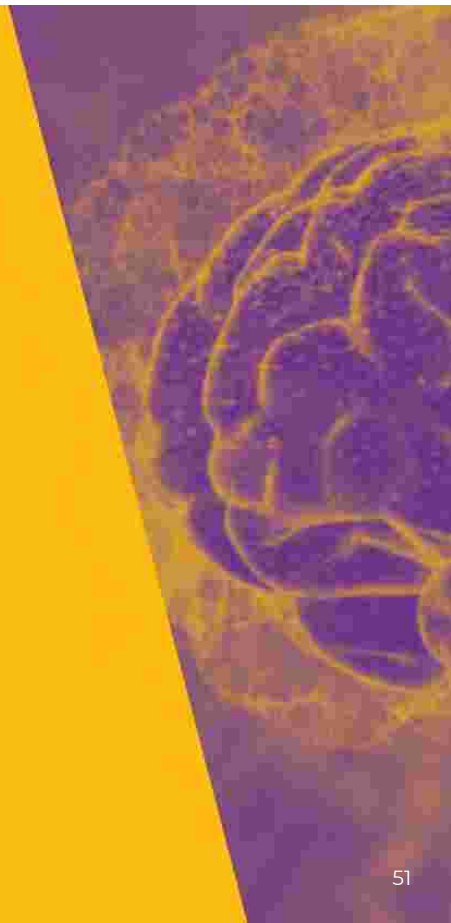
Text Sets



INDIVIDUAL RESEARCH

Personal Memoirs

Arts Product



Students apply what they have learned from their personal narrative, by analyzing portraits and studying proportion to create a self-portrait to illustrate their personal memoir. (One to two weeks)

STEP 1

Plan your portrait. Re-read your personal narrative. Now consider the mood, emotion and personality of your own portrait.

Generative questions

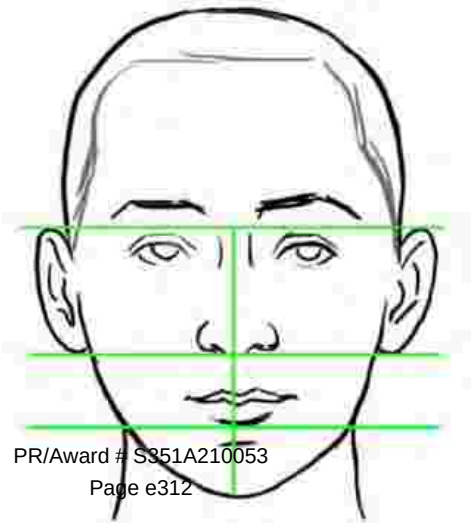
- ➔ What is the right mood or tone for your portrait, e.g. dark and dreary, lighthearted, peaceful, etc.
- ➔ What emotion might the subject be feeling, e.g. depressed, proud, determined, etc.?
- ➔ What adjectives describe the personality or character of the subject, e.g. serious, honorable, inquisitive, etc.?

STEP 2

Review facial proportions.

Class Discussion

➔ What are the relationships of the eyes, ears, nose and mouth to each other and to the whole face?



STEP 3

Take a selfie!

How to take a selfie

1) Use the camera on your iPad.
2) Center your face in the viewfinder.
3) Be sure the top of your head is visible.
4) Don't go lower than the top of your shirt.
5) Does the facial expression match your personal memoir?
6) Save the photo.
7) Print out in color if possible.
8) If you print out in black and white, you may need to use a mirror when it is time to add color so you can see the eye color and skin tone.

STEP 4

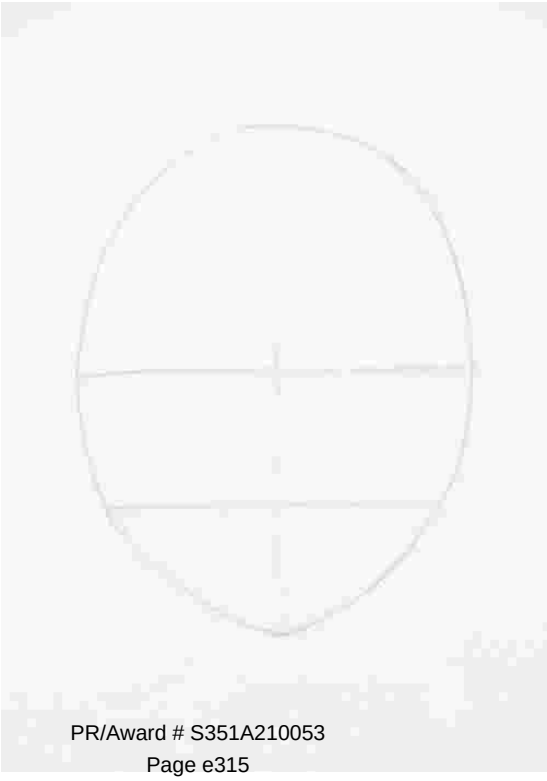
Sketch your self-portrait using your drawing pencil on white sketch paper.

Complete Process

- ➔ Draw the overall shape of the face. Is it roundish, squarish, oval?
- ➔ Divide the face in half, horizontally and vertically. Make your lines VERY light so they can be erased.
- ➔ Now add another horizontal line halfway between nose and mouth. VERY light.
- ➔ Draw the nose just above this line.
- ➔ Draw the mouth halfway between nose and chin.
- ➔ Add the eyes on the centerline.
- ➔ Add the eyebrows
- ➔ Add the ears (if visible) centered between the eyes and mouth.
- ➔ Outline your hair.
- ➔ Erase your guidelines.

Step by Step Process

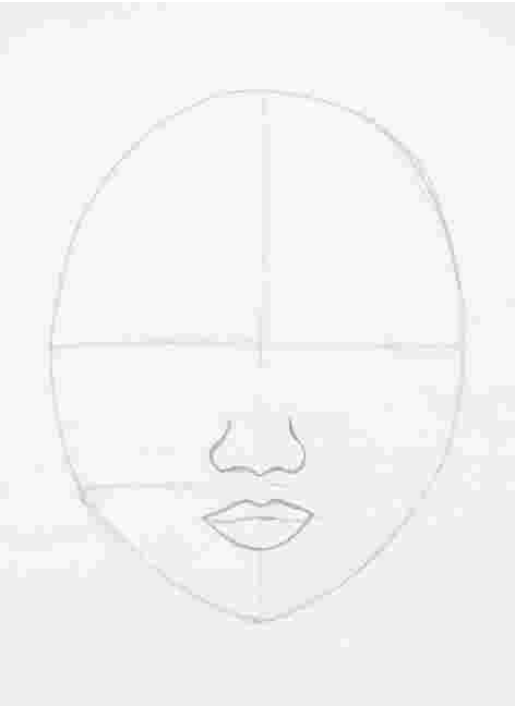
1) Keep your selfie in front of you and match it closely.
2) Draw the overall shape of the face. Is it roundish, squarish, oval?
3) Divide the face in half, horizontally and vertically. Make your lines VERY light.
4) Now add another horizontal line halfway between nose and mouth. VERY light.



Step by Step Process, continued

5) Draw the nose just above this line.
   a) Be sure that the nose is faced forward, not in profile. Pay attention to your photo.

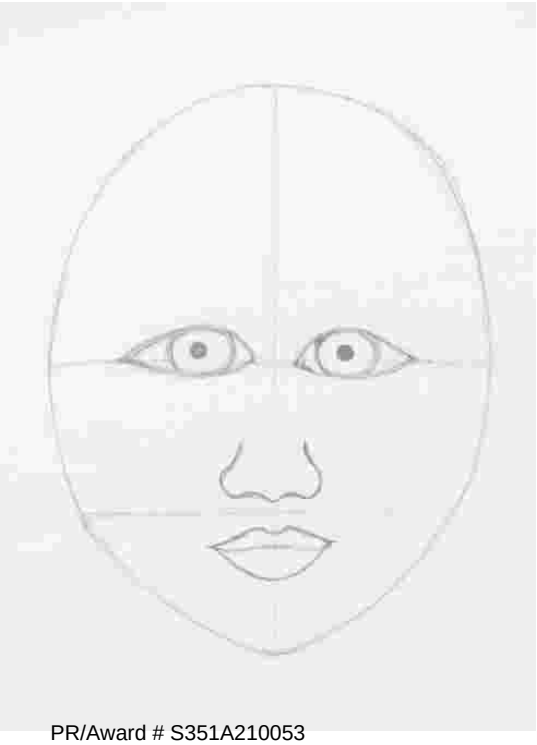
6) Draw the mouth halfway between nose and chin.
   a) Be sure that the corners of the mouth line up with where the pupils of the eyes will be.



Step by Step Process, continued

7) Add the eyes on the centerline.
   a) Does the bottom eye line curve dramatically or is it fairly straight? Does the top eye line hit a peak at the center of the eye or off to the side?

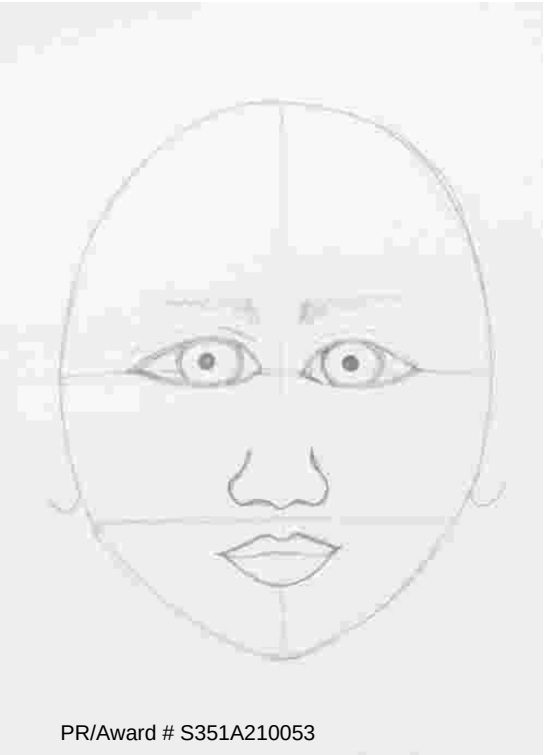
8) Draw in the irises and pupils.
   a) Note their shape - circles.
   b) Be sure the pupils line up with the corners of the mouth.



Step by Step Process, continued

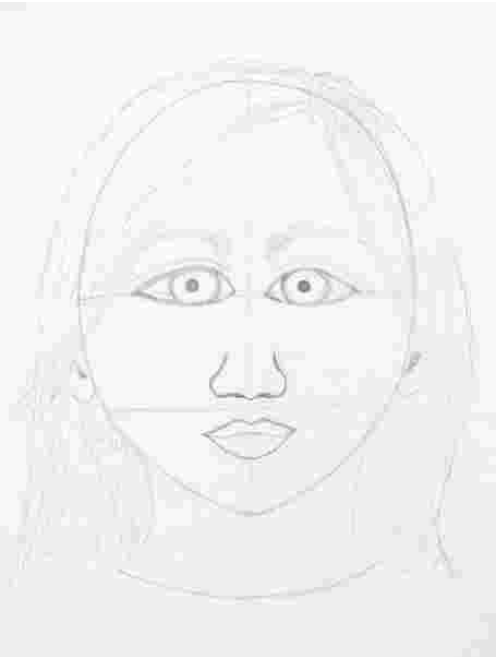
9) Add the eyebrows.

10) Add the ears (if visible) centered between the eyes and mouth.
    a) Are the earlobes in line with the bottom of the nose?



Step by Step Process, continued

11) Outline the hair.
    a) Does it fall over the forehead and face, rest flat or poof up over the crown of the head?
    b) Is the outline of the hair's shape smooth or is it jagged?
    c) Is there a part? If so, is it centered on the head or off to the side?



Step by Step Process, continued

12) Carefully erase the guidelines.
    a) It is possible to also erase any smudges that may have occurred at this point.

STEP 5

Formative assessment

After the pencil sketch, each student evaluates their own work using the following rubric to look at the first row: facial proportion.

Reflection

➔ How could the artwork show more accurate facial proportions?
➔ Make notes for the improvements you would like to see.
➔ Carefully revise the sketch if needed, being sure to erase all unwanted marks.

Dimension	Guiding Questions	Level 1	Level 2	Level 3	Level 4
Proportions	Are the eyes, ears, nose and mouth placed accurately? Are they sized appropriately? Are all the visible facial features present?	Facial proportions are not accurate and/or facial features are missing.	All facial features are present. Most of the features are sized or placed inaccurately.	All facial features are present. One or two features are not sized or placed accurately.	All facial features are present. Facial proportions are accurate.

Create

Proportions, Level 1

Facial proportions are not accurate and/or facial features are missing.

Arts Product

STEP 5

Create

Proportions, Level 2

All facial features are present. Most of the features are sized or placed inaccurately.

Arts Product

STEP 5

Create

Proportions, Level 3

Arts Product

STEP 5

All facial features are present. One or two features are not sized or placed accurately.

Create

Proportions, Level 4

Arts Product

STEP 5

All facial features are present. Facial proportions are accurate.

STEP 6

Formative assessment

After the pencil sketch is revised as needed for facial proportion, each student evaluates their own work using the following rubric to look at the second row: expression.

Reflection

- ➔ What evidence do you see of the emotion and personality of the subject?
- ➔ How well does the portrait fit the emotion and personality of the personal memoir.
- ➔ Make notes for the improvements you would like to see.
- ➔ With a partner, share your ideas for adding facial expression and mood/tone for your final draft.
- ➔ If you have time, watch and practice with the video on slide 71.
- ➔ Carefully revise the sketch if needed, being sure to erase all unwanted marks.

Teaching Tips

Create

Arts Product

STEP 6

1) If students are unfamiliar with how to give artistic feedback, the video Austin's Butterfly is a powerful example.
2) Students can also share their assessments with a "feedback sandwich" with two positive comments and one area for growth.
   a) One facial proportion that matched your selfie very closely was/were the.....
   b) I noticed that the facial proportions of the ..... was/were really accurate.
   c) The proportion of the ..... was/were very effective.
3) Teachers and students should avoid value judgments (I like, that's not so good, etc.).
   a) Make specific comments about the work.
   b) Ask questions.

Create

Arts Product

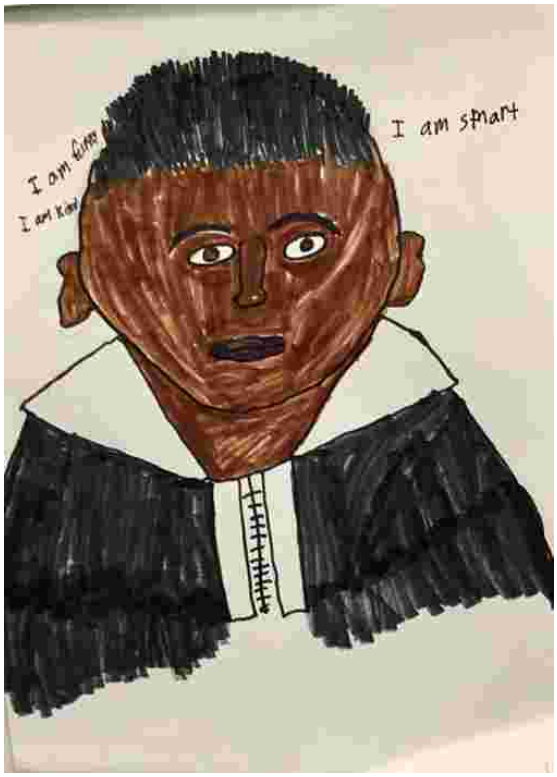
STEP 6

Assessment
The Story of Austin's Butterfly - Ron Berger

Arts Product

STEP 13

Dimension	Guiding Questions	Level 1	Level 2	Level 3	Level 4
Expression	Do the eyes and mouth show expression? Is the facial expression recognizable?	The portrait does not express the subject's emotion, mood or personality through facial expression.	The portrait shows some attempt to express the subject's emotion, mood or personality through facial expression.	The portrait mostly expresses the subject's emotion, mood or personality through facial expression.	The portrait shows effectively expresses the subject's emotion, mood or personality through facial expression.



Create

Expression, Level 1

Arts Product

STEP 6

The portrait does not express the subject's emotion, mood or personality through facial expression.

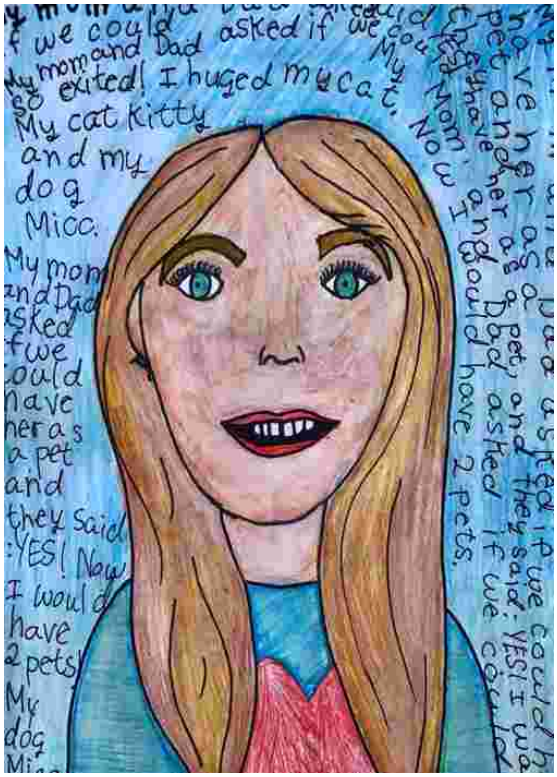
Create

Expression, Level 2

Arts Product

STEP 6

The portrait shows some attempt to express the subject's emotion, mood or personality through facial expression.



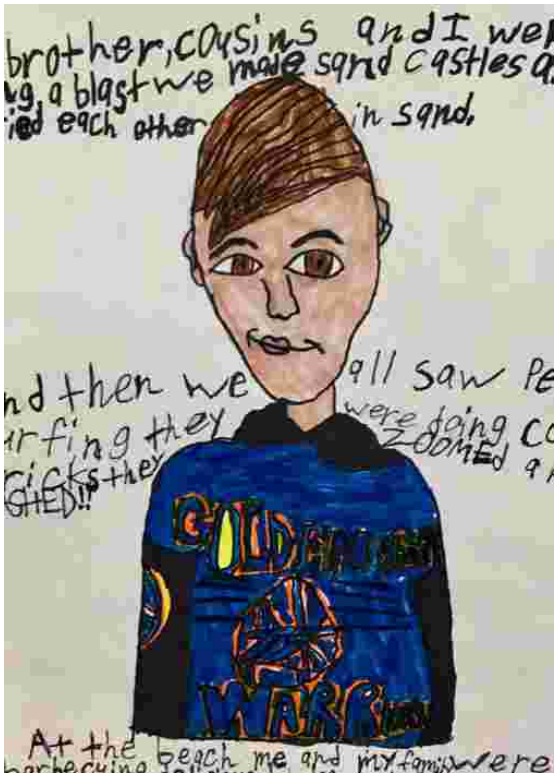
Create

Expression, Level 3

Arts Product

STEP 6

The portrait mostly expresses the subject's emotion mood or personality through facial expression.



Create

Expression, Level 4

Arts Product

STEP 6

The portrait effectively expresses the subject's emotion, mood or personality through facial expression.

Arts Product

STEP 6

BC Curriculum
Page e335

STEP 7

Create

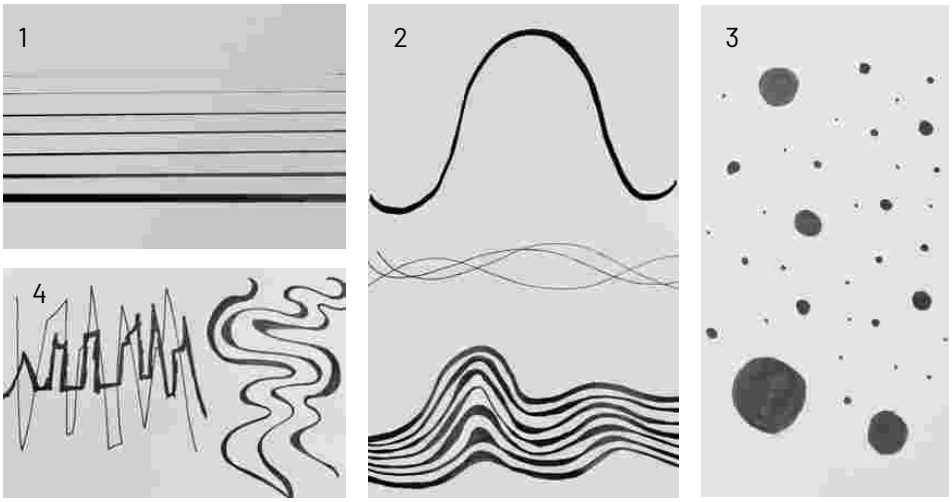
Arts Product

ADDING INK TO YOUR PENCIL DRAWING

Complete Process

- ➔ Use a black Sharpie marker.
- ➔ Marker should touch the paper ONLY.
- ➔ Warm up on scratch paper.
- ➔ Put something under your paper. Markers bleed through paper.
- ➔ Find the right grip.
- ➔ Use your arm/shoulder not just your hand.
- ➔ Practice making thick, medium and thin lines.
- ➔ Practice making wavy lines.
- ➔ Practice making big dots and little dots.
- ➔ Practice making smooth and jagged lines.

WARM UP



1. Thin/Medium/Thick Lines
2. Curves/Wavy Lines
3. Little Points/Big Points
4. Jagged/Smooth Lines

ADDING INK TO YOUR PENCIL DRAWING

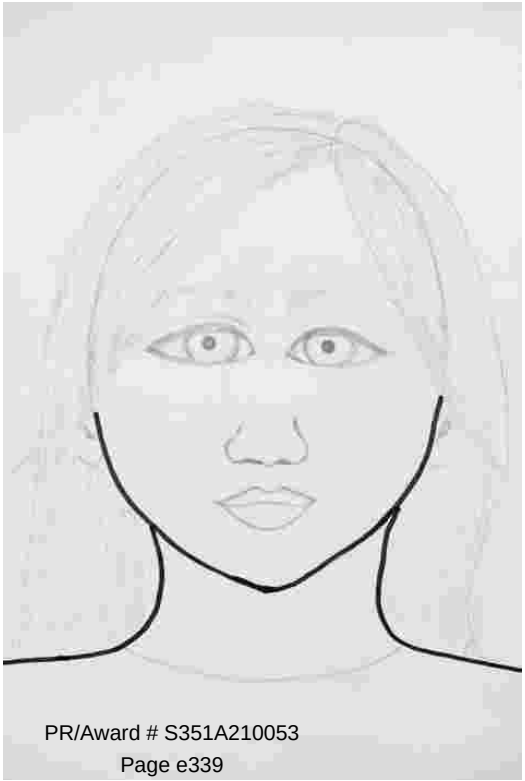
Complete Process, continued

- ➔ Outline the face, but leave the hairline alone for now.
- ➔ Outline the eyes, eyebrows, nose, lips and ears (if visible).
- ➔ Outline any clothing that shows.
- ➔ Don't worry about covering up all the pencil marks, they look good together!
- ➔ Think about:
  - ◆ Where do you want thick lines?
  - ◆ Where do you want medium lines?
  - ◆ Where do you want thin lines?

Step by Step Process

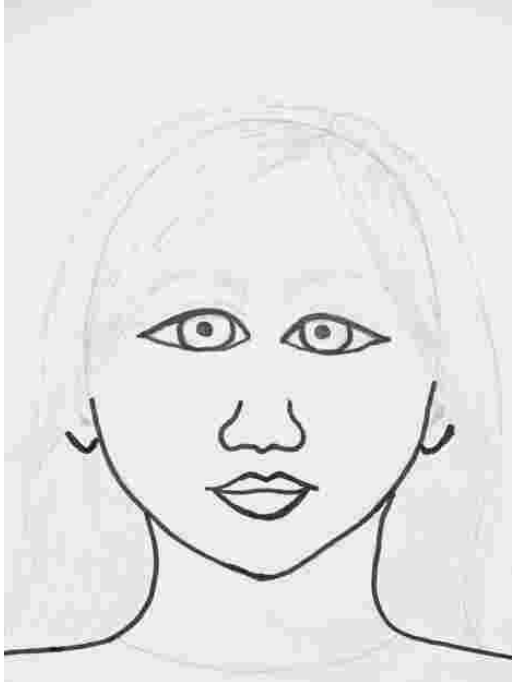
1) Outline the face, but leave the hairline and hair alone for now.

2) Think about:
   a) Where would thick lines be best?
   b) Where would medium lines work well?
   c) Where are thin lines appropriate?



Step by Step Process, continued

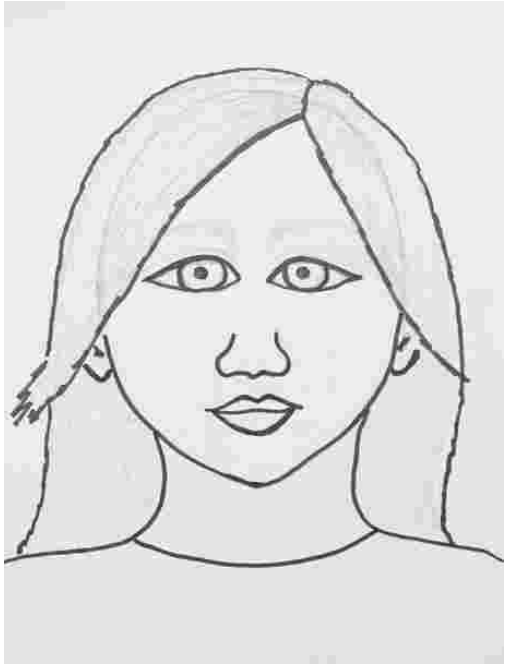
3) Outline the eyes, eyebrows, nose, lips and ears (if visible).
   a) Again, think about where to use thin, medium and thick lines.
   b) Don't worry about completely covering the pencil lines with ink, they look good together!



Step by Step Process, continued

4) Outline any clothing that shows.
   a) Look at the hairline now.
   b) The hair can be left in pencil or outline in ink or erased all together.

5) Outline the hair.
   a) The hair can be left open to add color only or, lines can be added for texture. Are there places for wavy lines in the hair? Smooth lines? Jagged lines? Dots?



STEP 8

Create

Arts Product

ADDING WATER COLOR PENCIL TO YOUR DRAWING

Complete Process

- ➔ Explore the water color pencils and pick out three colors: one dark, one medium and one light for the portrait's skin (the example uses brown, pink and yellow).
- ➔ On a scratch piece of paper, shade a bit of the dark color then leave a space and shade some of the light color. Fill in the gap with the medium color.
- ➔ With a wet brush (not too wet) and use short, light brush strokes that follow the pencil lines to blend the colors together. Start the brush strokes with the dark color and move towards the lighter color.

ADDING WATER COLOR PENCIL TO YOUR DRAWING

Complete Process, continued

- ➔ Brush technique: Hold the brush gently and apply it lightly to the paper. No need to press down hard. Practice short/light brush strokes, long/smooth brush strokes, straight and curved brush strokes, brush strokes that start in the center and work their way out and brush strokes that start at the edges and work their way in.
- ➔ Get a feel for how often the brush should be dipped back into water. While still working on the scratch paper, notice when colors get too muddy or the paper become too saturated.
- ➔ On scratch paper, continue experimenting to create darker and lighter color values with pencil shading and a wet brush.

ADDING WATER COLOR PENCIL TO YOUR DRAWING

Complete Process, continued

- ➔ When comfortable, start shading in the face on the portrait with the selected three colors. Start at the outside edges with the darker color and move towards the center with the medium and lighter colors. Remember blend the darker color back in where shadows fall on the face (around the nose and under the mouth, eyebrows and eyes).
- ➔ Wet the brush and with short, light strokes blend the colors together, following the pencil strokes and moving from the dark color to the lighter colors. Do this in stages starting with the jaw and chin area then move on to around the nose and under the mouth and eyes. Rinse the brush as needed.

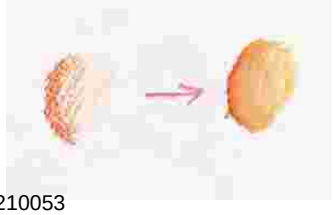
ADDING WATER COLOR PENCIL TO YOUR DRAWING

Complete Process, continued

- ➔ Once the darker areas are filled in, move on the lighter areas (cheeks, top of nose and forehead).
- ➔ It's okay if it looks a little patchy.
- ➔ Study the eyes. Are the irises lighter in the center or the same color throughout? If they are lighter in the center, use the blending technique.
- ➔ Return to the scratch paper to determine the color(s) for the eyebrows, and lips. Then add them to the portrait.
- ➔ Shade in the neck. Keep in mind the neck is in the face's shadow, so its color value will be slightly darker than the face. Blend in the neck with a wet brush.
- ➔ Carefully consider the hair and the ink lines used to outline it (long, straight, jagged, curved, short, smooth). Use the same sort of lines to fill in the hair with the pencil.

Step by Step Process

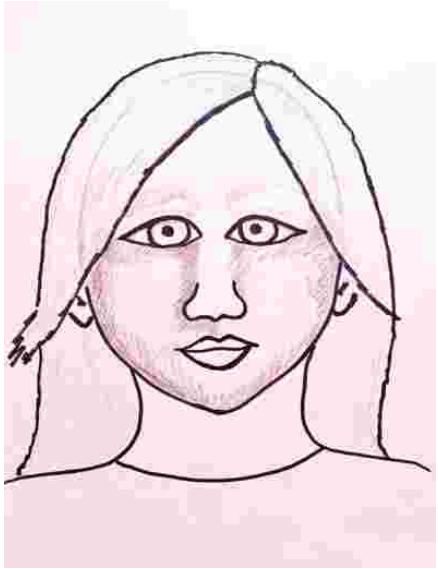
1) Explore the water color pencils and pick out three colors: one dark, one medium and one light for the portrait's skin.
2) On scratch paper, shade a bit of the dark color then leave a space and shade some of the light color. Fill in the gap with the medium color. Experiment creating darker and lighter values.
3) Using a wet brush apply short, light brush strokes that follow the pencil lines to blend the colors together. Start with the dark color and move towards the lighter color.



Step by Step Process, continued

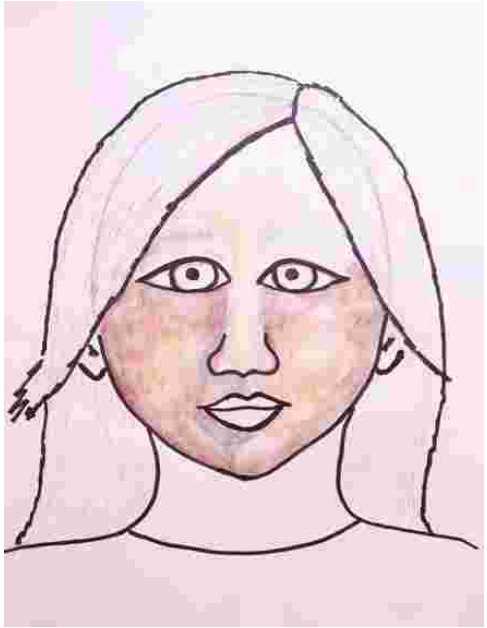
4) Shade in the face with the selected three colors. Start at the outside edges with the darker color and move towards the center with the medium and lighter colors. Blend the darker color back in where shadows fall.

5) Wet brush and with short, light strokes blend the colors. Follow the pencil lines and move from the dark color to the lighter colors. Work in stages starting with the jaw and chin then move on to around the nose and under the mouth and eyes.



Step by Step Process, continued

6) Once the darker areas are filled in, move on to the lighter areas (cheeks, top of nose and forehead).
   a) It's okay if it looks a little patchy.

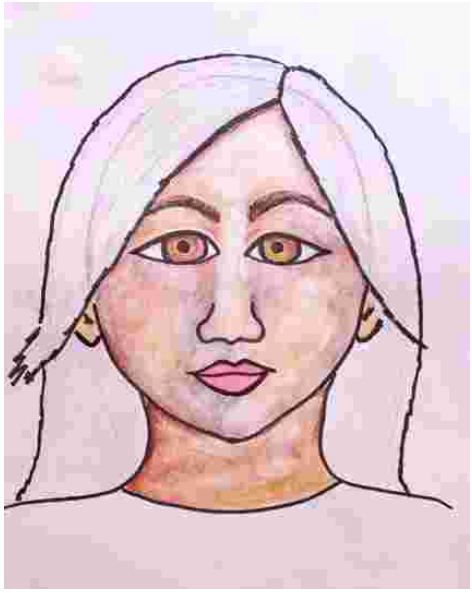


Step by Step Process, continued

7) Study the eyes. Are the irises lighter in the center or the same color throughout? If they are lighter in the center, use the blending technique.

8) Use the scratch paper to determine the colors for the eyebrows and lips. Add to the portrait, blend with wet brush.

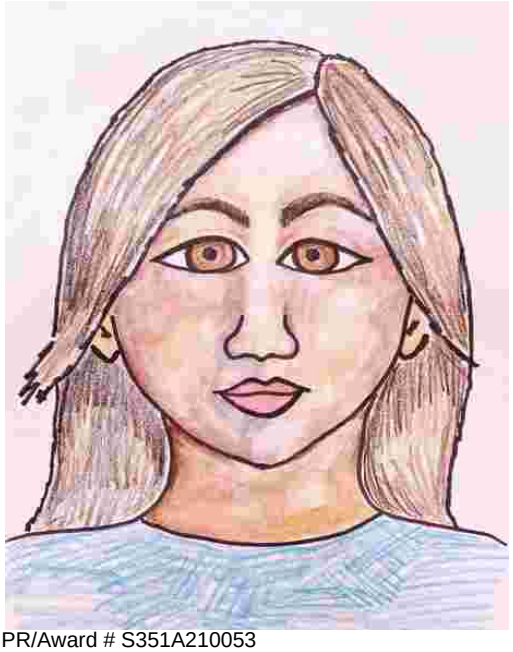
9) Shade in the neck. The neck is in the face's shadow, so its color value will be slightly darker than the face. Blend with a wet brush.



Step by Step Process, continued

10) Carefully consider the hair and the ink lines used to outline it (long, straight, jagged, curved, short, smooth). Use the same sort of lines to fill in the hair with the pencil.

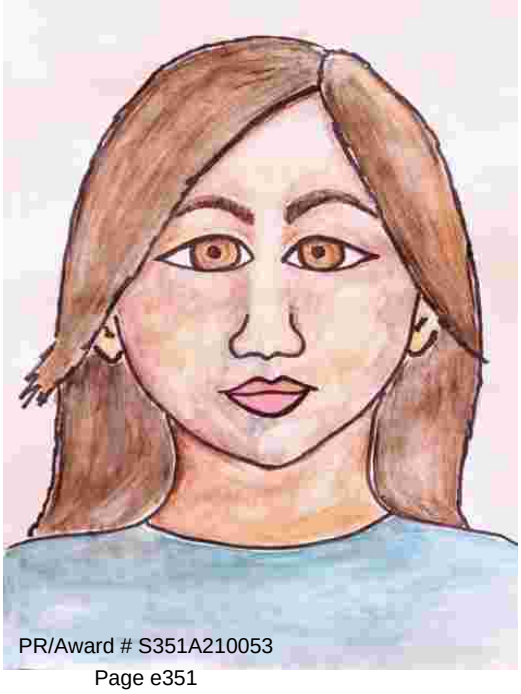
11) Using a wet brush blend the hair following the pencil strokes. Depending on the hair, long smooth brush strokes may be best. Or, if the hair is curly or consists of jagged lines, shorter curved or jagged brush strokes may be best.



Step by Step Process, continued

12) Shade in clothing (if showing) and blend with wet paint brush.

13) You can add the details you see in the clothing OR just use color as in this example.



STEP 9

Create

Arts Product

ADDING TEXT TO YOUR PORTRAIT

Complete Process

➔ Choose some powerful lines from the personal memoir.
➔ Decide if the text should go horizontally across the background.
➔ Or, the text can go horizontally across the background.
➔ Or, it can frame the face.
➔ Write the lines in pencil on the portrait.
➔ Use an ultra-fine point Sharpie to darken the pencil lines.
➔ Determine a background color for the portrait.
➔ Shade in with watercolor pencils and then blend with wet brush.

Step by Step Process

1) Choose some powerful lines from the personal memoir.
2) Decide if the text should go horizontally across the background.Or, the text can go horizontally across the background. Or, it can frame the face.
3) Write the lines in pencil on the portrait.

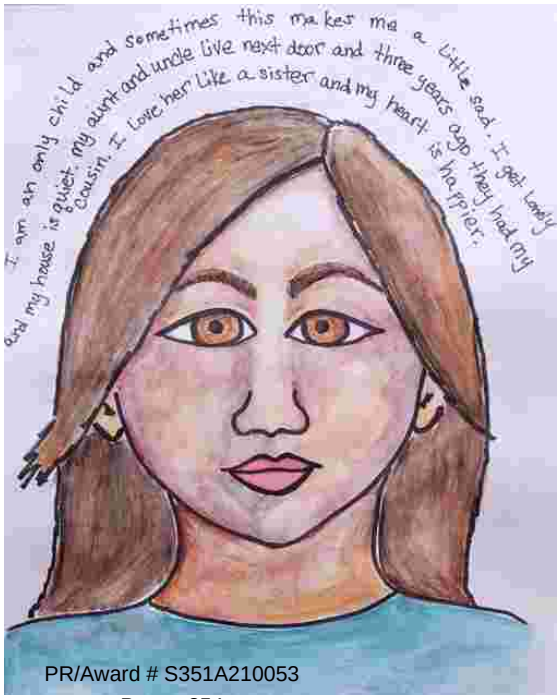
Create

Arts Product

STEP 9

Step by Step Process, continue

4) Use an ultra-fine point Sharpie to darken the pencil lines.

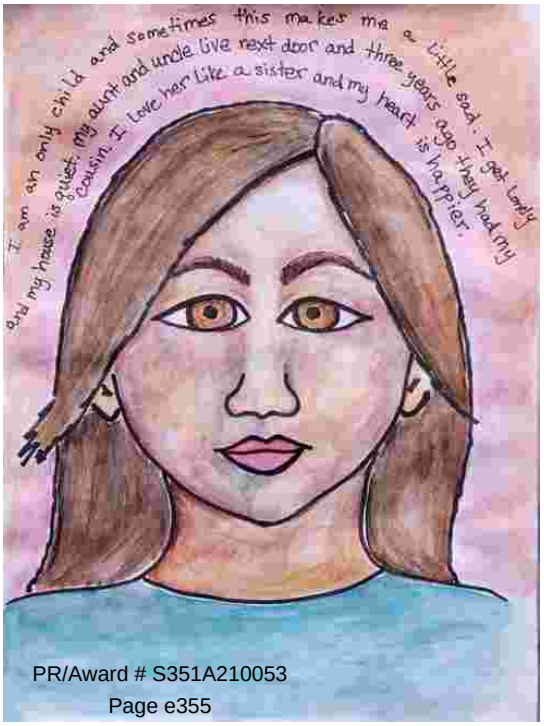


Step by Step Process, continue

5) Determine a background color for the portrait.

6) Shade in with watercolor pencils and then blend with wet brush.

7) If you want to learn more about color, watch the next eight slides (optional).



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STEP 10

Formative assessment

After selecting and penciling in the text lines, look at the final rubric level, Text.

Reflection

- ➔ How could the text better reflect the mood and tone of the portrait.
- ➔ What evidence do you see of the emotion and personality of the subject?
- ➔ Make notes for the improvements you would like to see.
- ➔ Carefully revise the lines of text and erase any unwanted marks.

Dimension	Guiding Questions	Level 1	Level 2	Level 3	Level 4
Text	Is the choice of text effective in matching the emotion, mood or personality of the subject? Is the lettering and inking done carefully?	The text does not express the subject's emotion, mood or personality. The lettering technique does not add to the portrait.	The text sometimes expresses the subject's emotion, mood or personality. The lettering technique may not add to the portrait.	The text mostly expresses the subject's emotion, mood or personality. The lettering technique may not add to the portrait.	The text expresses the subject's emotion, mood or personality. The lettering technique adds to the portrait.

Create

Arts Product

STEP 10

Text, Level 1

The text does not express the subject's emotion, mood or personality. The lettering technique does not add to the portrait.

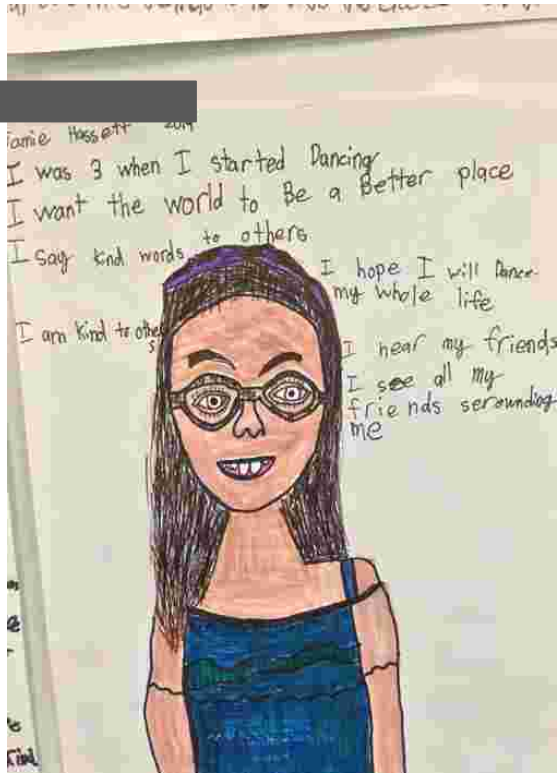
Create

Text, Level 2

Arts Product

STEP 10

The text sometimes expresses the subject's emotion, mood or personality. The lettering technique may not add to the portrait.



Create

Text, Level 3

Arts Product

STEP 10

The text mostly expresses the subject's emotion, mood or personality. The lettering technique may not add to the portrait.

Text Level 4

The text expresses the subject's emotion, mood or personality. The lettering technique adds to the portrait.

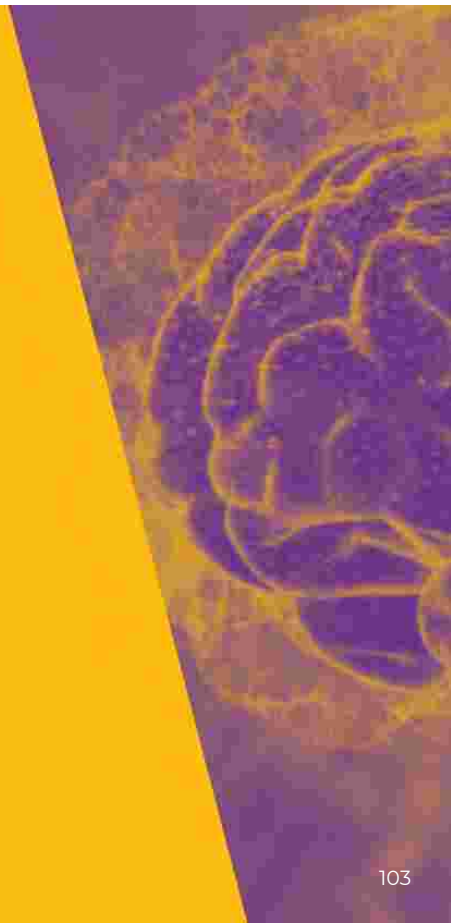
Create

Arts Product

STEP 10

Assessment

Writing Product



WRITING PROMPT

1) Using this writing prompt, students create an informative/explanatory narrative citing using details from their research and from their portrait.
2) Teachers use their own classroom writing process to revise the narrative and create a final draft.
3) Students present their self-portrait and artist's statement as a docent talk on a gallery walk through the class exhibition.

Create

Writing Product

The Crocker Art Museum is planning an exhibit titled "Student Stories." Write an artist's statement that includes evidence from your portrait and from your personal memoir. How does your portrait and its text illustrate the event in your personal memoir. Use examples of how the portrait matches the mood, emotions, character, or personality in the memoir.

DOCENT TALK

- ➔ Students read their artist's statement orally as they present their portrait on a classroom gallery walk.
  Optional: Students memorize their talk or speak from notes.
- ➔ Students rehearse their docent talks with a partner or small group.
- ➔ With guidance and support from the teacher, students do a dress rehearsal of their docent talks.
- ➔ If desired, docent talks are presented to an invited audience.

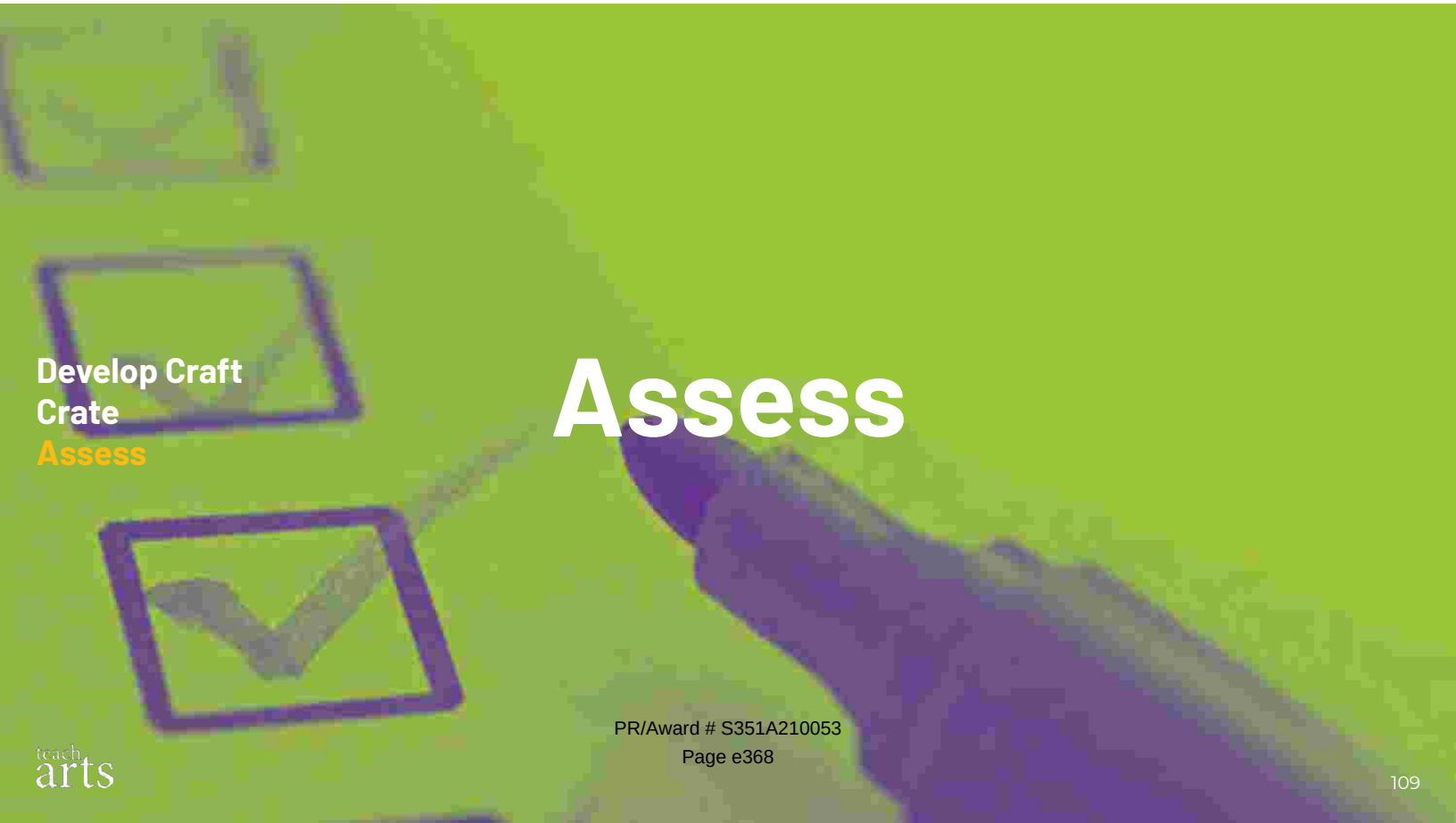
MEDIA ARTS CONNECTION

- ➔ Using their iPad and Adobe Spark or Book Creator, students create a one minute presentation of their self-portrait.
- ➔ For the presentation, students record themselves reading their personal memoir.
- ➔ Students use their own portrait as well as images from their research.
- ➔ Students can use QR code to link their self-portrait to their personal memoir.
- ➔ Students can turn the self-portrait into an avatar to use in presentations or profiles.

Extensions

➔ Using the ideas of learning about people by studying portraits and photographs and then making portraits that include text or symbols/icons/objects from the subject's life can be used across the curriculum.

- ELA: Make portraits of characters from literature or non-fiction that demonstrate understanding of that person's life, personality, character traits, etc.
- Math: Make portraits of famous mathematicians using important formulas and examples. Like this portrait of Pythagoras.
- Science: Same as for Math, but with portraits of scientists and their discoveries!
- Social Studies: Same as for math with portraits of historical figures and their important events.



Assess

Overview
Share
Mondrian (Unit summative assessment)
Reflect
Mondrian (Performance task)

OVERVIEW

Formative Assessment of the Visual and Performing Arts Content

1) Self-assessment with rubric.
2) Partner share.

Formative Assessment of ELA

Teacher-designed or district assessment.

Summative Assessment of Visual and Performing Arts Content

Teacher: Use Mondrian to upload and assess student artwork.
Student: Self-evaluation using the portrait rubric.

Formative Assessment

REVIEW

During the artmaking process, students used these formative assessment processes:

1) After the first portrait draft, each student evaluated their own work using the portrait rubric to look at the first row: *facial proportion*.
2) After the second draft, students talked to a partner about the second row: *expression*.

Summative Assessment

TEACHER

Upload and assess student artwork using the Mondrian app and the portrait rubric.

STUDENTS

Use the Mondrian app to view other students' artwork and leave moderated comments.

Share

After the final draft, have the students do a gallery walk and leave Post-It note comments next to each artwork.

- ➔ Each artist delivers their artist statement orally.
- ➔ Post the artwork around the room without the artist's name.
- ➔ Students walk through the gallery and leave positive, encouraging comments for each artist.

SHARE

In class gallery walk of portraits with docent presentation as outlined above.

EXTENSIONS

- ➔ The gallery could be shared at Back to School night or for an invited audience of other students.
- ➔ Student and/or teacher could create a PowerPoint or video presentation.
- ➔ The gallery could be posted to the school website or to www.artsonia.org.

Reflect

QUESTIONS

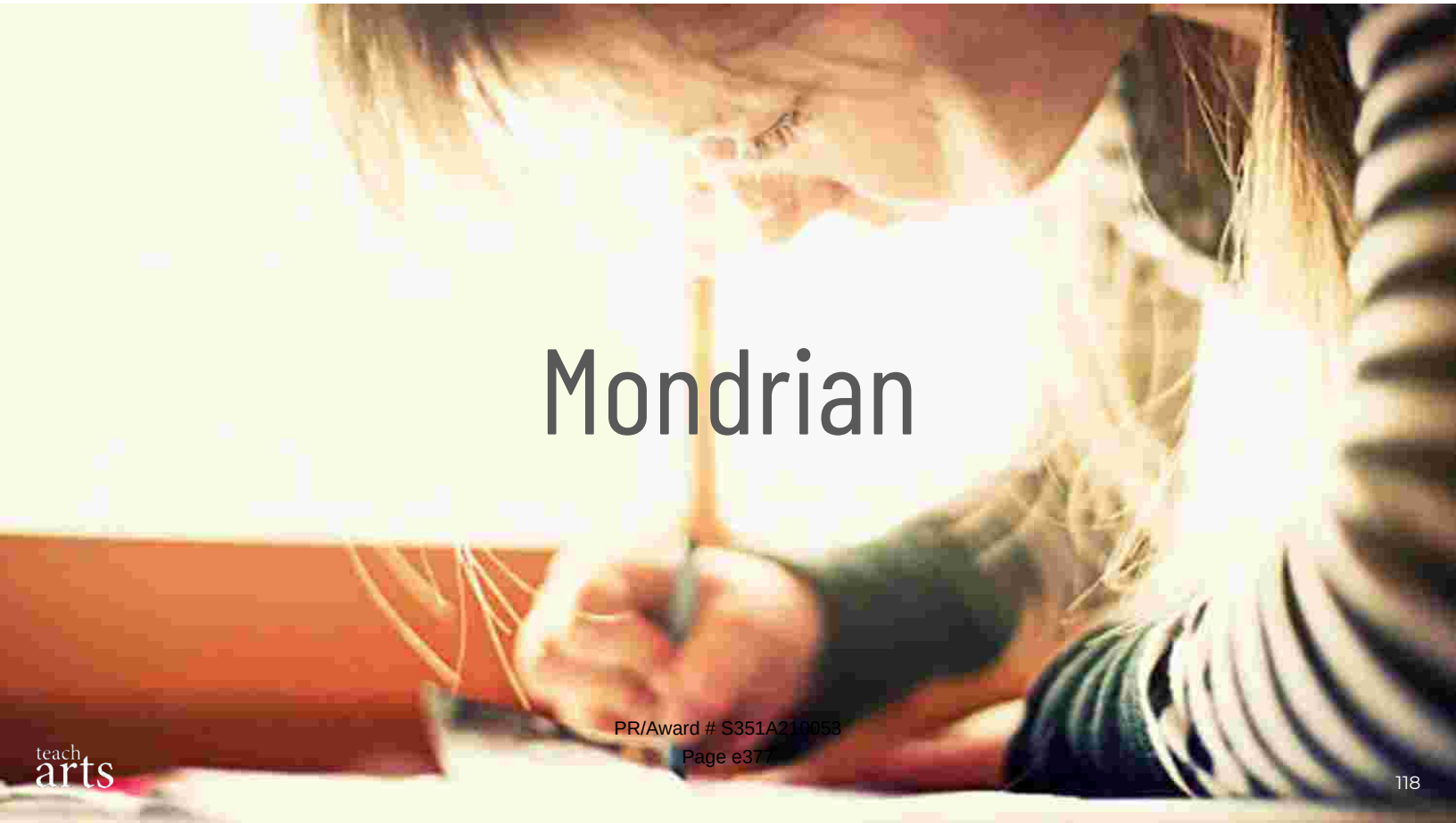
Teacher and Student Reflection questions.

TEACHER

- ➔ What did I learn about my teaching from this experience?
- ➔ What did my students learn, including their social/emotional learning?
- ➔ What would I do the same or different next time.

STUDENT

- ➔ What thinking, learning or work are you most proud of in your self-portrait project?
- ➔ Where did you struggle, and how did you deal with it?
- ➔ What was unique or different about learning through visual art?



Mondrian

Legend

STRATEGY

RESOURCE FOLDER

MATERIALS

MEDIA ARTS CONNECTION

WRITING PROMPT

EXTENSIONS

LECTURE

TEACHING TIP

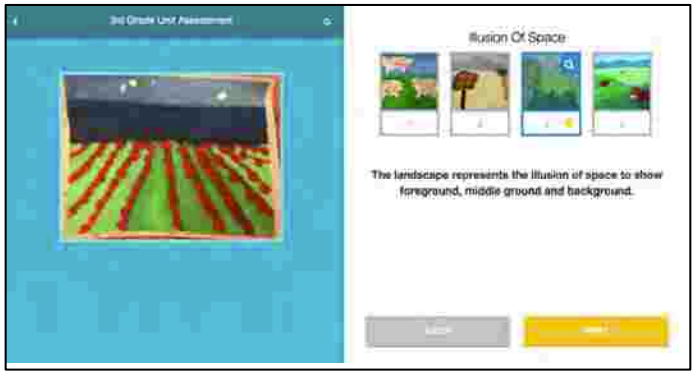
VIDEO

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

US Department of Education Professional Development for Arts Educators (PDAE) Program

Fresno Unified School District

Fall, 2016 Research Report



David Reider, Education Design, INC

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Background

iACCESS (Integrating Arts through Common Core to Ensure Student Success) is a four-year Professional Development for Arts Educators (PDAE) grant to support 100 Fresno Unified School District teachers in acquiring knowledge, skills, and abilities to integrate the arts in their classrooms. At this writing, after the conclusion of year 2, we can report outcomes measured as impacts of the program.

As detailed in the proposal, we felt that simply measuring teacher outcomes and responses was not enough to ascertain the extent of impact or reach of the program's training and design, but rather, it was critical to examine student outcomes as well; after all, how can one really know if teacher training is effective without looking at how the students respond? This report comprises analysis, findings, and discussion of data collected from the first year of classroom implementation, project year 2, teacher Cohort 1. 65 teachers implemented multiple iACCESS units in their classrooms, integrating theatre arts and visual arts with social studies and ELA activities, impacting approximately 2000 students with arts-rich lessons.

The premise of the iACCESS model is to train teachers how to identify and evaluate arts qualities within student art work, thus setting up clear goals, understanding how to achieve them, and understanding when goals are not met and how to improve specific learning dimensions. This is often done either formally or informally with nearly every other core subject, e.g. math or ELA, yet in the arts, rigorous scrutiny of quality is lacking; most often as a result of low teacher knowledge or confidence.

In iACCESS teachers use the proprietary online MOBART tool to record student artwork through image or video capture, and rate the artwork, using a point-and-click system based on graphical and descriptive rubrics. MOBART was build with grant funds and by the end of the year has proven a flexible and stable online platform. Through several national conference presentations and meetings by iACCESS team members, many districts and educators have expressed interest in using MOBART for their own projects.

This report includes data from teachers, student art rating analyses from nearly 3500 students in both treatment and control contexts, and student writing analyses from a sample of 241 students. 93% of teachers showed significant improvement in arts content acquisition over the year, and treatment students outperformed control students in *every* category of analysis with high statistical significance.

With the first year completed, training 3rd and 4th grade teachers (Cohort 1), the next year, project year 3, will focus on 5th and 6th grade teachers. Over the next year, will continue collecting data from Cohort 1 teachers to learn of sustainability and lasting impacts of the professional training, while focusing on the new cohort of upper grade teachers.

iACCESS Data Analyses

The iACCESS data collection and analysis plan addresses how the project will impact both teachers and students. While technically a PDAE grant, that is, a funded initiative focusing on building teacher capacity, the team believes that it simply isn't possible to ascertain the extent of teacher change, in knowledge acquisition, dispositions toward arts teaching and learning, or capacity to instruct in or integrate the arts without investigating the impact of their *changed instructional practices* on students.

Data Types and Instruments

Interestingly, the funding agency (US Department of Education) requires only a singular measure of teacher growth, a content assessment addressing the arts learning subjects of the specific grant to comply with the program's reporting protocols; this assessment is developed and approved by the Department of Education, analyzed in a manner common across other PDAE projects, the results of which are aggregated across all projects and reported to the public as evidence of the program's impact. We report on this assessment, the *Teacher Content Survey.* We follow with the MOBART student grading analysis. Mobile Online Arts Assessment Tool (MOBART), the online assessment platform constructed as part of the grant, supports the iACCESS premise of developing teachers as arts integration leaders and practitioners not by teaching them art making skills and arts-integration strategies, but instructing them how to *evaluate* arts qualities in student work; being able to discern between high and low quality art outcomes will enable teachers to be more effective arts educators, similarly to what they practice when teaching math or ELA. Lastly, we report on how iACCESS students performed on arts-integrated writing tasks, part of the project's attempt to demonstrate how arts-integrated learning may positively affect language arts and other subject areas beyond the arts themselves.

Teacher Content Survey

The teacher content survey was developed during Year 1 and piloted with ten lead teachers, teachers who had prior arts training through Any Given Child (as well as other district arts PD programs) and who eventually become lead arts teachers in their schools. The items were tested for reliability, reviewed and modified in concert with Department of Education support staff, who ultimately approved the instrument, a requirement for its administration. The Year 1 survey was administered in prepost fashion; in September prior to the first professional development and classroom experiences, and in late spring, after the school year of iACCESS implementation.

The surveys were administered online and contained 25 multiple choice items in three areas: general arts learning, theater arts, and visual arts. Analysis was conducted on 47 prepost matched pair responses yielding the following results:

1. 94% of all teachers (44) showed some gain prepost, this exceeds the 85% proposed figure.
2. There was an 18% overall gain for the entire Cohort 1
3. 79% of teachers scored 80% or higher of items correctly in the posttest, 75% scored 85% correctly, and 17% of teachers scored 95% of items correctly.

4. A t-test of prepost score increases showed very high significance (p = 1.70 -16), with a t value of 12.338[1].

These numbers present a very strong first effort with a newly administered instrument and conclusively show the impact of the professional development as well as the classroom work on teacher's arts learning.

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For Year 3, addressing Cohort 2, the team revised the instrument, reducing the items to 21 total, comprised of 4 in general arts learning, 9 for visual arts, and 8 for theatre arts. This modification was done after careful analysis to mitigate item redundancy and increase instrument effectiveness.

MOBART Student Ratings on Artwork Qualities

The MOBART tool allows teachers to quickly assess individual student artwork along a range of dimensions following a set of rigorous rubrics. The method and processes are taught as part of the online and face-to-face professional development. Cohort 1 comprised 3rd and 4th grade classrooms conducting projects and producing artwork in theatre arts (3rd grade tableaus, 4th grade short dramatic enactments) and visual arts (3rd grade paintings of famous persons, 4th grade paintings of landscapes). All units were informed by and connected thematically and content-wise with grade level social studies units on the history of California.

In addition to producing art work, students were tasks to write about the event to demonstrate their command of the content and writing abilities. In MOBART, a teacher, using a mobile device (laptop, phone, tablet) opens a student file, photographs or videotapes the student's work, then rates it on three dimensions using a four-point rubric with pictorial exemplars. All data is uploaded in real-time to a cloud-based data base on the MOBART server, accessible to teachers and researchers in a secure password-protected environment. Researchers can download data in common spreadsheet format for post-hoc analysis. All artifacts (pictures, videos, writing samples) are similarly stored for later analysis and review.

The project engaged the classrooms of ten control schools to provide comparison data with those of treatment schools. Control schools were selected to demographically, geographically, and socio-economically match the treatment schools. Since the Fresno Unified School district claims to engage and include arts learning in every school (in alignment with the California State Arts Standards), which should include theatre and visual arts, the purpose of the comparison was to learn how different a FUSD teacher would instruct with the arts as recommended or guided by the district than a teacher who received the iACCESS professional development and project support.

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[1] Significance using a t-test that compares typically reports the t-value, the first statistical test of comparison prior to testing the p-value, the final significance test. Commonly a p-value of <.05 indicates there's less than 5% chance the difference occurred by random chance, therefore signifying the result is due to the treatment factor; here, with a p-value of 5.65 -13 (0.000000000000565), unequivocalble significance.

Students in both treatment and control schools were given the same performance-based task, which referred to FUSD and CA State Standard content all students should have known at that point in the year. Teachers would then record and rate each student's work (tableau, painting, etc.) using the same set of visual and descriptive rubrics that are part of MOBART. For the ratings, treatment teachers rated their own students, using the MOBART online tool. Control students were rated by trained staff from the iACCESS team.

Rating calibration activities are conducted during the teacher training workshops. In study at the time of this writing is a separate rating calibration exercise that will attempt to provide additional data on the rating systems to produce optimal reliability.

The analysis included an overall comparison of treatment to control; and individual analyses of each grade level and subject area of study: 3rd grade theatre arts, 3rd grade visual arts, 4th grade theatre arts, 4th grade visual arts; all comparing treatment and control. In *every* case and comparison, treatment students outperformed control students by a significant amount.

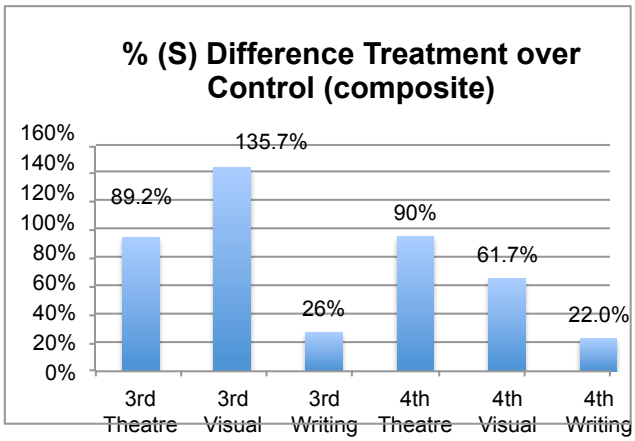
The total population of student files numbered 3438; this was not the total number of responses in the spreadsheet, but after data cleaning (many empty cells, inconsistent marks, missing or replicated information. We did comparisons on two data sets: one with the entire population of treatment student files (2994) with all of the control student files (444), and another set with matching numbers of treatment and control student files (444) to gain accuracy through matching quantities. We report on the matched set (n=444) below. A set of graphs showing the first data set (total treatment population vs total control population) is included in the appendix for comparion; the results are nearly identical without any significant differences. The subset of 444 treatment files was selected from the total 2994 through randomized process.

Table: Comparison of data set quantities, total population vs. randomly selected sample

File type	Population n	Sample n
Total files	3438	888
Total Treatment	2994	444
Total Control	444	444
3RD Treatment Theatre	654	115
3RD Treatment Visual	966	111
4th Treatment Theatre	599	106
4th Treatment Visual	775	112
3rd Control Theatre	115	115
3rd Control Visual	111	111
4th Control Theatre	106	106
4th Control Visual	112	112

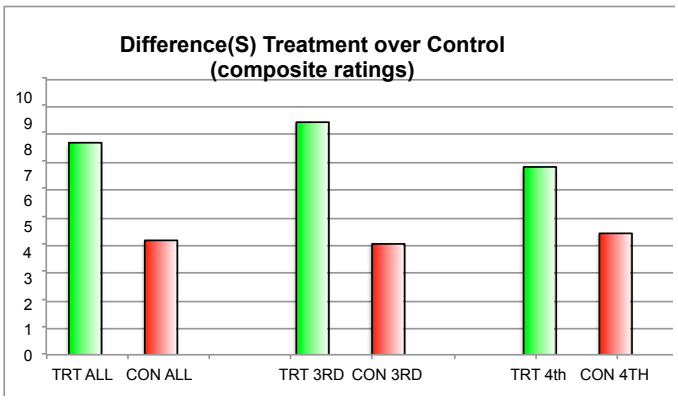
Beginning with the overall comparisons we see immediate and significant differences between the treatment and control cohorts: the largest being 3rd grade visual arts ratings are 136% greater than those of control schools:

Figure: percent difference of all schools



When looking at the differences between treatment and control by grade level, we see the 3rd grade differences as greater than those of 4th grade, however both are significant. These are expressed as means of composite ratings scores:

Figure: overall differences by grade level, composite rating score means



When separating out the arts subject area by grade level, we see that in 3rd grade, visual arts ratings were higher for treatment, lower for control; this was not the case for 4th grade students, where the differences were similar within art subject area:

Figure: 3rd grade comparison art subject areas

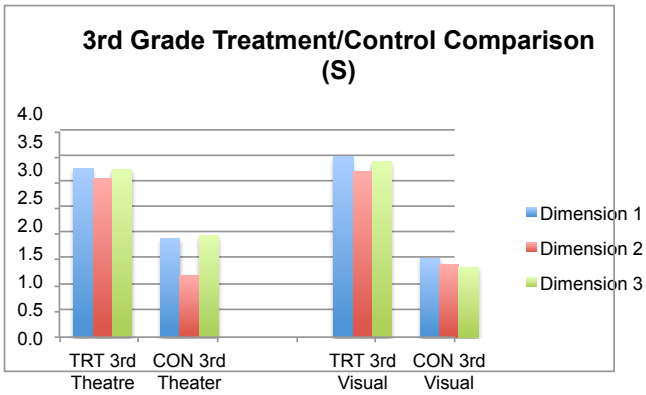
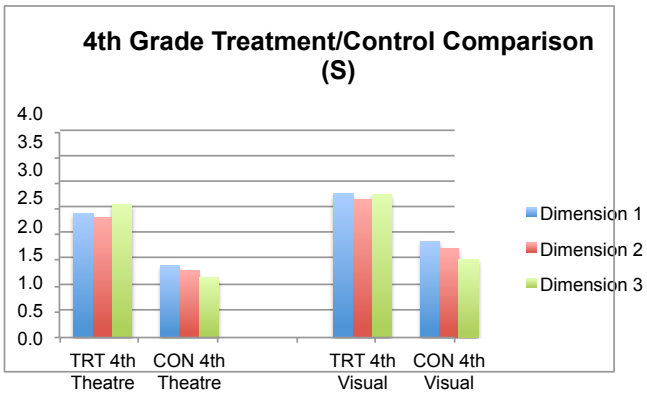
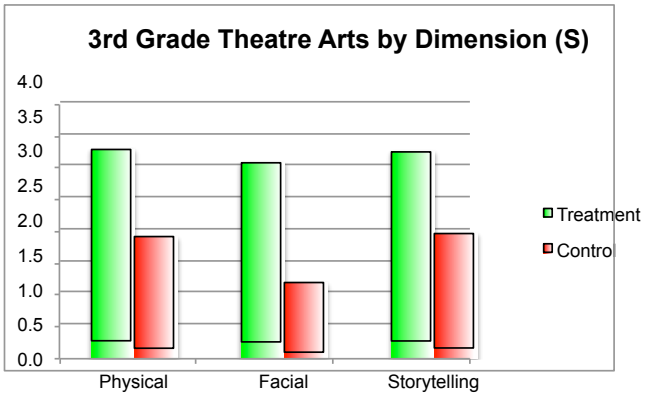


Figure: 4th grade comparison art subject areas



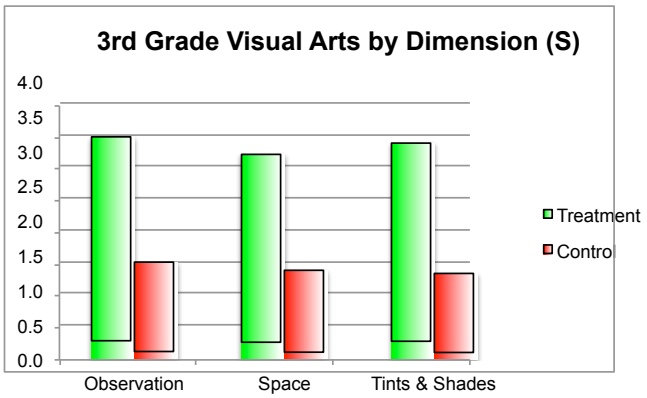
Examining grade level differences by dimension helps understand what aspect of the arts teachers are more successful than others in understanding, communicating or modeling. If anything, for 3rd grade theatre arts, facial ratings are weaker than the others, but not by any significance:

Figure: 3rd grade theatre arts comparisons by dimension



For 3rd grade visual arts, there are no standout differences between the dimensions:

Figure: 3rd grade visual arts comparisons by dimension



Fourth grade comparisons also showed approximate uniformity across all dimensions:

Figure: 4th grade theatre arts comparisons by dimension

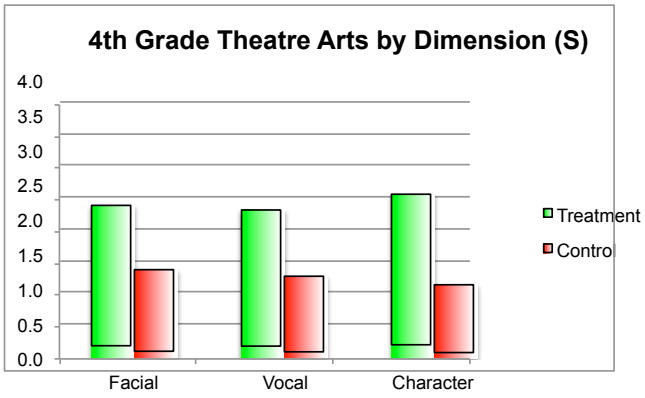
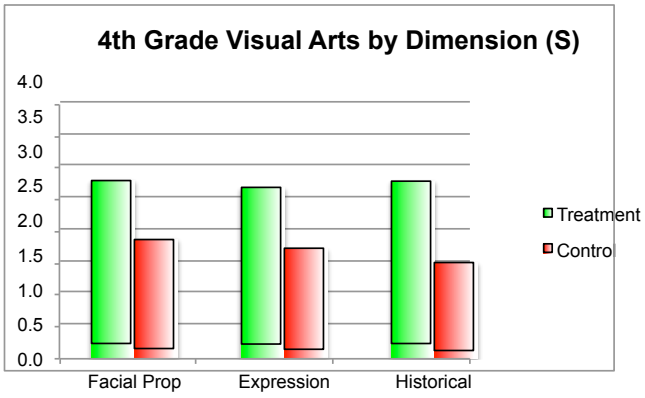


Figure: 4th grade visual arts comparisons by dimension



In summary, treatment students outperformed control students on every dimension of these performance tasks, suggesting the program and treatment has a significant impact on how teachers integrate the arts into their classrooms. Identifying the differences by grade level, art subject, and dimension within might prove useful toward refining training materials and classroom instruction.

Student Writing Samples

Working with research partners at the Center for Music and Arts in Education we analyzed writing samples from the same iACCESS performance tasks identified in the previous section on MOBART ratings. As an arts-integration project, the teaching and learning goal is to engage the arts in ways that positively affect ELA (writing) skills and to engage writing activities that positively inform art production and performance. The following set of writing samples was analyzed along a series of dimensions common to ascertaining quality from written composition. A total of 241 writing samples were analyzed, distributed among 3rd and 4th grade, control and treatment. The topic was determined by the performance task prompt; for 3rd graders it was about California almond farming, for 4th graders it was about Dolores Huerta, a central figure in

promoting farmworker's rights and a labor leader in California; in both cases the arts were engaged to complement students studying these California social studies topics.

Highlights of the study include:

- ∞ *Differences in test conditions notwithstanding,* treatment school students outperformed their control school counterparts on all qualitative rubric measures: Conventions, Organization, Development/Elaboration, and Empathy/Social Emotional Language.
- ∞ Treatment school students wrote significantly *more* text (as determined by "word count" data) than control school students and the word count data, as a whole, is significantly correlated with average score of the qualitative measures (.64, p value .0001), but we don't know if differences in test conditions were due to the apparent variation in testing prompts.
- ∞ The nature of the 3rd grade "Almond Farming" opinion piece (not dramatic writing or narrative) had no call for empathy or social emotional language and ratings were uniformly "1.0" across the entire grade, and thus are not included in the analyses below.
- ∞ The nature of the 4rh grade "Dolores Huerta" opinion piece had occasions for including empathetic social emotional language and ratings were varied across the entire grade, and thus are included in the analyses below.

Control-Treatment Comparisons

The following measures were analyzed through rubrics established January 2016 (in Appendix) for potential control-treatment differences in the following. Note that all differences treatment over control is significant with ($p < .005$), the standard threshold.

1) Word Count (quantitative)
2) Conventions (qualitative)
3) Organization (qualitative)
4) Development/Elaboration (qualitative)
5) Empathy/Social Emotional Language (qualitative)
6) Combined Average Score (all qualitative measures)

I. Word Count C-T Comparisons

On average, treatment school students wrote significantly more text than control school students, with the differences most pronounced in the 3rd Grade.

Table: Word count comparisons

Grade	**Control Mean Word Count (Range)**	**Treatment Mean Word Count (Range)**	**Difference**	**ANOVA**
3rd Grade	44 (Range: 15-143)	75 (Range: 28-137)	+ 31	F Ratio = 40.81 p value = .0001
4th Grade	60 (Range: 10-143)	82 (Range: 31-133)	+ 22	F Ratio = 11.50 p value = .001

Individual School Differences

Word count for individual schools also varied widely, raising questions about whether the student writing task is being proctored under identical conditions. Some of the essay prompts were visible on the images, confirming that the writing tasks, though similar in nature, were not identical.

The chart below, ordered from highest to lowest average word count by each school, reaffirms that both grade 3 and grade 4 treatment schools are noticeably more inclined to write more, implying that a higher degree of detail and elaboration from the individual students as a whole may be linked to the average student word count score.

Table: Word Count Rank Ordered by School Type

School	Grade	School Type C/T	Mean Word Count
Olmos*	4	T	106
Columbia	3	T	84
Storey	4	T	78
Vinland Tatum	4	T	78
Balderas	3	T	77
Vinland Plumb	4	T	75
Forkner	4	C	72
Aynesworth	3	T	71
Hidalgo Flores	4	C	64
Fremont	3	T	63
Hidalgo Gong-Chun	4	C	61
Addams	3	C	57
Mayfair	3	C	56
Mayfair	4	C	54
Hidalgo Gonzalez	3	C	45
Hidalgo Clayton	3	C	43
Vang Pao	3	C	40

*This school had a very high proportion of incomplete text, suggesting that even though it has the highest average length, the true value would be even higher.

II. Adherence to ELA Writing Conventions

Our main finding is unambiguously clear: Treatment school students scored significantly higher on Conventions compared to control school students. That is, 3rd and 4th grade treatment school

students both excelled in the grasp and execution of ELA elements such as spelling, grammar, capitalization, etc. Additionally, both cohorts showed improvement comparing 3rd to 4th grade, but the gap was wider in favor of the treatment schools.

Table: Writing conventions comparison

Grade	Control	Treatment	Difference	ANOVA
3rd Grade	1.81	2.15	+ .34	F Ratio = 4.15 p value = .04
4th Grade	2.22	2.77	+ .55	F Ratio = 9.23 p value = .003

III. Quality of Writing Organization

Our main finding here is also unambiguously clear: treatment school students scored significantly higher on Organization compared to control school students in both grade levels. That is, 3rd and 4th grade treatment school students outperformed their control school counterparts in effective use of organizational devices, such as sentence structure, transitional strategies, coherence, etc.

One minor caveat that needs further explanation is that the 4th grade treatment and control students are not outperforming the 3rd grade students. This counterintuitive finding is likely due to the fact that these are entirely different student cohorts that cannot be compared longitudinally.

Table: Writing organization comparison

Grade	Control	Treatment	Difference	ANOVA
3rd Grade	1.74	2.34	+ .60	F Ratio = 44.60 p value = .0001
4th Grade	1.75	2.16	+ .41	F Ratio = 23.47 p value = .0001

IV. Degree of Development/Elaboration in Writing Samples

Similar to the previous qualitative measures of writing skills, it is unambiguously clear that Treatment school students scored significantly higher on Development/Elaboration compared to control school students. That is, treatment school students included significantly more specific details and description in their writing.

Table: Development and Elaboration comparisons

Grade	Control	Treatment	Difference	ANOVA
3rd Grade	1.67	2.11	+ .44	F Ratio = 49.82 p value = .0001
4th Grade	1.68	2.25	+ .57	F Ratio = 46.87 p value = .0001

V. Degree of Empathy/Social Emotional Language in 4th Grade Writing Samples

As discussed previously, the nature of the 3rd Grade writing task prompted virtually no use of empathetic or social-emotional language, and ratings were uniformly "1.0" for all 3rd Grade Students.

While the average 4th Grade treatment school "Empathy" score was slightly higher than the control school average, this difference was not statistically significant, nor did either cohort's scores rise to the level of consistent presence in their writing samples.

Table: Empathy comparison, 4th grade only

Grade	Control	Treatment	Difference	ANOVA
4th Grade	1.54	1.62	+ .12	NS

VI. Summary Statistics: Combined Average C-T Comparisons and 3rd/4th Grade Comparisons

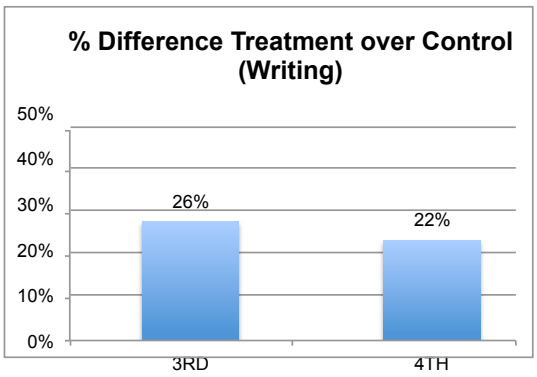
Treatment school students' combined average scores (combining conventions, organization, development/elaboration, and empathy/social emotional language) were superior to those of the control school students at a high level of statistical significance. Furthermore, these results show that the treatment schools scored categorically higher than the control school student cohorts in both grades. That is, whereas the control school scores were within the range of the lowest categorical response of skill development ("not evident/indiscernible"), the treatment school cohort scores were consistently within the second level of performance skill (evident though "uneven/inconsistent").

Table: overall summary statistics comparison of all writing dimensions measured

Grade	Control	Treatment	Difference	ANOVA
3rd Grade (not including "Empathy" score)	1.74	2.19	+ .45	F Ratio = 28.24 p value = .0001
4th Grade	1.80	2.20	+ .40	F Ratio = 22.98 p value = .0001

Expressed as percentage difference between treatment and control, 3rd Grade students performed 26% better, and 4th Grade, 22%:

Figure: percentage difference for writing, treatment over control:



As discussed earlier, the quantitative measure of "Word Count" was significantly higher in treatment schools. Correlation analysis revealed that word count is a significant positive predictor of the combined average score across all students (r=.64, p value = .0001)

Program effect exceeds grade-level effect

Performing an analysis of variance (ANOVA) on the combined average scores revealed that, as a whole, the "Control-Treatment" variable was a statistically significant predictor of differences in combined average scores, while "Grade Level" was not, suggesting that the impact of the iACCESS program is statistically more powerful than the developmental effect of being enrolled in school for an additional year, as summarized in the table below.

Table: Program and grade level effect

Comparison	ANOVA
Grade Level to Combined Average Score	NS
Control-Treatment to Combined Average Score	F Ratio = 51.30 p value = .0001

On the surface, all of the indications from this stage of the iACCESS project are positive: treatment school students are outperforming control school students on all qualitative measures (Conventions, Organization, Development/Elaboration, Empathy/Social Emotional Language), and a quantification of writing proficiency (word count). Taken together these results suggest strongly that the effect of the iACCESS program exceeds the developmental expectations for grade.

In Summary

From the perspective of teacher growth, the teacher content assessment showed that 93% of teachers showed gains over the period of intervention (their actively supported year of iACCESS) with over 75% of teachers scoring 85% correct or higher. While there still is room for improvement on content-based knowledge recall (what a multiple-choice assessment like this measures), we are happy with these results. The instrument, required by the funding agency, has been revised to more effectively collect these data with Cohort 2.

A range of analyses on student outcomes in both arts and writing performance shows that treatment students outperform control students *significantly* in every dimension measured on iACCESS performance tasks. This gives the program very strong confidence in moving ahead and delivering the message and methodologies designed to support teachers integrating the arts in their classrooms.

In addition to continuing analyzing similar data from Cohort 2 teachers over the next year, we anticipate analyzing in cross-correlation, the iACCESS ratings of both arts and writing with matched scores from the district's standardized ELA assessment, administered last year. Comparing these data (ostensibly with positive findings) will provide evidence that improvements in the arts and academic subjects are inter-related, and arts learning can be sensitive to standardized assessment systems developed by experts independent to the iACCESS project, neutralizing any bias or prejudice on the part of researchers, and substantiating the effect this kind of instruction may have on all students.

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US Department of Education Professional Development for Arts Educators (PDAE) Program
Fresno County Superintendent of Schools

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David Reider, Education Design, INC

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This report includes data from teachers, student art rating analyses from 3200 student files in both treatment and control contexts, and student writing analyses from a sample of 366 students. 100% of teachers showed improvement in arts content acquisition over the year (as measured by the projects ED-compliance and approved content assessment), and treatment students outperformed control students in *every* arts learning category of analysis with high statistical significance.

II. iACCESS Data Analyses

The iACCESS data collection and analysis plan addresses how the project will impact both teachers and students. While the PDAE grant, under which iACCESS is funded, focuses on building teacher capacity, the team believes that it simply isn't possible to understand the extent of teacher change, in knowledge acquisition, dispositions toward arts teaching and learning, or capacity to instruct in or integrate the arts without investigating the impact of their *changed instructional practices* on students.

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The surveys were administered online and contained 24 multiple choice items in three areas: general arts learning, theater arts, and visual arts. Analysis was conducted on 39 prepost matched pair responses yielding the following results:

1. 100% of all teachers (39) showed some gain prepost, this exceeds the 85% proposed target metric cited in the original application.
2. There was an 23% overall gain for the entire Cohort 2
3. 51% of teachers scored 80% or higher of items correctly in the posttest

4. A t-test of prepost score increases showed very high significance (p = 3.50 -12), with a t value of 9.7429[1].

These numbers present a continuation from last year of a very strong impact on the professional development work of teacher's arts learning. A comparison of Cohort 1 and Cohort 2 response to this instrument substantiates this:

Table: Data summary

Item	Cohort 1 (2015-16)	Cohort 2 (2016-17)
Total Teachers	55	60
Matched pairs for analysis	45	39
% improved prepost	94	100
% overall cohort gain prepost	18	23
% teachers who scored 80% items correct post	79	51
Significance of gains	p =1.70 -16, t=12.39	p =3.50 -12, t=9.74

MOBART Student Ratings on Artwork Qualities

The MOBART tool allows teachers to quickly assess individual student artwork along a range of dimensions following a set of rigorous rubrics. The rubrics are based on California State Arts Learning standards[2] so as to place the project outcomes in the same context as those schools who are not participating in the program establishing a fair comparison for control.

The method and processes are taught as part of the online and face-to-face professional development. Cohort 1, during the second project year of 2015-16 comprised 3rd and 4th grade classrooms; Cohort 2; in project year 3 comprised 5th and 6th grade classrooms, each conducting projects and producing artwork in theatre arts and visual arts. All units were informed by and connected thematically and content-wise with grade level social studies units.

In addition to producing art work, students were tasks to write about the event to demonstrate their command of the content and writing abilities and to investigate the interaction among and between learning in the arts and learning in ELA. In MOBART, a teacher, using a mobile device (laptop, phone, tablet) opens a student file, photographs or videotapes the student's work, then rates it on three dimensions using a four-point rubric with pictorial exemplars. All data is uploaded in real-time to a cloud-based data base on the MOBART server, accessible to teachers and researchers in a secure password-protected environment. Researchers can download data in common spreadsheet format for post-hoc analysis. All artifacts (pictures, videos, writing samples) are similarly stored for later analysis and review.

[1] Significance using a t-test that compares typically reports the t-value, the first statistical test of comparison prior to testing the p-value, the final significance test. Commonly a p-value of <.05 indicates there's less than 5% chance the difference occurred by random chance, therefore signifying the result is due to the treatment factor; here, with a p-value of 9.74 -12 (0.000000000974), indisputable significance.

[2] Visual and Performing Arts Content Standards for California Public Schools PreK-12 (2001)

iACCESS took place in all the 5th and 6th grade classrooms of ten schools, and collected comparable performance-based data from 5th and 6th graders of five control schools. Control schools were selected to demographically, geographically, and socioeconomically match the treatment schools. Since the Fresno Unified School district claims to engage and include arts learning in every school (in alignment with the California State Arts Standards), which should include theatre and visual arts, the purpose of the comparison was to learn how different a FUSD teacher would instruct with the arts as recommended or guided by the district than a teacher who received the iACCESS professional development and project support.

Students in both treatment and control schools were given the same performance-based task, which referred to FUSD and CA State Standard content all students should have known at that point in the year. Teachers would then record and rate each student's work (tableau, painting, etc.) using the same set of visual and descriptive rubrics that are part of MOBART. For the ratings, treatment teachers rated their own students, using the MOBART online tool. Control students were rated by trained staff from the iACCESS team.

The analysis included an overall comparison of treatment to control as well as individual analyses of each grade level and subject area of study: 5th grade theatre arts, 5th grade visual arts, 6th grade theatre arts, 6th grade visual arts. Similar to last year with teacher cohort 1 with 3rd and 4th grade students, in *every* case and comparison, treatment students outperformed control students by significant amount.

The total population of student files numbered 3233; after data cleaning (many empty cells, inconsistent marks, missing or replicated information. We did comparisons on two data sets: one with the entire population of treatment student files (2807) with all of the control student files (426), and another set with matching numbers of treatment and control student files (426) to gain accuracy through matching quantities. We report on the matched set (n=426) below. A set of graphs showing the first data set (total treatment population vs total control population) is included in the appendix for comparion; the results are nearly identical without any significant differences. The subset of 426 treatment files was selected from the total 2807 through randomized process.

Table: Comparison of data set quantities, total population vs. randomly selected sample

File type	Population n	Sample n
Total files	3233	852
Total Treatment	2807	426
Total Control	426	426
5th Treatment Theatre	350	152
5th Treatment Visual	340	124
6th Treatment Theatre	401	78
6th Treatment Visual	239	72
5th Control Theatre	152	152
5th Control Visual	124	124
6th Control Theatre	78	78
6th Control Visual	72	72

Examining overall comparisons we see immediate and significant differences between the treatment and control cohorts: the largest being 5th grade theatre arts ratings, which are 143%

greater than those of control schools. The arts ratings are certainly staggering, pointing out the differences between students who have received the iACCESS treatment (arts integrated lessons taught by classroom teachers trained in the program) and students in matched schools whose teachers did not receive iACCESS training, but whose arts programs are committed to providing the same content and instruction adhering to the same district benchmarks as the treatment schools. Additionally, some of the control classroom may have even received arts instruction from arts specialists (this is not controlled nor accounted for). These differences support our hypotheses that classroom teachers are very able to provide high quality arts integrated lessons without being trained artists or arts specialists.

Note also that ELA writing scores of iACCESS students exceeded those of matched control students with significance (detailed in next section). While ELA writing tasks and skills were not part of the iACCESS arts integrated lessons and students were not instructed in writing or ELA during these units, these gains highlight the integrated aspect, or shared fundamental concepts between arts and language literacy.

Figure: percent difference of all schools

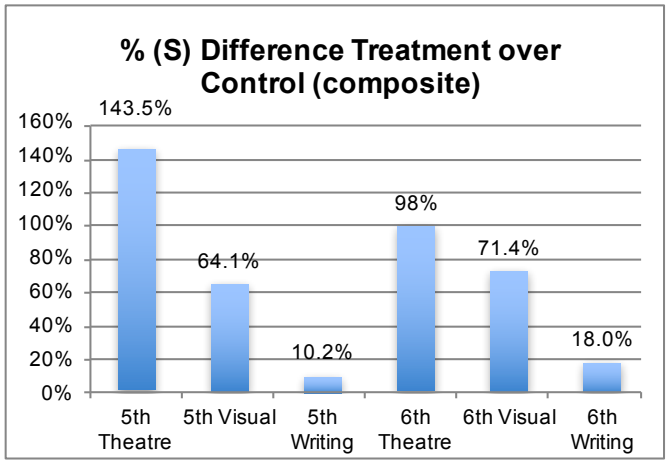
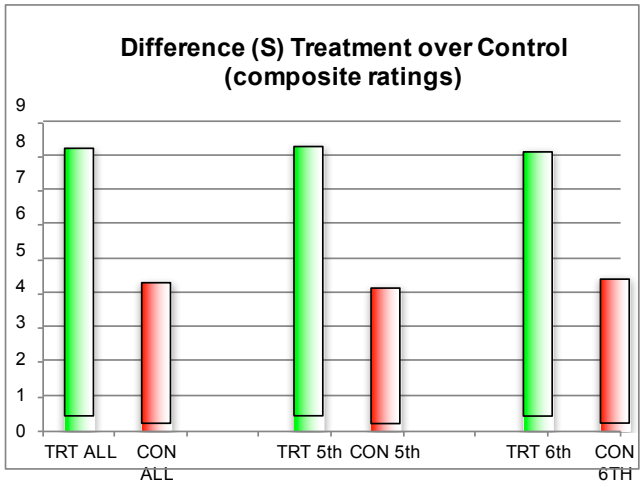


Figure: overall differences by grade level, composite rating score means

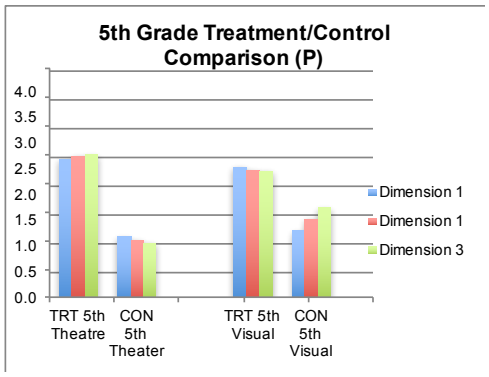


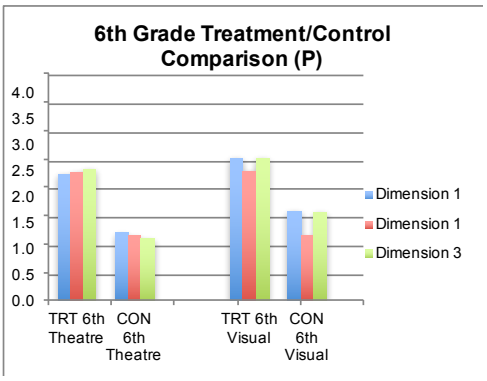
When looking at the differences between treatment and control by grade level (all units), we see the differences of 5th and 6th grade approximately the same.

Table: Dimensions rated

5th Grade Visual Arts	Dimension 1	Observation
5th Grade Visual Arts	Dimension 2	Space
5th Grade Visual Arts	Dimension 3	Tints & Shades
5th Grade Theatre Arts	Dimension 1	Physical
5th Grade Theatre Arts	Dimension 2	Facial
5th Grade Theatre Arts	Dimension 3	Storytelling
6th Grade Visual Arts	Dimension 1	Facial Proportions
6th Grade Visual Arts	Dimension 2	Expression
6th Grade Visual Arts	Dimension 3	Historical
6th Grade Theatre Arts	Dimension 1	Facial
6th Grade Theatre Arts	Dimension 2	Vocal
6th Grade Theatre Arts	Dimension 3	Character

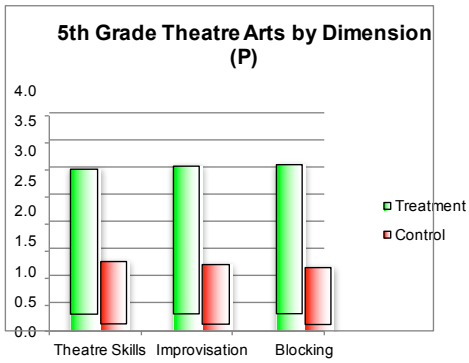
Figures: 5th and 6th grade comparison art subject areas

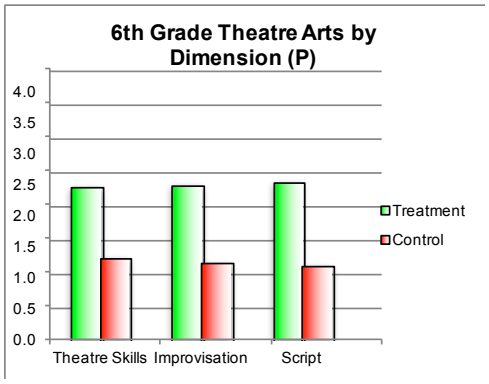




Examining grade level differences by dimension helps understand what aspect of the arts teachers are more successful than others in understanding, communicating or modeling. For both 5th and 6th grade Theatre Arts, differences across the three dimensions were relatively the same:

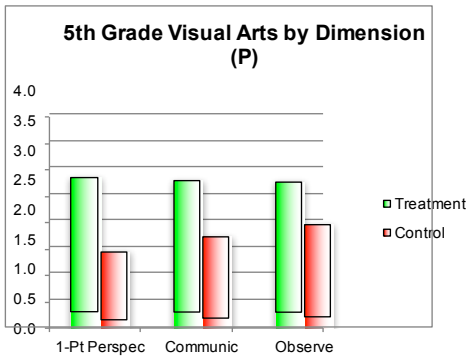
Figures: 5th and 6th grade theatre arts comparisons by dimension

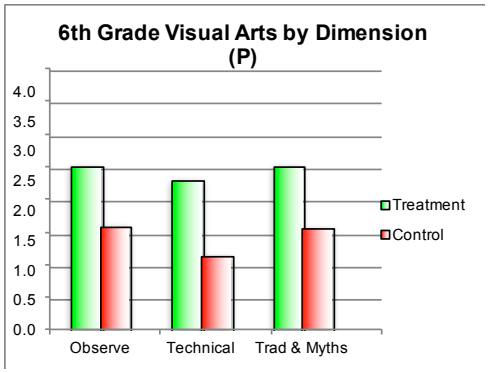




Visual Arts ratings were also very close across all dimensions; subtle differences show that for 5th grade, the differences between treatment and control for one-point perspective skills were greater than for observation skills; for 6th grade, the difference for technical skills were greater than for observation skills. This suggests that control students, and therefore all students, are developing observation skills at a higher rate than other visual arts skills, most likely because observation is an element of other subject areas (ELA, science, etc.).

Figures: 5th and 6th grade visual arts comparisons by dimension





In summary, as we saw last year with 3rd and 4th grade students, this year's 5th and 6th grade treatment students outperformed control students on every dimension of these performance tasks, suggesting not just that the program and treatment has a significant impact on how teachers integrate the arts into their classrooms, but that that effect is consistent across different grade bands and project years.

III. Student Writing Samples

Working with research partners at the Center for Music and Arts in Education we analyzed writing samples from the same 5th and 6th grade iACCESS performance tasks identified in the previous section on MOBART ratings. As an arts-integration project, the teaching and learning goal is to integrate the arts in ways that will likely affect ELA (writing) skills and to support writing activities that positively inform art production and performance. A subset of writing samples from control and treatment classrooms was analyzed along a series of commonly accepted (and measured) elementary grade level written language dimensions to ascertain differences in writing quality between the study groups. All students regardless of control or treatment status receive the same ELA and writing instruction as part of the district curriculum, therefore, higher ratings of treatment students over control would suggest that iACCESS arts integration activities would be a significant factor.

iACCESS activities are formally implemented[3] twice a year, in the fall and spring semesters. The fall activities integrate theatre arts and the spring integrate visual arts into the curriculum. The writing samples, from essays were analyzed separately for each implementation phase, and are reported separately below.

A total of 366 writing samples were analyzed, randomly selected from 5th and 6th grade, control and treatment classrooms. Theatre arts analysis is based on 166 samples, visual arts, on 200 samples. The process involved (for each phase, theatre arts and visual arts) downloading over 550 writing samples. Next, un-scorable samples (no writing, blurry images, illegible, not in English, spelling so poor to make it unreadable, cut-off images) are discarded. A remaining quantity of treatment and control samples are randomly chosen.

Writing Prompts

The topic was determined by the performance task prompt, which was dictated by the curriculum itself; for 5th graders it was about developing travel postcards of Puerto Rico (Visual Arts) and Theatre Skill building related to creating a nation (Theatre Arts); for 6th graders it was about Greek Mythology and vase painting (Visual Arts) and Theatre Skill building around the Gilgamesh story. In all cases the arts were taught and artifacts created to complement students studying grade appropriate social studies topics.

Student writing samples were scored first in terms of word counts for each writing sample, and then according to a 4-point rubric that included three independent writing element measures labeled as "Conventions," "Organization/Focus," and "Development/Elaboration." These three elements were averaged to determine the mean writing score for each student. This process follows exactly what was done last year with the 3rd and 4th grade writing samples. A new set of rubrics was carefully developed specifically for the 5th-6th grade samples.

[3] Often, teachers integrate iACCESS arts-integration strategies into their coursework after the scheduled project periods, finding it supports learning in many other curricular areas. The data from these informal adaptations is not collected.

Highlights of the study include:

- *Differences in test conditions notwithstanding,* treatment school students outperformed their control school counterparts on the qualitative rubric measures: Conventions, Organization and Focus, and Development/Elaboration with measures of statistical significance.
- The dimension of social-emotional language was very low and rare throughout the writing samples, and neither 5th nor 6th grade students showed statistically significant treatment-control differences. Interestingly control students' scores in this category were slightly higher than those of treatment students, but statistically insignificant
- Treatment school students wrote significantly *more* text (as determined by "word count" data) than control school students and the word count data, as a whole, is significantly correlated with average score of the qualitative measures (.61, p value .0001), suggesting very strong associations with development/elaboration and organization/focus.
- The nature of the 5th and 6th grade writing prompts for visual arts on Puerto Rico postcards (5th) and vase painting (6th) had little or no evidence for empathy or social emotional language; hence no ratings were scored.

Control-Treatment Comparisons

The following measures were analyzed using rubrics developed in the first planning year of the grant for potential control-treatment differences in the following. Note that nearly all differences treatment over control is significant with ($p < .005$), the standard threshold.

1) Word Count (quantitative)
2) Conventions (qualitative)
3) Organization (qualitative)
4) Development/Elaboration (qualitative)
5) Empathy/Social Emotional Language (qualitative)
6) Combined Average Score (all qualitative measures)

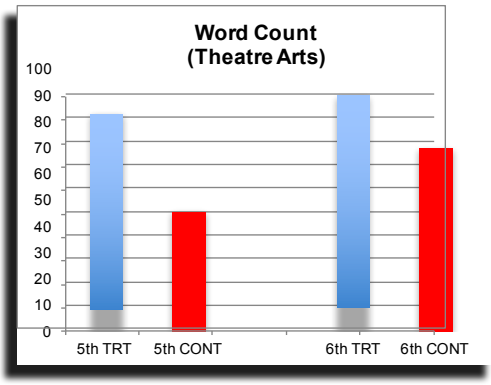
I. Word Count C-T Comparisons

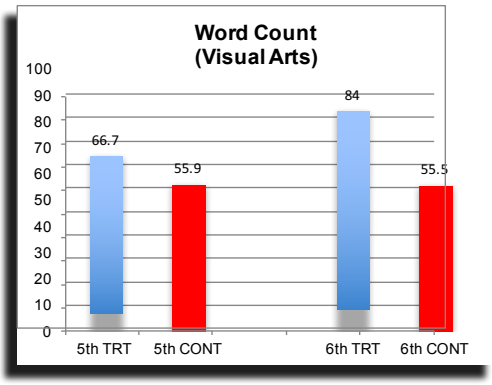
On average, treatment school students wrote significantly more text than control school students, with the differences most pronounced in 5th Grade Theatre Arts, 6th Grade Visual Arts.

Table: Word count comparisons, Theatre Arts

Grade	Control Mean Word Count	Treatment Mean Word Count	Difference	t-test
5th Grade Theatre Arts	45.8	83.0	+ 37.3	t = 5.40 p value = .0001
6th Grade Theatre Arts	69.9	89.8	+ 19.9	t = 2.10 p value = .04
5th Grade Visual Arts	55.9	66.7	+ 10.8	t = 1.75 p value < .1
6th Grade Visual Arts	55.5	84.0	+ 28.5	t = 4.45 p value <. 001

Figures: Word count T-C comparisons 5th-6th grade, Theatre and Visual Arts





II. Adherence to ELA Writing Conventions

Our main finding is unambiguously clear: Treatment school students scored significantly higher on conventions compared to control school students. That is, 5th and 6th grade treatment school students both excelled in the grasp and execution of ELA elements such as spelling, grammar, capitalization, etc.

Table: Writing conventions comparison: Mean score of all conventions

Grade	Control	Treatment	Difference	t-test
5th Grade Theatre Arts	1.96	1.98	.02	t = .15 p value = .88 (N.S)
6th Grade Theatre Arts	2.54	3.05	+ .51	t = 1.98 p value = .05
5th Grade Visual Arts	2.03	2.29	+ .26	t = 2.45 p value < .05
6th Grade Visual Arts	2.04	2.47	+ .43	t = 4.08 p value < .001

III. Quality of Writing Organization and Focus

Treatment school students scored significantly higher on Organization and Focus, compared to control school students in both grade levels, with a higher effect size for 5th graders. Outperformance included effective use of organizational devices, such as sentence structure, transitional strategies, coherence, etc.

Table: Writing organization comparison

Grade	Control	Treatment	Difference	t-test
5th Grade Theatre Arts	1.87	2.17	.30	t = 3.18 p value = .002
6th Grade Theatre Arts	2.27	2.58	+ .31	t = 1.76 p value = .09
5th Grade Visual Arts	1.98	2.17	+ .20	t = 1.92 p value < .1
6th Grade Visual Arts	1.95	2.36	.41	t = 4.23 p value < .001

IV. Degree of Development/Elaboration in Writing Samples

Here it is unambiguously clear that Treatment school students scored significantly higher on Development/Elaboration compared to control school students. That is, treatment school students included significantly more specific details and description in their writing.

Table: Development and Elaboration comparisons

Grade	Control	Treatment	Difference	t-test
5th Grade Theatre Arts	1.72	2.00	+ .28	t = .380 p value = .0002
6th Grade Theatre Arts	2.00	2.35	+ .35	t = 3.17 p value = .003
5th Grade Visual Arts	1.89	2.03	+ .15	t = 1.48 p value < .1
6th Grade Visual Arts	1.92	2.33	+ .41	t = 4.79 p value < .001

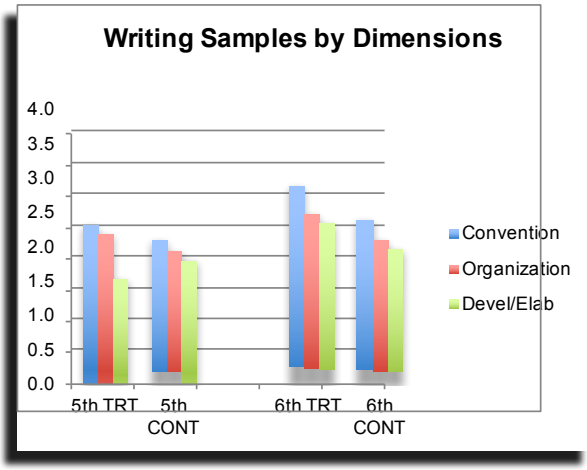
V. Degree of Empathy/Social Emotional Language in 5th and 6th Grade Writing Samples

As mentioned previously, there was very little evidence of social emotional language in the writing of either grade level, most likely as a function of the writing tasks not prompting for empathetic or social-emotional language. While the control students here outperformed the treatment cohort, the differences were not significant, suggesting those differences were more likely to be of random or error cause rather than an effect of the treatment. Note for both grades' visual arts activities there was no evidence of social emotion language simply because neither core topic areas (Puerto Rico postcards, Greek vase painting) emphasized overt empathic factors.

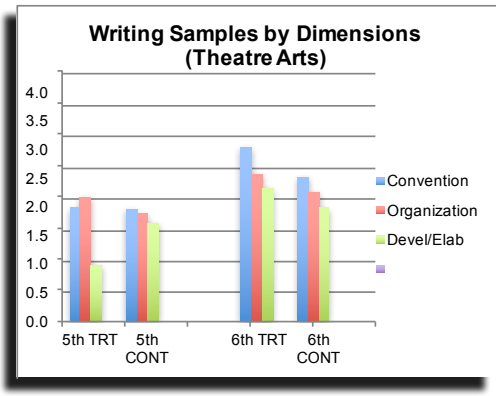
Table: Empathy and Social-Emotional Language comparison

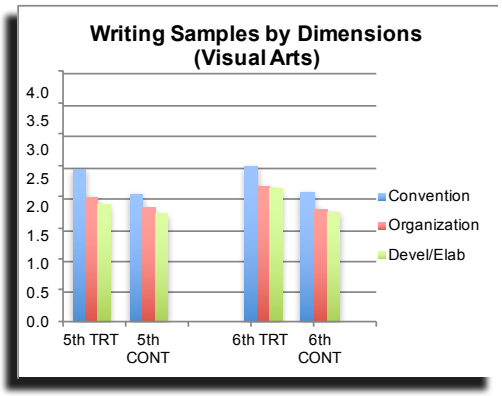
Grade	Control	Treatment	Difference	ANOVA
5th Grade Theatre Arts	1.17	1.13	- .04	t = -.74 p value = .46 (NS)
6th Grade Theatre Arts	1.02	1.00	- .02	t = -.84 p value = .40 (NS)
5th Grade Visual Arts	NA	NA	-	-
6th Grade Visual Arts	NA	NA	-	-

Figure: Writing samples, 5th-6th grade, Theatre and Visual Arts composite, by dimensions



Figures: Writing samples, Theatre and Visual Arts separately, by dimensions





VI. Summary Statistics: Combined Average C-T Comparisons and 5th/6th Grade Comparisons

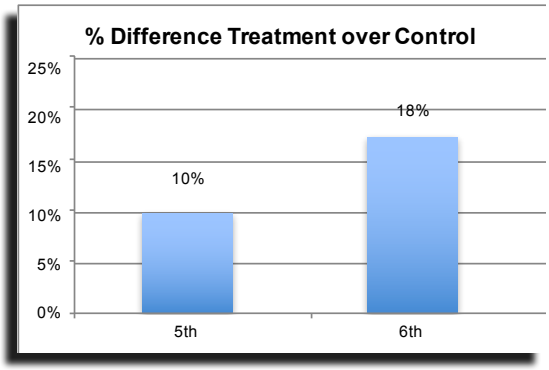
Treatment school students' combined average scores (combining conventions, organization, development/elaboration, and empathy/social emotional language) were superior to those of the control school students at levels of statistical significance. Furthermore, these results show that the treatment schools scored categorically higher than the control school student cohorts in both grades.

Table: overall summary statistics comparison of all writing dimensions measured

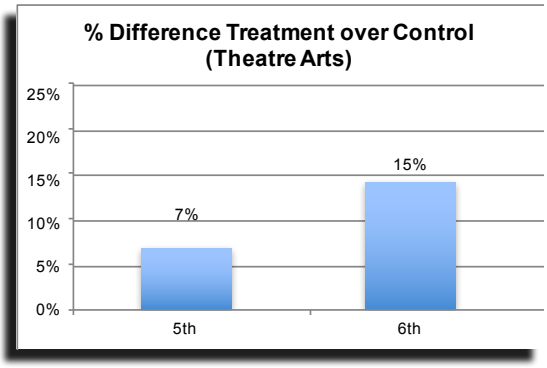
Grade	Control	Treatment	Difference	t-test
5th Grade Theatre Arts	1.69	1.82	+ .13	t = 1.96 p value = .05
6th Grade Theatre Arts	1.96	2.25	+ .29	t = 2.51 p value = .02
5th Grade Visual Arts	2.03	2.29	+ .26	t = 2.45 p value <.05
6th Grade Visual Arts	2.04	2.47	+ 47	t = 4.08 p value < .001

Expressed as percentage difference between treatment and control, 5th Grade students performed 10% better, and 6th Grade, 18%:

Figure: percentage differences for writing, treatment over control, composite



Figures: percentage differences for writing, Theatre and Visual Arts separately



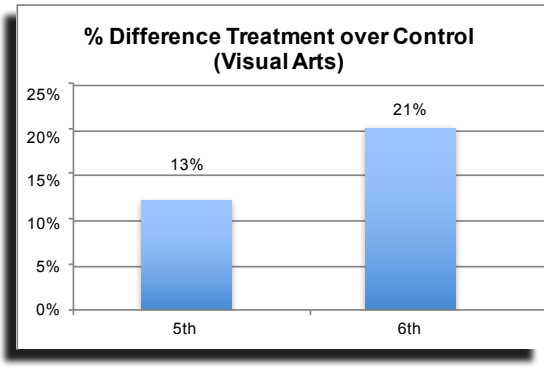
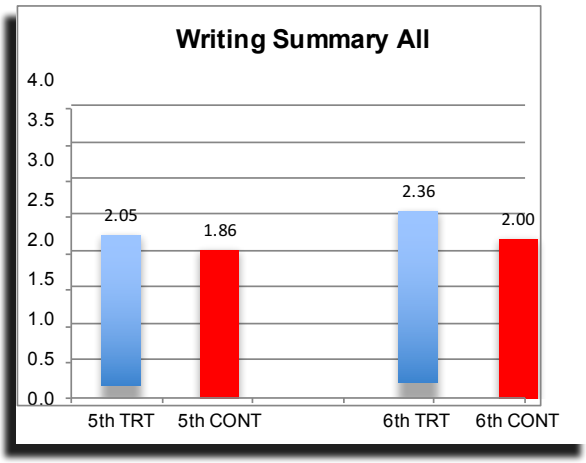
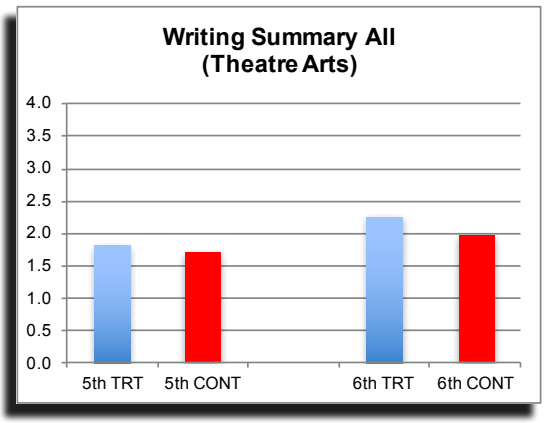


Figure: Writing summary, all dimensions, composite



Figures: Writing summary, all dimensions, Theatre and Visual Arts separately



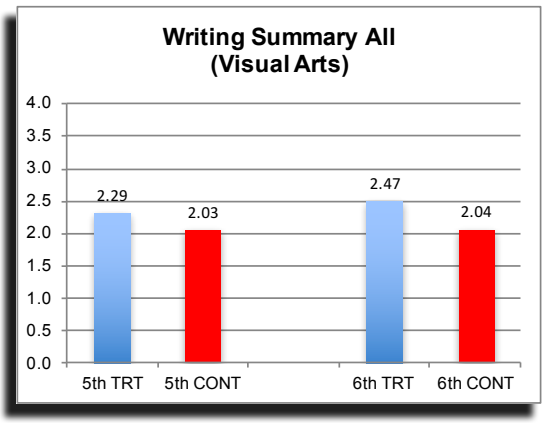
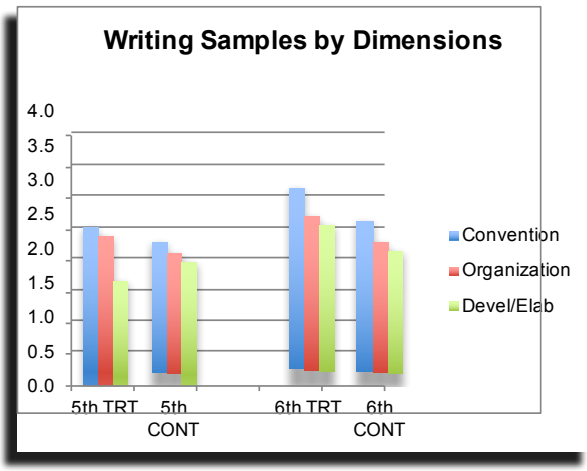
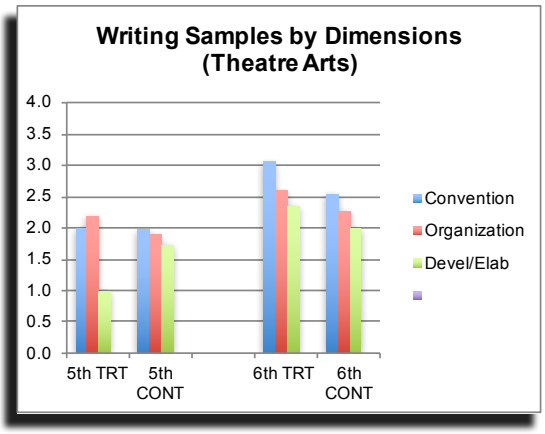


Figure: Writing samples, by dimensions



Figures: Writing samples, by dimensions, Theatre and Visual Arts separately



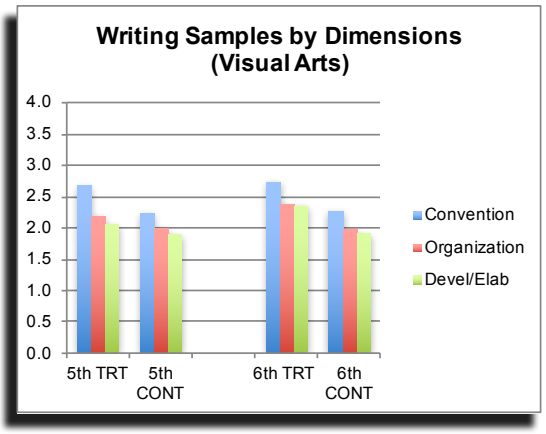
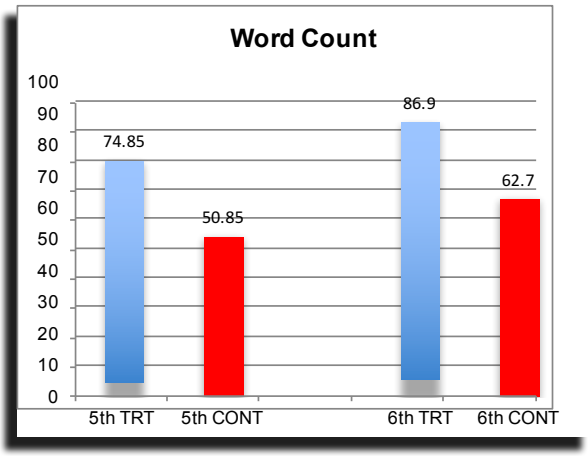
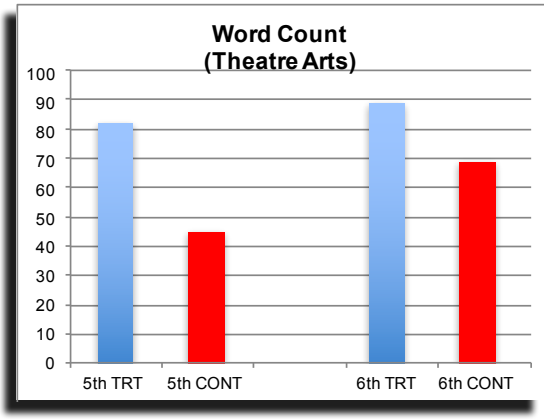
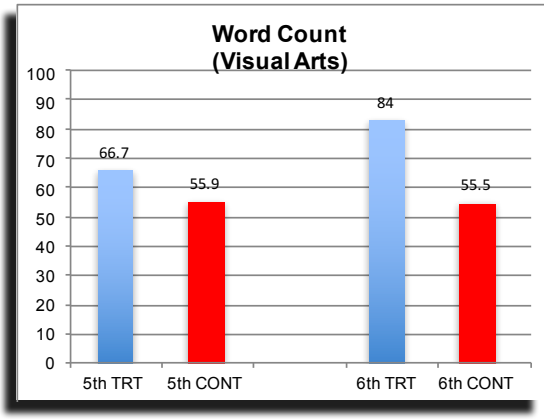


Figure: Word count, composite



Figures: Word count, Theatre and Visual Arts separately





As discussed earlier, the quantitative measure of "Word Count" was significantly higher in treatment schools. Correlation analysis revealed that word count is a significant positive predictor of the combined average score across all students (f ratio=.51.30, p value = .0001)

Table: Program and grade level effect

Comparison	ANOVA
Grade Level to Combined Average Score	NS
Control-Treatment to Combined Average Score	F Ratio = 51.30 p value = .0001

Writing scores in implementation year two with 5th and 6th graders continue to show similar gains over control as they did last year with the 3rd-4th grade samples. The overall indications of the iACCESS project are positive: treatment school students are outperforming control school students on all qualitative measures for ELA (Conventions, Organization, Development/Elaboration, Empathy/Social Emotional Language[4]), and a quantification of writing proficiency (word count). Taken together these results suggest strongly that the effect of the iACCESS program exceeds the developmental expectations for all grades.

In Summary

From the perspective of teacher growth, the teacher content assessment showed that 100% of teachers showed gains over the period of intervention (their actively supported year of iACCESS) with an overall 23% gain for the cohort. While there still is room for improvement on content-based knowledge recall (what a multiple-choice assessment like this measures), we are happy with these results. The instrument, required by the funding agency, was revisedat the end of Cohort 1 to more effectively collect appropriate data. We will use a slightly modified version for Cohort 3 to include elements of digital media.

A range of analyses on student outcomes in both arts and writing performance shows that treatment students outperform control students *significantly*[5] in nearly every dimension measured on iACCESS performance tasks. This gives the program very strong confidence in moving ahead and delivering the message and methodologies designed to support teachers integrating the arts in their classrooms.

Continuing the trend we saw last year, the project is providing strong evidence that improvements in the arts and academic subjects are inter-related, and arts learning can be sensitive to standardized and replicable assessment systems developed by experts independent to the iACCESS project, neutralizing any bias or prejudice on the part of researchers, and substantiating the effect this kind of instruction may have on all students.

[4] Evidence of SEL factors was entirely dependent on the subject matter, with theatre arts topics generating more opportunities than visual arts.

[5] Commonly accepted threshold for significance at $p < .005$; certain sub-categories of ELA and SEL measures did not meet individual tests of significance, but overall gains per category were of significance for all categories.

ARTS in EDUCATION

iMEDIA

Internet-based Model for Educators Digitally Integrating Arts

About. . .

iMEDIA
Internet-based Model for Educators Digitally Integrating Arts

iMEDIA supports the implementation of a high-quality, arts integration professional development program:

- Visual Arts, Media Arts, & ELA
- TK-6th Grade Teachers
- 40 hours of professional development
  - 16 hours online
  - 24 hours face-to-face
- 16 arts integration units
- Mobile assessment tool: MONDRIAN
- www.stancoe.org/vapa/PDAE

Arts Integration Units

iMEDIA
Internet-based Model for Educators Digitally Integrating Arts

16 Arts Integration Units

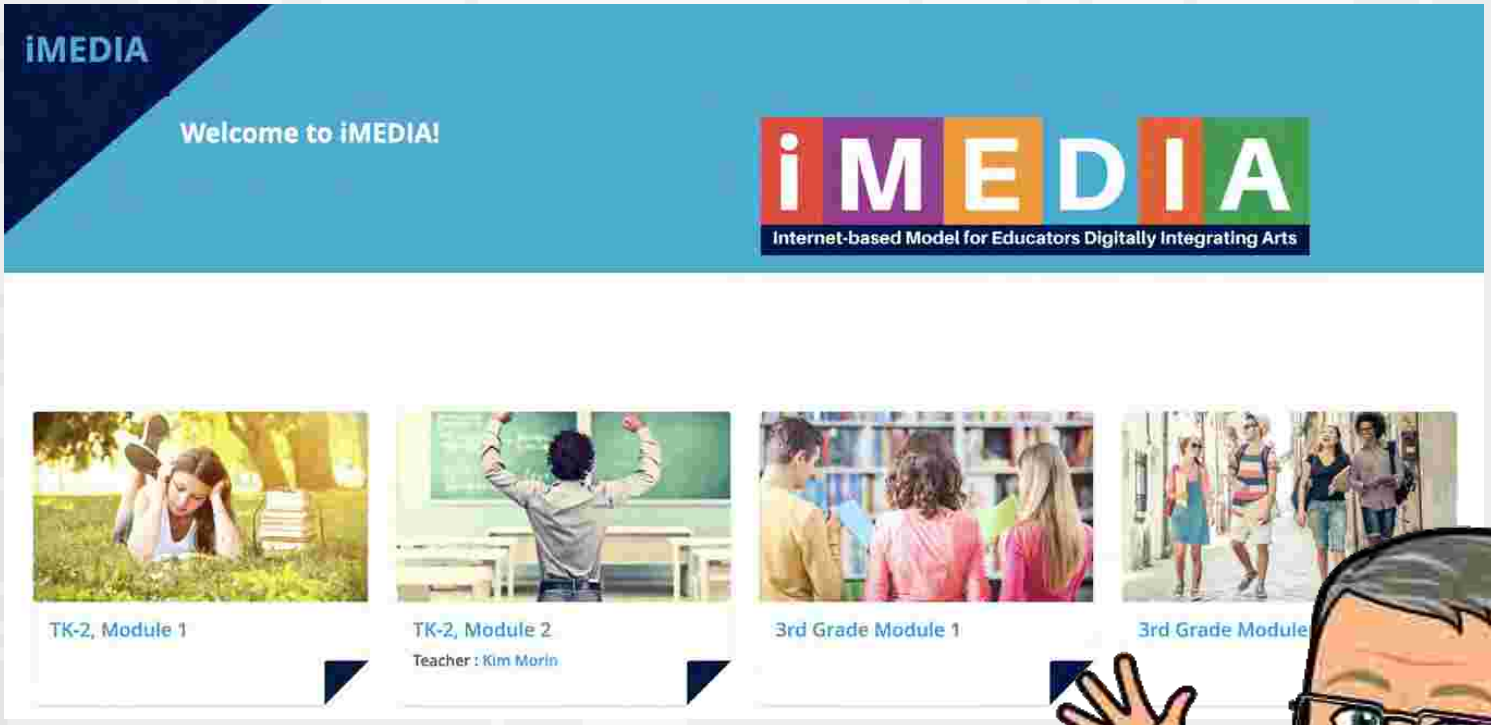
- 1 unit per grade level Visual Arts & ELA
- 1 unit per grade level Media Arts & ELA
- 16 control tasks for treatment and control students
- All hardware and art supplies to teach the units are provided to teachers

Arts Integration Units

- The Media Arts skills teachers acquire are helping them to integrate more technology into their classrooms.

- Feedback shows teachers are able to use what they learn to support distance & online learning.

Online Learning

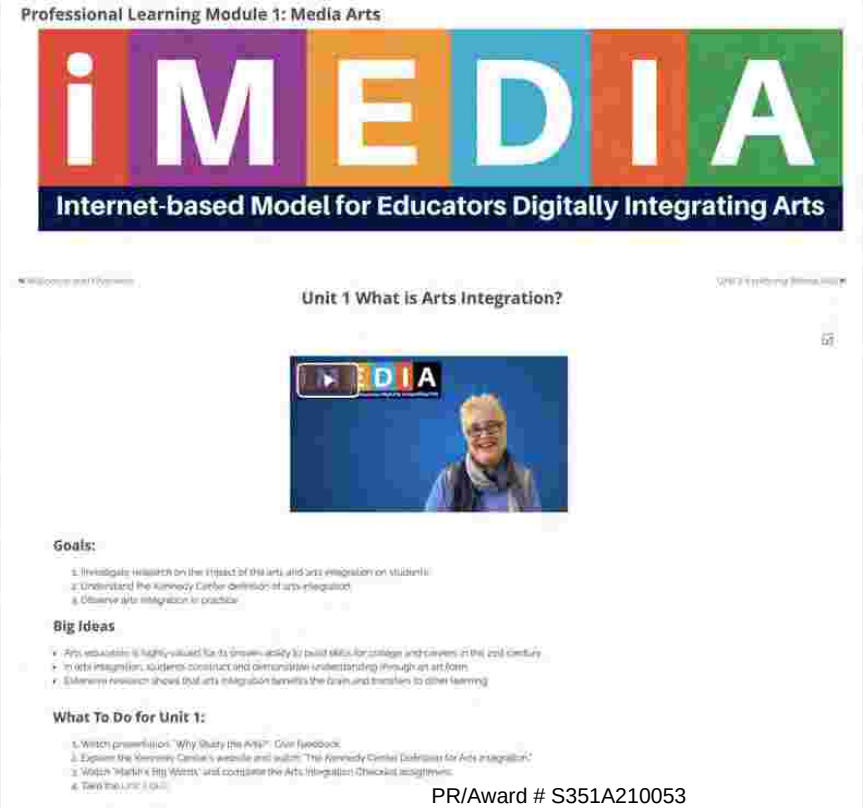


The Flipped Classroom

- Synchronous, Asynchronous, Hybrid
- Choosing a Learning Management System
  - Moodle
  - Google Classroom
  - Canvas
- Engaging, relevant online learning (not a lecture)

Tips for online learning

- Be Relevant and Respectful



Relevant and respectful

Relevant and Respectful

iMEDIA
Internet-based Model for Educators Digitally Integrating Arts

Completion Rate for Online Modules

- 2018-19 TK-2: **100% Completion rate**
- 2019-20 Grades 3-4: **100% Completion rate**

Pre/post Arts Content Test Data

- 2018-19 TK-2: **89% Mastery**
- 2019-20 Grades 3-4: **87% Mastery**

Engage and Activate

Unit 2: Visual Arts Skills and Vocabulary, Pt. 1

Engage and Activate

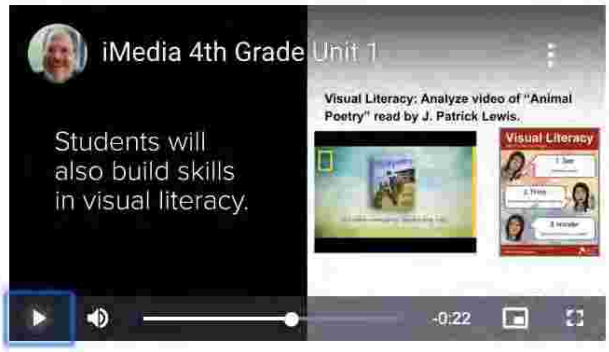
iMEDIA
Internet-based Model for Educators Digitally Integrating Arts

Goal #2: Build knowledge and skills for your integrated unit.

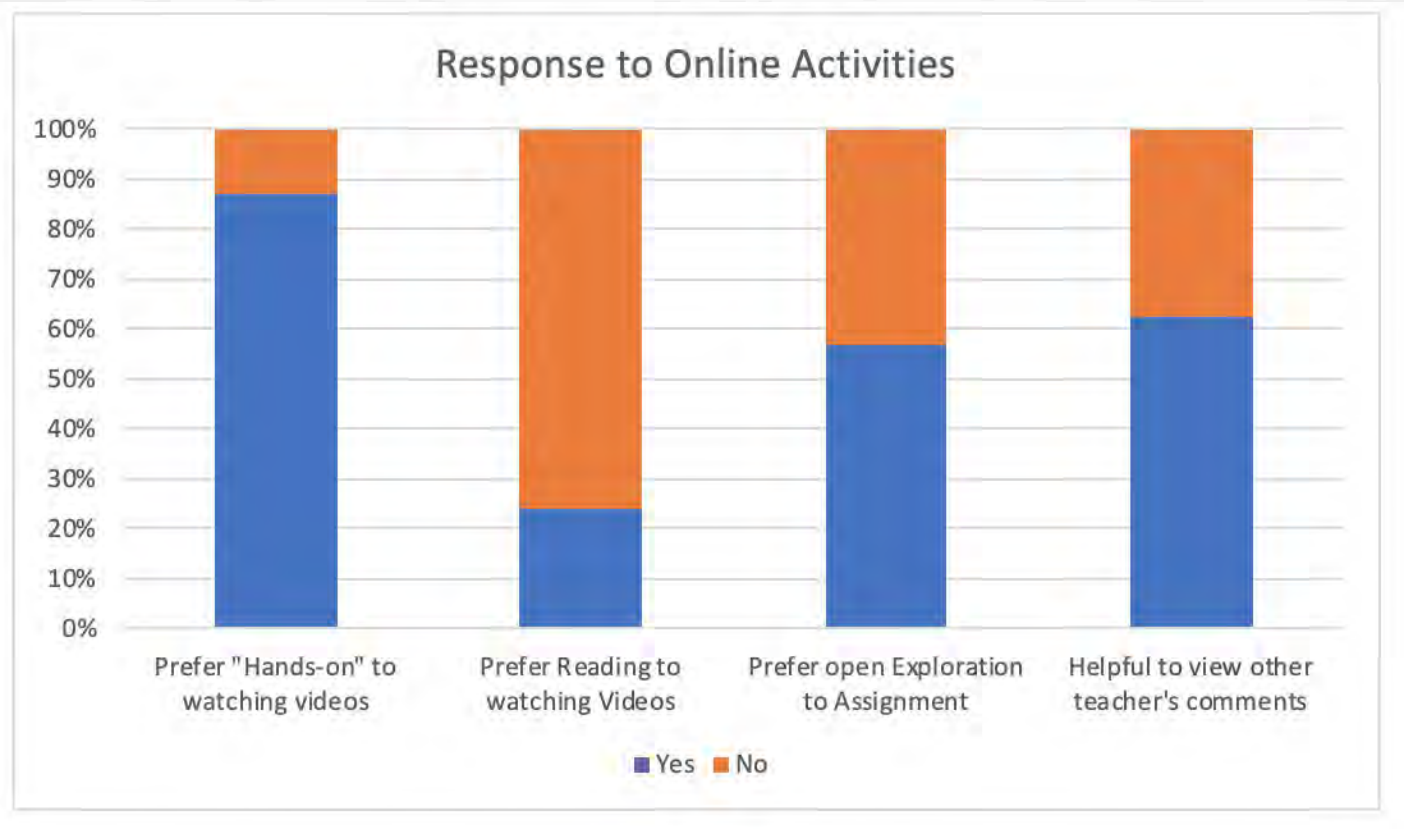
Did You Know?

For the media arts portion of the 4th Grade integrated unit, students will:

- Research and write a narrative from the point of view of an animal in Yosemite National Park a la John Burroughs.
- Use Adobe Spark to create a digital presentation that includes the narrative, images that support and illustrate the text, and recorded narration.
- Publish the video and share it with others.



Engage and Activate



Engage and Activate

iMEDIA
Internet-based Model for Educators Digitally Integrating Arts

Apply what you learned!

Take some time to observe this image.

Use these questions and sentence stems to construct at least three responses.

What do you see? I see...

What do you think about what you see? I think...

What does it make you wonder? I wonder...

Sample Response:

I see a woman waving a red flag and holding a garland. I think she is cheering for the man fighting the bull. I wonder if she could be cheering for the bull instead.

Tips for online learning

- Listen and Give Feedback

Listen and Give Feedback

How Do You Assess Art?

"Oh, I don't grade their art, it's creativity. Everything and everyone deserves an excellent. There's no right or wrong art, we don't want to limit their imaginations."

Second grade teacher

Online Assessment Tool

"If teachers can assess art skills, they can teach them!"

"What we need is a digital tool that can quickly assess criteria that is usually considered subjective."

Phase 1: MOBART

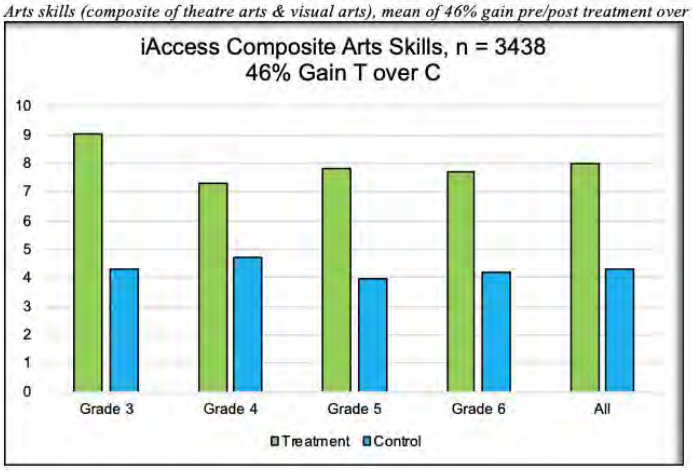
iMEDIA
Internet-based Model for Educators Digitally Integrating Arts

IACCESS PDAE Grant (2014-2018)

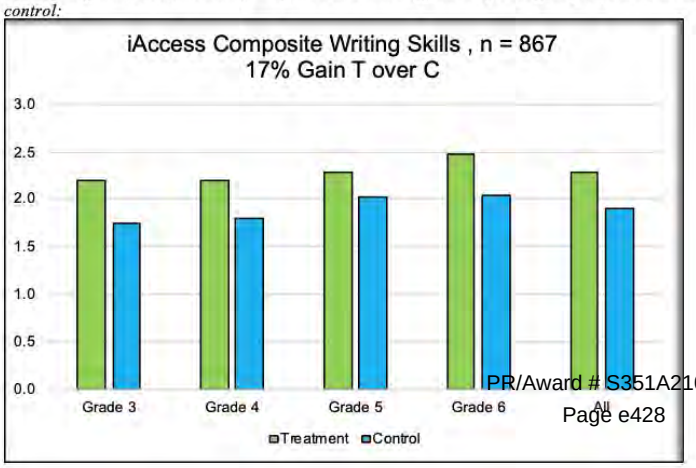
- ➔ Partners: DOE, Fresno Unified School District, Fresno County Office of Education, Fresno State
- ➔ Over 100 teachers
- ➔ Over 7500 students in Grades 3-6
- ➔ Data collected from 10 treatment schools and 10 control schools

Results

Arts skills (composite of theatre arts & visual arts), mean of 46% gain pre/post treatment over control



ELA/writing skills as impacted by integrated arts learning, mean of 17% gain pre/post treatment over control:



Treatment students outperformed control students significantly in every dimension measured.

Phase 2: MONDRIAN

iMEDIA
Internet-based Model for Educators Digitally Integrating Arts

IMEDIA PDAE Grant (2017-2021)

➔ Partners: DOE, Stanislaus Unified School District, Stanislaus County Office of Education

iMEDIA
Internet-based Model for Educators Digitally Integrating Arts

Overview

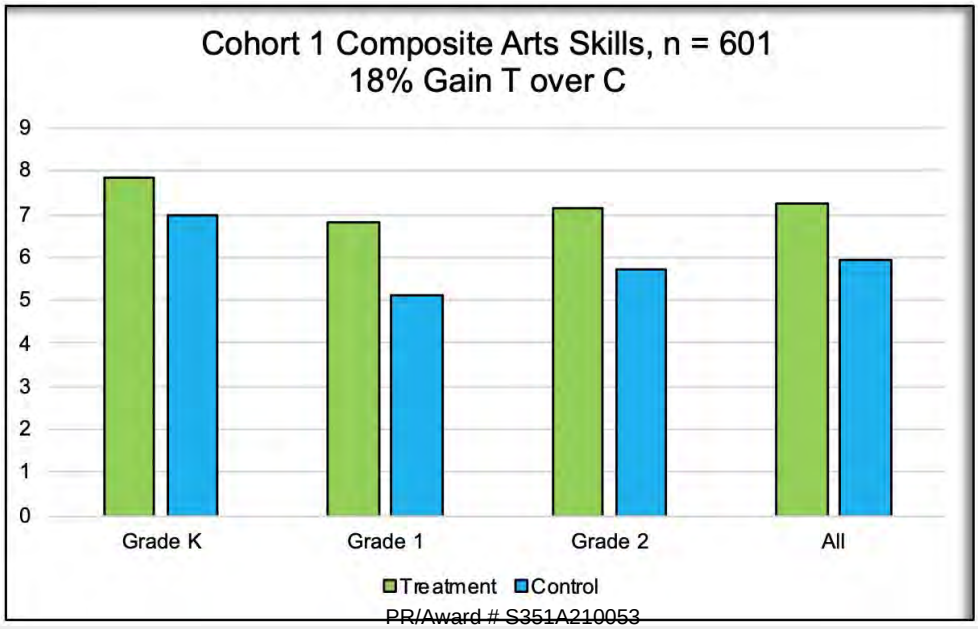
Stanislaus County Office of Education is a 2018 recipient of a $1.4 million U.S. Department of Education Professional Development for Arts Educators (PDAE) grant. "The program specifically supports the implementation of high-quality model professional development programs for educators of K-12 students" (source#) Stanislaus County Office of Education is proud to partner with the Stanislaus Union Unified School District for the PDAE grant. Stanislaus County Office of education is developing and deploying a three-year model of rigorous art integration professional development with an emphasis on English Language Arts, Visual Art, and Media Arts, called iMEDIA. The scope of the iMEDIA project encompasses professional development, providing support deploying art units alongside participating educators, and creating a mobile art assessment tool that empowers educators to assess student art.

Participating Educators

K 1st 2nd 3rd 4th 5th 6th

Results

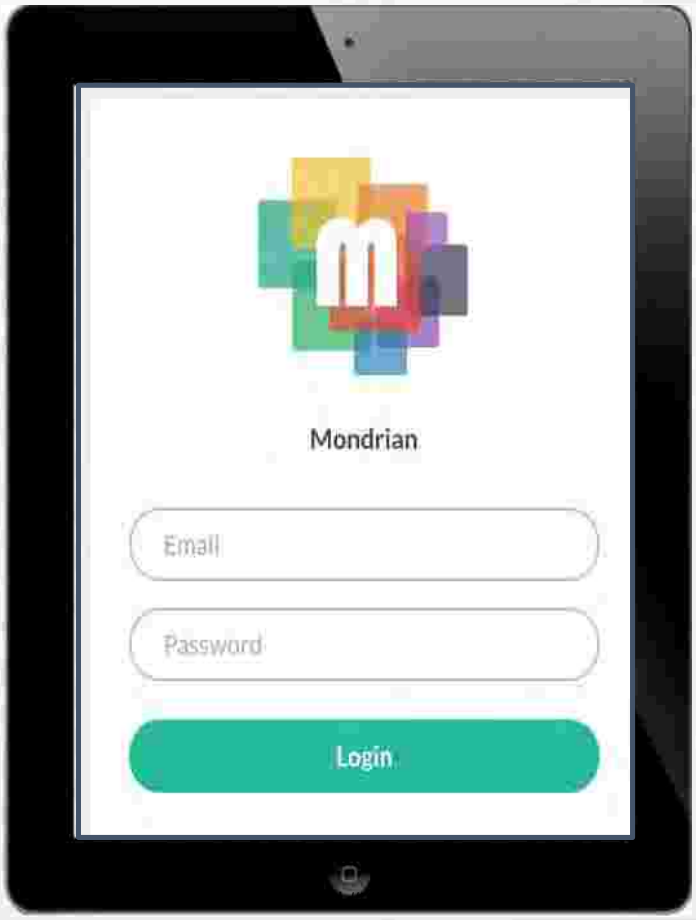
In the first year, treatment students showed 18% gain over control students.



Teacher results?

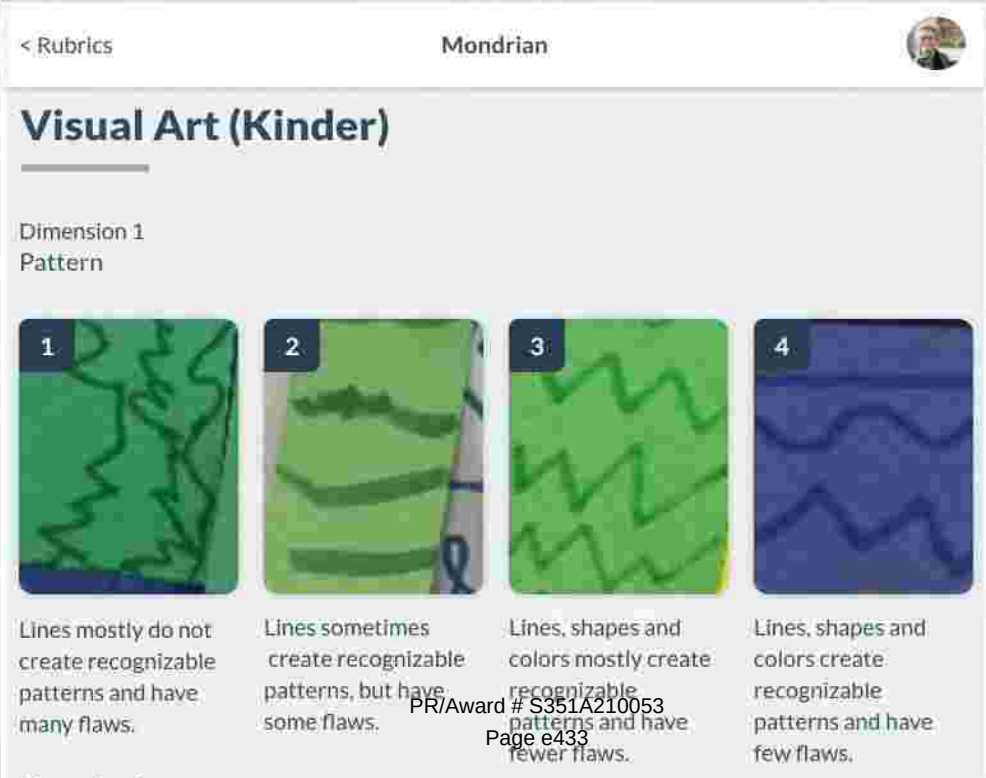
100% of iMedia teachers showed pre-post increases in arts content knowledge.

How Does MONDRIAN Work?



Example: Kindergarten Visual Arts

Rubric with clear, simple descriptions with graphic, video, and audio exemplars.



Streamlined Rubric Limited to 3 Criteria.

Line/Pattern

1	2	3	4
Lines mostly do not create recognizable patterns and have many flaws.	Lines sometimes create recognizable patterns, but have some flaws.	Lines, shapes and colors mostly create recognizable patterns and have fewer flaws.	Lines, shapes and colors create recognizable patterns and have few flaws.

Collage

1	2	3	4
The arrangement of the collage is not effective and contains many flaws.	The arrangement of the collage mostly is not effective and contains fewer flaws.	The arrangement of the collage is mostly effective, but contains some flaws.	The arrangement of the collage is effective and contains few flaws.

Geometric Shapes

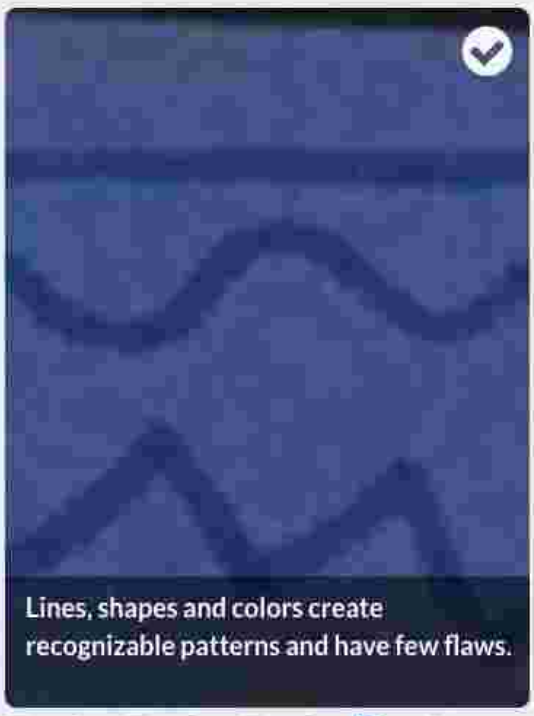
1	2	3	4
Geometric shapes are not recognizable [illegible] flaws.	Geometric shapes are sometimes recognizable and have fewer flaws.	All three flower shapes are recognizable, but have some flaws.	All three flower shapes are accurately cut out and patterns are drawn precisely.

Side-by-Side Comparisons

BA Unit 3 Artifact (Kinder)

Student Submission

Dimension 1
Pattern



1 2 3 4

Easy Data Collection

Digital records of student work uploaded and housed on the website.

< Projects Mondrian

BA Unit 3 Artifact (Kinder) Submissions + Add

Select Teacher Filter Reset Download

Student	Pattern	Collage	Geometric Shapes	Total
Ezrah Ramirez	4	4	3	11
Nataly Lujan Rios	3	3	2	8
Lesly Lomeli	4	3	2	9
Catelaya Garnica	3	3	3	9
KevinAlderete Pina	3	3	3	9
Dominic Torres	2	3	2	7

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iASPIRE

internet-based Arts: Successful Pedagogy through Integration, Research, and E-learning

Evaluation Report

David Reider, Education Design, INC
November, 2019

iASPIRE Evaluation Report

1. Introduction

Background and Context

The iAspire project (internet-based Arts: Successful Pedagogy through Integration, Research and E-learning) was designed to create a model arts education program for the Windsor, CA Unified School District to enhance student achievement in the arts and English/Language Arts (ELA). The nine-month project was funded by the Student Support and Academic Achievement (SSAE) grant from the California Department of Education, addressing the call to develop 'Well Rounded Educational Opportunities' with a priority focus on enhancing visual and performing arts education.

Windsor Unified engaged with California Alliance for Arts Education to form the Windsor Arts Now community in the spring of 2017. The district also conducted a yearlong arts audit, gap analysis and strategic planning process with a team of 25 educators, arts organizations and community stakeholders, resulting in an arts action plan that identifies key arts access gaps and proposes robust solutions with a rollout over the next three to five years. As a result of this important preparatory work, the district included the arts in its Local Control Accountability Plan, and became well primed not only to receive the grant, but to enable its success and support the program and its teachers.

Winsor has demonstrated a critical need for visual and performing arts education. Outside of the iASPIRE grant, students in grades TK-5 have no standards-based arts instruction, nor a comprehensive, sequential curriculum for digital media, dance, music, theatre or visual arts. The only arts instruction offered to all students is in music, but there are significant gaps in that program. Music is not taught in grades TK-1, and at other grade levels, the instruction is very uneven. The overwhelming positive response and success of the short term program suggested Windsor classroom teachers are very aware of this need and very ready for any kind of quality arts and arts-integration instruction that comes their way.

WUSD experienced some school shifting during the nine months of this grant, with some teachers changing schools and administrations. One elementary school (Windsor Creek) was closed, and the students and teachers were split between two existing schools. By the summer, the District maintained three schools that serviced grades TK-5: Mattie Washburn, Brooks Elementary, and Cali Calmecac Language Academy, a dual language (English and Spanish) school. All teachers from these three schools participated in iASPIRE.

Project Components

iASPIRE developed and implemented three key project components around the following goals:

1. Make arts integration Professional Learning (PL) available for all TK-5teachers
2. Provide integrated performance tasks and strategies aligned with TK-5 ELA curriculum
3. Purchase VAPA materials, and supplies for arts integration
4. Support teachers with additional resources

The $1.7M grant provided significant fiscal resources to boost the presence, quality, accessibility, and knowledge of arts learning in the district: $405K Extra Pay for Teachers, $250K Project Staff, $197K for Visual and Performing Arts Supplies and materials, $170K for Arts and Management Software, $360K for Strategies and Performance Tasks, $88K for research and evaluation, $36K for Professional Learning opportunities, and $230K for nearly 500 iPads.

The program design was designed around:

1) A comprehensive arts integration curriculum for grade levels TK-5. A comprehensive and sequential arts integrated curriculum and supporting materials was developed that meets state arts standards as well as standards in English Language Arts (ELA) and remains online for access by all Windsor teachers. The project leads authored four arts-integrated units for each grade TK-5 (one each in Dance/Music/ELA, Visual Arts/ELA, Media Arts/ELA, and Theatre/ELA) with accompanying support materials including instructional videos, handouts, presentations, books, materials, supplies and equipment needed for successful classroom. This collection of 24 unique, rigorous, and standards-based units will be the cornerstone of arts integrated learning for district over the next years.

2) Professional learning for teachers. The professional learning program was developed as a hybrid model with an intensive multi-week online (Moodle platform, two 8-hour modules) course that teachers completed to complement the Summer Arts Integration Summit. This flipped classroom design proved very effective as teachers were well prepared with foundational knowledge about arts learning and arts integrated instruction by the time they arrived at the summit.

3) Grade level benchmark assessments. The team introduced the MONDRIAN mobile tool for teachers to assess their students' art learning. Teachers were trained, provided with iPads, and eventually input 2417 of pieces of student assessment data. This innovation continues the work and contribution to arts assessment the team had conducted on previous grants

Accelerated Time Frame

Given the short time frame of the grant, the project leadership team developed and managed an extremely successful program under very tight deadlines and schedules. The grant was awarded in January and required to end on September 30th. Taking into account the necessary startup activities of any grant of this nature (personnel, administrative tasks, licensing, planning, organization, needs assessment, participant recruitment, materials development, technology development, materials procurement), it was unlikely that any classroom activities would realistically be completed during the Spring semester, and with the non-negotiable September 30 close date, the available schedule only allowed at most five weeks (late August through September) of potential classroom activities during the support and documentation period.

This naturally presented challenges to the leadership team and the researchers. Typically, grants of this scope span multiple years, allowing a measured period of materials development, pilot testing, professional learning, and implementation over a long period that allows for the scheduling flexibility teachers often need to match activities with their curriculum sequences and thematic cycles. This was not possible with iASPIRE, however much was accomplished within the accelerated time frame, including pilot activities in the Spring with lead teachers, a robust summer training program, and full support in the classrooms during the early fall. We will report on these.

The implementation of the program included the following activities:

1. Spring co-development of materials with lead teachers, including field testing of activity implementations in their classrooms.
2. Online Arts Integrated Learning course, completed prior to the face-to-face Summer training.
3. Summer Arts Integration professional learning summit (offered twice for multiple days each to accommodate all participants' summer schedules)
4. Summer School designed around the arts
5. Classroom implementation period, immediately after the start of the school year

2. Lead Teachers

The curriculum team felt it was necessary to include teachers as part of the curriculum development for the following reasons: 1) they would achieve buy-in from the school level, which would likely help the program gain traction with other teachers in the district, 2) they could get a good sense of the general level of arts learning and arts integration knowledge and experience by working with a group of teachers rather than assume anything, 3) they could pilot units within the classrooms of these teachers, gaining the ability to modify materials prior to district-wide distribution for the summer professional learning, 4) they could learn about the culture, context, and abilities of the students in the district by working with the teachers, 5) they could check the content-to-textbook materials to see if the associations and connections match in every school, as well as check linguistic and translation issues that may arise, and 6) they could build a cohort of project leaders within each school who would act as facilitators, translators, and promoters of the work for other teachers.

A group of 19 teachers representing each of the schools and each grade TK-5 was recruited. Regular meetings were held with the developers starting in April and a series of classroom field tests took place in May. We held interviews with seven of them during that period to learn of their thoughts. Responses were very positive, the following represent a sample from the following categories:

A teacher mentioned the lack of support for the arts and how this was important for the district and students,

> "For years we've been asking for arts support and materials and just haven't felt any district buy-in. Here they're just giving us a shopping list and totally meeting our needs. This will really push the arts forward for my students."

Another commented on what it would take to continue this level of support and engagement,

> "It won't work if you don't have the buy-in of your administrator; we have a lot of turnover; two principals from three schools are leaving. We now have to hire a new principal for the grade 3-5 campus. The leadership needs to communicate that teachers need the time to implement and provide the schedule for teachers to learn and grow with it. That's the only way it can be sustainable. "

Many teachers had not experienced well-designed arts integrated activities, but quickly realized the value to students in how ELA was connected to arts learning with the materials,

> "I've done painting and movement with my bilingual classes, but never coordinating the learning with language arts and I can see right away how important that is and how much the kids will learn. If the superintendent and district is supporting this, I think it's amazing and hope we can move in this direction."

However, one teacher mentioned learning the arts should also be done just for art's sake,

> "Art can also be for art's sake. I want the children to love making things. They love creating. I'm not strong at teaching dance; so we were getting instruction in movement; I came back and worked with some of the kids; they were laughing, out of their seats. Then when they sat down at their desks, they had smiles on their face and were ready for the next lesson."

Many teachers commented on the quality of the professional development and how for the first time the providers took into account the needs, voice, and value of the teachers themselves when designing programs,

> "So much of PD has been placed down upon us and most has not been helpful or done well. Here, I can't believe how good it is and how much it will directly affect my classroom."

> "They have gone out of their way to give us a voice in our own PD, no one has ever done that. I think for the first time ever I feel respected for my teaching experiences."

But in the beginning, it was difficult to recruit other teachers,

> "Originally it was hard to get people to sign. Teachers are so used to having PD being not that helpful; it took us awhile to understand that 'this is different, this is worthwhile' and they now know about the materials they'll be getting from the grant. I think they saw what we were doing and couldn't believe they were using our ideas and getting all these materials."

Teachers felt that the interaction between themselves and the developers was an optimal way to produce the most user-friendly units,

> "Mostly it was K (developer), taking the lower grades; she's looking at our units. She's coming up with ideas that lend themselves to movement, I helped her understand what would work what wouldn't. For example, we have a Spring festival; one of our units is dance and movement… it made sense to have that unit at this time of the year."

Another teacher added,

> "Now we're really developing the lesson; she teaches the unit, I watch. We had some props, mask making, then the kids had some problems with the skills they needed; a lot of teacher time needed, so she modified it. They listen to the feedback, ask the right questions."

Classroom field-testing a visual arts lesson prior to district-wide release

Many teachers also resonated with the professionalism of not just the team, but how the entire grant made the teachers feel professionally respected, something they rarely get,

> "I can't believe we're being asked our opinion. And getting paid for attending PD. I think it's one of the only times I've felt treated like a professional. The district needs to keep doing this kind of work, it'll really help improve every teacher."

Student artifact from a field test art lesson

The lead teachers unanimously felt the developers were of high, professional quality, very much cared about the teachers and the district, were competent with children, and created usable, teacher-friendly materials,

> "I think they are completely accessible and have gone over and above our expectations in how they have produced materials. They really want it to work for the students and are constantly asking our input."

> "The children loved them when they led pilot activities, not only was it totally fun for them, but they were doing things I've never seen some of them do before. It gave me a lot of confidence myself."

> "They have made it very teacher-friendly and adopting to our needs and schedule and listening to us; they are very open to communicating, email or calling at any time. They have gone way beyond to make themselves accessible."

The idea of accessing teacher knowledge and classroom needs was a very important strategy to get buy-in, improve the quality of the units, and learn about the classroom contexts of the district. Eventually 52 teachers signed on to iASPIRE, completing the online course, the summer Arts Integration Summit, and implemented at least one lesson in their classroom in the Fall. The lead teachers continued to support their colleagues throughout the project.

3. Online Course

Complementary to the in-person Summer Arts Integration Summits, teachers acquired foundational knowledge in the arts and arts integration by completing two, eight-hour online modules using the Moodle Learning Management System, providing the teachers with 16 hours of online professional training. The units introduced arts integration, and detailed materials, skill building exercises, and lessons on visual, media, dance, music, and theatre art forms. Content was presented through readings, video lectures, reference websites, and short quizzes. Each of the six units was developed specifically for each grade levels K-5, so in essence, the development team produced 36 individual modules.

Screen: iASPIRE online course welcome page: What is Arts Integration?

Teacher response was primarily positive, focusing on how the material helped them prepare for the face to face course,

> "It was a lot of content and new things, but in the end, when I got to the training, I really felt it was worthwhile. I had not known a lot about arts integration and that you could connect the subjects so well together, no one ever taught us that."

Teachers commented on the value of having the resources online,

> "I think having it all online is really good because after you've gone, I'll be able to pull up those videos and remind myself of what we did, I'm going to need that."

> "Doing it online was good, we could go at our own pace, but I know I'll use some of those resources again and knowing it's all in one place will help me, there are no binders to lose!"

Some thought the course was demanding but took a lot of time,

> "I think it was all good stuff to learn, but it took way longer than they told us. I suppose the idea is that during summer we have all this time."

> "The online course was difficult due to the problems with not knowing how to, or not being able to upload my work."

But most felt it was of high quality and thought,

> "Like the face to face training, I think they have really thought carefully about PD, the online materials are really good and have been helpful in doing the project in my classroom. It's well designed and easy to navigate, much more useful than a lot of training we get."

> "They definitely know what they're doing, it really tied into the summit activities so I was happy, usually these things are not connected."

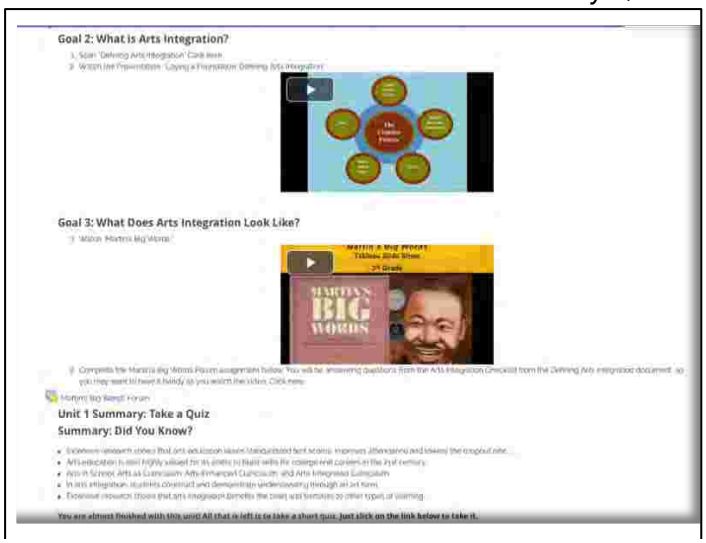
The course contained discussions at different junctures, with prompts about online learning in general. An example about how teachers feel sharing their work and lessons and receiving feedback from other teachers. Responses were mixed with some teachers believing it was a good way to get ideas,

> "Having other teachers' comments available is extremely helpful. There were a few times when I was confused and doubted my initial response or rubric grade, and it was helpful to see what others were saying. It helped either solidify my determination or see it from a different perspective."

While others thought it was not such a good idea,

> "I don't find it helpful to see other teachers' comments on the forum, if anything it's more stressful for me thinking that I'm going to be judged by my peers based on my submission."

Screen: Online course: Goals 2 & 3 and Summary Quiz



The online course showed that teachers are able to participate in intensive online foundational knowledge building, regardless of their previous experience with such courses. Teachers who completed the course prior to the Arts Summit felt prepared and ready to learn. The course leaves a repository of resources that teachers will be able to access as they continue their arts integration projects throughout the school year. iASPIRE has introduced this format as a successful and scalable approach to sustained arts instruction for the district.

4. Summer Arts Integration Summit

The highlight for many teachers was the Summer Arts Integration Summit, the multi-day professional learning institute that prepared teachers for their work with arts integrated instruction. Because of scheduling constraints of many teachers, the institute was held twice: once in June, and once in August. The June summit occurred over three consecutive days with 50 teachers in attendance, the August summit was two days with 20 teachers participating. Both sessions covered exactly the same material: core activities included plenary sessions on arts learning ideas and general knowledge, breakout sessions by grade level, topic, or discipline, and encompassed art making, arts integration skills, technology learning, a technology fair, and strategy sessions. The only difference was that the June summit included artist visits with live performances each day.

In responding to the institute survey, participants felt the experiences were very good overall

> "It was learning that the arts not only broaden students' cognitive abilities but that the arts can be implemented and embedded in the curriculum and does not need to be a separate curriculum/activity. Most educators see it as something separate which adds more to the schedule, in which it runs a risk of not being taught."

The following charts come from a post-Summit survey completed by all participants. Responses use a 1.0 (low) to 4.0 (high) scale.

Figure: Overall responses to the summit

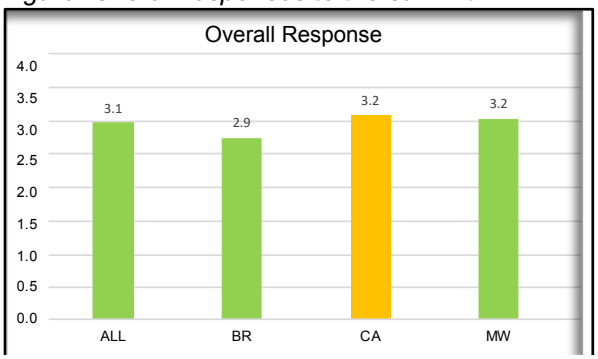
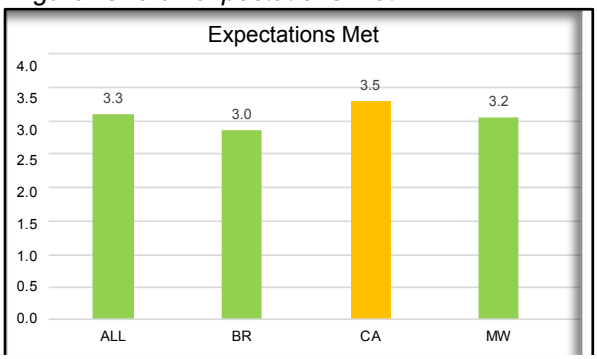
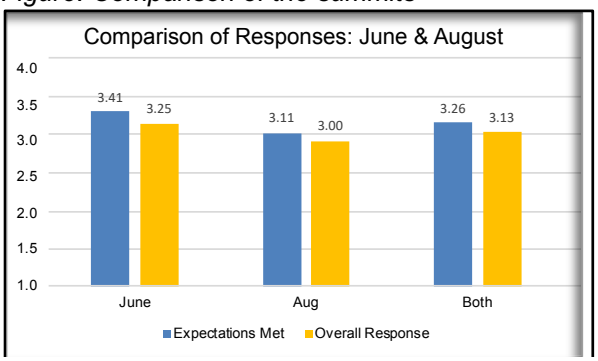


Figure: Overall expectations met



The overall response was 3.1 for the entire summit experience, with Cali teachers rating it the highest, Brooks the lowest, though the differences are slight. When asked whether their expectations were met, most responded positively (3.3), again with Cali at the highest, Brooks the lowest.

Figure: Comparison of the summits



In comparing the two summits, the differences are also slight, with the June institute rating higher on both expectations met (3.41 vs. 3.11) and overall response (3.11 vs. 3.0); again the differences between the two are slight.

A teacher commented,

> "I felt it was going to be good, based on what I had heard at our school so far and it was far better than I could have imagined, we just don't get this kind of PD, this kind of attention, it was great, I wish we could have something like this all the time."

The technology fair showcased iPad technologies for teachers to use in their classrooms, most of them new to the teachers,

> "I found it beneficial to learn new technology to help teach ELA"

> "Having the time to learn about all of the apps and have time to make products with the apps as if we were the students. Hands-on computer experience"

Another teacher resonated the excitement others felt with learning new ways to integrate technology into their teaching,

> "I especially looked forward to the technology Fair. Using technology in the classroom is an area in which I certainly need to improve."

The following graphs represent responses to the questions about individual activities with 1.0 (low) to 4.0 (high) rating responses to the following categories: (the activity…) increased my topic interest, I can apply this to my teaching, will positively shift my arts learning, and this will help me personally. Note that the graphs, with responses ordered high-to-low, all show the same order for all activities: the activity increased interest the most, followed by confidence in ability to apply in their classroom, followed by how the activity shifted their arts learning. That this is the same order of the survey choices is coincidental:

Figure: Technology Fair

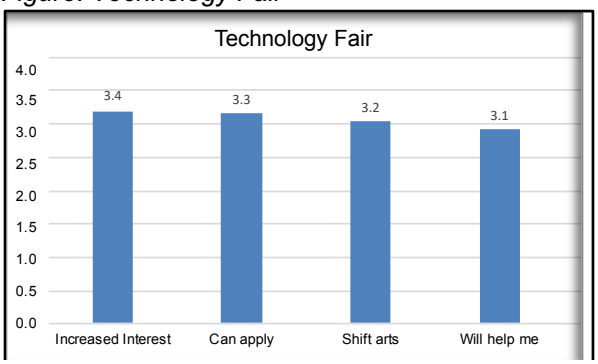
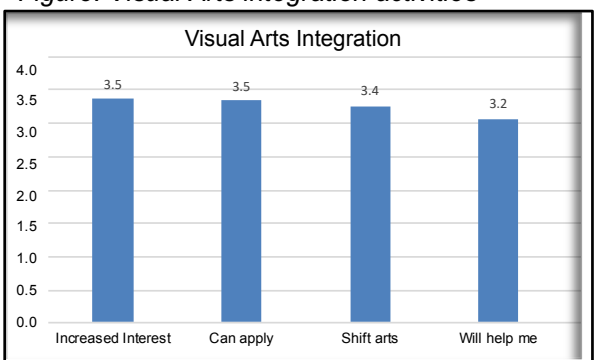


Figure: Visual Arts integration activities



Responding to what teachers felt was beneficial about the institute, one responded,

> "The visual arts and the media arts were most beneficial if I have the time and training with the work of the technology."

Another stated,

> "Learning the specific ways to draw and shade, I never knew that, it's not that hard, really, I can't believe it. I'll definitely be able to do that with my students, they'll love it."

For the performing arts, ratings were similar, suggesting participants felt their uptake and gains were equal to those in technology and visual arts. This is interesting because typically, many teachers unaccustomed to the performing arts tend to perceive their abilities and interest lower.

> "I really enjoyed the performing arts sessions (though I wish they could've been longer!)"

> "The theater and movement parts were what I had no confidence in before the training. Although I am not fully confident in my abilities to teach these, I am doing it because of the training I received."

Figure: Performing Arts

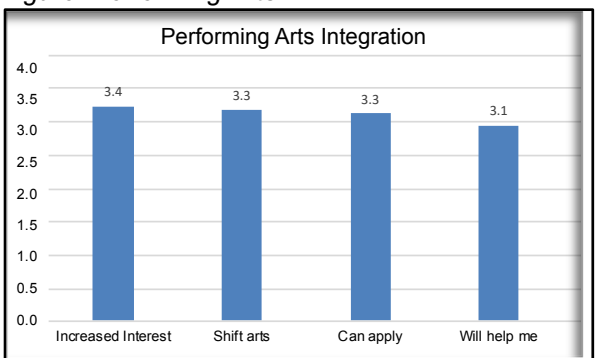
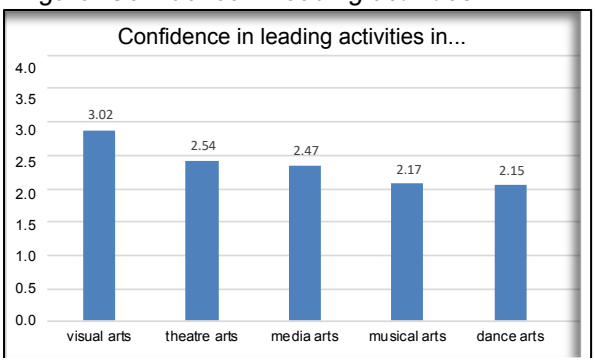


Figure: Confidence in leading activities

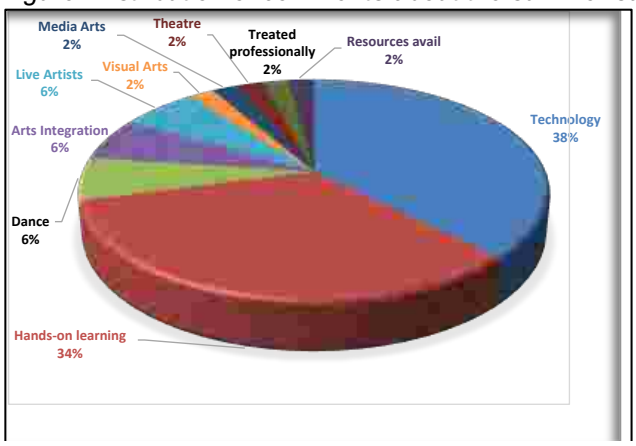


When asked about their confidence in leading activities in the classroom, visual arts presented as the highest (3.0), followed by theatre arts at 2.54. The lowest was dance at 2.15, most likely reflecting the lack of exposure, familiarity and professional training teachers have had over their careers,

> "I had never had a dance instruction lesson, this could be so good for my 1st graders."

In comments about the Summit, teachers were mostly very positive. In categorizing themes of the comments, most (38%) were about the technology, followed by the value of hands-on learning (33%). All other topics were cited at significantly lower rates (2-6%).

Figure: Distribution of comments about the summer summit PD



Teachers really commented on the value of the experience,

> "As a new teacher, This summit has been a lifesaver. Planning curriculum that is engaging is sometimes hard but with his summit I have learned 5 different types of activities that I can add to a lesson to make it fun. I am also finding that my SDC students are enjoying it as well."

> "The Art Summit was more than I thought it would be. It was true professional development and provided us with hands on experiences and ways we could walk away and immediately implement items in our classrooms. I loved how each day had different visiting artists at lunch and perform for us in the afternoon. Fabulous job!"

> "Learned a lot. I kept telling myself, I did it! Thank you!"

> "It was great, I learned a lot and I felt inspired to get on track with it. Again, the technology portion was horrifying for me because I get anxiety with tech stuff. I appreciate the tech guys."

In several comments teachers wanted trainings like this to continue,

> "Would like support/refresher trainings throughout the year or extra common planning time to go through the new units."

> "My only suggestion would be to have a follow-up training a month or two into actually implementing some of what we've learned... a chance to hear how other teachers were implementing the arts into their day and a chance to brainstorm, problem solve and learn or relearn skills/ approaches/ techniques which we still felt weak in."

There were, of course, some comments that drew attention to deficits,

> "I did not feel prepared to teach the first lesson. Needed more instruction on it."

> "I would have preferred to learn the app- technology aspect during the workshops as opposed to trying to get them done online."

> "Adding another day or two. I think if we had more time to play around with some of the tools and have one-on-one or small group time with an instructor I would have learned even more."

> "The technology fair could have used more than one day due to some technical difficulties. I would have liked to have explored or learned more about the musical arts."

> "I would like a couple more days to go more in depth into the different art components."

> "I felt the trainings were to rushed and short. The Technology was the worst it was too much info."

Participants felt that the work was a start for many of them to continue building throughout the year,

> "I am excited that this is only the beginning. I am inspired to take the skills I have gained and build them even more so that I can make learning even more exciting for my students."

And many reflected that the experience boosted their confidence in teaching and learning in the arts, a core goal of the grant,

> "Considering I attended the summit with little experience in most of the areas, I do feel more confident thanks to the guidance I received at workshops I attended."

The Summer Arts Integration Summits were successful by all measures in accomplishing the objectives of delivering professional training and skill building in the arts and art integration, and instilling a sense of confidence in teachers to lead arts integrated lessons in their classrooms. Data collected support positive response in all areas, with teachers valuing technology skills and hands-on learning approaches. The multi-day institutes complemented the online learning component resulting in a hybrid, intensive professional training experience teachers felt was valuable, of high quality, helped them feel like professionals, and would ultimately benefit their students. One enthusiastic teacher captures the overall spirit,

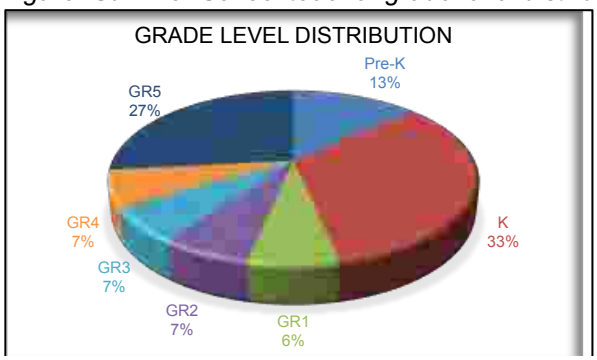
> "Thank you, thank you, thank you. Best training ever. SO much information to apply in so many areas but access on how to do it."

5. Summer Arts Camp

A summer camp was held during the two weeks immediately following the June Arts Integration Summit. It ran daily for approximately three hours and included art integration activities modeled during the summing. The purposes were multifold: 1) provide an opportunity for newly trained iASPIRE teachers to practice what they had just learned prior to taking it into their classrooms, 2) provide an arts learning camp for students, 3) provide intervention services for struggling students, particularly with language skills, 4) begin seeding the message that arts and arts learning can be contextualized within the teaching and learning of other subjects, in this case of summer camp, the integration of arts and ELA was highlighted.

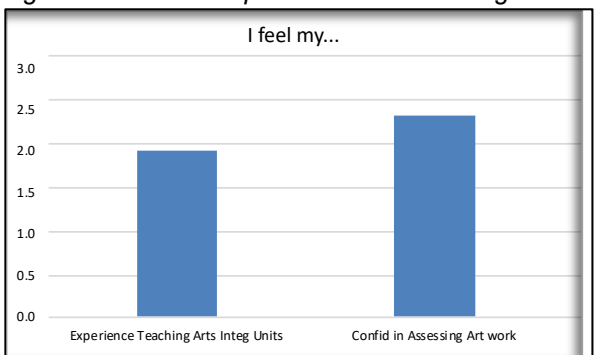
As the camp was conceived and planned in May, the research and evaluation plan did not include provisions to attend or observe. We report on data we were able to collect. 13 teachers enrolled and taught grade level TK through 5. Teacher taught the grade levels they would be teaching in their Fall semester classrooms. The majority of the teachers (27%) taught grade 5:

Figure: Summer School teacher grade level distribution



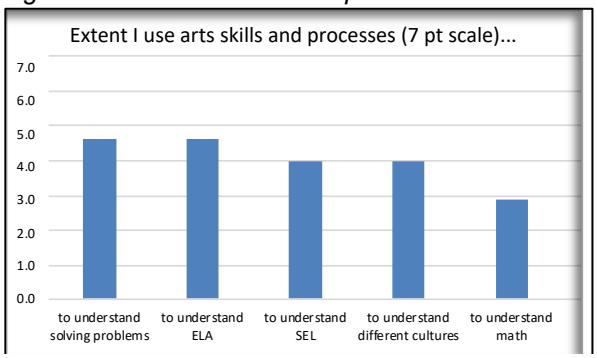
Responses to a post-camp survey indicated that teachers still did not feel too experienced yet (2.0 rating out of 4.0 scale) with teaching arts integrated lessons, noting that this was the first instance for many. They felt a bit better with their ability to assess student art work, a significant finding in that ability to assess student art work is a strong indicator of understanding art qualities and how to teach and improve them, a core instructional strategy of the iASPIRE grant:

Figure: Teachers' experience with teaching and assessing the arts



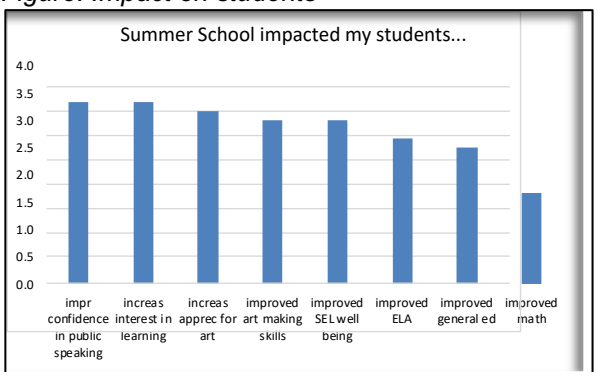
When asked about how teachers use and understand the arts to access, connect, and activate other domains, the highest responses were that they used the arts to solve problems and understand ELA (mean of nearly 5.0 on a 7-point scale, the lowest ratings were for how they used art to understand math and different cultures:

Figure: Use of arts skills and processes



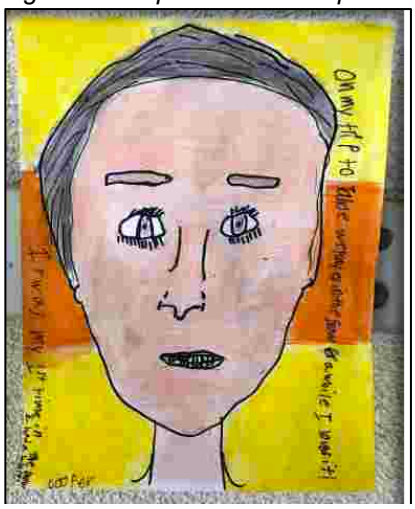
When asked about how the summer camp experience may have impacted their students, the highest responses were for students gaining confidence in public speaking, increased interest in learning, and increased appreciation for art. The lowest were for improving academic performance in math, general educational topics, and ELA:

Figure: Impact on students



Work products from the activities included art and writing samples. The data collection was not complete, thus no analysis on the connections between arts learning and ELA are possible.

Figure: examples of student portraits, 4th grade



An assignment on a personal experience with a portrait produced high quality renditions with each of the artistic elements outlined in the portrait curriculum, demonstrating that teachers, and consequently students, were very able to teach and learn arts skills.

The two week summer camp was an added component that allowed 13 teachers to pilot their newly acquired arts and arts-integrated instructional skills. While teachers still reported mid-level confidence at the end of the session, they did remark that the arts experiences helped their students with increased confidence in public speaking, interest in learning, and increased appreciation for the arts.

As a programmatic element, it was an unusual and worthwhile component, for teachers to effectively take what they have just learned, and immediately apply it to an informal context, able to test out ideas and refine their own practice prior to implementation in their regular classrooms. This is a design that has merit and might be utilized in future projects. As a teacher commented,

> "Having done the summer school [camp], I felt I wasn't really ready, but being summer, the kids were a lot easier and I felt we could try out all sorts of things. That really helped me with my comfort level with drawing and colors, so now that school has started, I feel like I've already done the project once and I know how things will play out."

6. MONDRIAN

MONDRIAN (Mobile ONline Data and Rubrics for Integrated Arts learNing) is a mobile app and assessment platform teachers use to assess student art work on a range of preset dimensions with an arts learning rubric. Each rubric is specific for the assignment, so a grade 1 unit on drawing will be different from a grade 2 lesson on drawing.

Addressing Strategy 3 in the grant narrative (Use mobile technology to assess student progress in the arts through a series of district benchmark assessment), the team instructed teachers on the importance and value of learning to assess student art work with the same rigor applied to assessment of math or ELA assignments. Knowing how to make careful and reliable judgements as to the quality of a student art work is a key to the arts learning model at the core of iASPIRE.

Commonly, arts education focuses on empowering teachers with the art making skills needed to create art, then deliver those skills to students. One of the inherent problems is that art making requires a lot of time to refine and develop fluency and style, much more than can be learned in a single workshop, which is what many teachers often receive, if anything at all. By converting the knowledge base to one of evaluating art qualities, in this case using careful, descriptive, and well-defined rubrics, teachers can readily tap into their own familiarity with grading and rubrics in other subjects, e.g. math or ELA.

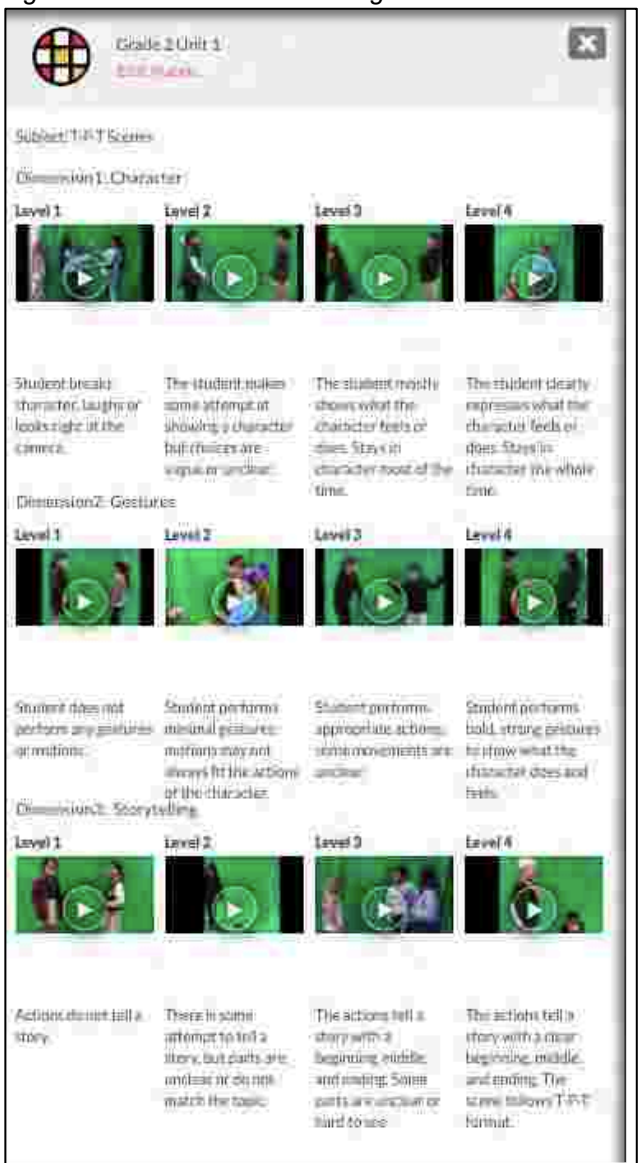
The team has successfully developed and refined this strategy over several previous grants, and introduced it to iASPIRE teachers. By taking the onus of arts instruction away from creating art, of which most teachers are intimidated, to one of measuring student work, something of which they are well accustomed, and providing a seamless, technology-based system to facilitate practice, iASPIRE has demonstrated that even the most reluctant teachers can be very successful and effective art instructors.

MONDRIAN runs on any platform, from desktop to iPad to Chromebook to smartphone. After logging in to a classroom screen, the teacher upload student artwork using the device's camera or file structure. Documents, photos, videos, and audio files all can be uploaded.

Figure: MONDRIAN project screen

The teacher than rates the work on three dimensions using a four-point rubric. The rubrics are illustrated with pictures or videos to clearly delineate the differences between each level. Below is an example of rubrics for scoring an assignment on tableau and pantomime; teachers score students on three dimensions of quality of character, clarity of gestures, and extent of storytelling.

Figure: MONDRIAN rubrics for grade 2 unit on Tableau and Pantomime



The rubrics are directly aligned with the curriculum. In general, it takes teachers less than a minute to upload a student or group's file, rate each dimension, and move to the next upload, so the process is very efficient, in fact, quite a bit more efficient than a paper/pencil model.

After the class has been fully uploaded, a dashboard view can present the classroom data at a glance; e.g. which dimensions are scoring higher than others, which helps the teacher focus the next set of instruction on only those elements. All student work is safely and securely stored on the cloud (password protected), and accessible any time so that in effect, teacher create an electronic portfolio with grades and work samples which students and teacher use to effect improvement over time.

The curriculum is designed to introduce the unit material, have students learn the art making techniques and practice them, develop their projects along with related ELA artifacts, such as writing assignments connected to the art making assignment. It culminates with a task (Unit Task) where the students present their artwork or media work or act out live (in the case of theatre or other performing arts) and the teacher

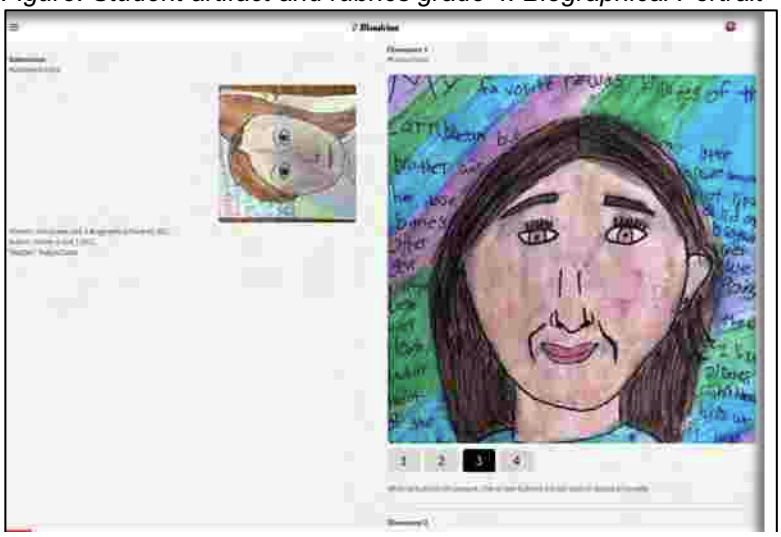
captures the presentation on MONDRIAN in real time (photo or video upload), and rates the work. A short time later, e.g. several weeks, students are asked to do a performance task (Performance Task), this time only given a prompt to draw a similar picture, create a similar scene, etc. with different subject matter, solely to test their retention of art making and arts integration skills and their ability to transfer those skills to a similar but different context. These are similarly uploaded in MONDRIAN and now teachers and researchers have two data points with which to measure growth, uptake, and retention. In other projects this also allows the engagement of control groups, which we were not able to do in this grant because of the time frame for project completion.

Teachers enthusiastically engaged with MONDRIAN, uploading and rating a total of 2417 student artifacts, both still images and videos.

Figure: MONDRIAN ratings dashboard screen

MONDRIAN entrees show the original artifact, and its related rubric scores, here in detail, a grade 4 example from the Biographical Portrait unit;

Figure: Student artifact and rubrics grade 4: Biographical Portrait



This example shows a rating of a 3: *All facial features are present. One or two features are not sized or placed accurately.* Some other examples:

Figure: Student artifact and rubrics grade 5: Living Museum

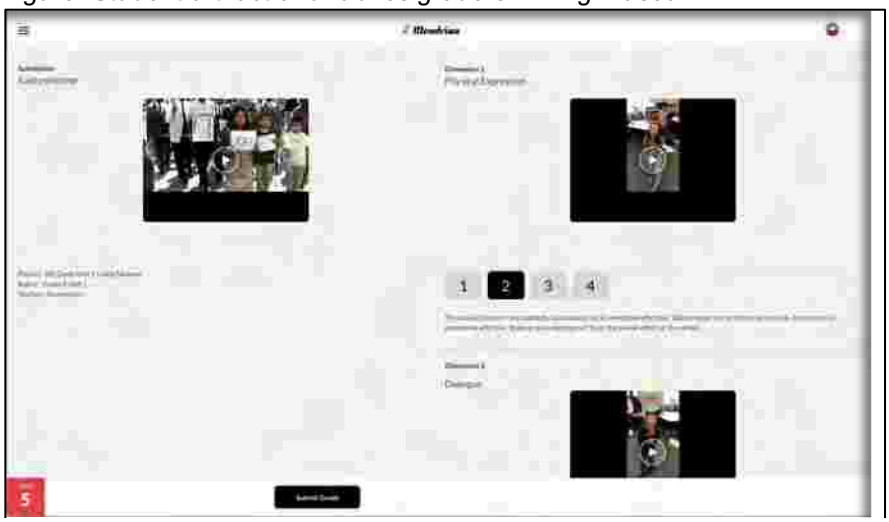
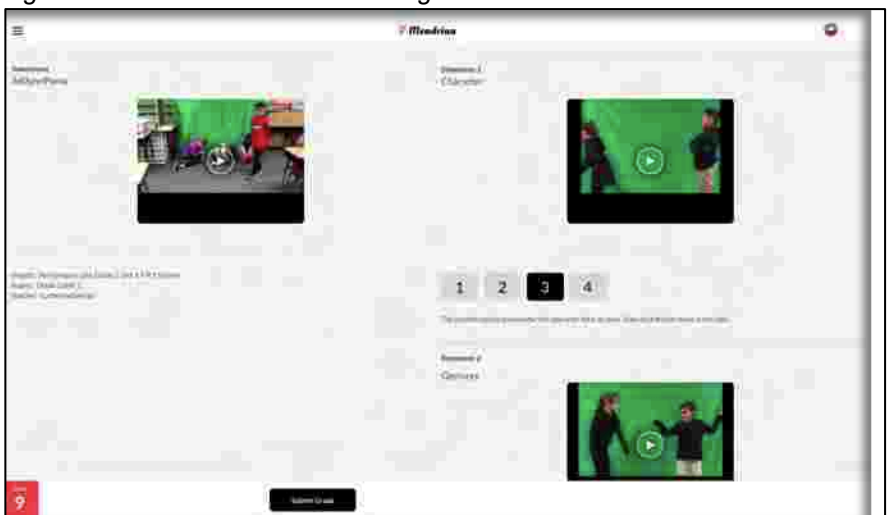


Figure: Student artifact and rubrics grade 2: Tableau-Pantomime-Tableau



The following charts show student scores and response to the program for both the Unit Task, and the Performance Tasks:

Figure: Unit and Performance Task ratings (all)

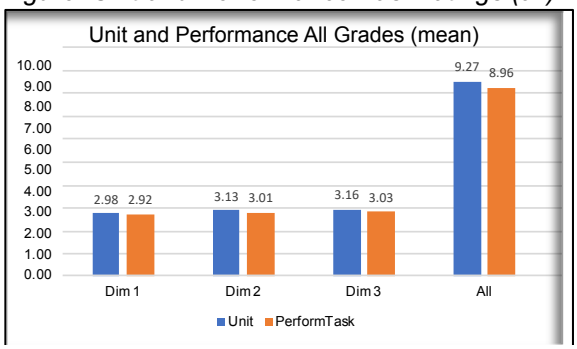
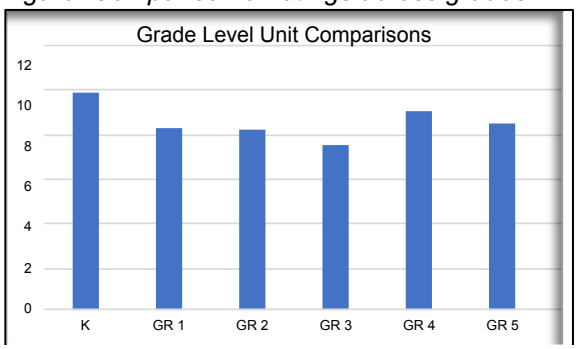


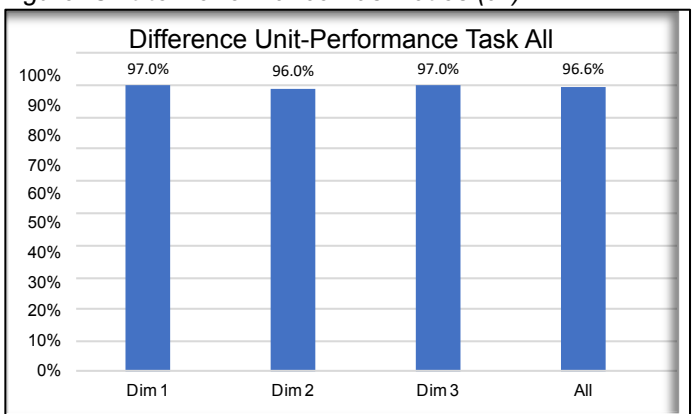
Figure: Comparison of ratings across grades



Teacher uptake to MONDRIAN usage was very high and they found it easy and accessible to use. The chart on the left suggests that overall, the unit tasks scored higher than the performance task, which is always the case; the unit task is the culmination of a specific unit's content study, the performance task involves students abstracting the arts knowledge from one context and transferring it to another; one is a direct assessment (Unit), which occurs immediately after the lesson, and the other is indirect (Performance Task), occurring several weeks later. The mean unit rating for all dimensions was 9.27 out of a possible 12, compared with 8.96 for the mean performance task rating.

One metric we found interesting was the unit-to-performance task ratio. As mentioned previously, performance tasks are typically lower than the unit task simply because there's some time between the lessons and the assessment, and it measures transfer and abstraction abilities, in addition to the art skills themselves. If both assessments were rated the same, one would achieve a 1.0 or 100% ratio. In past projects, we have not seen ratios as high as those found in iASPIRE, suggesting that a rapid paced and accelerated professional learning model may not affect teacher response as might be expected: there's an overall mean of 96.6% of the performance task to the unit task, a very strong correlation.

Figure: Unit-to-Performance Task ratios (all)



These charts outline grade-by-grade detail of unit and performance task ratings and their ratios. Note that for each grade level, the dimensions measured differ in accordance with the particular unit demands; some are learning theatre, some are learning dance, etc.

Figure: Kindergarten ratings: Dance

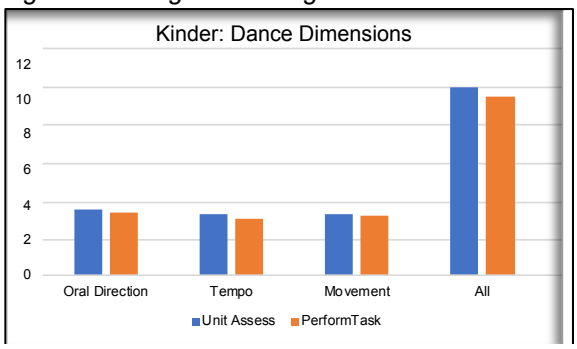


Figure: Kindergarten Unit-to-Performance ratios

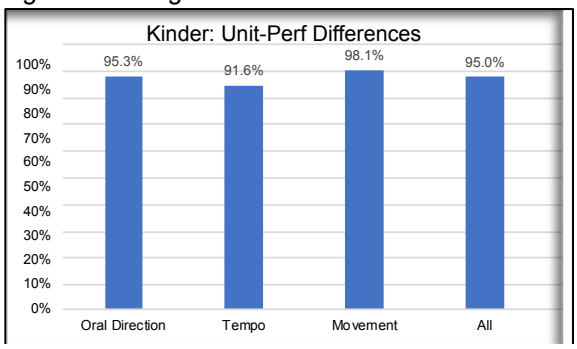


Figure: Grade 1 ratings: Drama

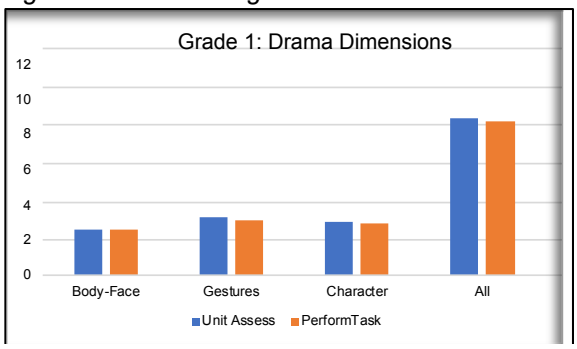


Figure: Grade 1 Unit-to-Performance ratios

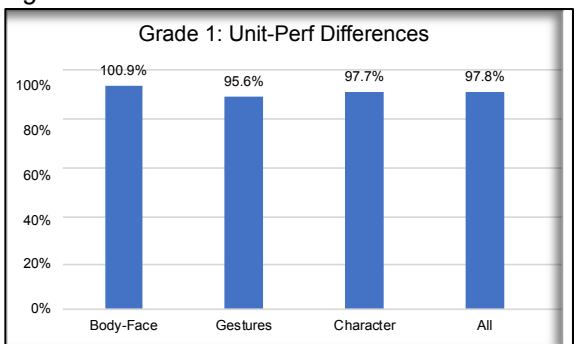


Figure: Grade 2 ratings: Tableau + Pantomime

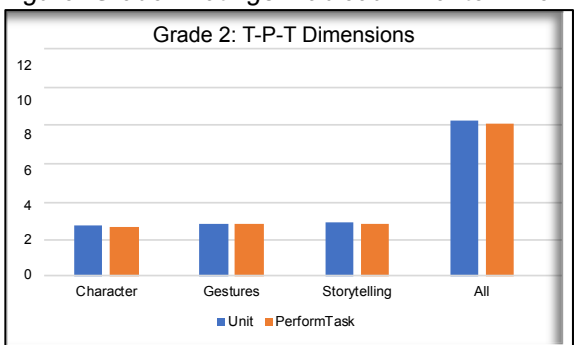


Figure: Grade 2 Unit-to-Performance ratios

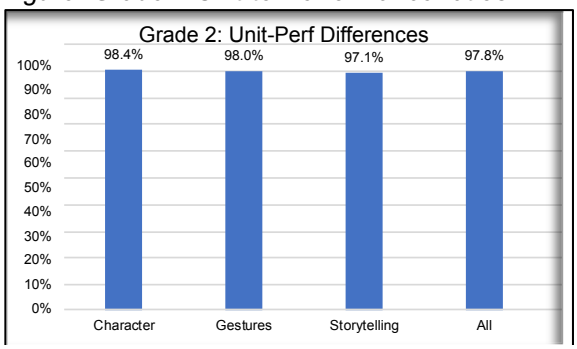


Figure: Grade 3 ratings: Tableau + Pantomime

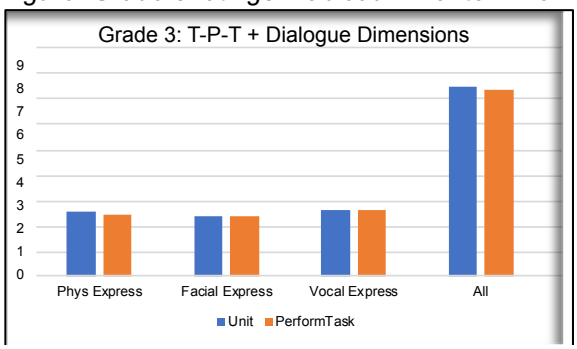


Figure: Grade 3 Unit-to-Performance ratios

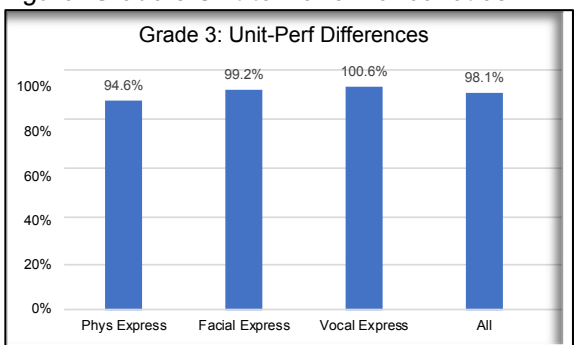


Figure: Grade 4 ratings: Stop Gap Animation

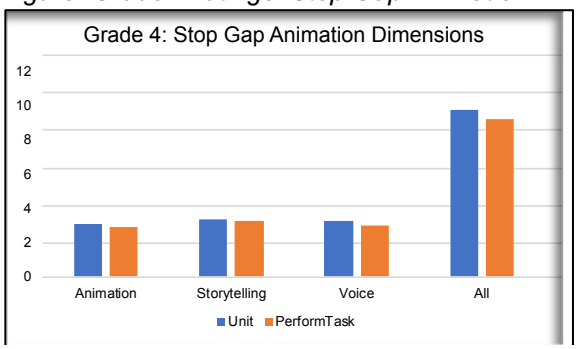
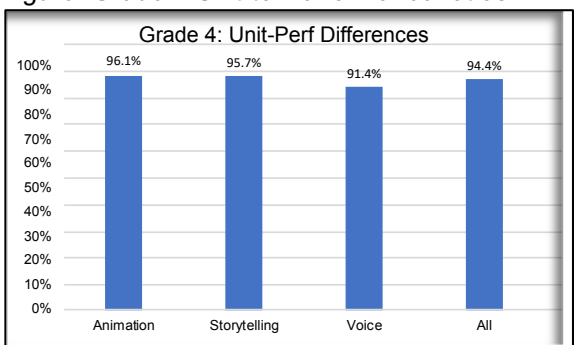
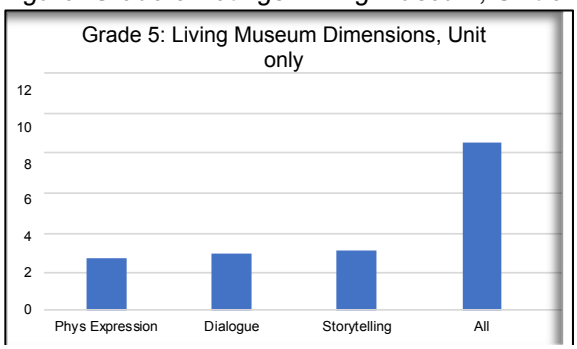


Figure: Grade 4 Unit-to-Performance ratios



The fifth grade teachers did not upload performance task measures, so we present only the unit ratings.

Figure: Grade 5 Ratings: Living Museum, Unit only

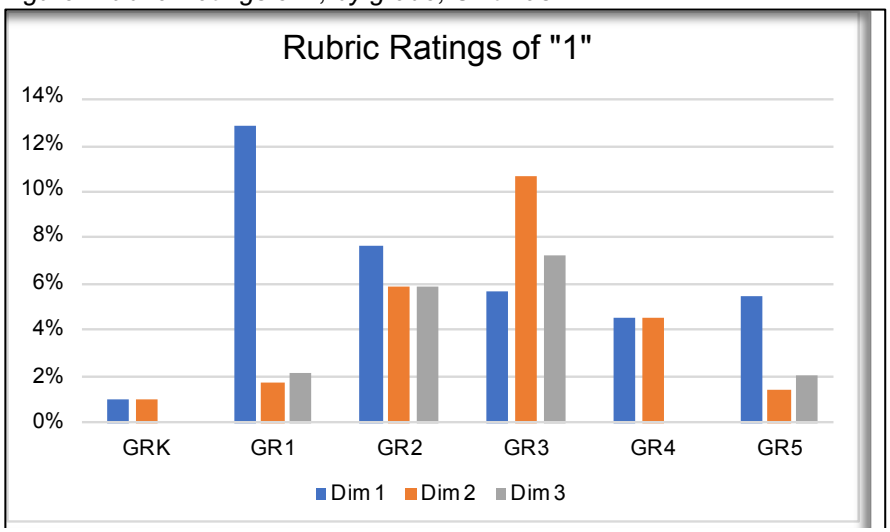


With these data, teachers, through the dashboard and researchers can perform quick analyses to formatively guide the next iteration of the lesson, or learn about which elements students are finding easy or challenging to accomplish. With thousands of pieces of data from individual student works, it's possible to look at large scale patterns across grades or schools to identify areas of improvement. For example, if we look at the entire group of students from the Unit Task submissions across all grade levels, and look for those dimensions where teachers rated a "1," signifying areas most in need of improvement, we can isolate specific skills teachers can work on, rather than simply repeating the lesson.

Dimensions for each grade level are different as they are based on different arts learning media and skills:

Grade	Art form	Dimension 1	Dimension 2	Dimension 3
K	Dance	Oral Direction	Tempo	Movement
1	Story Drama	Body-Face	Gestures	Character
2	Theatre (T-P-T)	Character	Gestures	Storytelling
3	Theatre (T-P-T+dialogue)	Physical Expression	Facial Expression	Vocal Expression
4	Stop Gap Animation	Animation	Storytelling	Voice
5	Living Museum	Physical Expression	Dialogue	Storytelling

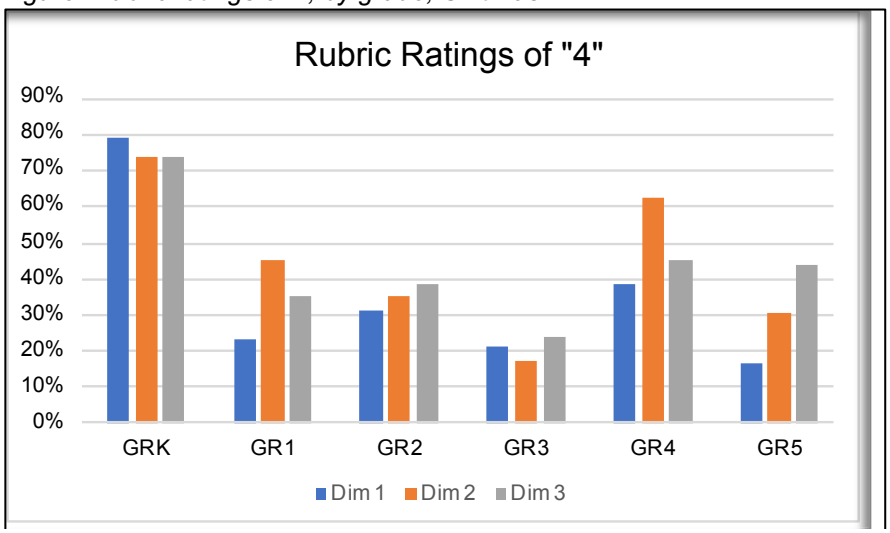
Figure: RubricrRatings of 1, by grade, Unit Task



Upon quick examination, we see that dimension 1 for Grade 1 (Story Drama: Body-Face) at nearly 13% of all students was rated at a 1, suggesting this is an area to work on; similarly for dimension 2 for Grade 3 (Tableau-Pantomime-Tableau: Facial Expression) at 10% and dimension 1 for Grade 2 (Tableau-Pantomime-Tableau: Character) at 8%. The quick takeaway here is that facial expression is more difficult for students than other skills.

Similarly for high scoring rubrics, an analysis can show what doesn't need additional work, what students seem to pick up easier than other. Here we see that every dimension for K (Dance) shows a high rating (we feel that K teachers tend to be less rigorous in rating and give all students high marks for a number of reasons: 1) lack of differentiation, 2) fear of hurt feelings, 3) unfamiliarity with grading this age group). Grade 4, dimension 2 (Animation: Storytelling) with 62% of students scoring a 4 and Grade 1, dimension 2 (Story Drama: Gestures) at 45% all are solid lesson components:

Figure: Rubric ratings of 4, by grade, Unit Task



What we can ascertain from these analyses are three key points: 1) teachers understood the system and fully engaged in completing and uploading assignments and rating them, 2) teachers engaged in the evaluation process as an instructional process and by doing so demonstrated their knowledge about quality factors in art products, 3) students showed demonstrable uptake of arts learning with a 97% ratio of Unit Task-to-Performance Task comparison, suggesting that students retained their arts learning knowledge, able to abstract it in a different assessment context.

MONDRIAN provided the technology to facilitate this evaluation process, which, more importantly than assigning grades or ratings to student art work, focused the teachers on understanding and recognizing that art, like all subjects, has criteria that determine its quality, and that, contrary to the common notion that all student art is 'creative' and should not be judged, student art work represents the same types of learning trajectories that other subjects do. Art has rules—there are specific ways to portray a human body with regard to dimensions, scale, position, etc. These can be taught. And these can be done in accordance to the rules, or against them. Similar for theatre, music, dance, media, or any other art form. MONDRIAN and teacher's response to the platform show that it is possible (and necessary) to provide this rigor and assessment in arts learning for the sole purpose of improving student learning in the arts.

A tool like MONDRIAN is very useful not only for providing a user-friendly platform for teachers to *learn through evaluation,* but to quickly identify through data, the points of difficulty and points of ease, so as to make instruction more effective.

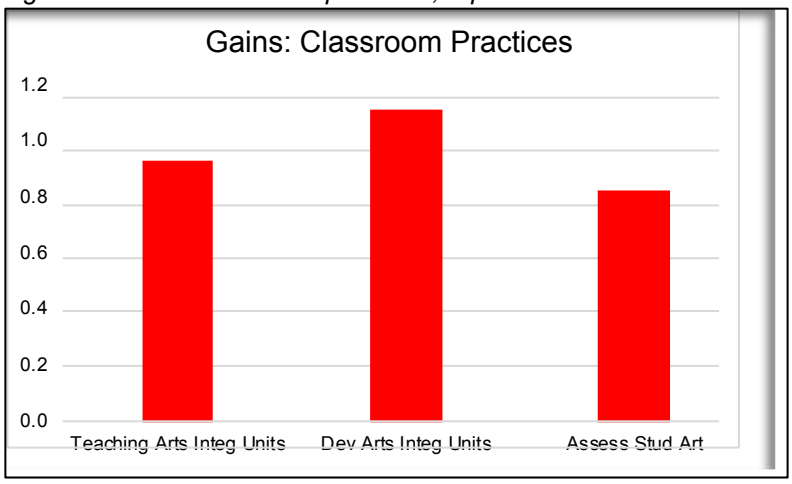
7. Teacher Learning

We have seen the overall successful teacher response to the program with analyses of the professional learning components—the online course and the Arts Integration Summits. An arts learning dispositional instrument was administered to all participants pre-post program (prior to the online course and at the very end of September, after teachers had implemented at least one lesson in their classroom).

These dispositional gains are all positive, for all measures, which strongly suggests participation had an effect on teachers for each of these areas. These are presented using either a 4-point or 7-point scale, with these graphs showing the gains pre-post. All measures represent the entire iASPIRE teacher population of 51.

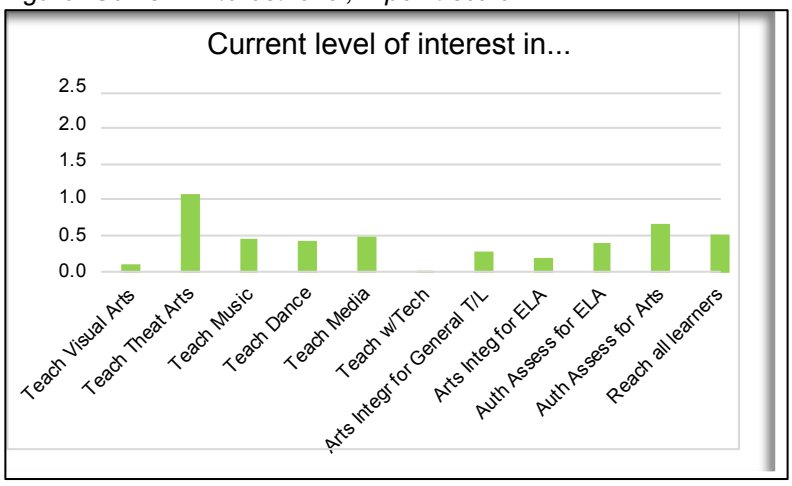
In classroom practices, developing arts integrated units showed a 1.1 point increase, more than actually teaching the units. Assessing student art work, an entirely new concept for most teachers and the core theoretical driver behind the MONDRIAN evaluation-as-learning approach showed an 0.8 point gain.

Figure: Gains in classroom practices, 4-point scale



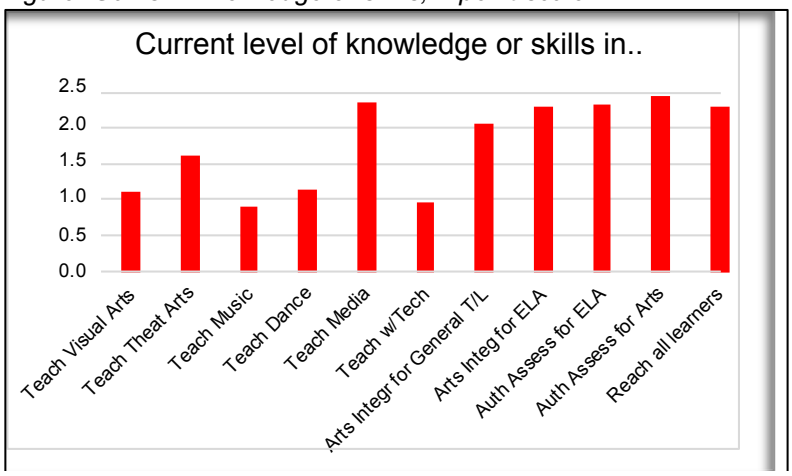
Teachers' interest in nearly every dimension of the program showed increases (technology stayed the same as it was 5.7, fairly high both pre and post), the greatest being in teaching theatre arts, the next being authentic assessment for the arts:

Figure: Gains in interest level, 7-point scale



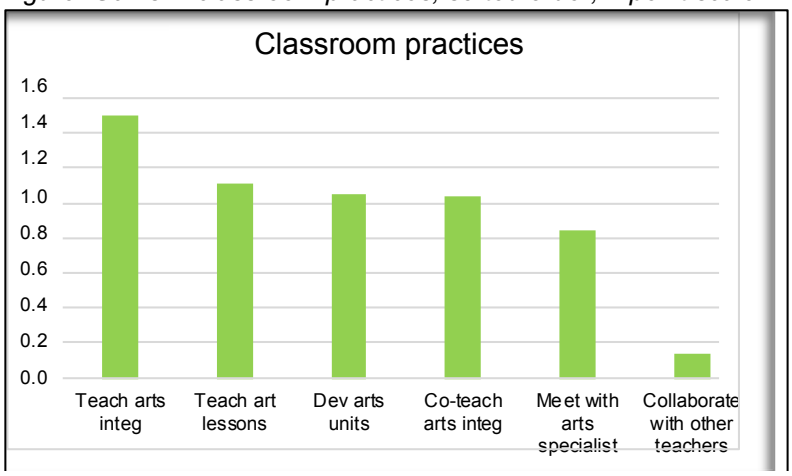
Gains in knowledge on the same categories showed significantly higher gains, with the leaders being authentic assessment for the arts, authentic assessment for ELA, teaching media, ability to reach all learners:

Figure: Gains in knowledge or skills, 7-point scale



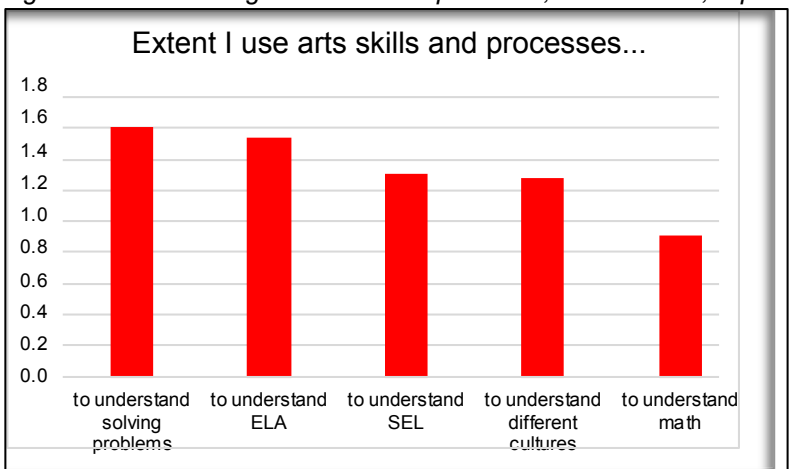
Teachers reported their dispositions on all of the program's targeted classroom practices improved, with teaching arts integration the leader, followed by teaching art lessons; collaborating with other teachers remained the lowest:

Figure: Gains in classroom practices, sorted order, 4-point scale



Finally, in measuring how teachers perceived their own use of arts skills and processes, we see the biggest gains in arts used to solve problems, followed by using the arts to understand ELA:

Figure: Gains in using arts skills and practices, sorted order, 4-point scale



What these data demonstrate is that teachers showed gains in all of the categories related to arts learning skills, practices, and overall beliefs in what the arts can do for classroom learning. This, perhaps more than any other measure substantiates the success of iASPIRE with regard to teacher impact.

8. Conclusion

iASPIRE achieved and in many ways exceeded its stated goals through an ambitious, highly-packed, short term arts integrated and arts learning program. Through the participation of all grade TK-5 teachers in the Windsor Unified School District, arts learning has exploded with these 51 teachers implementing arts units in their classrooms. Specific measures document the successes of each program component: Lead Teachers supporting and contributing to the curriculum development, the online arts integration course, the Summer Arts Integration Summit, the Summer Arts Camp, and classroom implementations of the first unit.

The challenge facing Windsor is that this nine-month effort, which ended only after the first month of school, began an intensive district-wide movement toward embracing and integrating the arts in elementary grade classrooms, but these teachers need continued support to sustain their arts instruction work. This is not to suggest that teachers will simply ignore the training and return to their pre-iASPIRE arts instruction status; we know the teachers are committed to continuing this work throughout the year and will complete the second unit in the upcoming months. We believe these teachers are starting strong, and to have some kind of ongoing and committed support from the district, for example, monthly grade level check-in meetings about arts learning at their schools, specific planning time for teachers to plan units or revisit iASPIRE resources during the year, or periodic visits from the team leaders or other arts integration specialists to offer support or advice are some suggestions that might help the program thrive and grow.

Windsor has demonstrated its leadership in arts learning first with the development of the Windsor Arts Now community and the inclusion of arts learning in its Local Control Accountability Plan, all which set the groundwork for iASPIRE to succeed. Windsor Unified is now in a position to be a leader in arts integrated instruction for the surrounding districts and the State of California, a considerable impact of the SSAE funding.

IRS Department of the Treasury
Internal Revenue Service

OGDEN UT 84201-0029

In reply refer to: 4077950277
Aug. 30, 2019 LTR 4168C 0
68-0309534 000000 00
00023651
BODC: TE

BOYS & GIRLS CLUBS OF SONOMA-MARIN
BOYS & GIRLS CLUBS OF SONOMA-MARIN
1400 N DUTTON AVE STE 14
SANTA ROSA CA 95401-7120

016457

Employer ID number: 68-0309534
Form 990 required: Yes

Dear Taxpayer:

We're responding to your request dated Aug. 06, 2019, about your tax-exempt status.

We issued you a determination letter in November 1993, recognizing you as tax-exempt under Internal Revenue Code (IRC) Section 501(c)(3).

We also show you're not a private foundation as defined under IRC Section 509(a) because you're described in IRC Sections 509(a)(1) and 170(b)(1)(A)(vi).

Donors can deduct contributions they make to you as provided in IRC Section 170. You're also qualified to receive tax deductible bequests, legacies, devises, transfers, or gifts under IRC Sections 2055, 2106, and 2522.

In the heading of this letter, we indicated whether you must file an annual information return. If you're required to file a return, you must file one of the following by the 15th day of the 5th month after the end of your annual accounting period:

- Form 990, Return of Organization Exempt From Income Tax
- Form 990EZ, Short Form Return of Organization Exempt From Income Tax
- Form 990-N, Electronic Notice (e-Postcard) for Tax-Exempt Organizations Not Required to File Form 990 or Form 990-EZ
- Form 990-PF, Return of Private Foundation or Section 4947(a)(1) Trust Treated as Private Foundation

According to IRC Section 6033(j), if you don't file a required annual information return or notice for 3 consecutive years, we'll revoke your tax-exempt status on the due date of the 3rd required return or notice.

You can get IRS forms or publications you need from our website at www.irs.gov/forms-pubs or by calling 800-TAX-FORM (800-829-3676).

If you have questions, call 877-829-5500 between 8 a.m. and 5 p.m.,

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Aug. 30, 2019 LTR 4168C 0
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BOYS & GIRLS CLUBS OF SONOMA-MARIN
BOYS & GIRLS CLUBS OF SONOMA-MARIN
1400 N DUTTON AVE STE 14
SANTA ROSA CA 95401-7120

local time, Monday through Friday (Alaska and Hawaii follow Pacific time).

Thank you for your cooperation.

Sincerely yours,

Stephen A. Martin

Stephen A. Martin
Director, EO Rulings & Agreements

Budget Narrative File(s)

*** Mandatory Budget Narrative Filename:** 1236-BGC Budget Narrative AAE Grant 2021.xlsx.pdf

Add Mandatory Budget Narrative | Delete Mandatory Budget Narrative | View Mandatory Budget Narrative

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

Add Optional Budget Narrative | Delete Optional Budget Narrative | View Optional Budget Narrative

Boys and Girls Clubs of Sonoma-Marin, Assistance for Arts Education Budget Narrative 2021-22			
Year 1/Category	**Explanation**	**Federal Share**	**Non-Federal Share**
1. Personnel Subtotal		**$40,000**	**N/A**
Project Manager (BGC)	% of Base Salary = $25,000	$25,000	
Budget Technician (BGC)	% of base Salary = $15,000	$15,000	
2. Fringe Benefits Subtotal		**$8,000**	**N/A**
Project Manager (BGC)	% of Fringe Benefits = $5,000 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	$5,000	
Budget Technician (BGC)	% of Fringe Benefits = $3000 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	$3,000	
3. Contractual Subtotal		**$216,000**	**N/A**
Education Design, David Reider	Principal Investigator	$70,000	
Big Idea, Robert Bullwinkel	Project Director	$75,000	
Big Idea, Kim Morin	Professional Learning Coordinator	$25,000	
Big Idea, Elizabeth Robertson (Windsor Unified)	Curriculum Development Coordinator	$25,000	
Teaching Artists	8 Teaching Artists @ $50/hr X 40 hours	$16,000	
Arts Partners	1 pilot school/family outreach event yearly @ $5,000	$5,000	
4. Travel	Annual meeting for grantees in Washington, D.C., if required.	**$10,000**	**N/A**
5. Books, equipment, materials supplies	$300 per teacher/ASL @ 100 teachers/ASL's to support professional learning and classroom implementation	**$30,000**	**N/A**
7. Professional Learning Stipends		**$114,000**	**N/A**
	7 Lead Teachers @ $50/hr X 40 hours (WUSD)	**$14,000**	
	100 Participating Teachers and/or After-School Leaders @ $1,000 stipend	**$100,000**	
8.Total Direct Cost		**$418,000**	**N/A**
9. Indirect Cost		**$41,800.00**	**N/A**
10.Total Cost		**$459,800.00**	**N/A**

Boys and Girls Clubs of Sonoma-Marin, Assistance for Arts Education Budget Narrative 2022-23			
Year 2/Category	**Explanation**	**Federal Share**	**Non-Federal Share**
1. Personnel Subtotal		**$40,000**	**N/A**
Project Manager (BGC)	% of Base Salary = $25,000	$25,000	
Budget Technician (BGC)	% of base Salary = $15,000	$15,000	
2. Fringe Benefits Subtotal		**$8,000**	**N/A**
Project Manager (BGC)	% of Fringe Benefits = $5,000 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	$5,000	
Budget Technician (BGC)	% of Fringe Benefits = $3000 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	$3,000	
3. Contractual Subtotal		**$216,000**	**N/A**
Education Design, David Reider	Principal Investigator	$70,000	
Big Idea, Robert Bullwinkel	Project Director	$75,000	
Big Idea, Kim Morin	Professional Learning Coordinator	$25,000	
Big Idea, Elizabeth Robertson (Windsor Unified)	Curriculum Development Coordinator	$25,000	
Teaching Artists	8 Teaching Artists @ $50/hr X 40 hours	$16,000	
Arts Partners	1 pilot school/family outreach event yearly @ $5,000	$5,000	
4. Travel	Annual meeting for grantees in Washington, D.C., if required.	**$10,000**	**N/A**
5. Books, equipment, materials supplies	$300 per teacher/ASL @ 100 teachers/ASL's to support professional learning and classroom implementation	**$30,000**	**N/A**
7. Professional Learning Stipends		**$114,000**	**N/A**
	7 Lead Teachers @ $50/hr X 40 hours (WUSD)	**$14,000**	
	100 Participating Teachers and/or After-School Leaders @ $1,000 stipend	**$100,000**	
8.Total Direct Cost		**$418,000**	**N/A**
9. Indirect Cost		**$41,800.00**	**N/A**
10.Total Cost		**$459,800.00**	**N/A**

Boys and Girls Clubs of Sonoma-Marin, Assistance for Arts Education Budget Narrative 2023-24			
Year 3/Category	**Explanation**	**Federal Share**	**Non-Federal Share**
1. Personnel Subtotal		**$40,000**	**N/A**
Project Manager (BGC)	% of Base Salary = $25,000	$25,000	
Budget Technician (BGC)	% of base Salary = $15,000	$15,000	
2. Fringe Benefits Subtotal		**$8,000**	**N/A**
Project Manager (BGC)	% of Fringe Benefits = $5,000 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	$5,000	
Budget Technician (BGC)	% of Fringe Benefits = $3000 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	$3,000	
3. Contractual Subtotal		**$216,000**	**N/A**
Education Design, David Reider	Principal Investigator	$70,000	
Big Idea, Robert Bullwinkel	Project Director	$75,000	
Big Idea, Kim Morin	Professional Learning Coordinator	$25,000	
Big Idea, Elizabeth Robertson (Windsor Unified)	Curriculum Development Coordinator	$25,000	
Teaching Artists	8 Teaching Artists @ $50/hr X 40 hours	$16,000	
Arts Partners	1 pilot school/family outreach event yearly @ $5,000	$5,000	
4. Travel	Annual meeting for grantees in Washington, D.C., if required.	**$10,000**	**N/A**
5. Books, equipment, materials supplies	$300 per teacher/ASL @ 100 teachers/ASL's to support professional learning and classroom implementation	**$30,000**	**N/A**
7. Professional Learning Stipends		**$114,000**	**N/A**
	7 Lead Teachers @ $50/hr X 40 hours (WUSD)	**$14,000**	
	100 Participating Teachers and/or After-School Leaders @ $1,000 stipend	**$100,000**	
8.Total Direct Cost		**$418,000**	**N/A**
9. Indirect Cost		**$41,800.00**	**N/A**
10.Total Cost		**$459,800.00**	**N/A**

Boys and Girls Clubs of Sonoma-Marin, Assistance for Arts Education Budget Narrative 2024-25			
Year 4/Category	**Explanation**	**Federal Share**	**Non-Federal Share**
1. Personnel Subtotal		**$40,000**	**N/A**
Project Manager (BGC)	% of Base Salary = $25,000	$25,000	
Budget Technician (BGC)	% of base Salary = $15,000	$15,000	
2. Fringe Benefits Subtotal		**$8,000**	**N/A**
Project Manager (BGC)	% of Fringe Benefits = $5,000 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	$5,000	
Budget Technician (BGC)	% of Fringe Benefits = $3000 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	$3,000	
3. Contractual Subtotal		**$216,000**	**N/A**
Education Design, David Reider	Principal Investigator	$70,000	
Big Idea, Robert Bullwinkel	Project Director	$75,000	
Big Idea, Kim Morin	Professional Learning Coordinator	$25,000	
Big Idea, Elizabeth Robertson (Windsor Unified)	Curriculum Development Coordinator	$25,000	
Teaching Artists	8 Teaching Artists @ $50/hr X 40 hours	$16,000	
Arts Partners	1 pilot school/family outreach event yearly @ $5,000	$5,000	
4. Travel	Annual meeting for grantees in Washington, D.C., if required.	**$10,000**	**N/A**
5. Books, equipment, materials supplies	$300 per teacher/ASL @ 100 teachers/ASL's to support professional learning and classroom implementation	**$30,000**	**N/A**
7. Professional Learning Stipends		**$114,000**	**N/A**
	7 Lead Teachers @ $50/hr X 40 hours (WUSD)	**$14,000**	
	100 Participating Teachers and/or After-School Leaders @ $1,000 stipend	**$100,000**	
8.Total Direct Cost		**$418,000**	**N/A**
9. Indirect Cost		**$41,800.00**	**N/A**
10.Total Cost		**$459,800.00**	**N/A**

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

OMB Number: 1894-0008
Expiration Date: 09/30/2023

Name of Institution/Organization

Boys & Girls Clubs of Sonoma-Marin

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

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

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel	40,000.00	40,000.00	40,000.00	40,000.00	0.00	0.00	0.00	160,000.00
2. Fringe Benefits	8,000.00	8,000.00	8,000.00	8,000.00	0.00	0.00	0.00	32,000.00
3. Travel	10,000.00	10,000.00	10,000.00	10,000.00	0.00	0.00	0.00	40,000.00
4. Equipment	15,000.00	15,000.00	15,000.00	15,000.00	0.00	0.00	0.00	60,000.00
5. Supplies	15,000.00	15,000.00	15,000.00	15,000.00	0.00	0.00	0.00	60,000.00
6. Contractual	216,000.00	216,000.00	216,000.00	216,000.00	0.00	0.00	0.00	864,000.00
7. Construction	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
8. Other	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
9. Total Direct Costs (lines 1-8)	304,000.00	304,000.00	304,000.00	304,000.00	0.00	0.00	0.00	1,216,000.00
10. Indirect Costs*	41,800.00	41,800.00	41,800.00	41,800.00	0.00	0.00	0.00	167,200.00
11. Training Stipends	114,000.00	114,000.00	114,000.00	114,000.00	0.00	0.00	0.00	456,000.00
12. Total Costs (lines 9-11)	459,800.00	459,800.00	459,800.00	459,800.00	0.00	0.00	0.00	1,839,200.00

Indirect Cost Information *(To Be Completed by Your Business Office): If you are requesting reimbursement for indirect costs on line 10, please answer the following questions:

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

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

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

Approving Federal agency: ☐ ED ☐ Other (please specify): ____

The Indirect Cost Rate is ____ %.

(3) If this is your first Federal grant, and you do not have an approved indirect cost rate agreement, are not a State, Local government or Indian Tribe, and are not funded under a training rate program or a restricted rate program, do you want to use the de minimis rate of 10% of MTDC? ☒ Yes ☐ No If yes, you must comply with the requirements of 2 CFR § 200.414(f).

(4) If you do not have an approved indirect cost rate agreement, do you want to use the temporary rate of 10% of budgeted salaries and wages?

☐ Yes ☐ No If yes, you must submit a proposed indirect cost rate agreement within 90 days after the date your grant is awarded, as required by 34 CFR § 75.560.

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

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

(6) For Training Rate Programs (check one) -- Are you using a rate that:

☐ Is based on the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))? Or, ☐ Is included in your approved Indirect Cost Rate Agreement, because it is lower than the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))?

Name of Institution/Organization	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
Boys & Girls Clubs of Sonoma-Marin		

SECTION B - BUDGET SUMMARY
NON-FEDERAL FUNDS

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

SECTION C - BUDGET NARRATIVE (see instructions)

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Name of Institution/Organization

Boys & Girls Clubs of Sonoma-Marin

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

IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES

(1) List administrative cost cap (x%):

(2) What does your administrative cost cap apply to? ☐ (a) indirect and direct costs or, ☐ (b) only direct costs

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel Administrative								
2. Fringe Benefits Administrative								
3. Travel Administrative								
4. Contractual Administrative								
5. Construction Administrative								
6. Other Administrative								
7. Total Direct Administrative Costs (lines 1-6)								
8. Indirect Costs								
9. Total Administrative Costs								
10. Total Percentage of Administrative Costs								

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