



**U.S. Department of Education
Grant Performance Report (ED 524B)
Executive Summary**

OMB No. 1890-0004
Exp. 10-31-2007

PR/ Number # U351C050009-07

(See Instructions)

HIGHLIGHTS OF GOALS

EXPECTED OUTCOMES AND PERFORMANCE MEASURES ACHIEVED

The Beyond Borders project was designed as a three-year project and was extended for an additional year to allow for the completion of several components of the work and to provide continuing support as requested to the teachers and schools who participated in the project.

High stakes testing and accountability has caused California schools to focus on traditional instructional methodologies in literacy and mathematics, and to significantly limit or eliminate arts education. The goal of this project was to provide teachers with instructional strategies focused on the theatre arts as a method for addressing the cultural and linguistic relevancy of the curriculum and engaging students academically. This socio-cognitive approach provided a structured, standards-based forum for students to interact with text and language (in English and their heritage/primary language) in a highly participatory manner. To summarize in very broad terms, one goal was to increase teacher capacity to provide effective arts-integrated language arts instruction to improve students' language proficiency, as well as their developing proficiency in their content and skill knowledge in the theatre arts.

The qualitative and quantitative evaluations collected over the three-year project period demonstrate that there was success in meeting these goals. Based upon the project objective that there would be a minimum of a 20% increase in the number of students demonstrating proficiency on the California English Language Arts Standards Test, the actual results exceeded that expectation: 66 students scored proficient or above, or a 26% increase, in year two, and 91 students, or a 39% increase, in year three. The writing assessment showed an even greater success with 57 students demonstrating improved proficiency, which was an increase of 46%. Five of the seven schools participated in student focus groups to determine student arts content knowledge and attitudes related to school and learning. In all student groups there were strong responses indicating content knowledge, as well as an increased desire to attend school and participate in classroom activities. Many of the student responses demonstrated skill development related to skills identified by the Partnership for 21st Century that advocates for the integration of skills, such as critical thinking, problem solving and communication into the teaching of core academic subjects, such as mathematics, reading, science and history.

The project teachers received quarterly intensive teacher training designed to develop their leadership strengths and to support their understanding of the California Theatre Arts standards, the Language Arts standards and the English Language Development standards, especially as they relate to the Beyond Borders program. Work with Dr. Barbara Flores continued in these sessions to assist with building structures of meaning for English-language challenged students and create reader's theatre from selected stories in the Houghton Mifflin Literature. In addition to the teachers in attendance, two of the English Language Development specialists at the school sites also attended the leadership professional development sessions. Evaluations from these trainings indicated that all teachers consistently learned new strategies and felt confident and prepared to implement them in their classes. This was consistent with the responses in the teacher and administrator focus group sessions.

In year three, the focus shifted from the first two years by directing our attention towards finding ways to support teachers as they present to teachers at their sites and by making extensive efforts to communicate those expectations with their principals. Even with all these additional efforts at the initial school sites this communication failed. The new schools in year three were more accepting of these new directions but were not entirely ready to implement presentations at their sites until much later in the school year.

The project was designed to directly serve 299 teachers in seven school sites highly impacted by poverty and limited English proficiency through four mutually supportive components: 1) the creation of a cadre of teacher leaders at each site who will receive intensive professional development, including participation in a two-week summer institute provided by the Riverside Inyo Mono San Bernardino California Arts Project (RIMS CAP); monthly ongoing training provided by project staff, and an intensive in-class arts integrated instruction practicum provided in collaboration with East L.A. Classic Theatre (ECT); 2) the creation of design studio classrooms at each site to serve as models for other teachers to observe and emulate; 3) ongoing, onsite training opportunities for all teachers of the target sites, to ensure that all teachers have the foundation of knowledge in

the California Visual and Performing Arts Standards, California Reading Language Arts Standards, and appropriate instructional strategies for providing arts-integrated language arts instruction; and 4) the infusion of training and expertise in research-validated instructional strategies for accelerating achievement of English Learners and socioeconomically disadvantaged students throughout all components of the program.

In the first year it was evident that there was a failure in effectively communicating the goals of the program, as there is little evidence that the teachers that were involved in the Beyond Borders program understood the necessity of sharing their learning with the staff at their school sites. Additionally, there were extensive problems with the reliability of the actors from ECT. In addition, since all of the schools involved were schools in program improvement, teachers and principals became concerned about low-test scores and conflicting priorities at school sites. These situations created a loss of commitment from the original schools. Some schools that originally committed to the program were lost because of the inability to start the program at the start of the year due to a delay in funding. None of the original seven schools continued the project into the second year. The teacher numbers that formed the basis of this grant were based upon the involvement of a middle school and several other elementary schools with much larger teacher populations. Teachers that had been involved in the California Arts Project institutes were also lost to this work.

During the second year the administrative position for this program was vacant for two thirds of the year. The county office made every effort to continue the program, but aspects of the program were not communicated, specifically the need to develop teacher leadership for mentoring other teachers at the school sites and for providing opportunities at the sites for teachers to share during monthly meetings. During year two, no attempt had been made to recruit new schools to replace the schools that stopped their involvement in the program. Communication with the school sites concerning the overall goals of the program was not effective. Issues of reliability with the actors had improved and ECT hired a curriculum developer and Dr. Barbara Flores to improve the curriculum. The curriculum development included the coordinator from SBCSS when the new coordinator was hired. Work on the curriculum included alignment with state standards and with the Houghton Mifflin textbooks that both districts have adopted. This work was expanded in the last professional development session where teacher responses developed some of the reader's theatre components of the curriculum. The second year ended with the project proceeding with strength towards meeting the original goals.

Additionally, at the end of year two, SBCSS was informed that all teachers at the school sites needed to be evaluated for its ability to directly serve 299 teachers in seven school sites highly impacted by poverty and limited English proficiency. The problem that this presented was that there had not been an assessment designed in the evaluation plan for measuring 299 teachers. Additionally, the 299 teachers had been based upon the number of teachers in the original seven schools that had been selected for the project. Since no assessment had been made in the earlier years of the project, this data is lost to us. So in order to meet the goals of the project, we: (1) recruited four new schools; (2) improved the evaluation tools so that they would more accurately reflect the numbers of teachers who are being reached by the project; and (3) developed an evaluation tool with criteria to more accurately reflect the use of the design studio classrooms.

In year three the program was implemented in seven elementary schools in San Bernardino County, California. Garcia Elementary, Samuel Curtis Elementary, Dunn Elementary, and Henry Elementary are the four schools participating from Rialto Unified School District; and Bonnie Oehl Elementary, Warm Springs Elementary and Urbita Elementary are the three schools from San Bernardino City Unified School District. The Beyond Border schools impacted 5,412 students and 196 teachers this year.

CONTRIBUTIONS TO RESEARCH, KNOWLEDGE, PRACTICE AND/OR POLICY

This project was selected to participate in a study conducted by SRI International. Nomination requests were emailed to 96 individuals and 37 nominations were received. Only six projects were selected to student partnerships that supported the provision of sequential standards-based instruction and provided teacher professional development. The study interviewed East L.A. Classic Theatre Executive Artistic Director, leaders at one school in Rialto Unified School District school and at San Bernardino County Superintendent of Schools to explore how these partnerships work and provide quality arts programs. The study provides many key findings on partnership goals and design, instruction for students, teacher capacity building, funding and assessment and accountability. It also included key findings on lessons learned.

Additionally, the information on the curriculum design studios, the work of the partnership and the socio-cognitive approach that provided a structured, standards-based forum for students to interact with text and language curriculum was shared in statewide conferences and consortiums and seminars for administrators and arts providers and educational leaders.

Several of the teacher-leaders that were involved in the project have moved on into site administration and have contacted our office to provide training at their sites in the theatre arts/language arts curricular approach that was developed through the interaction of the curriculum design studio. Many of the classroom teachers that participated in the Beyond Borders project have combined their expertise in language acquisition strategies with the strategies and content knowledge related to theatre arts learning and discovered methods of creating challenging and engaging curriculum for all students.

POPULATION SERVED

San Bernardino County is the largest county in the United States, covering 20,052 square miles across southern California, including 35 school districts and 419,084 students in grades K-12. Many students in the public schools live in poverty (51.3%), and many are also limited in English proficiency (18.8%; known in California as English Learners).

The school sites participating in the project are from low-income families (based on the poverty criteria established in Title I, Section 1113(1)(5) of the Elementary and Secondary Education Act, and as amended by the No Child Left Behind Act of 2001). Specifically, the schools in the final year of the project averaged 86% socio-economically disadvantaged based on Title I Free/Reduced Lunch (i.e. the National School Lunch Act) data for the 2006-07 school year.



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Project Status Chart**

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SECTION Performance Objectives Information and Related Performance Measures Data (See Instructions. Use as many pages as necessary.)

1. Project Objective Check if this is a status update for the previous budget period.

As stated in the project narrative, but not part of the evaluation plan, (i.e. no Objective #), the project aims to ensure 299 teachers have "the foundation of knowledge in the *California Visual and Performing Arts Standards, California Reading Language Arts Standards*, and appropriate instructional strategies for providing arts-integrated language arts instruction".

I. a. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	%	Raw Number	%
Teacher report of knowledge in State standards in Theater Arts.	Pre-Post Surveys	70	/	39	55.7

I. b. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	%	Raw Number	%
Teacher report of knowledge in arts-integrated instruction. (ELA and writing)	Pre-Post Surveys	70	/	54 44	77.1 62.8

Explanation of Progress (Include Qualitative Data and Data Collection Information)

As noted in the 08-09 annual report, 196 teacher pre-surveys were collected. And following the one year no-cost extension, an additional 22 teacher post-surveys were received for a total of 70 post surveys from four of the seven schools were available for analysis.

- a) Of these 70 returned surveys, 39 (55.7%) reported having basic or advanced knowledge of state standards in theater arts.
- b) In the same 70 returned surveys, 54 (77.1%) reported having basic or advanced knowledge in arts-integrated instruction in ELA, and 44 (62.8%) reporting basic or advanced knowledge in arts-integration instruction in writing.



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SECTION A - Performance Objectives Information and Related Performance Measures Data (See Instructions. Use as many pages as necessary.)

Project Objective Check if this is a status update for the previous budget period.

By the end of each year, two teachers at each site will have participated in intensive leadership training (a total of six teachers per site over the three years of the program), and all teachers at each site will participate in at least 70% of monthly ongoing arts-integrated professional development sessions offered at each site.

a. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio	Raw Number	Ratio
Two teachers at each site will have participated in intensive leadership training each year.	Sign-in sheets	14	/	11	11/14 78.6

b. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio	Raw Number	Ratio
All teachers at each site will participate in at least 70% of monthly ongoing arts-integrated professional development sessions offered at each site. (6 monthly sessions were planned)	Sign-in sheets		/		/
			70		90

Explanation of Progress (Include Qualitative Data and Data Collection Information)

- a. A total of 11 teachers participated in 4 intensive workshops scheduled through the school year.
- b. Only 2 school sites returned monthly PD session training evaluations – 157 training evaluations were analyzed. It appears that over 90% of teachers from these 2 schools attended monthly sessions.

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SECTION A - Performance Objectives Information and Related Performance Measures Data (See Instructions. Use as many pages as necessary.)

Project Objective Check if this is a status update for the previous budget period.

Each year, at least 80% of the students in the designated design studio classrooms served by East L.A. Classic Theatre will demonstrate increased understanding of theater arts, aesthetic appreciation, and connection to school, as measured by annual student surveys.

a. Performance Measure	Measure Type	Quantitative Data				
		Target		Actual Performance Data		
		Raw Number	Ratio	Raw Number	Ratio	
At least 80% of the students in the classrooms will demonstrate increased understanding of theater arts and aesthetic appreciation.	Student pre-post surveys		/	215	215/280	76.8

b. Performance Measure	Measure Type	Quantitative Data				
		Target		Actual Performance Data		
		Raw Number	Ratio	Raw Number	Ratio	
At least 80% of the students in the classrooms will demonstrate increased connection to school.	Student pre-post surveys		/	130	130/177	73.5

Explanation of Progress (Include Qualitative Data and Data Collection Information)

- a. 298 student pre-post surveys were analyzed. Of these, 17 already reported a high understanding of theater arts. This left 280 students who could report an increase in understanding theater arts. Pre-post comparison indicates that 215 students reported an increased in understanding theater arts (vocabulary, production, voice, improvisation), which is a 76.8% change.
- b. 299 student pre-post surveys were analyzed. Of these, 122 indicated that they already were highly connected to school. This left 177 students that could report an increase in connection with school. Pre-post comparison indicates that 130 students reported an increased in finding school more interesting, which is a 73.5% change.

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Project Objective | | Check if this is a status update for the previous budget period.

By the end of each year of the project, students participating in the designated design studio classrooms served by East L.A. Classic Theatre and classroom teachers receiving extensive RIMS CAP training will demonstrate improved mastery of the California English Language Arts Standards, as measured by a minimum 20% increase in the number of students scoring at the Proficient level or higher on the California English Language Arts Standards Test.

a. Performance Measure	Measure Type	Quantitative Data					
		Target		Actual Performance Data			
20% increase in the number of student scoring Proficient or higher on the California English Language Arts Standards Test. (year 2)	Student Test score comparison	Raw Number	Ratio	%	Raw Number	Ratio	%
		62	10/52	20	66	14/52	26.9

b. Performance Measure	Measure Type	Quantitative Data					
		Target		Actual Performance Data			
20% increase in the number of student scoring Proficient or higher on the California English Language Arts Standards Test. (year 3)	Student Test score comparison	Raw Number	Ratio	%	Raw Number	Ratio	%
		78	13/66	20	91	26/66	39.3

Explanation of Progress (Include Qualitative Data and Data Collection Information)

The above analysis is based on comparison of 07-08 (year 2) and 08-09 (year 3) student CST-ELA scores from three project schools.

- a) Year 2: Records indicate that 52 project students were proficient or higher on the CST-ELA in year 2. A 20% increase would mean at least 62 students (52+10). Actual results indicate 66 students scored proficient or above, which is a 4 student increase (26.9%), exceeding the goal of 20%.
- b) Year 3: Records indicate that 66 project students were proficient or higher on the CST-ELA in year 2. A 20% increase would mean at least 78 students (66+13). Actual results indicate 91 students scored proficient or above, which is a 13 student increase (39.3%), basically doubling the goal of 20%.

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Project Objective | | Check if this is a status update for the previous budget period.

...In addition, of students who do not score Proficient or above, at least 70% will demonstrate statistically significant improvement in CST scaled scores. Proficiency of writing standards will be measured by pre/post writing samples, twice per year.

a. Performance Measure	Measure Type	Quantitative Data			
		Target	Raw Number	Ratio	%
Of students who do not score Proficient or above, at least 70% will demonstrate statistically significant improvement in CST scaled scores.	Student Test score comparison	Ratio	251/358	248/354	70
		Actual Performance Data	Raw Number	224/358	243/354

b. Performance Measure	Measure Type	Quantitative Data			
		Target	Raw Number	Ratio	%
Proficiency of writing standards will be measured by pre/post writing samples, twice per year.	Student pre-post score comparison	Ratio	114/132		86
		Actual Performance Data	Raw Number	114/132	86

Explanation of Progress (Include Qualitative Data and Data Collection Information)

Only students having two years' worth of CST results for comparisons are included in the tables.

- a) Year 2: Students who scored Basic or below, the base number of students available for analysis was 358. The percentage of students showing statistically significant improvement was 62.6%. Year 3: Students who scored Basic or below, the base number of students available for analysis was 354. The percentage of students showing statistically significant improvement was 68.6%.
- b) Five of the fourteen teachers completed and returned the pre and post writing assessment. There were 141 pre-writing samples collected, and 132 post-writing samples received. Results from this small sample indicated that 46% of the students showed significant improvement in their writing. Only 57 students of the 141 scored proficient in the pre assessment but in the post assessment there were 114 students demonstrating proficiency of the 132 assessed, 57 students showed significant progress for a growth of 46%.



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SECTION C - Additional Information (See Instructions. Use as many pages as necessary.)

1. The primary objective and goal of this grant was to increase teacher capacity to provide effective arts-integrated language arts instruction. Based upon the evaluation results this goal was accomplished but not to the extent that was expected.

Most of the professional development occurred in the intensive in-class arts integrated instruction practicum provided in collaboration with ECT and the infusion of training and expertise in research-validated instructional strategies for accelerating achievement of English Learners and socio-economically disadvantaged students as on-going professional development provided through SBCSS to the teachers engaged in the practicum. An adequate evaluation to assess these teachers on their increased capacity to provide effective arts-integrated language arts instruction was never devised. It is evident that this is the key component to the success of this project yet there is little evidence to substantiate the increased capacity of these teachers. A much more comprehensive evaluation instrument to assess their knowledge at the beginning of their involvement and then at the end of each year of their involvement needed to be developed.

As stated in the project narrative, but not part of the evaluation plan, (i.e. no Objective #), the project aims to ensure 299 teachers have "the foundation of knowledge in the California Visual and Performing Arts Standards, California Reading Language Arts Standards, and appropriate instructional strategies for providing arts-integrated language arts instruction". The requirement to demonstrate this objective was mandated after the project had been implemented for two years and all of the initial schools were no longer involved. It was not possible to obtain any pre or post information from those sites. As noted in the 08-09 annual report, 196 teacher pre-surveys were collected. And following the one year no-cost extension, an additional 22 teacher post-surveys were received for a total of 70 post surveys from four of the seven schools were available for analysis. Of these 70 returned surveys, 39 (55.7%) reported having basic or advanced knowledge of state standards in theater arts. In the same 70 returned surveys, 54 (77.1%) reported having basic or advanced knowledge in arts-integrated instruction in ELA, and 44 (62.8%) reporting basic or advanced knowledge in arts-integration instruction in writing. Unfortunately, the evaluation was based upon the teachers' subjective opinion of their knowledge and not on actual content standards or knowledge of research-validated strategies.

One expectation, "the creation of design studio classrooms at each site to serve as models for other teachers to observe and emulate, ongoing, onsite training opportunities for all teachers of the target sites, to ensure that all teachers have the foundation of knowledge in the California Visual and Performing Arts Standards, California Reading Language Arts Standards, and the and appropriate instructional strategies for providing arts-integrated language arts instruction" was never effectively implemented. The participating teachers created the environment for the teachers to observe and learn but classroom teachers could not visit these classrooms regularly, especially in the current environment with high stakes testing and 90 minutes daily of required instruction in English Language Arts and with district pacing guides. Additionally, the program was geared for 4th and 5th grade students. Teachers teaching at similar grade levels found the opportunity to be much more appropriate for their classrooms than those teachers at the primary grade levels.

As noted in the study conducted by SRI International, it was clear that ECT, the schools and SBCSS were not in alignment on the goals of the project. The school was focused on what was happening for their students, ECT was interested in providing instruction. SBCSS constantly needed to focus the school and ECT on the real goals of professional development for all teachers. This is a paradigm shift for teachers and schools, as traditionally the arts and arts instruction in elementary schools is provided by artists and outside providers, not classroom teachers. Using professional actors as a professional development provider for teachers to develop their capacity to mentor other teachers is not a traditional practice for these sites. This particular paradigm shift never really occurred. What did happen was that the many of the teachers that received the direct classroom involvement and attended the trainings made significant changes in their instructional approaches even after the actors were no longer in their classrooms.

The secondary goal to infuse training and expertise in research-validated instructional strategies for accelerating achievement of English Learners and socioeconomically disadvantaged students through theatre arts/language arts integrated instruction that would improve student learning was clearly accomplished. The qualitative and quantitative evaluations collected over the three-year project period demonstrate that there was success in meeting these goals. Based upon the project objective that there would be a minimum of a 20% increase in the number of students demonstrating proficiency on the on the California English Language Arts Standards Test. The actual results exceeded that expectation, 66 students scored proficient or above, or a 26% increase in year two and 91 students or a 39% increase in year three. The writing assessment showed an even greater success with 57 students demonstrating improved proficiency, which was an increase of 46%.

These results are not surprising in that all partners in this project were clearly focused on improving student learning as an overarching goal.

The greatest barrier to success with this project was the emphasis on improving student test scores and the require 90 minutes of language arts instruction that does not deviate from the textbook and district pacing guides. These expectations created a climate of fear from the teachers at these schools sites. They were particularly fearful that they would not have high enough test scores as a result of deviating from the traditional and required instructional approaches. This absolutely affected the entire school site and made it difficult for the teachers to mentor other teachers at their sites.

The unexpected outcome was that these classrooms were very successful in their testing results and all but one of the seven schools have met their AYP and API's with three of the schools no longer in program improvement status. This confirms that notion that you can do the arts and get out of program improvement.

2. My recommendations to other educators interested in the project would be to spend the first year in designing the collaborative process that will assure that all partners are working collaboratively towards the same goals. That all objectives are clearly articulated by all parties and that they are in agreement that they will commit to this for the entire duration of the project. Evaluations need to be accurately tied to the stated objectives and that the assessments and evaluations are designed to clearly show the effectiveness of the project. Additionally, the schools that are involve need to have strong district support for the direction and goals of the project so that schools can commit for the duration of the project and not be pressured to not follow through with their commitments. Teachers need to be involved in the planning if it is to be implemented by them and if they are being expected to use additional time outside of their classroom day, and also to determine if the objectives, goals and activities are reasonable for their work loads and school environments. This is particularly essential for work that involves arts education as the common perception is that the arts not an academic subject but an elective or enrichment curriculum.

3. Further analysis of some of the data that was collected would be helpful to disseminate to our schools and districts. Especially the data related to results gather from CELDT scores and the analysis on the improvement of CST ELA scores for the Beyond Borders students in comparison with grade level test scores. This information will be sent to our participating schools with additional materials on curriculum materials on standards based instruction in the visual and performing arts.

A professional development series on each of the four arts disciplines is currently being provided to one of the seven schools and all of those seven schools are provided with information related to the power and effectiveness of arts learning.