

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 # S351A210061

Grants.gov Tracking#: GRANT13346942

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210061

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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
☒ Application
☐ Changed/Corrected Application

*** 2. Type of Application:**

- ☒ New
☐ Continuation
☐ Revision

*** If Revision, select appropriate letter(s):**

*** Other (Specify):**

*** 3. Date Received:**

04/14/2021

4. Applicant Identifier:

Konocti_Arts

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:**

Teresa Lynn Rensch

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

*** c. Organizational DUNS:**

d. Address:

*** Street1:**

9430 B Lake St

Street2:

*** City:**

Lower Lake

County/Parish:

Lake

*** State:**

CA: California

Province:

*** Country:**

USA: UNITED STATES

*** Zip / Postal Code:**

95457-0681

e. Organizational Unit:

Department Name:

Curriculum and Instruction

Division Name:

Visual and Performing Arts

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

Prefix:

*** First Name:**

Teresa

Middle Name:

*** Last Name:**

Rensch

Suffix:

Title:

Organizational Affiliation:

Konocti Unified School District

*** Telephone Number:**

Fax Number:

*** Email:**

PR/Award # S351A210061

Application for Federal Assistance SF-424

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

G: Independent School District

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

* 10. Name of Federal Agency:

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:

ON-RAMP (online Rural Arts and Music Program)

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

Application for Federal Assistance SF-424**16. Congressional Districts Of:*** a. Applicant * b. Program/Project

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

17. Proposed Project:* a. Start Date: * b. End Date: **18. Estimated Funding (\$):**

* a. Federal

* b. Applicant

* c. State

* d. Local

* e. Other

* f. Program Income

* g. TOTAL

*** 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**☐ a. This application was made available to the State under the Executive Order 12372 Process for review on ☐ b. Program is subject to E.O. 12372 but has not been selected by the State for review.☒ c. Program is not covered by E.O. 12372.*** 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)**☐ Yes ☒ No

If "Yes", provide explanation and attach

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

☒ ** I AGREE

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

Authorized Representative:Prefix: * First Name: Middle Name: * Last Name: Suffix: * Title: * Telephone Number: Fax Number: * Email: * Signature of Authorized Representative: * Date Signed:

NOTICE TO ALL APPLICANTS

OMB Number: 1894-0005
Expiration Date: 04/30/2020

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
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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

Teresa Lynn Rensch

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

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

* SIGNATURE:

* DATE:

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

OMB Number: 1894-0007
Expiration Date: 09/30/2020

1. Project Director:

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
<input type="text"/>	<input type="text" value="Teresa"/>	<input type="text"/>	<input type="text" value="Rensch"/>	<input type="text"/>

Address:

Street1:	<input type="text" value="9430 B Lower Lake Street"/>
Street2:	<input type="text"/>
City:	<input type="text" value="Lower Lake"/>
County:	<input type="text" value="CA"/>
State:	<input type="text" value="CA: California"/>
Zip Code:	<input type="text" value="954570681-"/>
Country:	<input type="text" value="USA: UNITED STATES"/>

Phone Number (give area code)	Fax Number (give area code)
<input type="text" value=""/>	<input type="text"/>

Email Address:

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.

<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
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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: 1234-Konocti AAE 2021 Abstract.pdf

Add Attachment

Delete Attachment

View Attachment

ON-RAMP, Konocti Unified School District

To meet their goal of providing a high-quality arts education for every student, Konocti Unified School District will pilot an innovative arts education program that provides professional development and online curriculum resources to support student achievement in the arts and English/Language Arts at four high-poverty rural elementary schools. Located in a remote northern California community serving predominantly students of color (51%), 1186 of Konocti's 3325 students (36%) fall below the Federal Poverty Line, and 84% of Konocti students qualify for Free and Reduced Price Meals. Konocti students face further educational challenges: 1) 77% of elementary students don't meet grade level standards in ELA, 2) 26% of students at the elementary level are English Learners and 3) 84% of elementary students don't meet grade level standards in mathematics. This achievement gap at under-resourced schools has been exacerbated by school closures from a string of devastating wildfires and now by 100% distance learning due to the pandemic.

To meet these identified student needs, Konocti proposes ON-RAMP, the ONline Rural Arts and Music Program, designed to accelerate academic and artistic achievement through a unique web-based music/arts integration curriculum supported by a cadre of well-trained Arts Integration Specialists. After the music program becomes well-established at the school sites, the district long-term goal is to grow and sustain other arts programs for grades K-7 using this replicable model over time. To lay the groundwork for that transition, ON-RAMP will create baseline arts experiences for all elementary students in other arts disciplines in collaboration with secondary arts specialist teachers, local artists/arts organizations, and parent docents in a series of school and family place-based arts events. ON-RAMP will bring together a Project Team with an exemplary record of arts education research and proven skills in large-scale project management on USDOE grants to meet identified arts education needs in Lower Lake, CA.

Project Narrative File(s)

* **Mandatory Project Narrative File Filename:**

Add Mandatory Project Narrative File

Delete Mandatory Project Narrative File

View Mandatory Project Narrative File

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

Add Optional Project Narrative File

Delete Optional Project Narrative File

View Optional Project Narrative File

Assistance for Arts Education Grant Proposal

ON-RAMP, Konocti Unified School District

To meet their goal of providing a high-quality arts education for every student, Konocti Unified School District seeks Federal aid through the Assistance for Arts Education grant to pilot an innovative arts education program that provides professional development and online curriculum resources to support student achievement in the arts and English/Language Arts at four high-poverty rural elementary schools. Located in a remote northern California community serving predominantly students of color (51%), 1186 of Konocti's 3325 students (36%) fall below the Federal Poverty Line, and 84% of Konocti students qualify for Free and Reduced Price Meals. Konocti students face further educational challenges: 1) 77% of elementary students don't meet grade level standards in ELA, 2) 26% of students at the elementary level are English Learners and 3) 84% of elementary students don't meet grade level standards in mathematics. This achievement gap at under-resourced schools has been exacerbated by school closures from a string of devastating wildfires and now by 100% distance learning due to the pandemic.

As a result of these challenges, Konocti elementary teachers have been asked to focus on raising achievement in ELA while the district works to find solutions to bring the arts to their students. Currently, the district is not able to offer a comprehensive, sequential standards-based arts education at any of the district elementary schools as mandated by California Education Code 51210 and 51220. This task is further complicated by Konocti's remote rural location and lack of arts education resources in the local community.

To meet these identified student needs, Konocti proposes ON-RAMP, the ONline Rural Arts and Music Program, designed to accelerate academic and artistic achievement through a unique web-based music/arts integration curriculum supported by a cadre of well-trained Arts Integration Specialists. To jumpstart the project, Konocti will invest in an elementary music specialist (not grant-funded) not only to teach California grade level music standards, but also to

integrate music into the ELA curriculum in collaboration with classroom teachers. The district has 1:1 Chromebooks for all students as well as the needed bandwidth to support large scale distance learning so that the music will play on, even during fires, floods and pandemics.

After the music program becomes well-established at the school sites, the district long-term goal is to grow and sustain other arts programs for grades K-7 using this replicable model over time. To lay the groundwork for that transition, ON-RAMP will create baseline arts experiences for all elementary students in other arts disciplines in collaboration with secondary arts specialist teachers, local artists/arts organizations, and parent docents in a series of school and family place-based arts events.

ON-RAMP will bring together a Project Team with an exemplary record of arts education research and proven skills in large-scale project management to meet identified arts education needs in Lower Lake, CA through a) high-quality professional development for arts educators, teachers and district administrators, (b) accessible web-based instructional materials; and (c) community outreach activities that strengthen and expand partnerships among arts education stakeholders. Konocti is eligible for the AAE since more than 20% of their students come from families living below the poverty level as determined by dividing the 2019 SAIPE estimate of 1186 students living in poverty by the total number of students, 3325, equalling 36%.

Abbreviations: AIS: Arts Integration Specialists; Big Idea: Big Idea Arts and Education Consulting; CDC: Curriculum Development Coordinator; DA: District Administrators; eDez: Education Design; ELA: English/Language Arts; Konocti: Konocti Unified School District; MST: Music Specialist Teacher; Obj: Objective; PD: Project Director; PDC: Professional Development Coordinator; PM: Program Manager; Project Team: MST, PD, PM, DA, CDC, PDC, EDez; SC: Steering Committee 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 the ON-RAMP project are strategically positioned to meet the needs of high-poverty students with a cohesive, yet responsive, plan to deliver a replicable model of high-quality arts education. This scope and scale is only possible because the Project Team from Big Idea and EDez are highly qualified to do this work and have years of experience on numerous successful USDOED arts grants. While ON-RAMP is complex and ambitious, these goals are well within the capacity of this high caliber team working in collaboration with Konocti Unified personnel. Using proven professional development methods, highly-effective online learning resources and powerful local collaborations, the Project Team is well-prepared to help Konocti students, teachers and families achieve all project goals, objectives and outcomes.

ON-RAMP Goals, Objectives and Outcomes

Goal 1: At least 75% of Konocti students in grades K-7 at four elementary schools will receive a high-quality music education taught by a Music Specialist Teacher (MST) with rigor and fidelity. Obj1.1 In Y1, the Project Team will collaborate to create a unique, student-centered music education program that responds to school and community needs. Obj1.2 Stakeholders will be engaged throughout the project in giving feedback to shape the program.. Obj1.3 In Y2, Konocti and their new MST will roll out a brand new elementary music education program for grades K-2. Obj1.4 In Y3, Konocti will add music education for grades 3-5. Obj1.5 In Y4, grades 6-7 will be added so that by project end, all Konocti students in grades K-7 will have equitable access to a baseline music education. Obj1.6 Project Team will assess site-based needs for music education books, equipment, materials and supplies to support ON-RAMP goals and purchase as appropriate. Obj1.7 Project Team will create a rotating schedule for discrete music education and music/arts integration at the four project schools. **Goal 2: A customized**

web-based music/arts integration curriculum will teach California standards in music and ELA in grades K-7 and will result in gains in artistic and academic achievement that are statistically significant. Obj2.1 Big Idea will adapt their web-based music/arts integration curriculum to align with Konocti's Cengage ELA reading series and pacing guides. (Sample curriculum in attachments.) Obj2.2 Big Idea will ensure that the curriculum follows promising practices in Culturally and Linguistically Responsive Pedagogy (CLRP) to meet the needs of Konocti's diverse students and families. Obj2.3 Big Idea will ensure that the curriculum reinforces Social Emotional Learning (SEL) aligned to the five core competencies identified by the Collaborative for Academic, Social, and Emotional Learning. Obj2.4 After review and feedback, the music/arts integration curriculum will be adopted by Konocti with implementation in grades K-7. Obj2.5 Project team will create an ON-RAMP website to house all project assets..

Goal 3: A well-trained cadre of at least 32 arts integration specialists will support integration of multiple arts disciplines with ELA at each elementary school, at least one specialist per grade level at each site. Obj3.1 Project Team will identify and engage potential AIS among the elementary teaching staff, teaching artists and parent docents. Obj3.2 Big Idea will provide at least 40 hours of arts integration professional development yearly in a blended model of asynchronous online and synchronous in-person learning. Obj3.3 AIS will support the MST and the music/arts integration curriculum at each grade level. Obj3.4 AIS will also support baseline arts experiences in dance, theatre and visual/media arts. Obj3.5 New AIS will be recruited yearly to replace any AIS who have to leave the project and to increase the number of AIS available at each school site. Obj3.6 AIS will engage in at least 20 hours of additional professional learning each year to support new grade levels added to the rollout. **Goal 4: At least 75% of Konocti students in grades K-7 at four elementary schools will receive a baseline**

arts experience in dance, theatre and visual/media arts. Obj4.1 In Y1, Project Staff will coordinate a district-wide music event to engage students and families and build anticipation for the new music program. Obj4.2 The music event will include a) a music integrated lesson, b) music-making by students and families and c) performances by local cultural music performers. Obj4.3 In subsequent years Project Staff and AIS will collaborate on events in media/visual arts (Y2), dance (Y3), and theatre (Y4) following the Y1 model. Obj4.4 Konocti will sustain these events on a rotating basis so that every student has had a baseline experience in each arts discipline.

Goal 5: Research will provide data on program efficacy, will guide program

revision and will help to create a replicable model. Obj5.1 Pre/post tests will document the

increase in arts skills and knowledge by AIS. Obj5.2 Participant surveys, interviews and

observations will provide qualitative data. Obj5.3 Pre/post tests of students will document the

increase in arts and academic achievement. Obj5.4 Program revision will be data-driven with

ample time allowed for reflection and course correction. Obj5.5 Research results will be

disseminated to surrounding school districts with the goal of replicating the ON-RAMP project.

Goal 6: Project sustainability will be enhanced by engaging diverse stakeholders in

planning and implementing the new arts education program and by active support from

district administration. Obj6.1 In Y1, Project Team will recruit and engage a steering

committee consisting of district administrator(s), building principal(s), teacher(s), parent(s), local

artist(s) and/or arts organization(s) and community member(s). Obj6.2 SC will meet regularly in

Y1 to help plan a successful implementation beginning Y2. Obj6.3 SC will meet regularly in

Years 2-4 to evaluate progress, suggest course corrections and guide continued implementation.

Obj6.4 Conduct a yearly listening tour to gather input from all stakeholders at the four Konocti

elementary schools. Obj6.5 Appropriate DA will participate in arts integration professional

learning provided by Big Idea to create a foundation for understanding the music/arts integration curriculum. Obj6.5 PD, PM, DA, MST and AIS will collaborate to create a project support plan at each participating school site. **Goal 7: At least one other school in Lake County with a minimum of 20% students from families living below the Federal poverty level will begin to replicate the ON-RAMP project.** Obj7.1 Beginning in Y2, Project Team will disseminate project research on student achievement through the Lake County Office of Education and through local arts organizations. Obj7.2 In Y3, Project Team will actively recruit teachers, teaching artists and parent docents from Lake County high-poverty schools to participate in the AIS professional learning program. Obj7.4 In Y4, at least one other Lake County school will adopt the music/arts integration curriculum supported by well-trained AIS.

Project-End Outcomes

Goal 1 Outcome: At least 1,500 Konocti students yearly in grades K-7 will have equitable access to a high-quality music education taught by a MST that also accelerates learning in ELA.

Goal 2 Outcome: Konocti will own a comprehensive and sequential music/arts integration curriculum proven to increase achievement in music and ELA through CLRP that supports core competencies in SEL. **Goal 3 Outcome:** A cadre of at least 32 AIS will have received intensive professional learning to support project implementation, at least one per grade level at each school site.

Goal 4 Outcome: At least 1,500 Konocti students yearly in grades K-7 will have equitable access to a baseline arts experience in dance, theatre and visual/media arts. **Goal 5**

Outcome: Research will show that ON-RAMP has positively impacted AIS' arts skills and knowledge as well as student achievement in music and ELA. **Goal 6 Outcome:** Konocti will have a well-developed infrastructure to sustain ON-RAMP. **Goal 7 Outcome:** ON-RAMP will be replicated in at least one other Lake County school district serving high poverty students.

1. Selection Criteria (a) Quality of the project design (2) Konocti has identified the arts, particularly music, as a key ingredient not only to address the need for improved academic achievement, but also to provide a well-rounded education that supports SEL with a pedagogy that is relevant to the cultures and languages of their students. ON-RAMP begins with assembling the steering committee and then conducting a month-long listening tour at the four Konocti elementary schools as all stakeholders help to identify, and plan to address, local needs and the current barriers that have made arts education hard to sustain, e.g. rural location with few resources, focus on ELA/math scores, lack of professional learning in the arts, difficulty in recruiting and retaining teachers, etc. This work will also be informed by current thinking in arts education for rural communities, e.g. Dilara Sayeed, Chief Education Officer of the Golden Apple Foundation, who notes “technology is key to providing equity and access for students in rural areas . . . as it offers the resources they might otherwise find impossible to access.” (*Rural Education: Addressing A Tension Point in the Great American Divide*)

Big Idea will then write a custom online music/arts integration curriculum aligned with Konocti’s Cengage ELA reading series. The Project Team and SC will then create a comprehensive plan for tiered adoption of the new music education program and curriculum at the schools and in the community. The music/arts integration curriculum will build on the highly-effective online curriculum created by Big Idea for PDAE and SSAE grant projects in Fresno USD, Stanislaus USD and Windsor USD. (Research reports included in attachments.)

In these prior projects, research by Education Design reported statistically significant student growth in both the arts (57% in media/visual arts and 90% in performing arts) and ELA (24% higher writing scores). The Project Team will also look carefully at emerging research and promising practices for arts education in rural communities, e.g. the 2017 NEA study *Leveraging*

Change: Increasing Access to Arts Education in Rural Areas (Donovan & Brown) which notes successes in “professional development as a tool to retain teachers,” a key feature of the Konocti project. ON-RAMP will be made sustainable by a well-trained cadre of 32 Arts Integration Specialists providing grade level support at each school site. AIS will participate in at least 40 hours of highly effective professional learning in music/arts integration using a hybrid online and in-person flipped classroom model developed by Big Idea. Research by Education Design has shown this method to result in statistically significant growth in teachers’ arts skills and knowledge (23% gain in pre/post tests with 97% showing gains).

In addition to music education, ON-RAMP will also create community support for a comprehensive arts education through a series of baseline projects in dance, theatre and visual/media arts to raise awareness of the importance of the arts to every child’s education. These school and family outreach projects will be designed in collaboration with local artists and arts organizations to help mitigate local barriers to arts education by encouraging arts-based placemaking. This approach has proven effective at schools like Crellin, a rural elementary school in Appalachia where Steven Sugg has done extensive research. “A largely unexpected finding...is that integrating the arts in place-based learning acts as a “gel” that links other subjects, engaging hard to reach students, and providing an outlet for additional community outreach—at a nominal cost.” (*Art Matters—In Rural Classrooms and Beyond*)

1. Selection Criteria (a) Quality of the project design (3) Konocti believes that their investment in a music specialist and tiered implementation of the music/arts integration curriculum, embedded in ELA, will be a sustainable and replicable model. Their AIS will be an ongoing resource to support arts integration, and parents will be more supportive of the arts through participation in place-based arts experiences at the school sites. The Project Team will

regularly disseminate project information to other high poverty districts in Lake County and will begin recruiting new school partners in Y3, following the Konocti model. In Y4, at least one other district will adopt the ON-RAMP model and be included in professional learning.

1. Selection Criteria (a) Quality of the project design (4) ON-RAMP meets the statutory purposes and requirements published in the Federal Register notice inviting applications.

Specifically, ON-RAMP is a comprehensive, arts-focused project based on data and on student and community needs that address all three of the desired program purposes. Research details in the Project Services and Evaluation sections will demonstrate that this is an exceptional approach based on research from three previous Big Idea grant projects.

1. Selection Criteria (a) Quality of the project design (5) The rationale(s) and research for ON-RAMP are included in previous responses. A Logic Model is included in the attachments.

1. Selection Criteria (b) Quality of project services (1) Equity and access to all project services is of utmost importance in Konocti, 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 Konocti community; and that outreach to families is translated into multiple languages.

In the ON-RAMP flipped classroom professional learning 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, Arts Integration Specialists (AIS) will examine grade-level student artwork and assess the work using standards-based rubrics and student exemplars. An initial meeting will introduce AIS, Music Specialist Teacher (MST), and District Administrators (DA) to the project and will introduce the professional learning modules.

Each eight-hour module (sample included in attachments) is completed asynchronously with the Project Team providing support through phone calls, emails and virtual meetings. In Module One, MST and AIS will investigate current research in arts integration to validate the importance of this work for their students. MST and AIS 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 web-based music/arts integration curriculum and to rubric-based assessment through embedded exemplars. MST and AIS will preview the arts integration curriculum with a video overview and guided walkthrough. Finally, MST and AIS will practice assessing student artwork using rubrics and exemplars. Module Two teaches foundational skills in music aligned with California standards. MST and AIS will also learn about classroom management in the context of arts integration. Both modules will help the MST and AIS to connect arts integration with their current teaching practice through frequent opportunities for discussion and reflection.

In a three-day summer workshop led by the Project Team (sample agenda included in attachments), MST and AIS will apply their online knowledge through hands-on experiences with four web-based music/arts integration units for grades K-2. The rigorous, standards-based music/arts integration units (examples in attachments) include all materials needed for classroom instruction such as multimedia presentations, instructional videos, screencasts, handouts, rubrics, materials and supplies. Also, experiential art-making by MST and AIS at the three-day workshop will be enhanced by arts exhibits and performances from local arts partners. This introduction will lay the groundwork for collaboration on place-based arts projects during the school year.

The Project Team and AIS will use the ON-RAMP website containing the professional development modules, sequential videos demonstrating the project's arts integration strategies

and the model arts integration curriculum with all supporting digital materials. After implementing each four-to-six week unit, MST and AIS will assess and archive their students' work on the project website. Teachers will share access to artwork and assessments for all students in the project and will meet monthly to calibrate their ratings and refine their teaching. In all, AIS will receive 40 hours of professional learning with an additional 40 hours spent in classroom implementation in Y1. In years 2-4, AIS will receive an additional 60 hours of professional learning, 20 per year, and 120 hours of classroom implementation, 40 per year, as new music/arts integration units are introduced for new grade levels.

This quote is indicative of teachers' response to the hands-on experience and to the impact on their students of this professional learning model from Big Idea: *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!* Windsor Unified Teacher, arts integration project reflection

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 USDOED Arts In Education Webinar, *Current Challenges to the AIE Community: Grantee Perspectives*.

Feedback from the field to Big Idea's blended professional development model and arts assessment focus 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 USDOED'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, this model was chosen as a promising practice for inclusion in the new SRI report on arts education in California.

This experiential, multimodal, assessment-based professional development had a positive impact on teachers and students and shows evidence of transferability to other curriculum and contexts. The yearly professional learning services for 32 Arts Integration Specialists are rigorous, based on current research, implemented intensively over 80 hours each year and delivered by highly trained and experienced arts integration specialists. The project services at ON-RAMP schools will lead to improvements in classroom arts teaching practices documented by teacher assessment of student artwork, by classroom observation, by teacher reflection, and by multiple pre/post measures of arts content knowledge and dispositions. At least 1,500 students each year will achieve significant gains in arts skill and knowledge integrated with ELA.

1. Selection Criteria (b) Quality of the project design (2) For ON-RAMP, Big Idea will refine and expand their comprehensive and sequential music/arts integration curriculum and supporting online materials for grades K-7 to meet state standards in the arts as well as ELA. The units will

reflect multiple genres, media, and cultures across the grade levels so that students build on knowledge and skills from previous years. The robust online professional development modules outlined above will ensure that AIS are prepared for rigorous classroom implementation.

Over 1,500 students yearly will receive high-quality arts instruction by well-trained teachers using online instructional material through ON-RAMP. Since the professional learning model and arts integration curriculum have been iterated and tested over eight years, students in Konocti are projected to generate similar results in achievement. Treatment students in previous grant projects achieved positive 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. Efficacy of the arts integration design is supported by 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)

To further the field, ON-RAMP will continue the research establishing causal links between arts integration and ELA achievement. Closely matched control schools will provide student data using the same performance tasks as students at treatment schools. These assessments are based on California grade level standards and administered by the AIS. Discussed in more detail in the Evaluation section, this data will inform both the professional learning and revisions of the arts integration curriculum.

1. Selection Criteria (b) Quality of the project design (3) The impact of ON-RAMP for AIS is outlined in section one above, and student academic achievement is addressed in section two above. In addition, ON-RAMP will respond to identified needs at project schools to bolster SEL and to support diversity, equity and inclusion for all students through CLRP. The impact of these

new project services will be measured and documented as outlined in the Evaluation section.

Finally, an innovative series of place-based art-making experiences will build public will to support arts education in Konocti schools ensuring that the ON-RAMP project will live on past the end of services provided by the AAE grant.

1. Selection Criteria (b) Quality of the project design (4) In addition to the SC stakeholders, ON-RAMP will also bring together local arts organizations and artists to create engaging school and family outreach projects that support the music/arts Integration curriculum. Project Team will work with local arts partners to create standards-based, grade level specific arts experiences to be piloted each year and replicated in following years. Each experience will consist of pre-experience learning activities, an interactive professional arts experience for students and families, and an artistic outcome supporting the arts Integration curriculum. For example, in the music/arts integration curriculum, students will learn skills in keeping a steady beat and composing using invented notation. Their compositions will be turned into a classroom “musical quilt” with each student contributing a rhythm pattern. At a Family Music Night, parents and families will engage in creating rhythms using found objects led by local professional musicians. In each classroom, the “musical quilts” are displayed and students will demonstrate their new rhythm skills for their families. These outreach experiences help to create connections among schools, artists and arts organizations and have been very well-attended in prior grant projects.

It is clear that the services provided by ON-RAMP are of sufficient quality, intensity, and duration to effect a positive change in the teachers’ instructional practice. This change in practice for the MST and at least 32 AIS, supported, measured and reinforced over the four-year project, will lead to improvements in the achievement of at least 1,500 students yearly measured against rigorous arts and academic standards. Students and families will experience thoughtfully curated

visual and performing arts experiences unique to the Konocti community that are aligned to state arts standards. Finally, the district and the county will have a wealth of online professional learning and arts integration curriculum to transfer the project to new high-poverty schools. Most importantly, more than 1,500 students with no current arts programs in their schools will benefit from access to all arts disciplines and will master sequential music skills that reinforce skills in ELA documented through an authentic assessment process.

1. (c) Quality of project personnel In efforts to ensure that ON-RAMP staff reflects the community in which they serve, all marketing, advertising and hiring will be concentrated in the area where participants reside. Potential personnel have the right to receive job posts/updates and interviews in their native language, and all efforts will be made to accommodate translation requests. ON-RAMP programming and hiring practices are ADA compliant with executive staff reviewing and confirming all procedures for ease of service in the field.

ON-RAMP will be supported by five key personnel: Program Manager, Katherine Wiley (Konocti); Project Director, Robert Bullwinkel (Big Idea); Professional Development Coordinator, Professor Kim Morin (Fresno State/Big Idea); Principal Investigator David Reider (Education Design); Curriculum Development Coordinator Elizabeth Robertson (Windsor USD/Big Idea). Resumes/CV for all five are included in the attachments.

The **Program Manager (PM)** will support the work of all district personnel, including District Administrators and Arts Integration Specialists, in delivering the goals, objectives and milestones of the project on-time and on-budget. The PM will collaborate with Project Director (PD), an administrative assistant and a budget technician to ensure that all Federal budget requirements are met and that stipends, travel, and materials are procured in a prompt and cost effective manner. The PM will coordinate the efforts of DA to communicate with and support the

AIS at each school. The PM, in collaboration with PD, will be responsible for timely and complete reporting to the USDOE in an interim and final report each year. **Katherine Wiley** is a rising star in Konocti, having just been named Teacher of the Year (2020), who is now turning her sights to administration with leadership positions in the district (Department Chair/Professional Development Facilitator) and at the Lake County Office of Education where she works with pre-service teachers. Ms. Wiley is well-prepared academically with a Masters in Music Education from Boston University.

The **Project Director (PD)** will work closely with the PM and all other district stakeholders to ensure that all TBD project services meet local needs are of the highest quality. Further, the PD will work closely with the Professional Development Coordinator and Curriculum Development Coordinators to support their work and to ensure that it meets local needs and is of the highest 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 (PDC)** will develop and implement all online and in-person professional learning content for DA and AIS. The PDC will work closely with the PD and PM to ensure that the professional learning is highly engaging and effective, following best 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, in collaboration with PD and PM, will be responsible for expanding and revising the web-based music/arts integration curriculum. The CDC will also collaborate with AIS to roll out the new integrated units in Konocti 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 (PI) will gather and analyze all needed student and teacher assessment data and communicate effectively with Project Team and DA both formatively and summatively. The PI will design accurate and effective instruments to measure teacher 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** is Principal Partner of Education Design, a Boston-based educational research firm. eDez has conducted program evaluations 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, US

Department of Education PDAE, AEMDD, I3, FIPSE grants, San Francisco Symphony, New York Metropolitan Opera, and the San Francisco Opera.

1. Selection Criteria (d) Quality of the project design (1)(2)(3)(4) The ON-RAMP

management team--PD, PM, PDC, CDCC, and PI--will be responsible to effectively manage project implementation using proven strategies to effect systemic change in school districts. The PD will conduct regular meetings for the Project Team to assess progress in meeting goals, timelines and objectives. Reflection and feedback from all stakeholders will be continuously sought and integrated into program revision. The PD and PM 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, etc. The CDC and PDC will support this work by providing high-quality professional development, music/arts integration curriculum, online resources and assessment tools. The PI will provide timely formative and summative assessments based on student data, teacher surveys, interviews and observations to ensure that all decisions are driven by appropriate data. This Project Team has a proven track record of success in delivering USDOE grant projects both on-time and on-budget.

DETAILED TIMELINE WITH OBJECTIVES, MILESTONES, RESPONSIBILITIES

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

1) Hire/contract/assign staff as appropriate. PD, PM. Goals 1-7. All key ON-RAMP personnel are committed. Konocti will hire or reassign MST. **2) Recruit Steering Committee.** DA, PD, PM, AP. Obj6.1, 6.2 ON-RAMP will be guided by a variety of perspectives from diverse stakeholders. **3) Revise online learning modules for DA and AIS** PD, PDC. Obj3.2. **4) Create ON-RAMP website.** PD. Obj2.5 **Milestones:** By January 1, 2022: all Project Team onboard;

LMS revisions complete. Online modules completed and available on the new ON-RAMP website (sample in attachments).

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

1) Evaluation planning. Project Team Goals 1-7 Work with eDez to begin research and evaluation planning. **2) Revise and expand online music/arts integration curriculum.** PD, CDC, PM. Obj2.1,2,3 Revise Big Idea's music/arts integration curriculum to align with Konocti's Cengage ELA series. **3) SEL and CLRP** PD, CDC, PM. Obj2.3,3 Revise curriculum to focus on SEL and CLRP and provide appropriate classroom strategies. **4) Meet regularly with SC** PD, PM, SC. Obj. 6.2 Assess local needs, barriers and resources and begin forming a plan for tiered adoption of the ON-RAMP project. **5) Conduct listening tour** PD, PM, SC, DA Obj6.4 Visit each elementary school with an interactive demonstration of arts integration followed by a facilitated discussion and notetaking. (Sample in attachments.) **6) Professional development for DA** PD, PDC, DA. Obj6.4 PD and PDC will provide online and in-person professional development in arts integration for appropriate DA. **4) Support plan.** PD, PM, DA. Obj 6.5 Create a plan to support AIS and MST before, during, and after their professional development and implementation of the web-based music/arts integration curriculum.

Milestones: By end of March, 2022: evaluation planning will be well underway. DA will be trained and will have collaborated to create a teacher support plan. Online music/arts integration curriculum will be revised and expanded. The Steering Committee will have a solid plan for tiered implementation of the ON-RAMP project over the next three years.

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

1) Recruit 32 Arts Integration Specialists PD, PM, DA, AP Advertise with teachers, parents and arts organizations to enlist qualified AIS with equity, diversity and inclusion. **2) Baseline**

survey. PI, PD, PM, DA. Obj 1.5 eDez will conduct a baseline survey of AIS to establish both their arts content knowledge and their attitudes toward arts integration. Analysis of this data will inform the professional development planning. **3) Orientation.** Project Team. Goals 1-7 Project Team will meet with all stakeholders to welcome them to ON-RAMP and to confirm expectations for their work together. **4) Professional development preparation.** PD, PM, PDC. Obj3.2 Prepare for five days of blended PD to be held in Summer 2022. **5) Conduct district-wide music event** PD, PM, AP. Obj 4.1, 4.2 Introduce ON-RAMP to schools and communities with a fun and interactive music program featuring local cultural musicians **6) Interim report.** PD, PM, PI. Goals 1-7. Complete USDOE report. **Milestones:** By June 1, 2022: Web-based music/arts integration curriculum will be revised. Evaluation plan will be finalized and baseline survey completed. AIS will be onboard. Planning will be underway for Summer Y2 professional development, and the first interim report will be filed.

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

1) Finalize planning for summer arts integration professional development. Project Team. Goals 1, 2, 3 Complete planning and logistics for five days of blended arts integration professional development including a detailed agenda, on-site technology, performances and exhibits by local artists, keynote speakers, daily feedback forms, etc. (Sample agenda included in attachments.) **2) Online professional development.** Project Team, AIS. Goals 1, 2, 3 Two days of asynchronous online professional development for AIS will begin in July, 2022 to build skills and knowledge in the arts and arts integration aligned to California arts standards. **3) In-person professional development.** Project Team, AIS. Goals 1, 2, 3 Three days of in-person professional development will be held in August, 2022 to build AIS capacity to teach the web-based music/arts integration curriculum. **4) Post-survey** PI, PD, PDC, AIS Obj5.1, 5.2 With

input from Project Team, PI conducts post-survey to evaluate AIS arts learning and attitudes. **5) After-action review** Project Team. Obj5.4 Collaborative reflection on professional development and analysis of the post-survey results to plan for Y3 professional development **6) Continue regular planning meetings.** Project Team. Goals 1-7 Project Team continues to meet regularly to coordinate implementation. **Milestones:** By September 1, 2022, 32 AIS and 1 MST will have completed 40 hours of professional development in the arts and arts integration. The Project Team will have reviewed and reflected on results from the professional development and post-survey to prepare for continued professional development. Planning to support teacher implementation of the music/arts integration curriculum will be well underway.

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

1) Discrete music instruction begins. PD,PM,MST,AIS,DA Obj1.3 Four week rotations at each project school using standards-based music curriculum. **2) Arts integration curriculum.** PD,PM,CDC,MST,AIS. Obj 5.1 Finalize planning and implement a four-to-six week online music/arts integration unit aligned with ELA or math for grades K-2 at four school sites in rotation. **3) Support Plan meetings.** PD, PM, AIS, DA. Obj1.3, Obj2.4 Meet monthly during planning time facilitated by PD/PM. **4) Meet regularly with SC.** PD, PM, SC Obj6.3 Evaluate summer professional development and rollout of new music education program to make course corrections as needed. **5) Begin planning school and family outreach project(s) in media/visual arts.** PD, PM, AIS, SC Obj4.3 Survey Konocti community to identify diverse local arts and community partners. Engage with partners to discover local community arts values, resources and needs. Meet with AIS to identify opportunities in the arts integration curriculum that could be enhanced through school and community outreach. **6) Identify research control schools** PD, PI Recruit closely matched high-poverty control schools in Lake County. Identify

teachers/classrooms and complete any necessary IRB procedures. **7) Final report.** PD, PM, PI. Goals 1-7 Complete the USDOE report. **Milestones:** By December 1, 2022, AIS and MST will be rolling out the music and arts integration curriculum supported by PM and DA. Planning will be underway for a school and family outreach project(s). Research control schools and teachers will be identified. The Y1 final report will be submitted.

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

1) Recruit new AIS. PD, PM, DA. Goal 3 Confirm that AIS will continue in 2023-24; recruit new AIS if needed. **2) Onboard new DA.** PD, PM, PDC, DA. Obj6.5 Professional learning for any new DA. **3) Continue project evaluation** Goals 1-7 PD, PM, PI, AIS. eDez will observe and interview treatment teachers then conference with Project Team to refine training content and pedagogy. eDez will begin the data-gathering process at control schools. **4) Final planning school/community outreach** PD, PM, MST, AP, AIS, PI, SC. Obj4.3 Plan at least one community outreach project in media/visual arts that meets local needs, engages local resources and supports the arts integration curriculum. **6) Arts integration curriculum.** PD, PM, CDC, MST, AIS. Obj 5.1 Evaluate rollout and prepare for spring implementation. **Milestones:** By March 1, 2023, Music instruction continues in four-week rotations. New AIS will be identified and new DA will be trained as needed. Project evaluation and research will continue. School and community outreach project(s) planning will be final. Planning for the rollout of music/arts integration curriculum in spring will be finalized.

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

1) Implement school/family outreach event(s). PD, PM, MST, AP, AIS, PI, SC Obj4.3 Stage at least one school/family outreach project in media/visual arts at a project school. PI to document impact on the community and on the arts integration curriculum. **2) Arts integration**

curriculum. PD, PM, MST, CDC, AIS. Obj 5.1 Rollout second music/arts integration unit in four-week rotations at each school. **3) Refine arts integration curriculum.** PD, CDC, PM.

Obj2.1, 2, 3 Based on data from teacher surveys and initial ELA data-gathering, make any needed changes to the curriculum. **4) Professional development preparation.** PD, PM, PDC.

Obj3.2 Based on PI formative evaluation, prepare any needed changes for five days of blended PD to be held in Summer 2023. **5) Complete yearly student and teacher data-gathering.** PI,

PD, CDC, DA, AIS Goals 1-7 eDez will report to Project Team on all research findings, for use in planning professional development and revising the arts integration curriculum **6) Interim**

report. PM, PD, DA, PI. **Milestones:** By June 1, 2023, School/family outreach project(s) will be completed and studied. Arts integration curriculum will be implemented and assessed. Project revisions will be underway, aligned with PI report. The USDOE interim report will be filed.

YEAR 3 (2023-24 School Year) and YEAR 4, (2024-25 School Year)

Project activities in Y3 will mirror Y2 with these differences: Discrete music instruction and arts integration will continue in grades K-3 and be rolled out for grades 3-5 (Obj1.4). New school/family outreach project(s) in dance will be developed and implemented (Obj4.3). New AIS from high-poverty schools in Lake County will be recruited and trained (Obj7.2). Y4 project activities will mirror Y3 with these differences: Discrete music instruction and arts integration will continue in grades K-5 and be rolled out for grades 6-7 (Obj1.5). New school/family outreach project(s) in theatre will be developed and implemented (Obj4.3). At least one high-poverty schools\ in Lake County will adopt the ON-RAMP music/arts integration curriculum (Obj7.4). Project Team and Steering Committee will continue to monitor progress and make course corrections. Research, evaluation and reporting will continue as described.

1. Selection Criteria (e) Quality of the project evaluation (1) The evaluation for ON-RAMP conducted by Education Design, INC will comprise two separate efforts: A) outcomes-based evaluation that will report both formatively to the team and annually to USDOE on requisite performance measures and B) a research study focusing on the impact of the program on teachers (professional learning PL outcomes related to music/arts-integrated teaching and learning) and students (music/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 California State Arts grants in underserved, high-needs communities that will inform ON-RAMP ensuring that evaluation processes will need very little development time.

To appropriately measure achievement and success of program intent, evaluation questions will frame the data collection and analyses. To address Goals 1 & 4 we will document the extent of student participation and engagement in activities and experiences. Questions include: *To what extent and how many students receive a) music instruction?, b) baseline arts experiences in dance, theatre, visual/media arts?* For Goal 2 we will document the development, deployment, use, and quality of the curriculum. Questions include: *How and how frequently is the curriculum accessed? How do the CLRP and SEL components facilitate learning for students with specific learning characteristics?* For Goal 3 we will closely follow and document AIS recruitment, participation in professional learning activities, and classroom support and implementation of arts learning units. Questions include: *Are recruitment numbers met? What are the learning needs and how are they addressed? To what extent does AIS training prepare for classroom support and what additional support is needed?* For Goal 5, we will conduct comparison studies among treatment-control teacher and student populations to compare prepost gains in arts learning measures. Using a quasi-experimental design (non-randomized model with

controls), we will compare changes in content knowledge and skills for both students and teachers with data collected through surveys, interviews, and observations. We will compare a) teacher outcomes in arts learning content, dispositional, and instructional strategies and b) student achievement in music and ELA as related to integrated units. Control data will be collected from non participant matched teachers and students (e.g. same grade students who will participate the following year can act as controls during the current year; a common strategy for comparative whole-school studies). Questions include *To what extent do teachers show gains in arts and integrated arts learning? To what extent did student achievement in arts learning and ELA improve as measured by prepost gains in each domain?* For Goals 6 and 7 we will document the extent Konocti supports an infrastructure to sustain and grow the program and how the project is replicated at a new site. Questions include *To what extent is a district infrastructure developed to sustain the project? What are the critical factors for supporting this infrastructure? What is the fidelity of implementation in the replication site with limited external support and what is the likelihood that other schools can follow similarly?*

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) as well as semi-structured interviews, site observations, and artifact analyses of student work. Instruments will collect data to address the following performance measures, tied directly to project goals.

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

Goal 1: Students receive high-quality music education: PM 1.i 1500 students receive music instruction taught by MST; PM 1.ii Materials developed by team; PM 1.iii Key stakeholders engaged and active; PM 1.iv K-7 cumulative rollout plan. **Goal 2:** Web-based curriculum to

include SEL and CLRP: PM 2.i Online units including SEL and CLRP components and assets; PM 2.ii Classroom implementation K-7 by YR 4; PM 2.iii Website developed to house and access all materials. **Goal 3:** Arts Integration Specialist recruitment and training: PM 3.i At least 32 AIS receive 40 hrs professional learning; PM 3.ii AIS support and provide arts experiences in dance, theatre, visual/media arts; PM 3.iii New AIS recruited and trained each year to build capacity. **Goal 4:** Students receive baseline arts experiences in dance, theatre, visual/media arts: PM 4.i District events to engage community showcasing project assets and outcomes; PM 4.ii Annual additions to events in all art disciplines; PM 4.iii At least 75% of K-7 students receive baseline arts experiences in all art disciplines. **Goal 5:** Research supports program fidelity and replicability: RPM 5.i Students show statistically significant gains in arts KSA for treatment over control; RPM 5.ii Students show statistically significant gains in related ELA measures; PM 5.iii Formative evaluation data informs and improves project over time; PM 5.iv Research findings disseminated to districts for replication model. **Goal 6:** Project Sustainability: PM 6.i Engage steering committee; PM 6.ii Conduct listening tour; PM 6.iii District leadership participates in arts professional learning. **Goal 7:** Project Replication: PM 7.i Research and program fidelity data disseminated to districts; PM 7.ii Project uptake in at least one other Lake County school.

Using rubrics-based arts assessment tools developed in previous USDOE projects, we will inventory, collect and assess individual student music and arts learning outcomes in close alignment with professional learning arts outcomes to calibrate extent of teacher uptake and skill development. Teacher growth will be reported as ANOVA repeated means measures related to both the dispositional and arts-content surveys. Additionally, inferential statistics, particularly t-test analysis (Wilcoxon), using pretest measure as covariate, posttest as the dependent variable will yield gains over time. 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 in arts integration have shown to predict academic performance, in this case an example of 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] and report on extent the intervention worked as predicted identifying specific factors such as quality, frequency, and scope. Participation, registration, PL exit tickets, and classroom observations will provide data to respond to the program's three performance measures on 1) attaining or exceeding proposed targets of outcome indicators, 2) percentage of participants (AIS) completing 75% of offered PD hours, 3) 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 USDOE grants (teacher arts surveys: $\alpha = .89$, student arts quality calibration scale, iMedia; $\alpha = .90$, early elementary music literacy skills test, MIENC project; $\alpha = .78$) as well as modifications of existing instruments for grade level appropriateness [5]. For SEL measures (Goal 2) we will document the extent the program connects to and activates SEL responses in students as measured by the validated Panorama SEL competencies instrument [6] and artifact analysis of sample artwork with a focus on SEL markers [7].

Yearly evaluation timeline: Summer--baseline data collection, PD observation; formative reporting; Fall--teacher interviews/observations; formative reporting; Winter--formative reporting; Spring--teacher interviews/observations, post-year data collection; formative and summative reporting.

Other Attachment File(s)

* **Mandatory Other Attachment Filename:**

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Konocti Unified School District
Assistance for Arts Education, 2021
Attachments

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Shellie Perry

Burns Valley School

To Whom It May Concern:

I am writing to support the application by the Konocti Unified School District for the Assistance for Arts Educators (AAE) grant. I know that the purpose of this grant is threefold: 1) to provide high-quality professional development for educators working in high poverty schools, 2) to create arts education resources in multiple arts disciplines, including online resources, 3) to engage the community by partnering with diverse stakeholders. I understand that this grant will create a standards-based music education program instruction at our school and will also help our students meet challenging academic standards in both English/Language Arts and math, all aligned with state standards.

Burns Valley School is located in the heart of Clearlake, California. We serve 530 students living in a rural, low income community. Our students do not get to experience the same things as their peers living in a city environment. Their parents are unable to provide the same experiences due to their living situations or financial barriers. Our students don't have community centers, theaters, museums, or other fun places for them to engage in activities or the arts.

As a part of Konocti's ongoing conversation about the arts in our schools, I have spoken with our superintendent and had a chance to be a part of the planning for this grant project. I understand that during the planning year my staff and I will continue to be involved in shaping the project to best meet the needs of our students. I believe that the resources provided by the AAE grant will integrate perfectly with our school's mission and will create long-term sustainability at the school site.

Our student population have limited access to the arts, especially the performing arts. The grant gives students from a very impoverished area to gain knowledge and skills in the visual and performing arts.

In closing, please know that I am committed to working with the AAE GRANT team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. Here at Burns Valley School we want to ensure that all student have the opportunity to experience music, art, creativity, and the performing arts. This grant would greatly benefit a population of students that deserves to experience more than their current community is able to provide.

Sincerely,

A black rectangular box redacting the signature of Shellie Perry.

Shellie Perry

Principal, Burns Valley School



Jessica Taliaferro

East Lake School

To Whom It May Concern:

East Lake School is a rural school in the town of Clearlake Oaks, California. Our students don't have the means or the access to art or music lessons within our community. Receiving this grant would enable our students to resources and an equitable education as students in larger communities may receive.

I am writing to support the application by the Konocti Unified School District for the Assistance for Arts Educators (AAE) grant. I know that the purpose of this grant is threefold: 1) to provide high-quality professional development for educators working in high poverty schools, 2) to create arts education resources in multiple arts disciplines, including online resources, 3) to engage the community by partnering with diverse stakeholders. I understand that this grant will create a standards-based music education program instruction at our school and will also help our students meet challenging academic standards in both English/Language Arts and math, all aligned with state standards.

East Lake School has approximately 200 students with 86% of them socially economically disadvantaged.

As a part of Konocti's ongoing conversation about the arts in our schools, I have spoken with our superintendent and had a chance to be a part of the planning for this grant project. I understand that during the planning year my staff and I will continue to be involved in shaping the project to best meet the needs of our students. I believe that the resources provided by the AAE grant will integrate perfectly with our school's mission and will create long-term sustainability at the school site.

Our student population have limited access to the arts, especially the performing arts. The grant gives students from a very impoverished area to gain knowledge and skills in the visual and performing arts.

In closing, please know that I am committed to working with the AAE GRANT team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. Please consider East Lake School for the AAE Grant.

Sincerely,

Jessica Taliaferro

Principal

East Lake School



Ami Barker

Konocti Education Center

To Whom It May Concern:

My name is Ami Barker and I am the Principal of the Konocti Education Center and a former visual and performing arts student. Participating in the arts gave taught me perseverance and gave me confidence.

I am writing to support the application by the Konocti Unified School District for the Assistance for Arts Educators (AAE) grant. I know that the purpose of this grant is threefold: 1) to provide high-quality professional development for educators working in high poverty schools, 2) to create arts education resources in multiple arts disciplines, including online resources, 3) to engage the community by partnering with diverse stakeholders. I understand that this grant will create a standards-based music education program instruction at our school and will also help our students meet challenging academic standards in both English/Language Arts and math, all aligned with state standards.

As a part of Konocti's ongoing conversation about the arts in our schools, I have spoken with our superintendent and had a chance to be a part of the planning for this grant project. I understand that during the planning year my staff and I will continue to be involved in shaping the project to best meet the needs of our students. I believe that the resources provided by the AAE grant will integrate perfectly with our school's mission and will create long-term sustainability at the school site.

Our student population have limited access to the arts, especially the performing arts. The grant gives students from a very impoverished area to gain knowledge and skills in the visual and performing arts.

In closing, please know that I am committed to working with the AAE GRANT team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation.
ADD A PERSONAL CLOSING.

Sincerely,

A large black rectangular box redacting the signature of Ami Barker.

Ami Barker

Principal, Konocti Education Center



Lower Lake Elementary School
9240 Lake St.



Tara Bianchi, Principal

4/13/21

To Whom It May Concern,

I am writing to support the application by the Konocti Unified School District for the Assistance for Arts Educators (AAE) grant. I know that the purpose of this grant is threefold: 1) to provide high-quality professional development for educators working in high poverty schools, 2) to create arts education resources in multiple arts disciplines, including online resources, 3) to engage the community by partnering with diverse stakeholders. I understand that this grant will create a standards-based music education program instruction at our school and will also help our students meet challenging academic standards in both English/Language Arts and math, all aligned with state standards.

Our school serves over 700 students, 82% of whom are Socio Economically Disadvantaged and 20% are Language Learners. We employ 39 Certificated and 27 Classified Staff. On average, one third of our teachers are in the process of earning their teaching credential.

As a part of Konocti's ongoing conversation about the arts in our schools, I have spoken with our superintendent and had a chance to be a part of the planning for this grant project. I understand that during the planning year my staff and I will continue to be involved in shaping the project to best meet the needs of our students. I believe that the resources provided by the AAE grant will integrate perfectly with our school's mission and will create long-term sustainability at the school site.

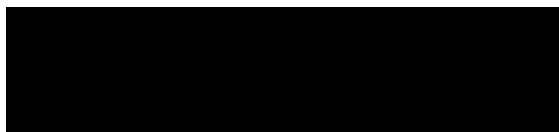
LLES Mission Statement:

Students at Lower Lake Elementary will be motivated to pursue learning in an environment that is safe and supportive. They will learn how to make decisions, solve problems, and be responsible for themselves and their community. Students will apply learning to new situations in preparation for a demanding and changing world. Mutual respect between students and adults will ensure that children feel good about themselves while they work towards achieving their maximum potential.

Our student population has limited access to the arts, especially the performing arts. The grant gives students from a very impoverished area to gain knowledge and skills in the visual and performing arts.

In closing, please know that I am committed to working with the AAE GRANT team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. I previously served in Napa Valley Unified School District where art grants served our students and saw firsthand the positive impact that this had on our children.

Sincerely,



Tara Bianchi, Principal



April Ellis
Pomo Elementary
3350 Acacia Street
Clearlake, CA. 95422

April 13, 2021

To Whom It May Concern:

My name is April Ellis and I am the principal of Pomo Elementary School. I have worked for Konocti Unified School District as a teacher and administrator for the past twenty years. As an educator, I find visual and performing arts to be an integral part of a child's education. There are many opportunities for students to retell stories through art and to enhance Reading, Social Studies, and Science.

I am writing to support the application by the Konocti Unified School District for the Assistance for Arts Educators (AAE) grant. I know that the purpose of this grant is threefold: 1) to provide high-quality professional development for educators working in high poverty schools, 2) to create arts education resources in multiple arts disciplines, including online resources, 3) to engage the community by partnering with diverse stakeholders. I understand that this grant will create a standards-based music education program instruction at our school and will also help our students meet challenging academic standards in both English/Language Arts and math, all aligned with state standards.

Pomo Elementary School is located in beautiful Lake County, right in the heart of the city of Clearlake. Pomo Elementary is located less than a mile from beautiful Clear Lake, which is one of the largest lakes in California. Pomo Elementary serves 700 students, 89.4% which come from socio-economic disadvantaged households, 35% are English Language Learners, and 2% are homeless or Foster youth. For a school that has a high amount of poverty and other challenges, the atmosphere of the school is one of a close-knit family. The teaching staff at Pomo love their job and strive to do what is best for their students.

As a part of Konocti's ongoing conversation about the arts in our schools, I have spoken with our superintendent and had a chance to be a part of the planning for this grant project. I understand that during the planning year my staff and I will continue to be involved in shaping the project to best meet the needs of our students. I believe that the resources provided by the AAE grant will integrate perfectly with our school's mission and will create long-term sustainability at the school site.

Our student population has limited access to the arts, especially the performing arts. The grant gives students from a very impoverished area to gain knowledge and skills in the visual and performing arts.

In closing, please know that I am committed to working with the AAE GRANT team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. It would mean a lot to our teachers to be able to provide our students with a well-balanced education that includes the arts. They would be honored to include the arts in their daily curriculum.

Sincerely,

April Ellis
Principal, Pomo Elementary

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

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.

KIM V. MORIN

Professor Emerita, Department of Theatre Arts
Big Idea: Arts and Education Consultant

CSU-Fresno 1987-Present
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

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
[REDACTED]
2. Daniel Loewen, Math and Science Coach
Fresno County Court and Community Schools
[REDACTED]
3. Emily Kleinholz Cremidis
Center for the Collaborative Classroom
(Former, Principal, Valley Vista ES)
[REDACTED]

Education:

Boston University

Boston, MA 02215

Graduation: May 2019

Degree: Master of Music in Music Education

Central Michigan University

Mount Pleasant, MI 48859

Graduation: May 2015

Degree: Bachelor of Music Education

Experience:

Instructor-Be A Teacher Intern Program

Lake County Office of Education

1152 S. Main Street Lakeport, CA 95453

Courses Taught: CURR 253: History and Philosophy of Education, CURR 235:

Curriculum and Instruction: History and Social Science

Supervisor: Jamie Buckner-Bridges

Dates: August 2020-Present

Music Teacher

Konocti Unified School District

9430 Lake Street Lower Lake, CA 95457

Subjects/Grades Taught: Beginning Band, Concert Band, Marching Band, Jazz Band,

Concert Choir, Guitar I, Guitar II, AP Music Theory, Music Theory. Grades 4-12

Supervisor: Victor Uribe/Ami Barker

Dates: August 2015-Present

Visual and Performing Arts Department Chair

Konocti Unified School District

9430 Lake Street Lower Lake, CA 95457

Supervisor: Victor Uribe

Dates: August 2016-Present

District Visual and Performing Arts Facilitator

Konocti Unified School District

9430 Lake Street Lower Lake, CA 95457

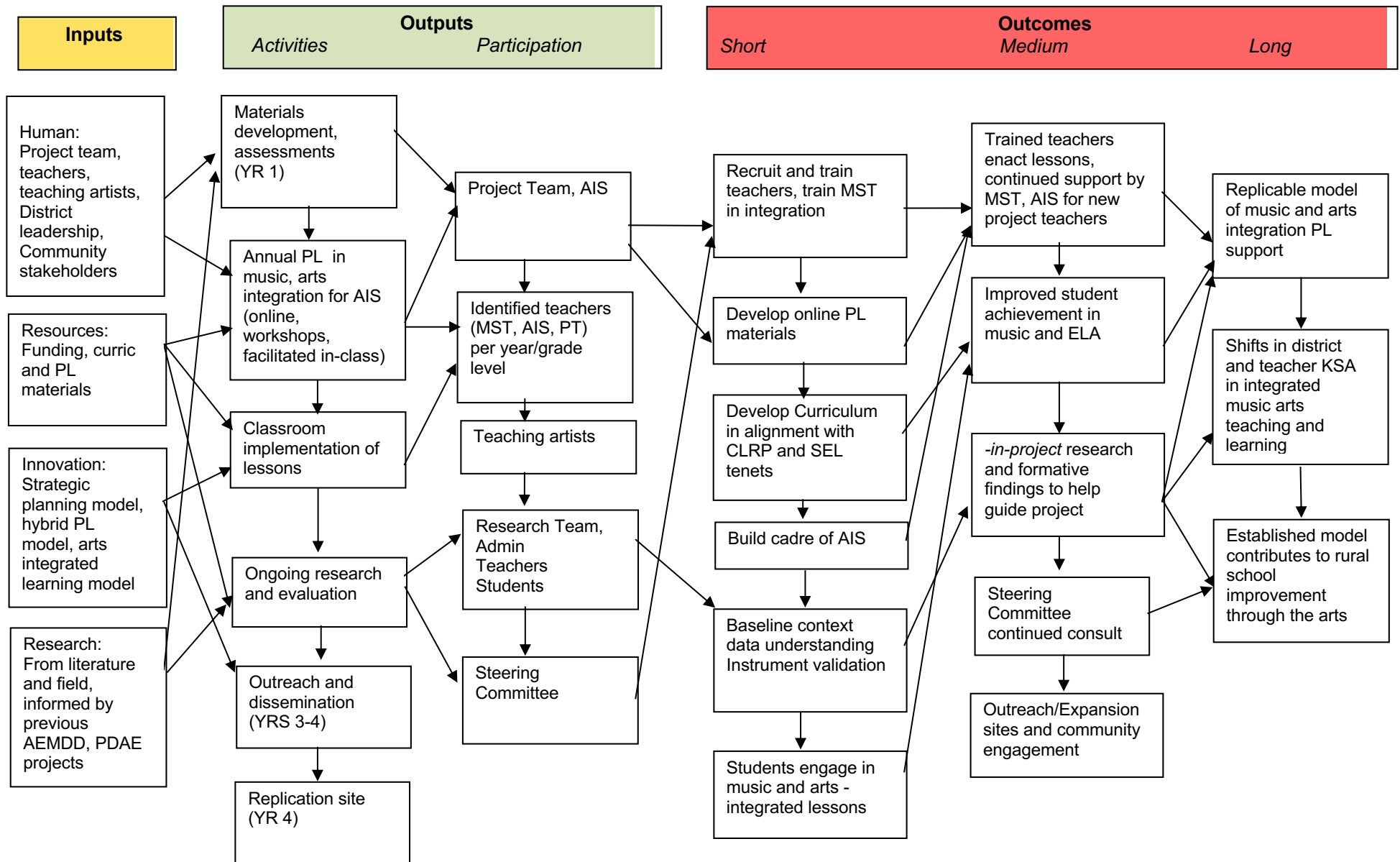
Supervisor: Teresa Rensch

Dates: September 2019-Present

Awards:

- 2020 Teacher of the Year: Konocti Education Center
- 2020 Teacher of the Year: Lower Lake High School

Konocti Logic Model



ON-RAMP Evaluation Performance Measures

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

Goal 1: Students receive high-quality music education	
PM 1.i 1	1500 students receive music instruction taught by MST
PM 1.ii	Materials developed by team
PM 1.iii	Key stakeholders engaged and active
PM 1.iv	K-7 cumulative rollout plan
Goal 2: Web-based curriculum to include SEL and CLRP	
PM 2.i	Online units including SEL and CLRP components and assets
PM 2.ii	Classroom implementation K-7 by YR 4
PM 2.iii	Website developed to house and access all materials.
Goal 3: Arts Integration Specialist recruitment and training	
PM 3.i	At least 32 AIS receive 40 hrs professional learning
PM 3.ii	AIS support and provide arts experiences in dance, theatre, visual/media arts
PM 3.iii	New AIS recruited and trained each year to build capacity.
Goal 4: Students receive baseline arts experiences in dance, theatre, visual/media arts	
PM 4.i	District events to engage community showcasing project assets and outcomes
PM 4.ii	Annual additions to events in all art disciplines
PM 4.iii	At least 75% of K-7 students receive baseline arts experiences in all art disciplines.
Goal 5: Research supports program fidelity and replicability	
RPM 5.i	Students show statistically significant gains in arts KSA for treatment over control
RPM 5.ii	Students show statistically significant gains in related ELA measures
PM 5.iii	Formative evaluation data informs and improves project over time
PM 5.iv	Research findings disseminated to districts for replication model.
Goal 6: Project Sustainability	
PM 6.i	Engage steering committee
PM 6.ii	Conduct listening tour
PM 6.iii	District leadership participates in arts professional learning.
Goal 7: Project Replication	
PM 7.i	Research and program fidelity data disseminated to districts
PM 7.ii	Project uptake in at least one other Lake County school

ON-RAMP 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] Panorama Education SEL Survey, grades 3-5, Teacher facilitated survey, grades K-2 on self-awareness, social awareness, self-efficacy.
<https://www.panoramaed.com/social-emotional-learning-sel>
- [7] 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, [REDACTED] (TK-2)

Grades 3-5... Robert Bullwinkel, [REDACTED] (3-5)

iAspire Technical issues... Justin Thompson, [REDACTED]

Online Course Technical issues... Christopher Taylor, [REDACTED]

Project Director... Allison Frenzel, [REDACTED]

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?

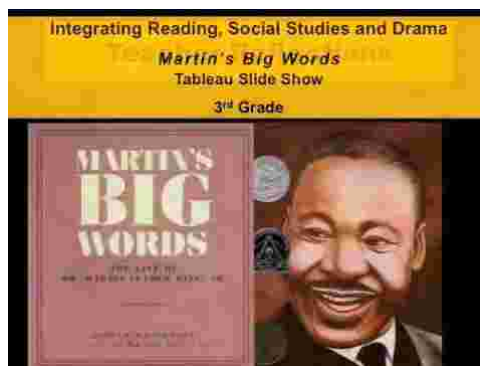
Goal 2: What is Arts Integration?

1. Scan Document: "Defining Arts Integration" [Click here](#)
2. Watch the Video "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

The framework takes the image of an artist's palette as its central metaphor. Typically, knowledge is made up of a relatively small number of basic colors, which can be used and blended in a great variety of ways. The artful thinking palette is comprised of 6 thinking dispositions – 6 basic colors, or forms, of intellectual behavior – that have dual power: They are powerful ways of exploring works of art, and powerful ways of exploring subjects across the school curriculum.



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

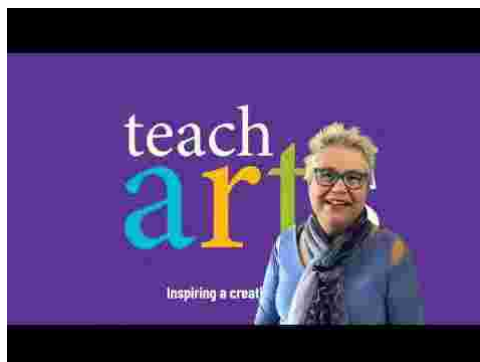
Here are some great resources for discussion strategies and artwork to use in the classroom. Scan through them to see if any ideas click for your teaching practice or grade level.

- 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

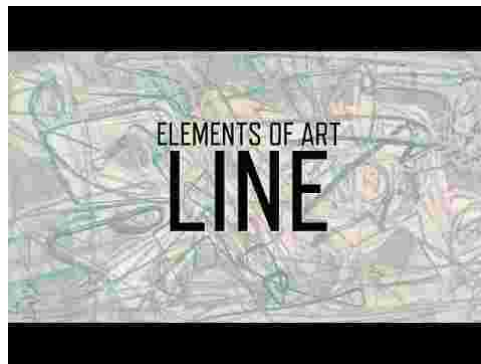


Did You Know?

- 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.

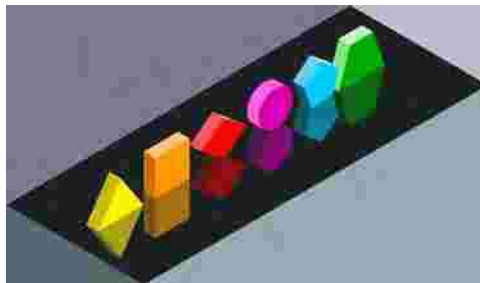


3. Use your Sketch Journal: Watch this presentation then create a "Zentangle." [Click here](#) to view on Adobe Spark



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

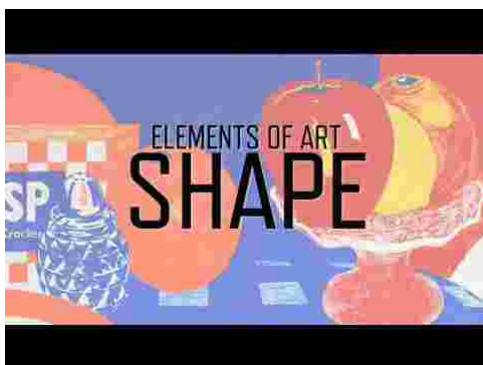


Did You Know?

- 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

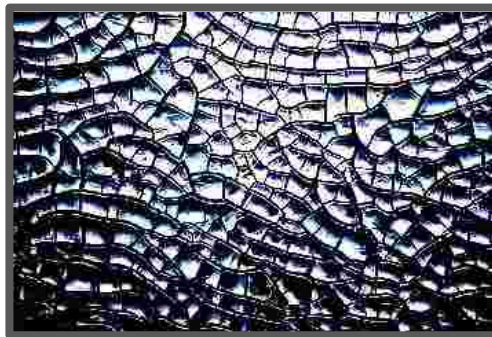
1. Watch the KQED Video for **Shape**.
2. Watch the KQED Video for **Form**.



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 Techniques 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.

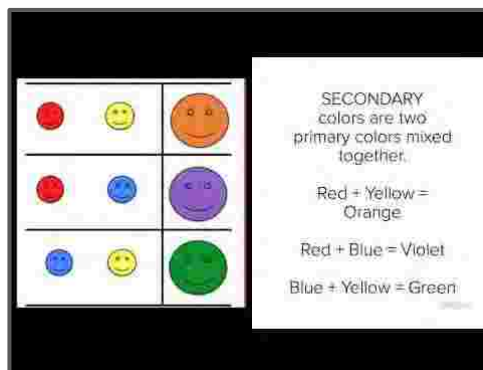
What To Do for Goal 1

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.

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?

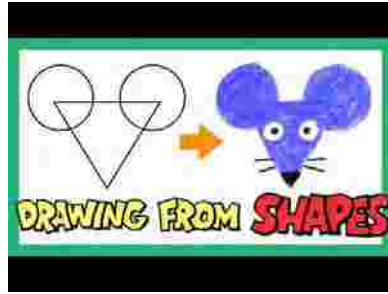
- The integrated visual arts unit is aligned with ELA standards in Unit 3 of Benchmark Advance and Unit 4 of Ready Gen.
- For the visual arts portion of the integrated unit, 1st graders will create artwork around the life cycle of a butterfly (BA) or a tree (RG).
- In addition, all of the visual arts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

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.

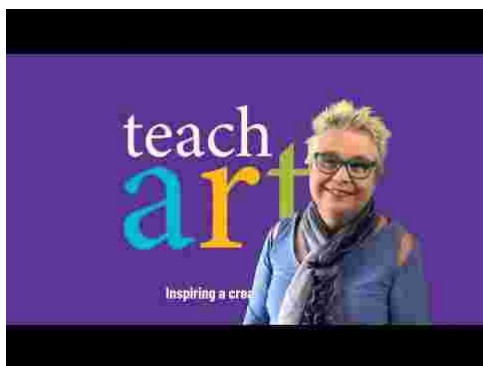
What To Do for Goal #3:

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.](#)

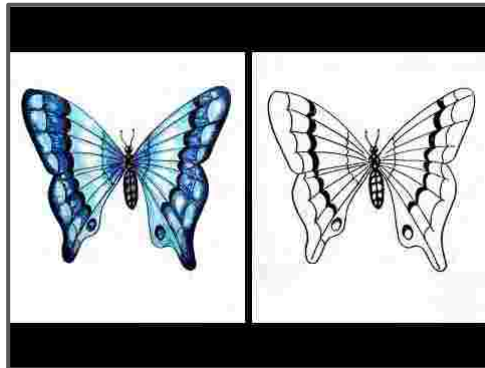
Read Article from ArtsEdge

Do Tell: Giving Feedback To Your Students [Click here.](#)

Use Your Sketchbook

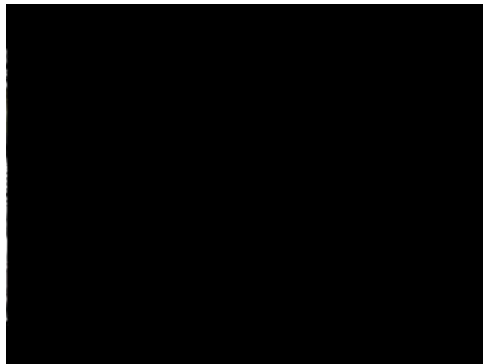
Draw a Butterfly (Draft 1)

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, [REDACTED] (TK-2)

Grades 3-5... Robert Bullwinkel, [REDACTED] (3-5)

iAspire Technical issues... Justin Thompson, [REDACTED]

Online Course Technical issues...Christopher Taylor, [REDACTED]

Project Director... Allison Frenzel, [REDACTED]



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:

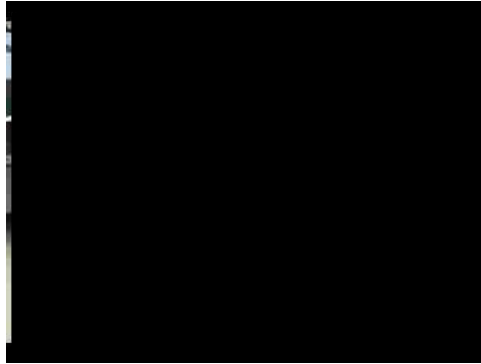
1. Watch "The Elements of Theatre" and "Drama in the Classroom"
2. Give feedback.
3. Watch "The 'Elements of Dance" and "Dance in the Classroom"
4. Give feedback
5. Learn the areas of the stage and stage directions.
6. Take the Unit 1 Quiz

Goal 1: Elements of Theatre



Drama in the Classroom

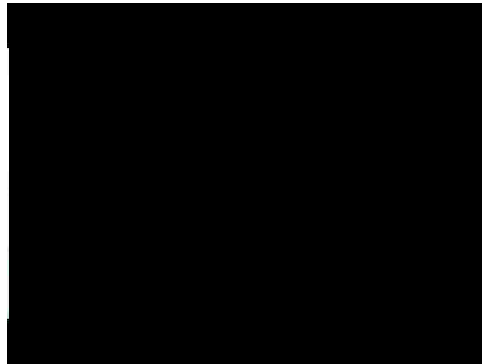
Do you wonder what informal theatre looks like in the classroom? This video shows a fifth grade class doing creative drama activities. What skills do you think they are learning?



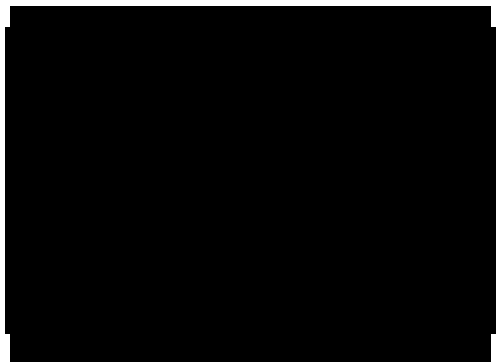
Feedback Response to Theatre (text entry)

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



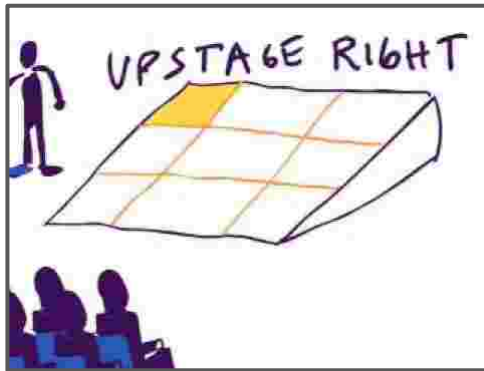
To learn more about the elements of dance, check out this great website! [Click here.](#)



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!

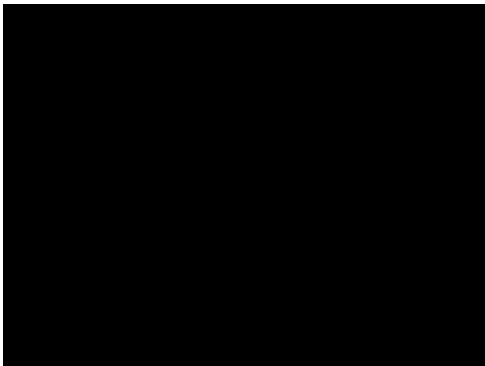


So, how the heck did they do that?

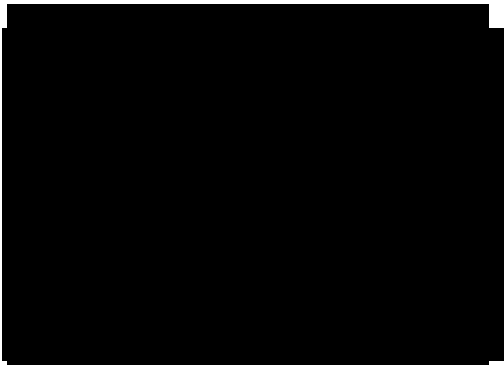
Well, they used the elements of music to create something amazing! Let's learn a little bit about three things that make music so cool!

Goal 1: We Got the Beat!

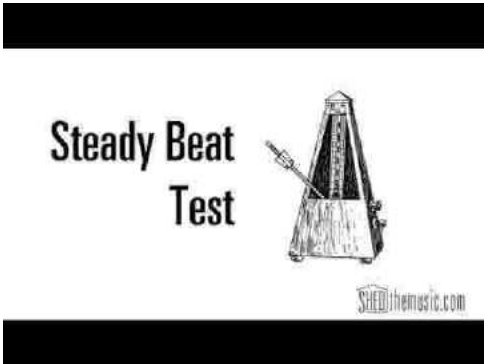
Practice saying the rhyme with a steady beat. If you can't find a partner to play patty cake, just clap your hands!



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...



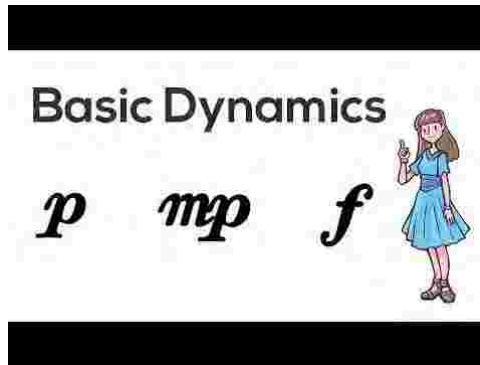
See if you can name these tunes by hearing only the melody!



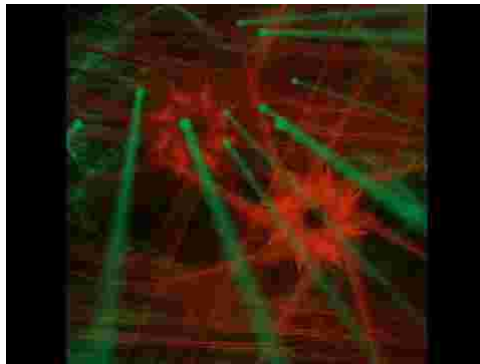
Goal 3: D.A.R.T .

DART stands for Dynamics, Articulation, Rhythm and Tempo.

Dynamics = Loud or Soft



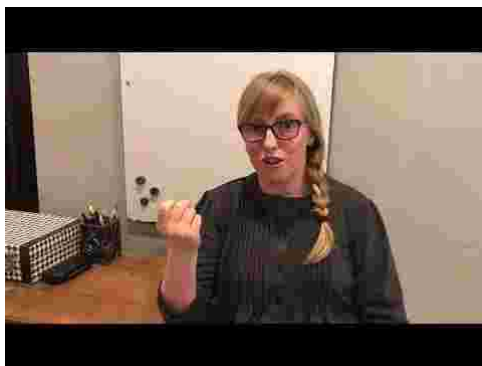
Check out how **dynamics** "look" to people with synesthesia.



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

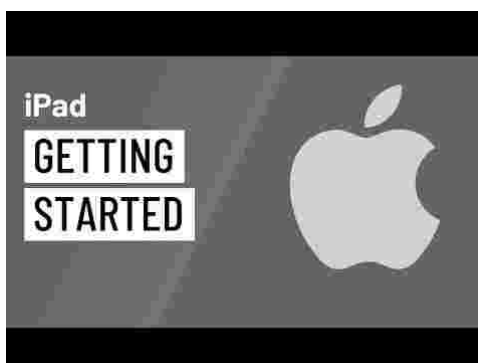
iPad basics

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.

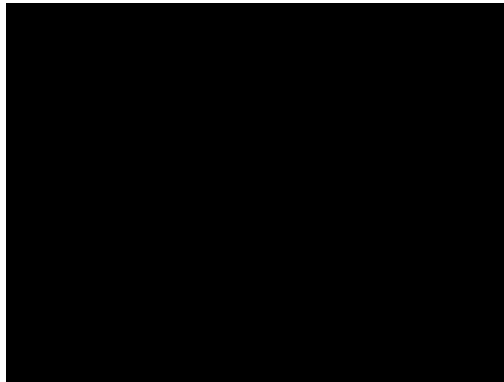
Choose any from the following:

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:



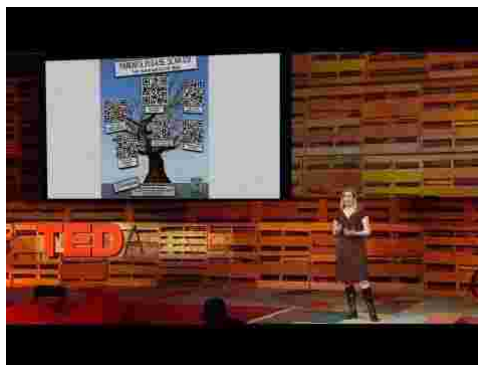
Challenge: Make an [Adobe Spark video](#) that includes the following. Save your work.

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:

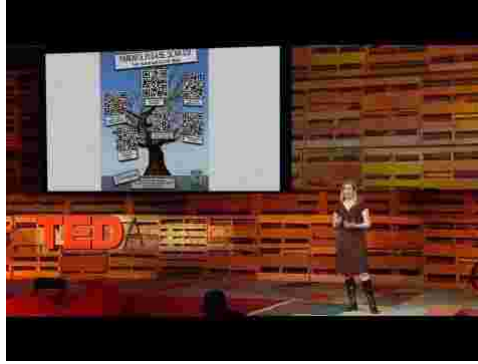


Assignment: Create a QR code for an image. Put the QR code on a doc and write a couple of sentences on how you might use (or already use) QR codes in the classroom. Save your work.

QR codes

Written Tutorial: [Click here.](#)

Video tutorial:

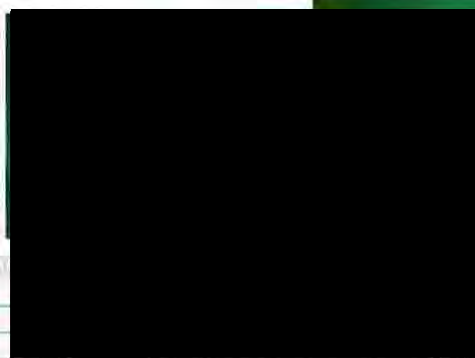


Assignment: Create a QR code for an image. Put the QR code on a doc and write a couple of sentences on how you might use (or already use) QR codes in the classroom. Save your work.

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:

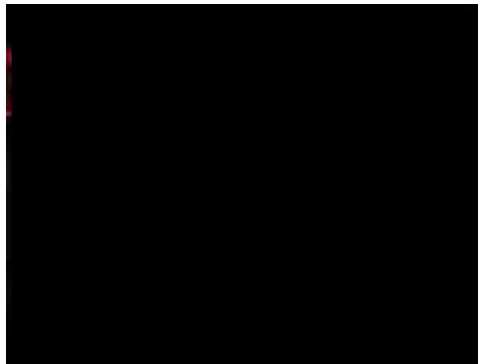


Assignment: Create a simple story using at least three pages with images, text, and voice. Include a video or drawing if you'd like. Save your work.

Puppet Master

Video tutorial: [Click here.](#)

Written tutorial: [Click here.](#)

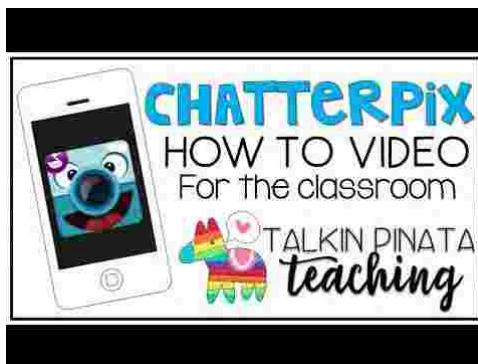


Assignment: Create a puppet or select one from the app. Make your puppet talk or dance! Save your work.

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:

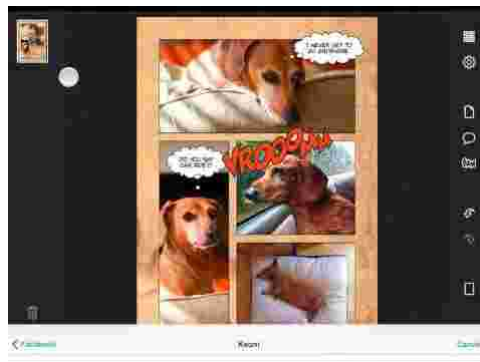


Assignment: Select your favorite historical figure and make a book about them! It can be about anyone from the past, but you must use at least 5 of the tools you were shown. Save your work.

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.

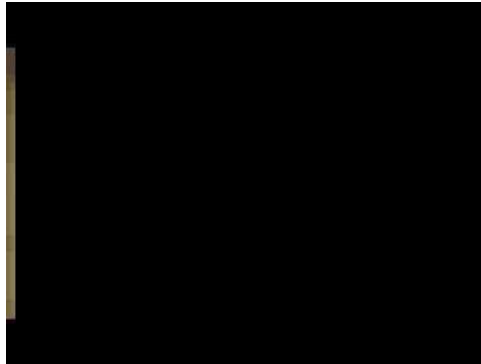
Integrated Unit: Go!

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**.

Creating Choreography Self & Peer Assessment

with Artistic Rubric and Collaborative Rubric

"One of the most beautiful things that happens with formative assessment is the ownership that students have of their own learning."

— Ana Fragoso, Dance Instructor

My 5th grade students used a Dance-Making Rubric and a Collaborative Rubric to support their creation of original choreography integrating concepts from the Jose Limon Dance Unit. The dancers learned about Jose Limon's life and artistic work while creating their own dance studies based on some of Limon's concepts and choreographic themes. The ease of their collaborations and the quality of their dance-making was improved through use of the rubrics and self and peer feedback.

[watch video](#)
[view project details](#)

Music

[Click here](#). Scroll to the bottom of the page and select **Watch Video**.

Recorder Technique Peer & Self Assessment

*"It really affected the way I had to change and refine my teaching practice... **The students really fall into their own.**"*

— Maria Combs, Music Instructor

My upper elementary students used the Recorder Performance Rubric to improve their fingering, reading of rhythms, phrasing, and their ability to execute smooth sounding tones on the recorder. The rubric guided their peer feedback and self-assessment which helped develop the students' ensemble and solo playing skills. My goal was to help students become more proficient recorder performers in an ensemble.

[watch video](#)
[view project details](#)

Theatre

[Click here](#). Scroll to the bottom of the page and select **Watch Video**.

Odyssey Scene Rehearsal: Peer Feedback & Self Reflection

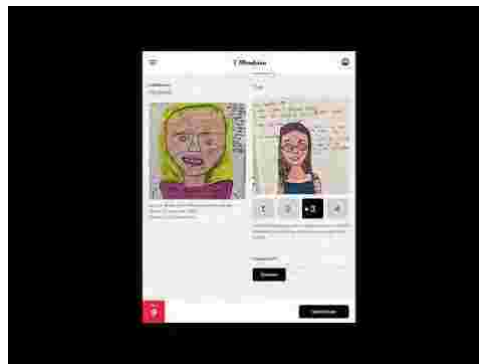
"Formative Assessment has become an important part of my work. I can't imagine functioning in a classroom now without it."

— Ron Sobylau, Theater Instructor

My 3rd grade students worked in pairs with a student director in the rehearsal and performance of a scene from Homer's The Odyssey (Robert Fagles translation). Students developed an acting rubric and focused on physical and vocal expression. Student directors used the rubric criteria to communicate feedback to the actors. In addition students generated a list of Things Good Directors Say to guide directorial feedback.

[watch video](#)
[view project details](#)

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.

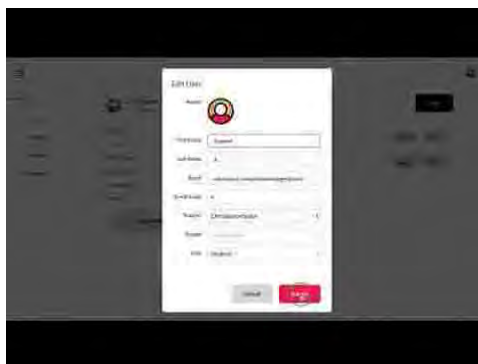


Practice using the assessment tool.

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 [REDACTED] 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, [REDACTED]
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.



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 ([REDACTED]) Allison Frenzel ([REDACTED]) Aida Herrera-Keehn ([REDACTED])
Hector Marquez ([REDACTED]) Kim Morin ([REDACTED])

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, [REDACTED]

Technology Technician: Justin Thompson ([REDACTED])

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





Monday, June 10

Time	Activity	Location/Facilitators	Participants
7:45 a.m.	Breakfast	M103	All
8:30-9:30 a.m.	Plenary Session Pickup <i>iPad and stylus</i> <i>Binders</i> <i>Bag and materials</i> 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





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





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





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

PR/Award # S351A210061

Page e114

Kindergarten Unit 3 Music
Integrated with Ready Gen Unit 4

Musical Quilt

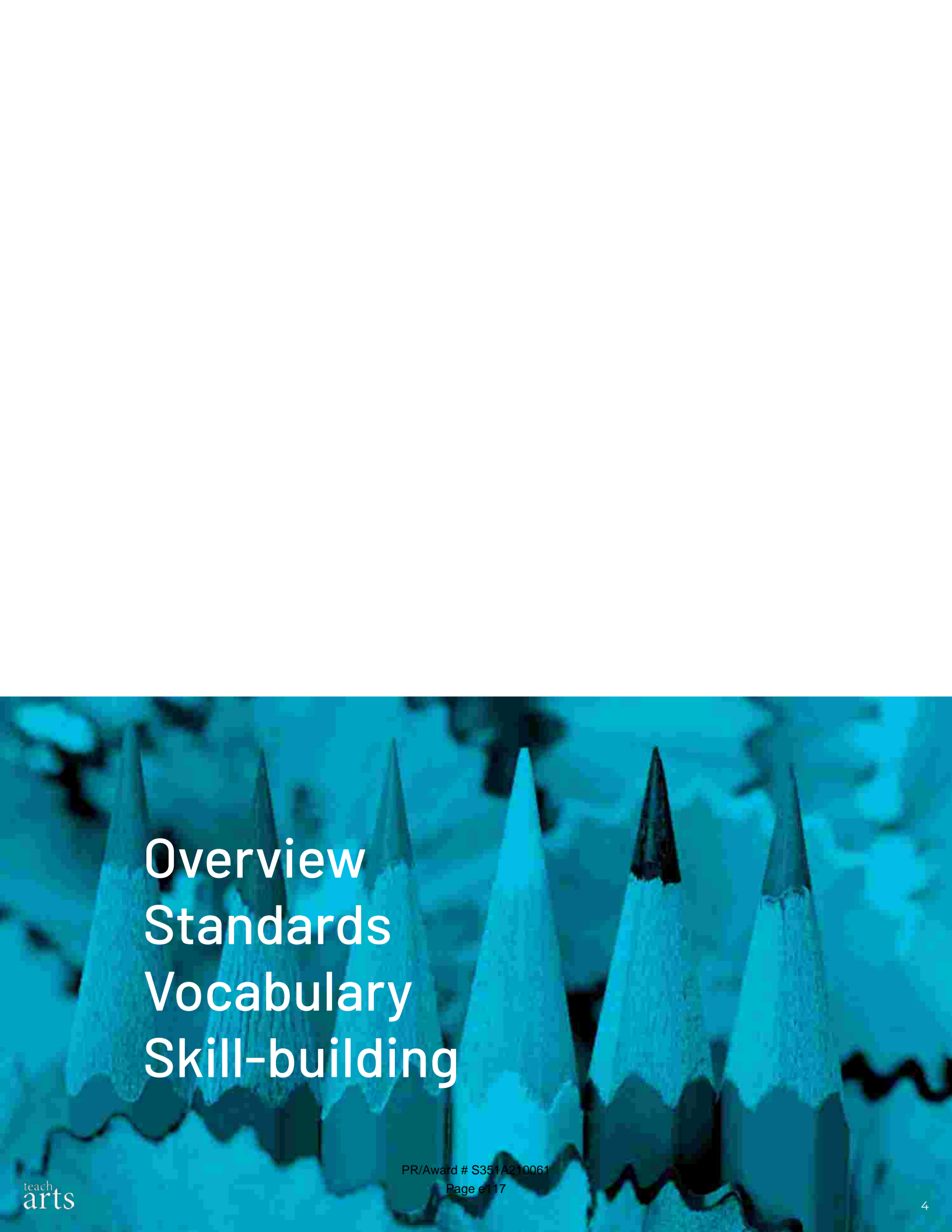
Reading Rhythms and Rhymes





Develop Craft
Create
Assess

Develop Craft

The background of the entire page is a solid teal color. At the bottom of the page, there is a row of several sharpened pencil tips pointing upwards. The pencils are a light, natural wood color, and their tips are dark and sharp. The background behind the pencils is a lighter, slightly textured teal.

Overview Standards Vocabulary Skill-building

OVERVIEW

BIG IDEA

Students will compose and perform simple 4-beat rhythmic patterns.

ESSENTIAL QUESTION

What is a rhythmic pattern?

INTEGRATED LEARNING OUTCOME

With prompting and support from the teacher, students will compose simple rhythmic patterns to form a class composition called a “musical quilt.” Students will then demonstrate their understanding of rhythm and pattern by reading and performing the quilt composition.



MATERIALS

Handouts

- [Handout:Nursery Rhymes \(Additional Resource\)](#)
- [Puppets for Smooth Cat and Playful Pup](#)
- Ribbon sticks, scarves
- Poly Dots
- Rhythm Sticks

Develop Craft

Skill-Building

Integrated Learning Outcome

Musical Quilt

Level 1: (Steady Beat)

Students perform a steady beat while reciting a rhyme or song.

Level 2: (Perform Musical Quilt)

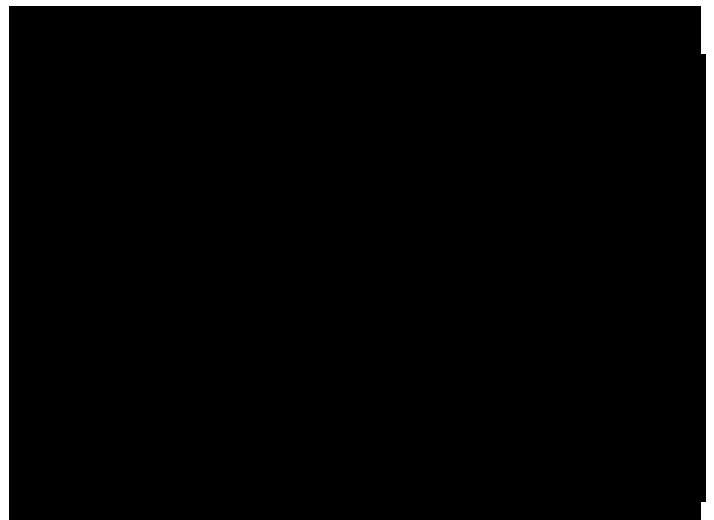
Students perform rhythms by reading symbols on a musical quilt that has been composed by the class.

Student performances can be recorded with iPad or Do Ink Green Screen and shared with families and friends.

Develop Craft

OVERVIEW

INTEGRATED LEARNING
OUTCOME



Standards

English/Language Arts Standards

RI.K.3

With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text.

RI.K.10

Actively engage in group reading activities with purpose and understanding.

RF.K.1.a.

Follow words from left to right, top to bottom, and page by page.

Develop Craft Standards

English/Language Arts Standards

RF.K.2.b

Count, pronounce, blend, and segment syllables in spoken words.

SL.K.2.a

Understand and follow one and two step oral directions.

SL.K.5

Add drawings or other visual displays to descriptions as desired to provide additional detail.

Develop Craft Standards

Music Standards

K.MU:Cr1.a

With guidance, explore and experience music concepts (such as beat and melodic contour).

K.MU:Cr2.b

With guidance, organize personal musical ideas using iconic notation and/or recording technology.

K.MU:Cr3.2

With guidance, demonstrate a final version of personal musical ideas to peers.

Develop Craft Standards

Music Standards

K.MU:Pr5.a

With guidance, apply personal, teacher, and peer feedback to refine performances.

K.MU:Re7.2

With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

Develop Craft Standards

Vocabulary

RHYTHM

Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.

BEAT

Underlying steady pulse present in most music.

TEMPO

The pace or speed of a pulse or beat underlying music or movement.

PERCUSSION

An instrument that plays rhythm. To play a percussion instrument, you hit it, shake it, or scrape it.

DYNAMICS

Level or range of loudness of a sound or sounds.

→ forte=loud

→ piano=soft

LEGATO

Smooth, connected tones

STACCATO

Short, detached tones; choppy

COMPOSITION

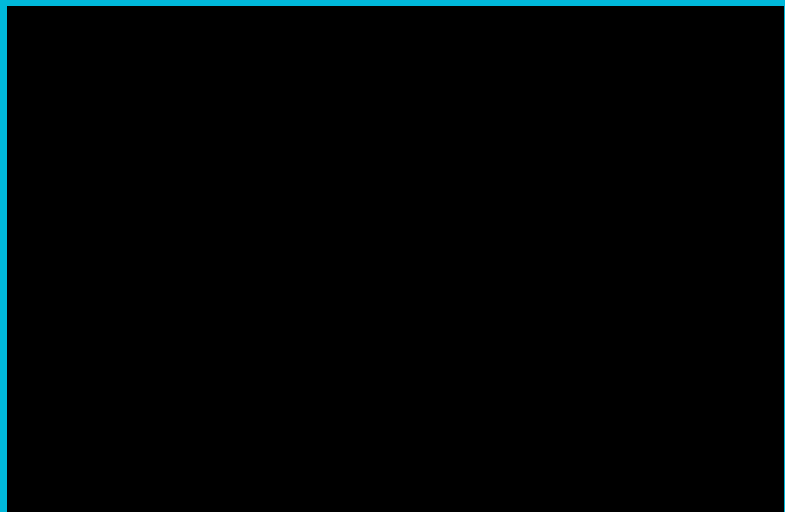
Original piece of vocal or instrumental music.

RHYTHM

Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.

Develop Craft

Vocabulary



Via B Studios

BEAT

Underlying steady pulse present in most music.

Develop Craft
Vocabulary

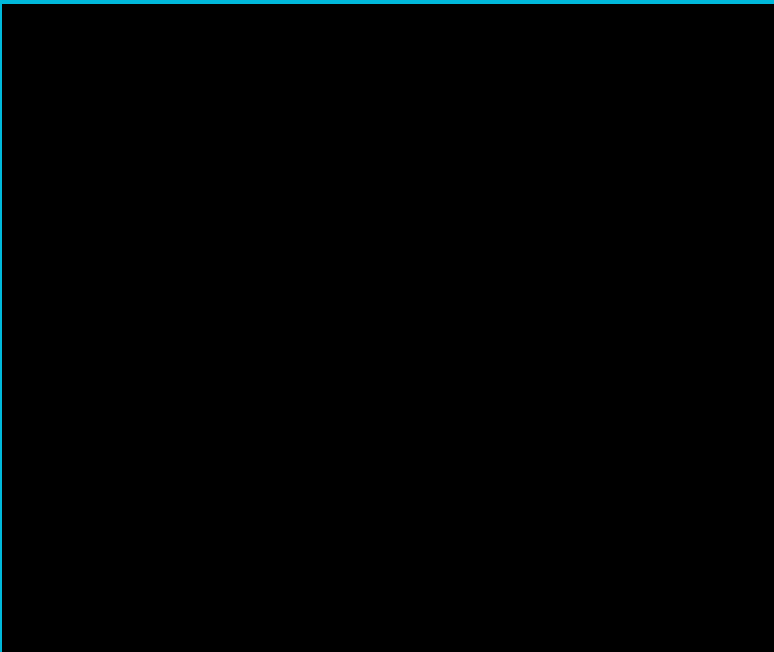


TEMPO

The pace or speed of a pulse or beat underlying music or movement.

Fast/Slow

Develop Craft
Vocabulary



PERCUSSION

An instrument that plays rhythm.

To play a percussion instrument, you hit it, strike it, shake it, or scrape it.

Develop Craft

Vocabulary



Via Max Pixel

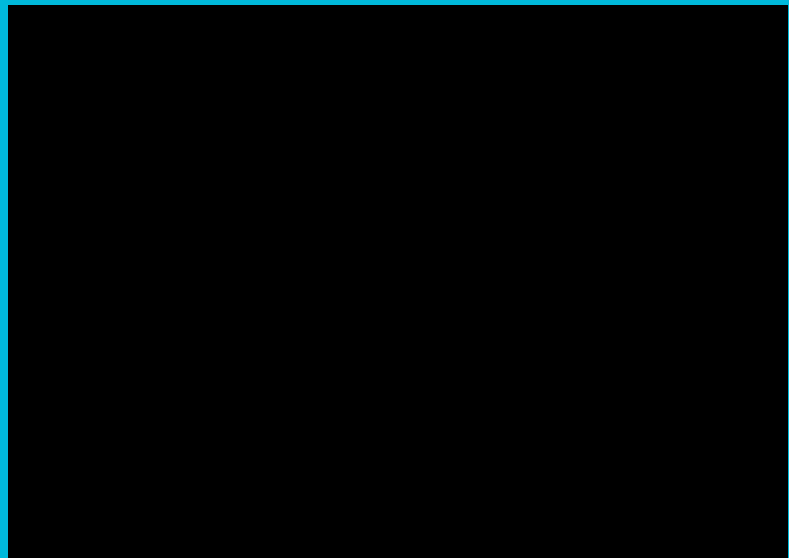
DYNAMICS

Level or range of loudness of a sound or sounds.

- forte=loud
- piano=soft

Develop Craft

Vocabulary



Via FreePictures

PR/Award # S351A210061

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LEGATO

Smooth, connected tones.

Smooth Cat



PR/Award # S351A210061
Page e135

Develop Craft

Vocabulary



STACCATO

Short, detached tones; choppy.

Playful Pup



Develop Craft

Vocabulary



Via Pexels

COMPOSITION

Original piece of
vocal or instrumental
music.

Develop Craft
Vocabulary



Via Pxhere

Skill-building



Teaching Tips

Develop Craft

Skill-building

Outline for Skill-building strategies in this unit:

1. Practice careful listening.
2. Copy moves made by a leader.
3. Explore music vocabulary.
 - a. Tempo (fast/slow)
 - b. Dynamics (loud/soft)
 - c. Staccato/Legato
4. Sing and move with finger play songs.
5. Explore steady beat.
6. Play classroom percussion instruments.



Teaching Tips

1. **Side coaching is the process of giving directions or asking open-ended questions while dancers are moving.**
 - 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.
- 2) **Creative movement enhances** student learning and builds social/emotional skills.
- 3) Once learned, these routines can be used throughout the year.

Develop Craft

Skill-building



Teaching Tips

Develop Craft

Skill-building

- 1) **Patsching (patting)** is when the steady beat is tapped on the lap silently with the tips or pads of the fingers. This allows for the teacher to see the beat. It minimizes the potentially distracting sound of students keeping multiple beats.
- 2) **Beat vs. Rhythm:** To differentiate when students are performing a steady beat versus performing a rhythm, have students patsch or tap the steady beat and clap a rhythm.
- 3) **Clap and Say** rhythms using familiar words or words from selected text to reinforce language and rhythm skills.
- 4) **Singing** with a light voice will help students stay on pitch when singing



STRATEGY 1

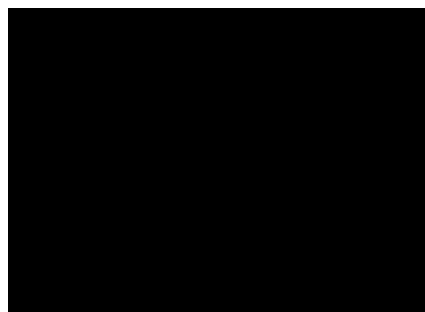
Practice careful listening

Develop Craft

Skill-building

Choose one or more Skill-building resources for Strategy 1

- Video: What can you hear?
- Deep listening: Sounds around the room.
- Guessing game: What made that sound?
- Listen and respond to music





Develop Craft

Skill-building

Strategy 1



PKAward # S35TAZ10061

What Do You Hear? Guessing Game Song Page e143



Via Maxpixel

Students practice DEEP LISTENING to sounds around the room.

1. Students sit "quiet as a mouse" with eyes closed; hands over eyes.
2. They listen to sounds around them for 10 - 20 seconds.
 - a. Teacher may make specific sounds to help young listeners (examples: tap on the board, stapler, footsteps).
3. Students open eyes and tell one thing they heard. Other students signal "me too" if they heard the same sound.

Develop Craft

Skill-building

STRATEGY 1

Deep Listening



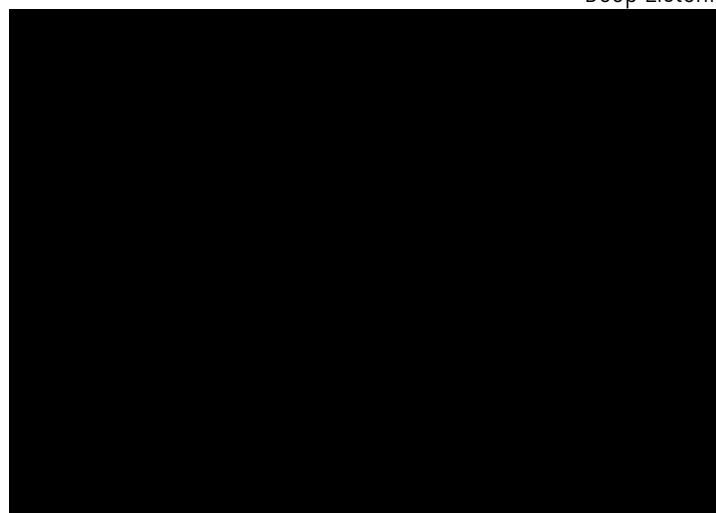
Develop Craft

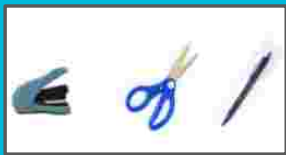
Skill-building

STRATEGY 1

Deep Listening

- We have to listen very carefully to be able to hear the sounds around us.
- Let's close our eyes and cover them so we can focus on what our ears can hear. Now sit quite as a mouse and listen.
- (after 10-20 seconds) Open your eyes.
- "What did you hear? Who else heard the same thing? (*show "me too" signal*)
- What words could we use to describe that sound?
- What else did you hear?





Play Guessing Game: What made that sound?

1. Teacher places several objects on a table.
 - a. These can be everyday objects or musical instruments.
2. Students close their eyes and cover them with their hands.
3. Teacher makes a sound with one of the objects three times.
4. Students open their eyes. One student tries to guess what object made that sound.
5. **Variation:** Students take turns making a sound with an object while the rest of the class guesses.

Develop Craft

Skill-building

STRATEGY 1

Guessing Game:
What made that
sound?



- Let's play a guessing game. I have some objects here and I can make sounds with them.
- Now close your eyes and cover them with your hands . Now sit quite as a mouse and listen.
- (Teacher makes sound with an object) Open your eyes.
- "Who wants to guess what object made the sound you heard? Who else agrees?"
- Now I'll show you what object made the sound. Who was surprised?



Develop Craft

Skill-building

STRATEGY 1

Guessing Game "What made that sound?"



Listen and Move

Listen and Respond to Music

Listen and Move

1. Students stand on squares or polydots in an open space.
2. Students move from square to square or dot to dot while responding to “Listen and Move.”

Listen and Sketch

1. Students have paper and crayons or markers.
2. Students sketch lines, dots, and dashes to represent what they hear when they listen to a selection of music.
3. Use “Listen and Move” as a starting point.
4. This activity works best with instrumental music.

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Develop Craft

Skill-building

STRATEGY 1

Listen and
respond to
music



[Link to
Additional
Music for
Deep
Listening.](#)

Develop Craft

Skill-building

Strategy 1
Listen and
respond to
music



Listen and Move YouTube Video

PR/Award # S351A210061

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STRATEGY 2

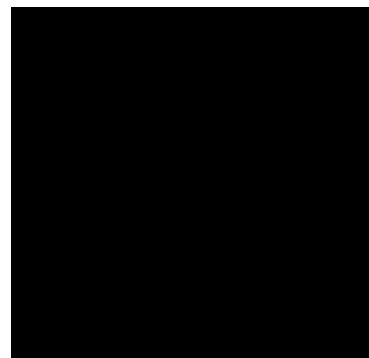
Copy moves made by a leader.

Develop Craft

Skill-building

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

- Circle Music
- Move With Me
- Video: Teddy Bear, Teddy Bear
- Song: Copycat Hip Hop
- Follow the Leader



Via Flickr



Circle Music

Students practice copying a leader by moving in a circle.

- Students stand on **poly dots** in a circle.
- Teacher plays song "Circle Round the Zero."
- Teacher walks in a circle as students follow.
- Teacher stops the music. Everyone turns around. When the music plays, students follow the teacher as they walk in the other direction.
- Repeat the game changing locomotor movements: hopping, jumping, running, skipping, stomping, etc.
- Variation: Have children take turns choosing movements.

Develop Craft

Skill-building

STRATEGY 2
Circle Music



Develop Craft

Skill-building

Strategy 2
Circle Music





"I will be showing
you movements.
Copy the moves
you see."

"Move with me."

Move with me

1. Teacher starts a simple repetitive action and says, **"Move with me."**
2. Students copy what the teacher does.
3. Teacher repeats with a new movement pattern.
4. This activity is an effective attention-getter that helps children focus and follow directions.
5. With practice, students may take turns being the leader.

Skill-building

Strategy 2

Copy a Leader



Move with me!



PR/Award

Develop Craft

Strategy 2

Copy a Leader:
Move with Me



Skill-building

Strategy 2

Copy a Leader:
Teddy Bear,
Teddy Bear



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Teddy Bear, Teddy Bear

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Can you be a copycat and copy what I do?

Skill-building

Copycat Hip Hop

1. Teacher plays *Copycat Hip Hop* or reads the lyrics and models the movements to **"Copycat."**
2. Students copy what the teacher does saying "I can copy that."

Strategy 2

Copy a Leader



Skill-Building

Strategy 2

Copycat

Copycat

By Christopher Moroney, Covita Moroney and Greg Scelsa

I put my hands up in the air,
I can copy that.
Now I put my hands down on my knees.
I can copy that.
I clap my hands to keep in time,
I can copy that.
Now I tickle my tummy to make me laugh,
I can copy that.
I can copy that, I said, I can copy that.
I can copy that, I said. I can copy that.

I shake my head all around,
I can copy that.
Now I put my fingers on my nose,
I can copy that.
I sway my body all around,
I can copy that.
Now I make a funny face like a clown,
I can copy that.

I can copy that, I said, I can copy that.
I can copy that, I said I can copy that.

I put my hands up on my head,
I can copy that.
Now I stamp my feet to make a sound,
I can copy that.
I wiggle my body all about,
I can copy that.
Now I give myself a great big hug
I can copy that.
I can copy that, I said I can copy that.
I can copy that, I said I can copy that.





Click speaker
to play music

Skill-building

Strategy 5

Copy a Leader

Follow the Leader

Use [Follow the Leader Mix](#) to play a variety of music selections during the game.

1. Teacher leads doing simple moves as students follow.
2. Students take turns being the leader (*whole group*). A new student leads every time the music changes.
3. Students work in small groups of 3-5. One student is the leader, the other students in the group follow. Change leaders when the music changes.



Click speaker
to play music

Develop Craft

Strategy 2

Follow the Leader



Via Wikipedia

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STRATEGY 3

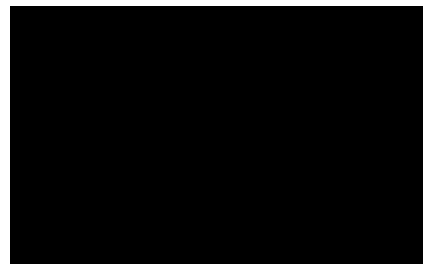
Explore music vocabulary

Develop Craft

Skill-building

Choose one or more of the following
Skill-building Activities for Strategy 3:

- Tempo (fast/slow)
- Dynamics (loud/quiet)
- Staccato/Legato



Music Vocabulary: **Tempo**

Music can be fast (*allegro*) and slow (*lento*).

- Teacher explains that musicians use special words based on the Italian language. **Allegro** means fast and **Lento** means slow.
- Teacher plays music selections with fast and slow tempos.
- Students respond to what they hear with one or more of the following strategies:
 - ◆ Students move their hands while seated (hand dancing)
 - ◆ Students draw or paint while they listen
 - ◆ Students stand at their seats and move in place.
 - ◆ Students move through space using dots or tape to mark a pathway.
 - ◆ Students respond to music using props (scarves, ribbon sticks, paper plate dances, etc.)

Music: Leroy Anderson [Fiddle Faddle](#) and [Forgotten Dreams](#)
[Fast Twinkle, Twinkle Little Star](#)

PR/Award # S351A210061

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Develop Craft



Strategy 3
Music
Vocabulary:
Tempo



Skill-building

Strategy 3

Music
Vocabulary:
Tempo



FAST-Fiddle Faddle by Leroy Anderson



SLOW Forgotten Dreams by Leroy Anderson

Music Vocabulary: Dynamics

Music can be loud and quiet.

- Students discuss the meaning of loud and quiet.
 - ◆ Watch video [“Sesame Street: Loud and Quiet.”](#)
 - ◆ Play game: “The Grizzly Bear.” To watch the game in action refer to the [video with 4-year olds.](#)

Lyrics

***Grizzly bear, a grizzly bear is sleeping in a cave. (repeat)
Please be very quiet, very very quiet,
If you wake him, if you shake him, he gets very mad!***

Grizzly Bear Game

Students stand in a circle. One student the “Grizzly bear” sleeps in the middle of the circle. Students sing the song while walking around the bear. On the last word “mad,” the bear roars loudly. Students either freeze or run to home base. A new “Grizzly Bear” is chosen and the game continues.

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Develop Craft



Strategy 3

Music
Vocabulary:
Dynamics



Skill-building

Strategy 3

Music Vocabulary:
Dynamics
Loud and Quiet



Sesame Street Loud and Quiet

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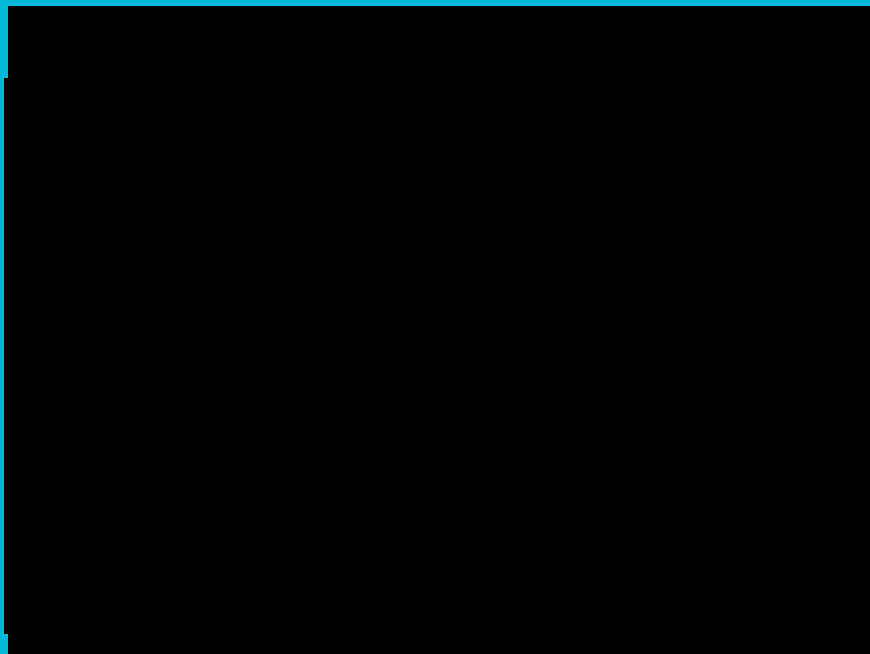
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Skill-building

Strategy 3

Music Vocabulary:
Dynamics
Loud and Quiet



Skill-building

Strategy 3

Music Vocabulary:
Dynamics
Loud and Quiet
Grizzly Bear Song

GRIZZLY BEAR

folk song

Grizz - ly bear, a grizz - ly bear is sleep - ing in a cave.

Please be ver - y qui - et, ver - y, ver - y qui - et.

If you wake him, if you shake him, he gets ver - y mad!

bethsnotes.com

Music Vocabulary: **Dynamics** (*continued*)

Music can be loud (**forte**) and quiet (**piano**).

- Teacher explains that musicians use special words based on the Italian language. **Forte** means loud and **Piano** means quiet.
- Teacher plays music selections while students respond to what they hear with one or more of the following strategies:
 - ◆ Students move their hands while seated (hand dancing)
 - ◆ Students draw or paint while they listen
 - ◆ Students stand at their seats and move in place.
 - ◆ Students move through space using dots or tape to mark a pathway.
 - ◆ Students respond to music using props (scarves, ribbon sticks, paper plate dances, etc.)

Music: [Franz Josef Haydn The Surprise Symphony No 94](#) and [Edvard Grieg Op 46 In the Hall of the Mountain King](#).

Develop Craft



Strategy 3

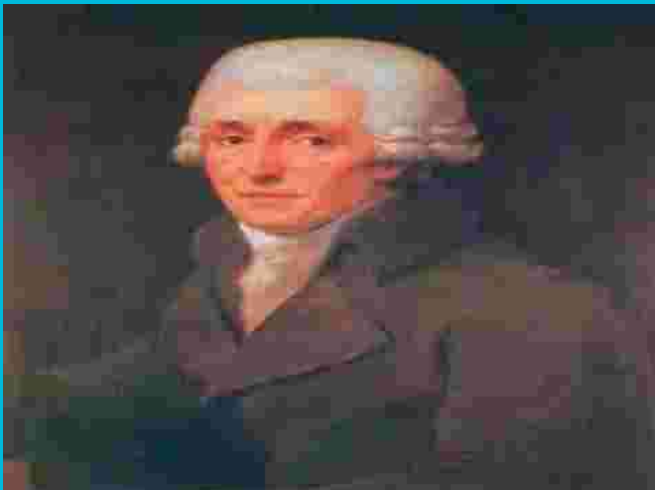
Music
Vocabulary:
Dynamics



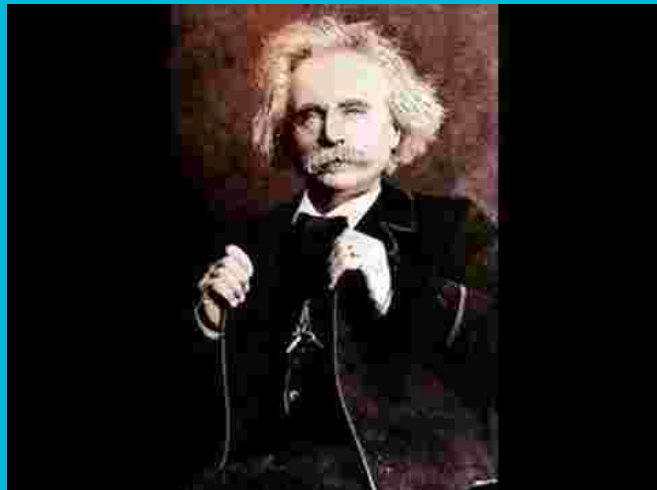
Skill-building

Strategy 3

Music Vocabulary
Dynamics
Forte/Piano



Franz Josef Haydn The Surprise Symphony No 94 2nd Movement



Edvard Grieg Op 46 In the Hall of the Mountain King.

Music Vocabulary: Legato and Staccato

Music can be legato (smooth and connected) or staccato (choppy, short and detached).

- Teacher explains that musicians use special words based on the Italian language. **Legato** means smooth and connected and **Staccato** means choppy, short and detached.
- Teacher introduces **Smooth Cat** and **Playful Pup**.
- Students make Smooth Cat and Playful Pup puppets. ([see handout](#))
 - ◆ Students respond to music using the Smooth Cat and Playful Pup puppets.

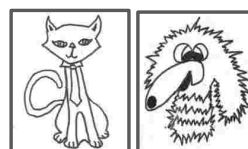
Music: [What a Wonderful World](#) (Legato) and [Jazz Pizzicato](#) (Staccato)

Develop Craft



Strategy 3

Music
Vocabulary:
Legato and
Staccato





Skill-building

Strategy 3

Music Vocabulary

Legato

Staccato



LEGATO What a Wonderful World, Sax Played by Francisco Benitez



STACCATO Jazz Pizzicato by Leroy Anderson

Skill-building

Strategy 3

Music Vocabulary:
Legato and Staccato

[Link to
Puppet
Handout](#)

Smooth Cat



Playful Pup



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STRATEGY 4

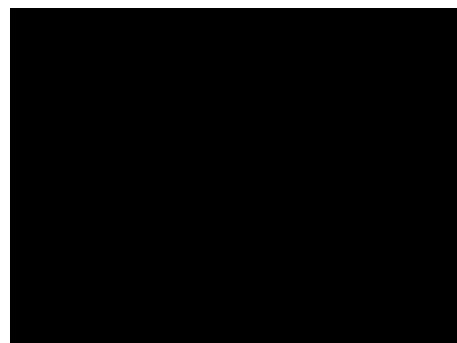
Sing and move with finger play songs

Develop Craft

Skill-building

Choose one or more of the following
Skill-building Activities for Strategy 4:

- Video: Baby Shark
- Video: Buenos Dias
- Video: Five Little Ducks
- Video: Finger Play with Dr. Jean





Skill-building

Strategy 4

Finger Play
Baby Shark





Skill-building

Strategy 4

Finger Play
Buenos Días



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Buenos Días Finger Play Song

Page e174



Skill-building

Strategy 4

Finger Play
Five Little
Ducks





Songs:

I like You
The Finger Band
A Little Mouse
Here is a Church
Dig a Little Hole
Caterpillar
Five Little Hot Dogs



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Skill-building

Strategy 4

Finger Play
Buenos Días



STRATEGY 5

Explore Steady Beat

Develop Craft

Skill-building

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

- Listen to a heartbeat.
- Tap/pat the steady beat to a nursery rhyme or song.
- Explore moving to music with a steady beat.



Explore Steady Beat.

Listen to a heartbeat.

1. Teacher explains that your heartbeat is a steady beat or pulse.
2. Students listen as teacher plays a recording of an actual [heartbeat sound](#).
3. Students listen again and pat the beat they hear.
4. Students listen to the steady beat on a [metronome](#).
5. Teacher plays 2 tempos on the metronome as students pat the beat they hear.
 - a. 56 BPM (*Lento*)
 - b. 160 BPM (*Allegro*)



Develop Craft



Strategy 5

Steady Beat



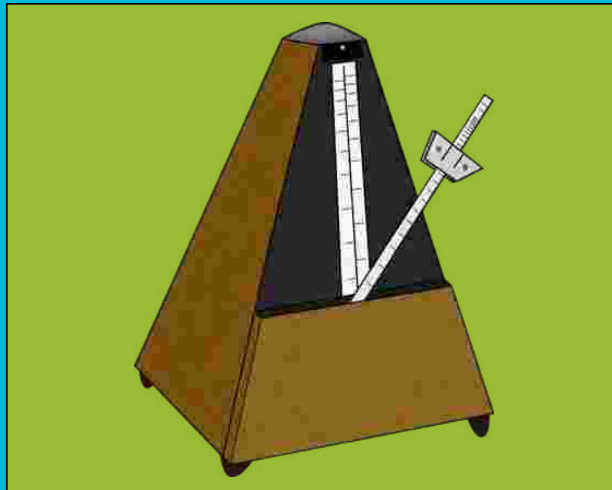
Develop Craft

Strategy 5

Explore Steady Beat



[Heartbeat Recording](#)



[Online Metronome](#)

Tap/pat the steady beat to a nursery rhyme or song.

- Teacher plays nursery rhymes or songs and models the steady beat as students follow.
- Students can
 - ◆ Pat knees
 - ◆ Tap different parts of the body : shoulders, elbows, head, etc.
 - ◆ Two-finger clap with hands
- Teachers may need to help students feel the beat. It is often helpful to tap with a child on shoulders or on a table top.
- Songs:
 - ◆ **Once I Caught a Fish Alive**
 - ◆ **Nursery Rhyme Rap**
 - ◆ **Baa Baa Black Sheep**
 - ◆ **Skidamarink**

Develop Craft



Strategy 5

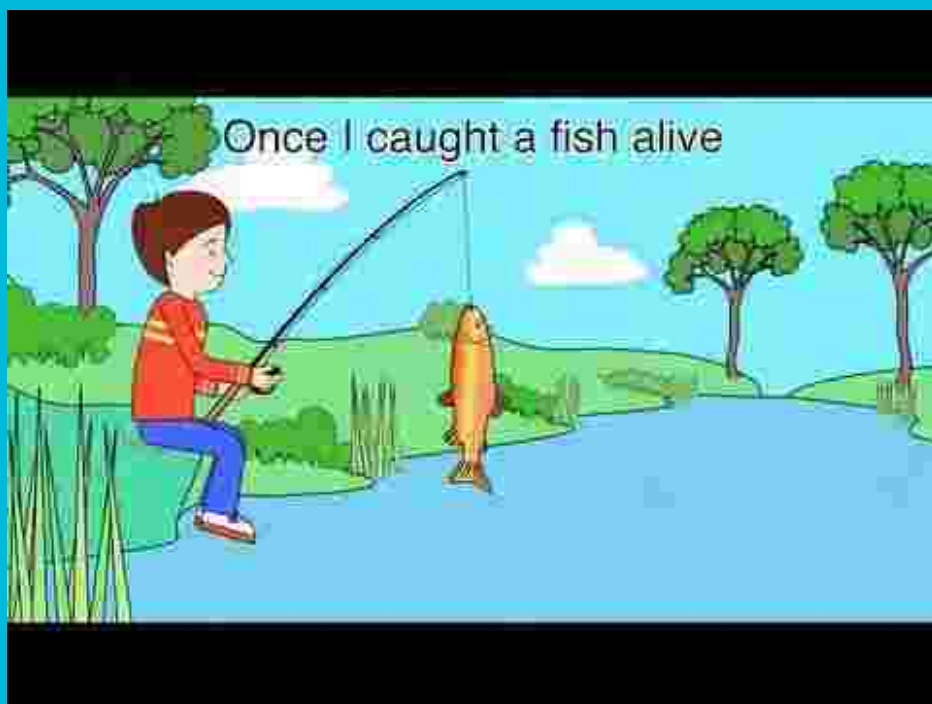
Steady Beat



Skill-building

Strategy 5

Tap/Pat
steady beat to
a nursery
rhyme or song



PK/Award # S35TAZ10061

Once I Caught a Fish Alive

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Skill-building

Strategy 5

Tap/Pat
steady beat to
a nursery
rhyme or song





Skill-building

Strategy 5

Tap/Pat
steady beat to
a nursery
rhyme or song



PK/Award # S35TAZ10061

Baa Baa Black Sheep

Page e183



Skill-building

Strategy 5

Tap/Pat
steady beat to
a nursery
rhyme or song



PR/Award # S351A210061

Skidamarink

Page e184



Skill-building

Strategy 5

Move to a
steady beat



Students explore moving to music with a steady beat.

1. Teacher plays a variety of music as students explore the steady beat.
2. Students can use different ways to show steady beat:
 - a. March, walk, stomp in place or in a circle
 - b. Use ribbons, scarves, rhythm sticks
 - c. Move around the room (line up, transitions, etc.)
 - d. Bounce a ball (imaginary or real)
3. Songs:
 - a. **Radetzky March**
 - b. **March of the Tin Soldiers**
 - c. **Children's Marching Song (This Old Man)**
 - d. **The Ants Go Marching**

Develop Craft



Strategy 5

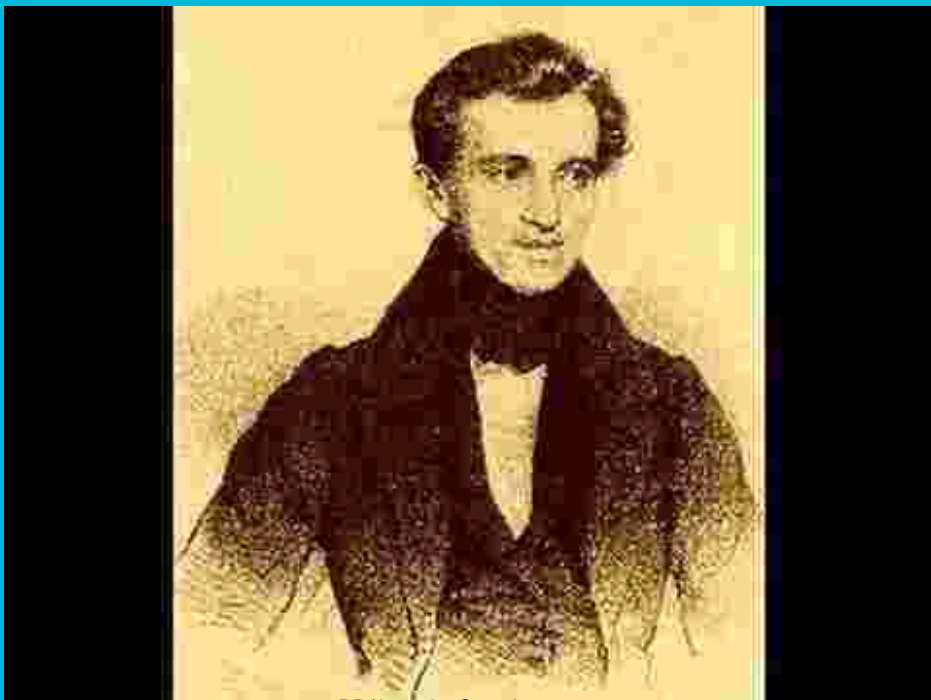
Steady Beat



Skill-building

Strategy 5

Move to a
steady beat



PR/Award # S351A210061

Radetsky March

Page e187



Skill-building

Strategy 5

Move to a
steady beat



PK/Award # S35TAZ10061

March of the Tin Soldiers

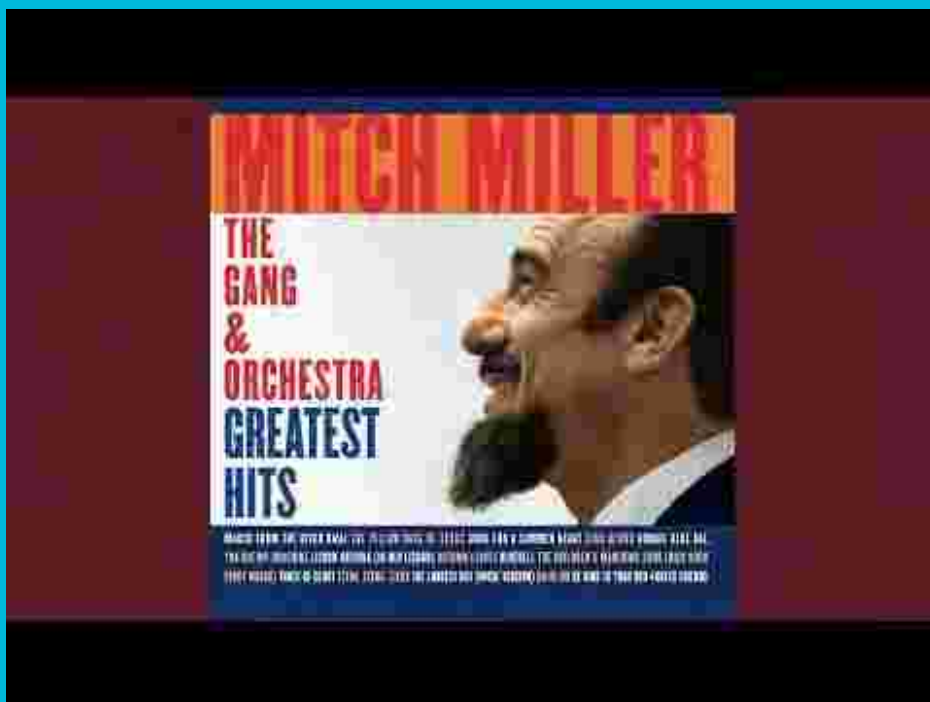
Page e188



Skill-building

Strategy 5

Move to a steady beat



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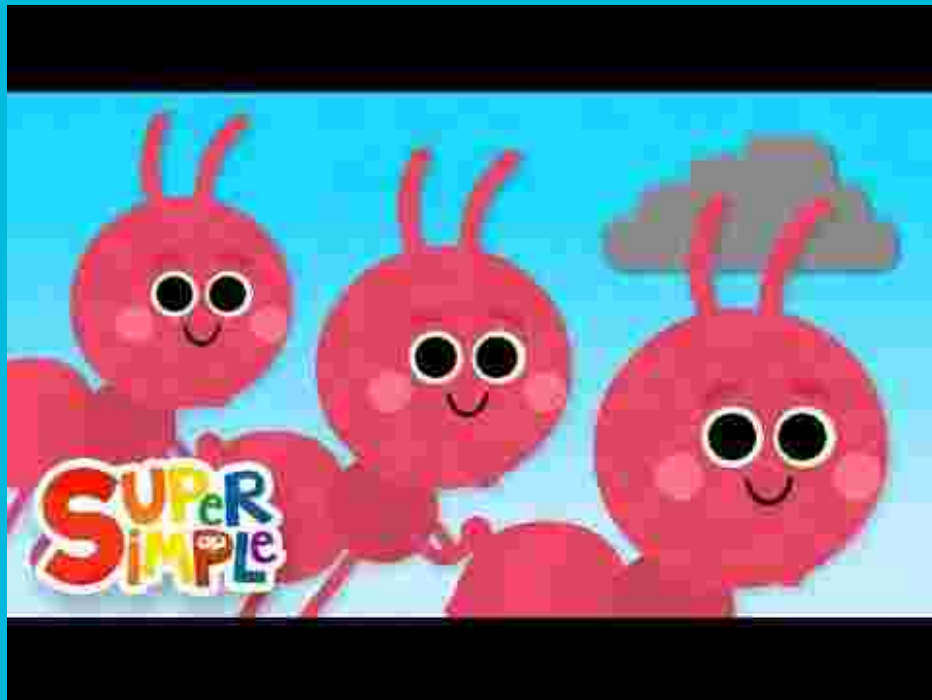
Children's Marching Song (This Old Man) Page e189



Skill-building

Strategy 5

Move to a steady beat





STRATEGY 6

Play classroom percussion instruments.

Develop Craft

Skill-building

Percussion instruments add excitement to any musical performance. It is important to follow directions and play the instruments correctly so we can create the beautiful music.

- Introducing our instruments
- Listen-Rest-Ready-Play
- Gentle playing



Percussion Instrument Playing Rules

- 1) **Ask to play instruments**
- 2) **Listen carefully to your teacher's directions**
 - a) When will you play?
 - b) How will you play?
- 3) **Play instruments gently**
 - a) Only play on the instrument
 - i) Rhythm sticks strike each other, not floor or other surfaces
 - ii) Mallets only strike resonator bars
 - iii) Hold resonator bars gently in your hand
 - b) Strike only hard enough to make a sound
- 4) **Play instruments with clean hands**
 - i) Wash your hands if you've been eating or playing outside
 - ii) Do not eat or drink while playing instruments

Develop Craft

Skill-building

STRATEGY 6

Playing Percussion
Instruments



Introduce class instruments



Resonator Bells Via Adobe Stock

Develop Craft

Skill-building

STRATEGY 6

Playing Percussion Instruments





Develop Craft

Skill Building

STRATEGY 6

Playing Percussion
Instruments

- "When we perform music together, it is important for everyone to follow the same directions."
- "When I place my instrument in front of me and put my hands in my lap it is called Listening Position"
- "When I place my instrument on my shoulders it is called Rest Position"
- "When I have an instrument part in each hand it is called Ready Position"
- "When I make a sound with my instrument it is called Playing Position"

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"Copy the picture to show
Listening Position"

Develop Craft

Skill-building

STRATEGY 6

Playing Percussion
Instruments





"Copy the picture to show **Rest Position**"

Develop Craft

Skill-building

STRATEGY 6

Playing Percussion
Instruments

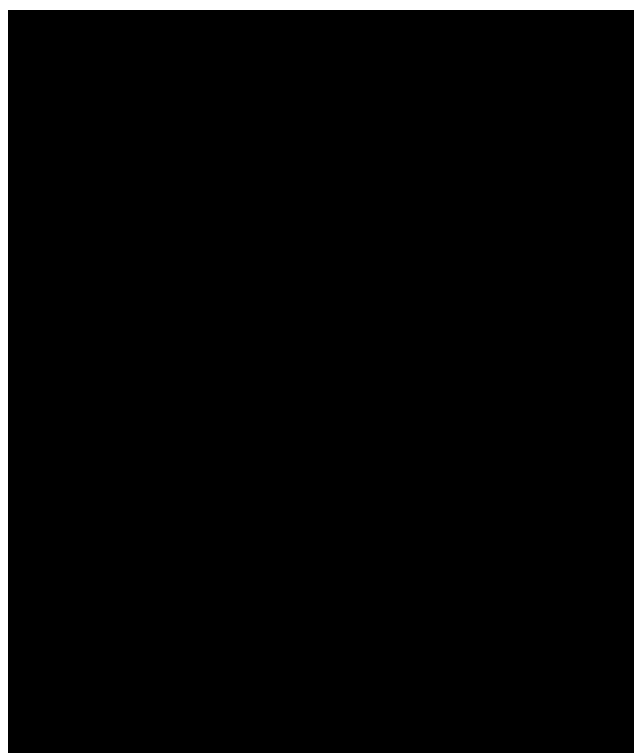


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"Copy the picture to show
Ready Position"



Develop Craft

Skill-building

STRATEGY 6

Playing Percussion
Instruments



"Copy the picture to show
Playing Position"

Develop Craft

Skill-building

STRATEGY 6

Playing Percussion
Instruments





Listen and play along with rhythm sticks.



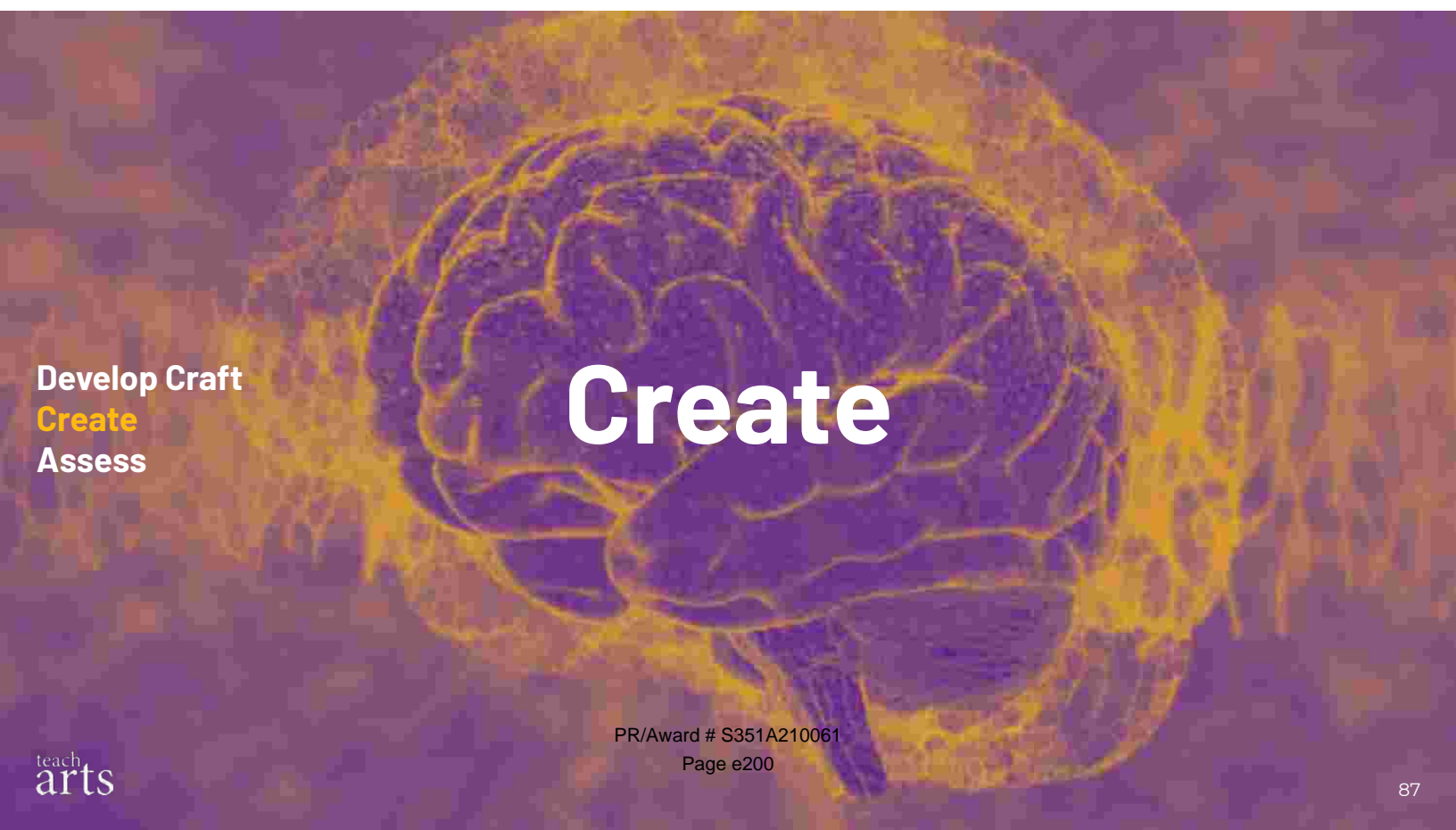
Tap Your Sticks

Develop Craft

Skill-building

STRATEGY 6

Playing Percussion
Instruments



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

Create

The background of the page is a warm, golden-yellow image showing a close-up of a paint palette and several brushes, suggesting an artistic or creative theme.

Integrated Learning Outcome

Musical Quilt

Level 1: (Steady Beat)

Students perform a steady beat while reciting a rhyme or song.

Level 2: (Perform Musical Quilt)

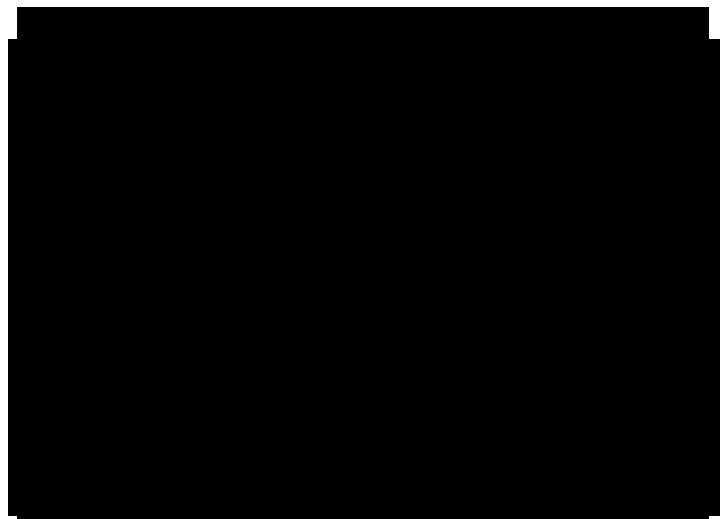
Students perform rhythms by reading symbols on a musical quilt that has been composed by the class.

Student performances can be recorded with iPad or Do Ink Green Screen and shared with families and friends.

Create

OVERVIEW

INTEGRATED LEARNING
OUTCOME





Teacher Tips

Why Focus On Steady Beat and Rhythm?

- Competency with steady beat impacts **gross- and fine-motor skills.**
- Being able to keep a steady beat correlates to early **math abilities.**
- The ability to move to a steady beat is closely connected to early **language and literacy skills.**
- Music engages children of all abilities, from all backgrounds, from all languages.

The ability to consciously recognize and demonstrate steady beat takes practice. We can lead young children to move their bodies to a beat, play instruments, pat and tap with their hands, or even jump, march or chant to a steady beat. All of these activities help them develop literacy and math skills as well as music skills.

Create

Why Steady Beat and Rhythm?



MATERIALS

Handouts:

- [Rhymes with Beat Boards](#)
- [Student Beat Boards for Printing](#)
- [Clapping Rhythms with Twinkle Star](#)
- [Quilt Square Templates](#)
- [1-2 Syllable Word Cards](#)

Other Materials:

- Ribbon sticks, scarves
- Poly Dots
- Rhythm Sticks
- iPad Camera and Tripod
- (Optional) Green Screen and Do Ink App
- (Optional) iMovie
- (Optional) QR Code Reader

Create

Materials

Unit 1

Artistic Literacy



STRATEGY 1

See Think Wonder

Read an image or watch a video.

- 1) Start with a picture or video. Watch or view silently first.
- 2) Use the Visible Thinking Routine, "See Think Wonder."
- 3) Discussion protocol questions
 - a) **What do you see?** (*What do you hear?*)
 - b) **What do you think about that?**
 - c) **What does it make you wonder?**
- 4) Refer to the [Visible Thinking Routines](#) website for more information.

Create

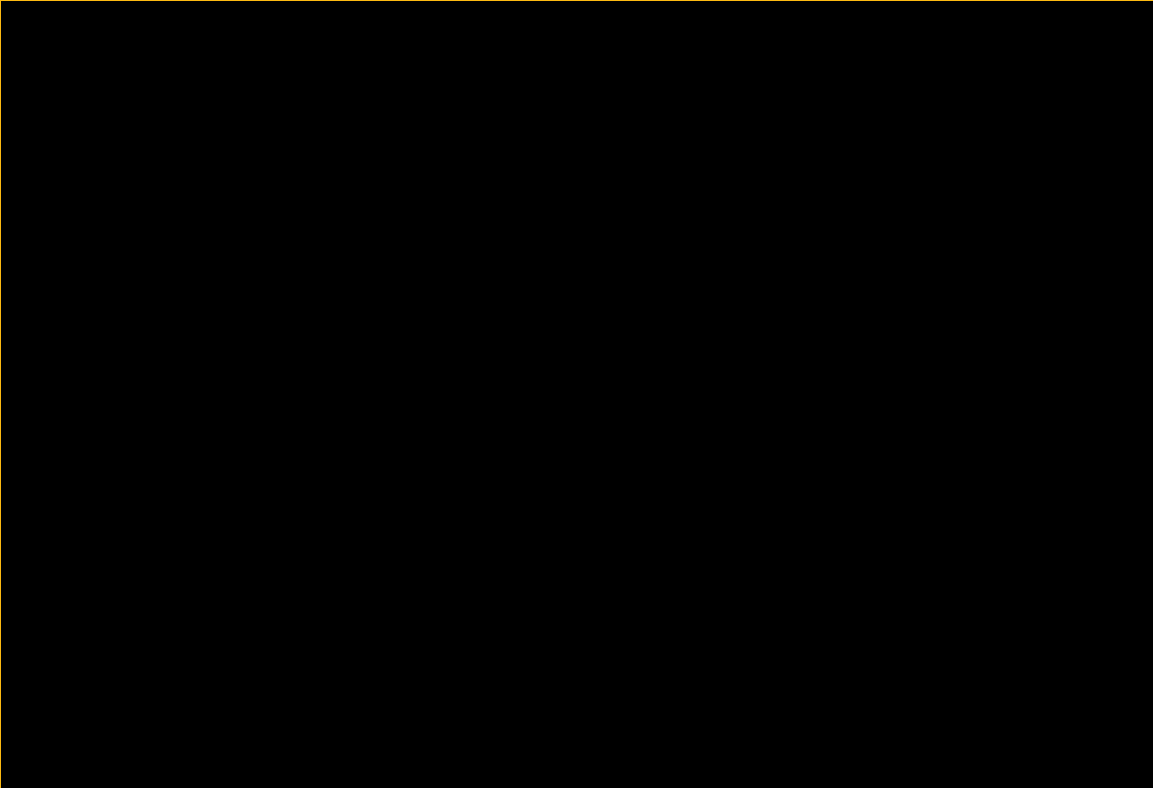
Artistic Literacy

Create

Artistic Literacy

STRATEGY

See-Think-Wonder





Create

Artistic Literacy

STRATEGY

See-Think-Wonder





STOMP London Dustbin Lids

PR/Award # S351A210061

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Create

Artistic Literacy

STRATEGY

See-Think-Wonder



STRATEGY

Colors, Lines, Shapes

- 1) Look at the artwork or object for at least 30 seconds.
- 2) **What colors do you see? What do we know about the colors you see?** (*Example: red is a primary color*)
- 3) **What shapes do you see?**
- 4) **What lines do you see? How many different ways can you describe the lines you see?**
 - a) (Examples: straight, vertical, horizontal, parallel, intersecting)
- 5) This is from the Visual Thinking Routine: Colors, Lines, Shapes <http://www.pz.harvard.edu/resources/colors-shapes-lines>
- 6) This routine helps students make detailed observations by drawing their attention to the forms in an artwork – its formal aspects – and giving them specific categories of things to look for.

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Create

Artistic Literacy



Create

Artistic Literacy

STRATEGY
Colors, Lines,
Shapes



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Patchwork Quilt Via Pixabay

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Text Sets

READYGEN Grade K UNIT 4 Anchor B Text

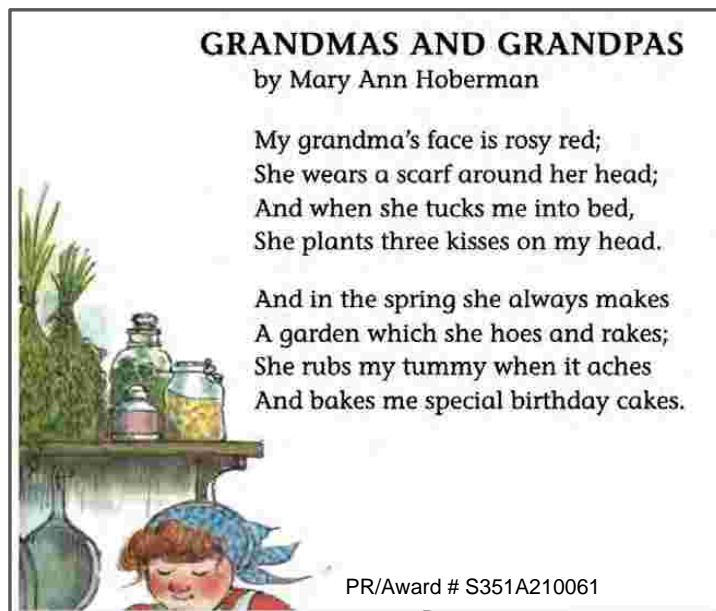
Making Music by Cameron Macintosh



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Page e215

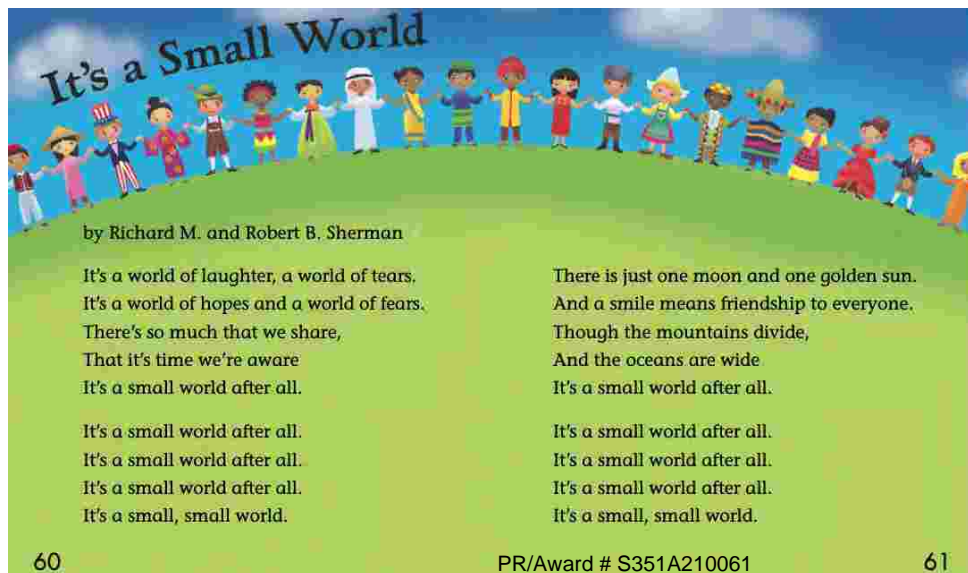
Additional Text Sets

Grandmas and Grandpas by Mary Ann Hoberman



Additional Text Sets

It's a Small World After All



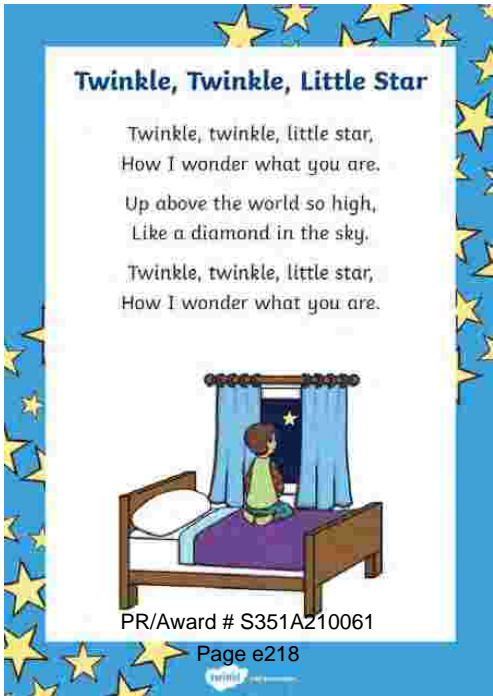
Create

Text Sets



Additional Text

Twinkle Twinkle Little Star



Arts Product

OVERVIEW

Level 1: Students show steady beat on a beat board while reciting a rhyme or song.

Level 2: Students perform rhythms by reading symbols on a musical quilt that has been composed by the class.

Creative Process

Level 1

- 1) Ask and answer key details about "Making Music"
- 2) Explore steady beat and tempo in "Twinkle Twinkle Little Star."

3) Show steady beat on a beat board.

Level 2

- 4) Explore long and short rhythms through voice and movement.
- 5) Clap or tap rhythms to match one and two syllable words.
- 6) Each student creates a quilt square using symbols to represent one long or two short sounds.
- 7) With prompting and support, students perform the class musical quilt to show steady beat and rhythm. The teacher or aid films the group.**



Teacher Tips

In **Level 1**, students will achieve great benefits by learning to keep the steady beat while reciting rhymes or singing songs.

In **Level 2**, students will be identifying one and two syllable words, connecting sounds to symbols, and performing patterns as they read from left to right.

Teachers may determine whether to stop after Level 1 or go on to complete Level 2.

Level 1: (Steady Beat Only)

Students complete **Steps 1,2,3**, and show steady beat on a beat board while reciting a rhyme or song.

Level 2: (Perform Musical Quilt)

Students complete **Steps 4-7** to perform rhythms by reading a musical quilt that is composed by the class.

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Create

**Level 1
and
Level 2**

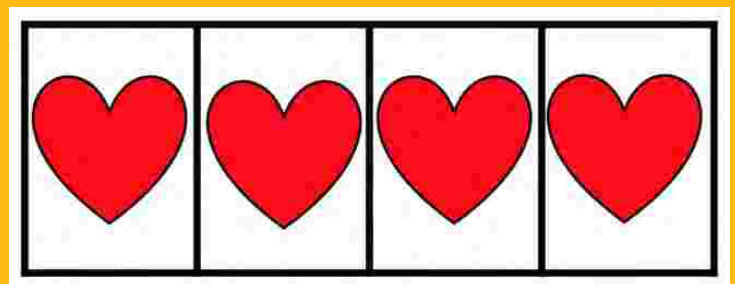
Level 1:

Students complete Steps 1,2,3, and show steady beat on a beat board while reciting a rhyme or song.

Create

Level 1

Steady Beat



STEP 1

Ask and answer key details from RG text, “Making Music”

1. Follow teacher’s guide for RG Unit 4 Anchor B text “Making Music.”
2. Videos to support text:
 - a. [Musical Instruments: Daniel Tiger’s Neighborhood](#)
 - b. Two different choirs sing “Twinkle Twinkle Little Star.”
 - i. [African Children’s Choir](#)
 - ii. [Cornerstone University Chorale](#)
3. Web resources for making musical instruments
 - a. [\(Video\) Make DIY Bottle Shakers](#)
 - b. [Bash the Trash: Make Percussion Instruments](#)
 - c. [14 World Instruments From Recycled Materials](#)
 - d. [Making Musical Instruments for Kids](#)

Create

Step 1

Key details from RG text, “Making Music”



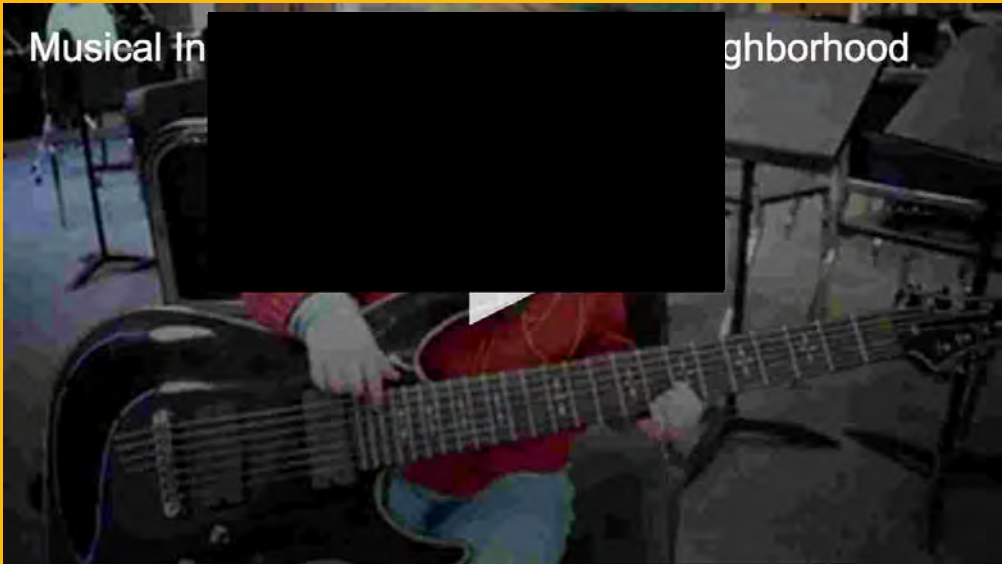


Create

Step 1

Key details from RG
text, "Making Music

Musical
Instruments"



Daniel Tiger's Neighborhood on PBS

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Page e224



Create

Step 1

Key details
from RG
text,
"Making
Music

Choirs sing

African Children's Choir Performs "Twinkle, Twinkle Little Star"

Twinkle, Twinkle, Little Star, arr. Daniel Elder
Cornerstone University Chorale

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How to Make a 4-in-1 Percussion Instrument from [Bash the Trash](#)

A coffee can or water bottle can demonstrate how percussion instruments work!

Materials:

- An **empty coffee can** with the plastic lid. Make sure that the can is clean and has no sharp edges.
OR
- An **empty water bottle** with plastic lid.
- **Shaky Stuff**: small pebbles, paper clips, tiny seashells.... anything small but kind of heavy. (Cotton balls wouldn't work, for example)
- A **pencil or chopstick**.



Create

Step 1

Key details from RG text, "Making Music"

Make Musical Instruments"

OPTION: Make a Musical Instrument

You already have percussion instruments in your classroom, however, you may also have students make their own instruments to take home.

Students can:

- Follow Directions “Make Your Own Drum” from the text pp. 20-23.
- Follow directions from one of the other web resources:
 - ◆ [\(Video\) Make DIY Bottle Shakers](#)
 - ◆ [Bash the Trash: Make Percussion Instruments](#)
 - ◆ [14 World Instruments From Recycled Materials](#)
 - ◆ [Making Musical Instruments for Kids](#)

Create

Step 1

Make a Musical Instrument (Optional)



Via Media.defense.gov



Create

Step 1

Make a
Musical
Instrument
(Optional)

STEP 2

Explore steady beat and tempo in "Twinkle Twinkle Little Star."

1. Teacher and students sing along with video: "Twinkle Twinkle Little Star."
2. Teacher models showing the beat on a beat board while chanting or singing "Twinkle, Twinkle."
3. Students show the steady beat for "Twinkle Twinkle" by patting or tapping. Challenge: Play the steady beat as the song goes faster and faster.

Twinkle, Twinkle, Little Star			
			
TWIN-kle	TWIN-kle	LIT-tle	STAR,
HOW I	WON-der	WHAT you	ARE.
UP	a-BOVE the	WORLD so	HIGH,
LIKE a	DI-amond	IN the	SKY.

CREATE

Artistic Product

Show Steady Beat





CREATE

Step 2

Explore
Steady Beat



Twinkle, Twinkle, Little Star			
			
TWIN-kle	TWIN-kle	LIT-tle	STAR,
HOW I	WON-der	WHAT you	ARE.
UP	a-BOVE the	WORLD so	HIGH,
LIKE a	DI-amond	IN the	SKY.

STEP 3

Students show steady beat on a beat board.

1. Teacher reviews steady beat and shows students a beat board.
 - a. Discuss the hearts as the beat just like a heartbeat.
2. Teacher models showing the beat on a beat board while chanting a rhyme.
 - a. Select from: *To Market, To Market, Twinkle Twinkle Little Star, Traditional Counting Chant, Grandmas and Grandpas, It's a Small World*
 - b. Refer to [Rhymes with Beat Boards](#)
3. Teacher gives each student a copy of a [beat board](#).
4. Students follow as the teacher shows the beat on the beat board.
5. **If stopping at Level 1:** Film groups of students showing a steady beat on a beat board as they recite a rhyme or song.

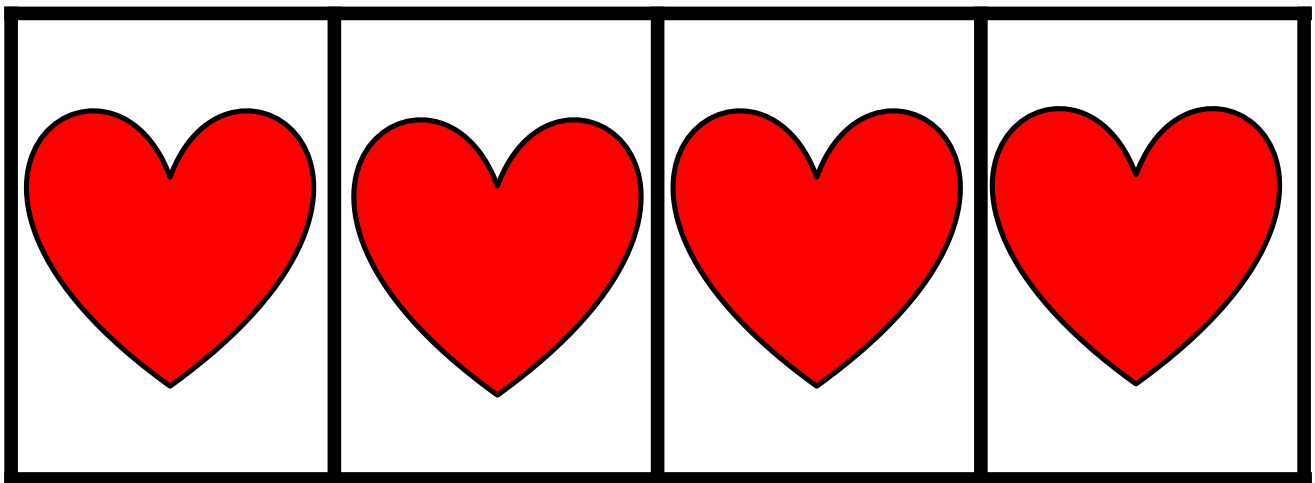
CREATE

Artistic Product

Show Steady Beat

Beat Board





Step 3



Create

Step 3





Show Steady
Beat on a
Beat Board

Grandmas and Grandpas			
			
My GRAND -ma's	FACE	is ROS -y	RED,
She WEARS	a SCARF	up- ON	her HEAD.
And WHEN	she TUCKS me	IN -to	BED,
She PLANTS three	KISS -es	ON my	HEAD.

Create

Step 3

Show Steady
Beat on a
Beat Board

It's a Small World			
			
IT'S a	SMALL world	AF -ter	ALL,
IT'S a	SMALL world	AF -ter	ALL,
IT'S a	SMALL world	AF -ter	ALL,
It's a SMALL	SMALL	WORLD.	X

Create

Step 3

Show Steady
Beat on a
Beat Board

To Market, To Market			
			
To MARK et,	to MARK et,	to BUY a fat	PIG.
HOME again,	HOME again,	JIG -gety	JIG.
To MARK et,	to MARK et,	to BUY a fat	HOG.
HOME again,	HOME again,	JIG -gety	JOG.

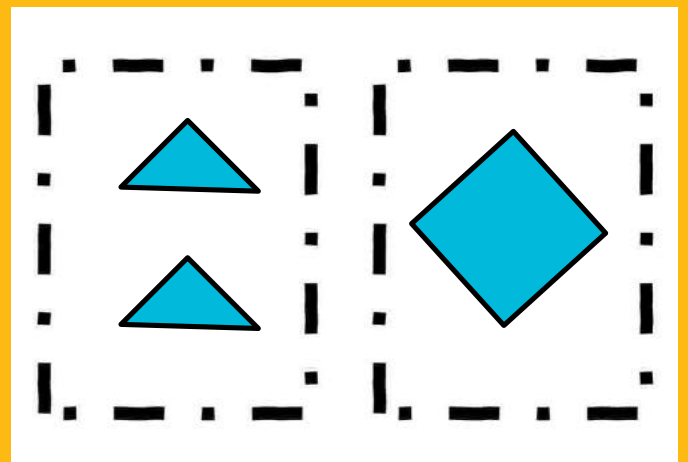
Level 2:

Students complete **Steps 4-7** to perform rhythms by reading a musical quilt that is composed by the class.

Create

Level 2

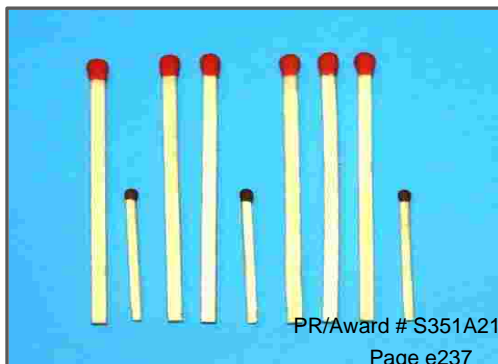
Musical Quilt



STEP 4

Explore long and short rhythms through voice and movement.

1. Explore the opposites long and short with gestures or movement.
2. Explore long and short using animal sounds.
3. Teacher models patterns of sounds and movements that are long and short as students echo.
4. Teacher claps patterns of long and short sounds as students echo.



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Create

Step 4

Explore long and short sounds.



CREATE

Step 4

Short and
Long
Sounds

“We are going to show the opposites short and long”

“How can we say the word “short” so it sounds short?
(practice) How can we say the word “long” so it sounds long?
(practice) Can you show me a short line with your fingers?
Can you show me a long line? Let’s make some long and
short patterns. Repeat after me.”
(EG: “Short short loooong.”)

“Now I am going to clap a pattern of short and long sounds.
See if you can repeat the same pattern.”

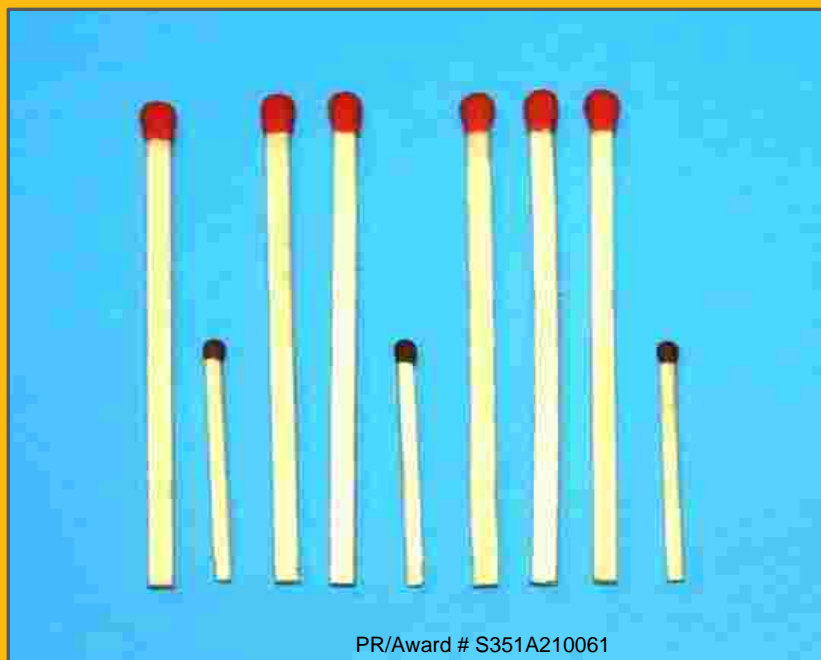
“Now let’s use long and short animal sounds. What animal
makes a short sound? How would that animal move?
What animal makes a long sound? How would it move?”
Let’s try patterns of long and short with animal sounds.
(EG “Arf, arf, hooowl.”)

Long and Short Patterns

CREATE

Step 4

Short and
Long
Sounds



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Page e239

Make Short and Long Animal Sounds

CREATE

Step 4

Short and
Long
Sounds



PR/Photo: S35/1210061

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STEP 5

Clap or tap rhythms to match one and two syllable words.

1. **Rhythm is a pattern of short and long sounds.**
2. Teacher claps pattern as students echo.
3. Teacher shows:
 - i. One syllable word = one long sound
 - ii. Two syllable word = two short sounds
4. Teacher claps out rhythm to Twinkle Little Star:
 - a. Short-short, short-short, short-short, long
 - b. Teacher points out one and two syllable words
 - c. Refer to [Clapping Rhythms with Twinkle Star](#)
5. Teacher explains in music we will say **Ta** for one syllable and **Ti-ti** for two syllable words.
6. Students explore clapping out sounds for one and two syllable words from their vocabulary. (*Teacher selects words from unit*)

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Create

Step 5

Clap
Sounds for
One and
Two
Syllable
Words



CREATE

Step 4

Short and
Long
Sounds

“How many times do I clap when I say the word STAR?”
(Clap once with two fingers in the palm of the hand while repeating STAR.)

“How many times do I clap when I say the word TWINKLE?”
(Clap twice with two fingers in the palm of the hand while repeating TWINKLE.)









In music we will say **Ta** to show a one syllable word and
and **Ti-Ti** to show a two syllable word.

“Let’s try some of our vocabulary words.”
(Teacher shows one and two syllable sight words as students clap once or twice)

CREATE

Step 5





Clap
Sounds for
One and
Two
Syllable
Words





				Steady beat
Twinkle	twinkle	little	star	Words
				Rhythm Notation
Ti-Ti	Ti-Ti	Ti-Ti	Ta	Speak the rhythm

CREATE

Step 5

Clap
Sounds for
One and
Two
Syllable
Words

				Steady beat
star	star	star	star	Words
				Rhythm symbol
Ta	Ta	Ta	Ta	Speak the rhythm









				Steady beat
twinkle	twinkle	twinkle	twinkle	Words
⌏	⌏	⌏	⌏	Rhythm symbol
Ti-Ti	Ti-Ti	Ti-Ti	Ti-Ti	Speak the rhythm









CREATE

Create New Patterns with Twinkle and Star

Step 5

Clap
Sounds for
One and
Two
Syllable
Words

				Steady beat
twinkle	star	twinkle	star	Words
				Rhythm symbol
Ti-Ti	Ta	Ti-Ti	Ta	Speak the rhythm

				Steady beat
star	star	twinkle	star	Words
				Rhythm Notation
Ta	Ta	Ti-Ti	Ta	Speak the rhythm

CREATE

Step 5

Clap
Sounds for
One and
Two
Syllable
Words

Sample Vocabulary Words from Unit 4

ANCHOR TEXT *Making Music*

Informational Text Use this chart as a starting point for your class to generate related words. There may be more words in each cluster than those listed here.

Benchmark Vocabulary	Possible Morphological Links	Possible Semantic Links	Informational Links
drumsticks		instrument	Topic
rattles		shakes	Topic
bells		ring	Topic
note	notes	sound, music	Topic
stomp		feet, pound	Topic
hum	humming	mouth	Topic
strips		long, thin, ribbon	Topic
wrap	wraps, wrapped, wrapping	around	Topic

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2 syllable
words

1 syllable
words

STEP 6

Each student creates a quilt square using symbols to represent one long or two short sounds.

1. Show image or watch a video with quilts.
2. Teacher passes out [Quilt Square Template](#) (one square per student)
 - a. Teachers can choose the single square template or the double square template.
3. Decide on symbols or graphic representation for one long sound and two short sounds.
 - a. Teachers can allow the class to decide on symbols
 - b. Teachers can choose symbols to reinforce specific concepts about letters or shapes.(see examples next slide)
4. Each student composes one quilt square.
 - a. Resource:
 - i. [1-2 Syllable word cards](#)

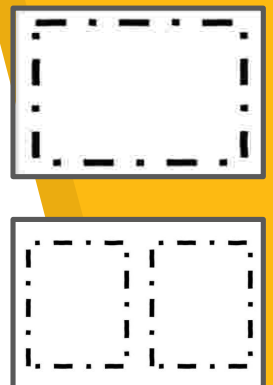
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Page e247

Create

Step 6

Create a
Quilt
Square



CREATE

Step 6

Create a
Quilt
Square



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Page e24



The Quilt Story



Quilt Counting Read Aloud

Create

Step 6

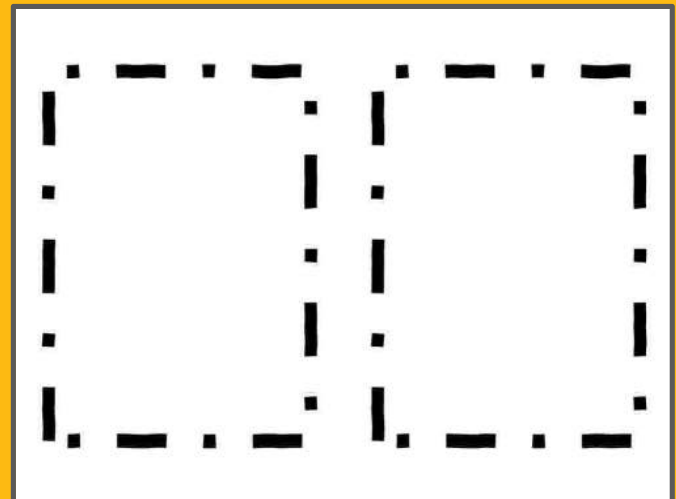
Create a
Quilt
Square

Quilt Square Templates

CREATE

Step 6

Create a
Quilt
Square











Quilt Square Symbols

CREATE

Step 6

Create a
Quilt
Square

Rhythm Words	Ti-Ti	Ta
Rhythm Notation		
Shapes		
# of Objects		
X's and O's		

STEP 7

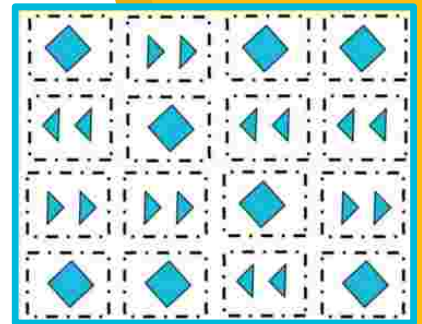
With prompting and support, students perform the class musical quilt to show steady beat and rhythm. The teacher or aid films the group.

1. Watch video of students performing their quilt.
2. Teacher mounts individual squares to become a **Musical Quilt**.
3. Practice performing the quilt:
 - a. Clap/tap the rhythm of short and long sounds
 - b. Speak the rhythm using Ta and Ti-ti
 - c. Play the rhythm using percussion instruments.
 - d. (Advanced) Some students play the steady beat while others play the rhythm

Create

Step 7

Perform
Musical
Quilt





CREATE

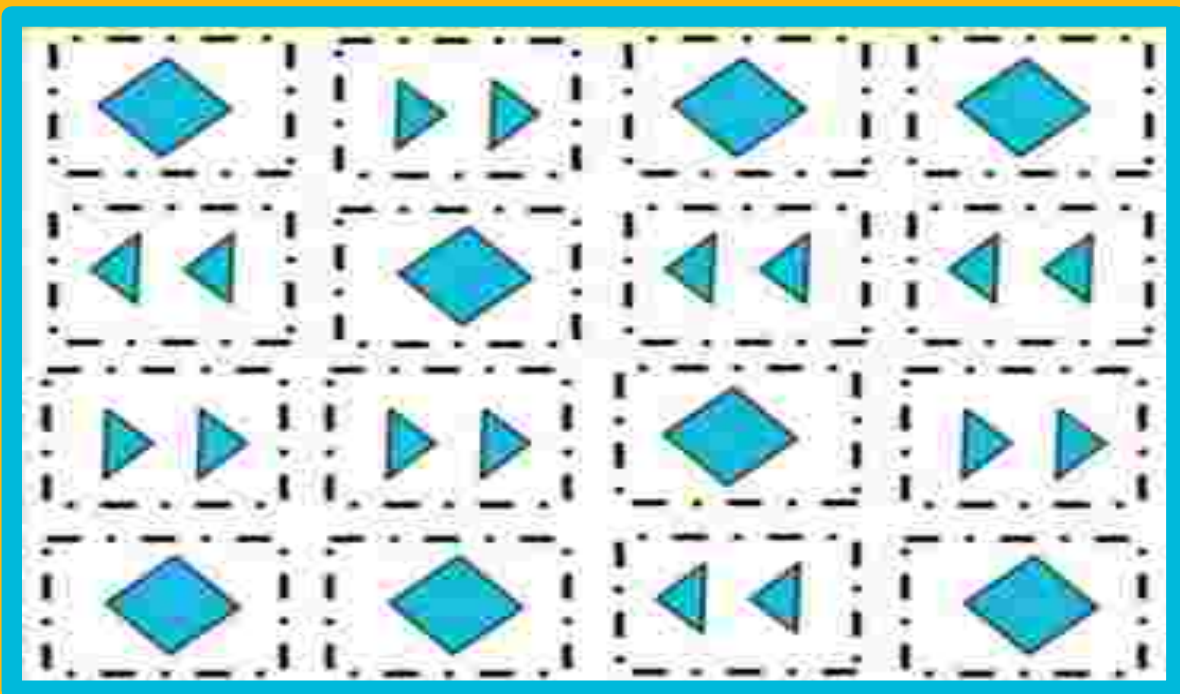
Step 7

Perform
Musical
Quilt

CREATE

Step 7

Perform
Musical
Quilt



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Page e254



MEDIA ARTS CONNECTIONS

- Record student videos with the iPad camera.
- With a green screen, backgrounds may be added to each video.
- Labels or titles may be added on the iPad camera.
- Individual student work can be shared as a “gallery walk” with a QR code assigned to each video.
- Videos can be uploaded to Google Drive or a private YouTube channel and shared with parents and students.



EXTENSIONS

Music and singing can develop literacy skills and enhance understanding across the curriculum.

→ **Language Arts:**

- ◆ Develop listening skills
- ◆ Understand opposites (fast/slow; loud/soft)
- ◆ Respond spontaneously to music or text.
- ◆ Fluency and word pronunciation

→ **Math:**

- ◆ Counting skills

→ **Science:**

- ◆ Explore sounds we hear
- ◆ Sing about a science concept

→ **Social/Emotional:**

- ◆ Respond to music non-verbally.
- ◆ Learn chants and songs from different cultures.

Create

Arts Product



ADDITIONAL RESOURCES

→ Videos

- ◆ [Pirate Bear sings Twinkle Twinkle Little Star](#)
- ◆ [Arramsamsam](#)
- ◆ [Nursery rhymes with Dr. Jean](#)
- ◆ [Nursery Rhyme Game \(Learn Rhyming Words\)](#)
- ◆ [Open Them Shut Them Fingerplay song](#)
- ◆ [Hello, Hello, Let's Shake Hands](#)
- ◆ [Humpty and Friends Move and Freeze with Jack Hartman](#)
- ◆ [Head and Shoulders, Knees and Toes](#)
- ◆ [Action Song: The Singing Walrus](#)

Create

Additional Resources



CREATE

Step 3

Explore Twinkle
Twinkle Little Star





ARRAMSAMSAM: A Traditional Moroccan Song

Lyrics:

A ram sam sam, a ram sam sam
Guli guli guli guli guli ram sam sam
A ram sam sam, a ram sam sam
Guli guli guli guli guli ram sam sam

A rafi, a rafi
Guli guli guli guli guli ram sam sam
A rafi, a rafi
Guli guli guli guli guli ram sam sam

Skill-building

Additional Resource

Arramsamsam



Writing Product

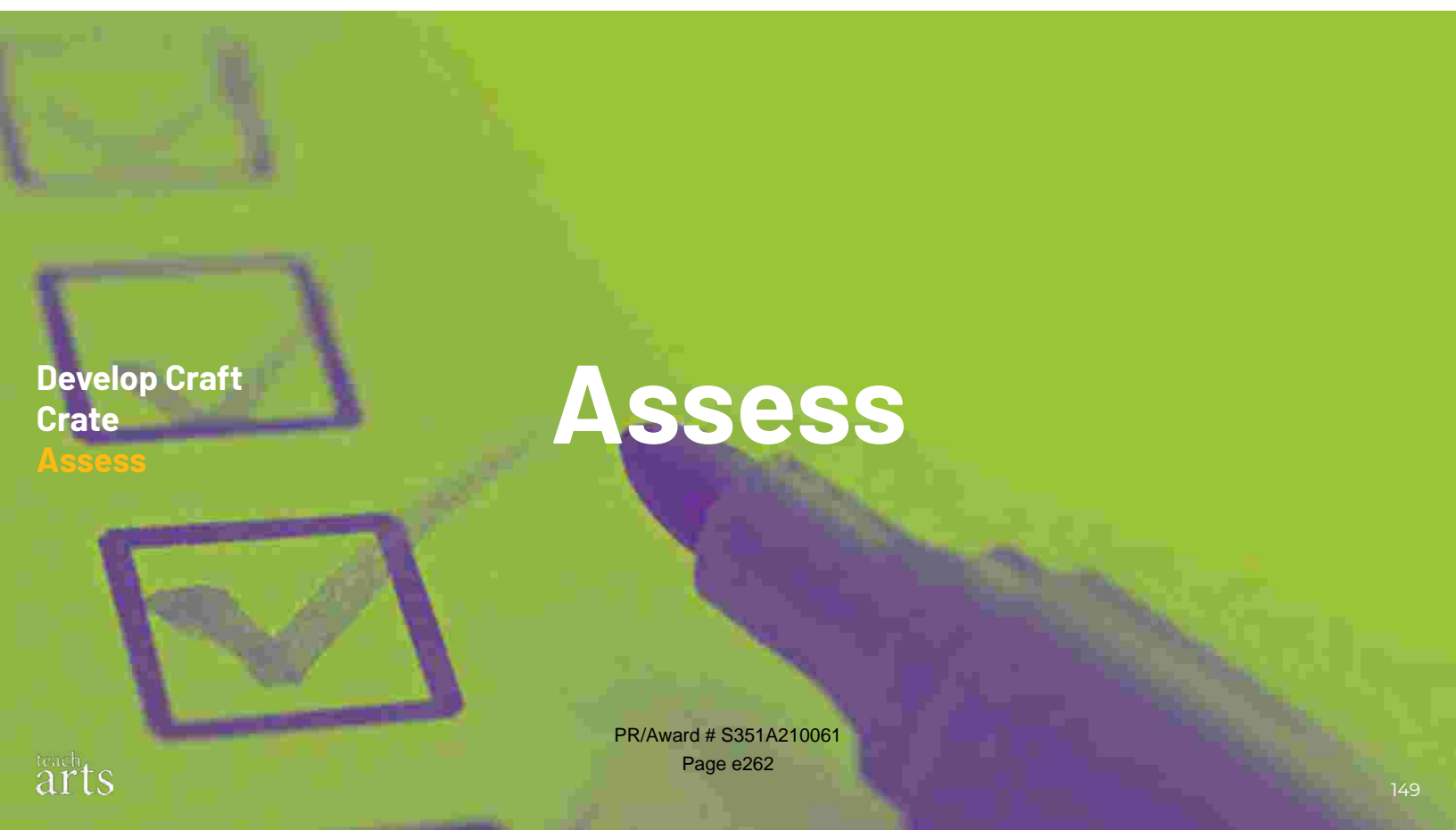


WRITING PROMPT

NAME:

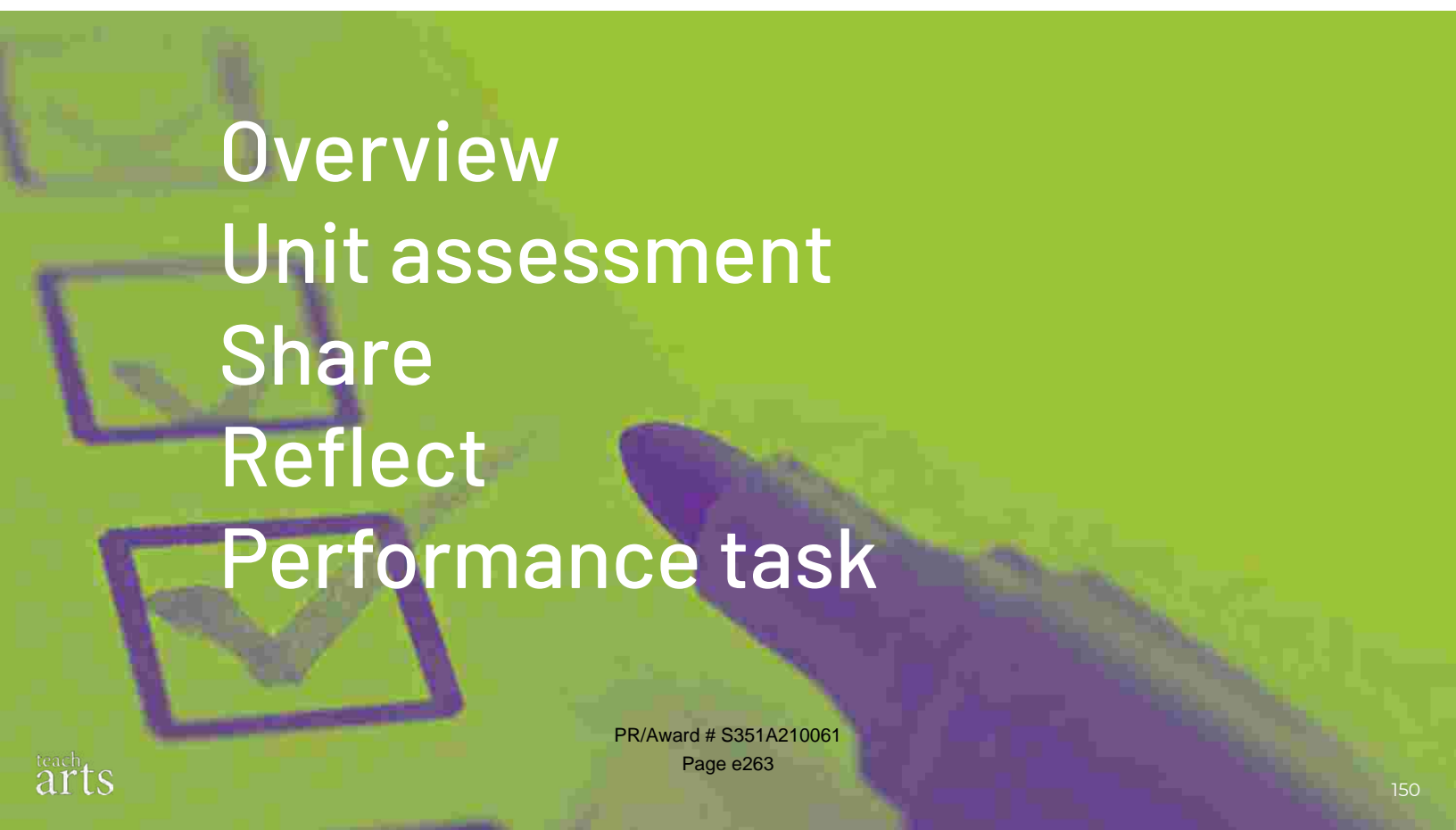
Draw a picture of an instrument you like to play. What do you like about playing music?

Create
Writing Product



Develop Craft
Crate
Assess

Assess



Overview
Unit assessment
Share
Reflect
Performance task



Integrated Learning Outcome

Musical Quilt

Level 1: (Steady Beat)

Students perform a steady beat while reciting a rhyme or song.

Level 2: (Perform Musical Quilt)

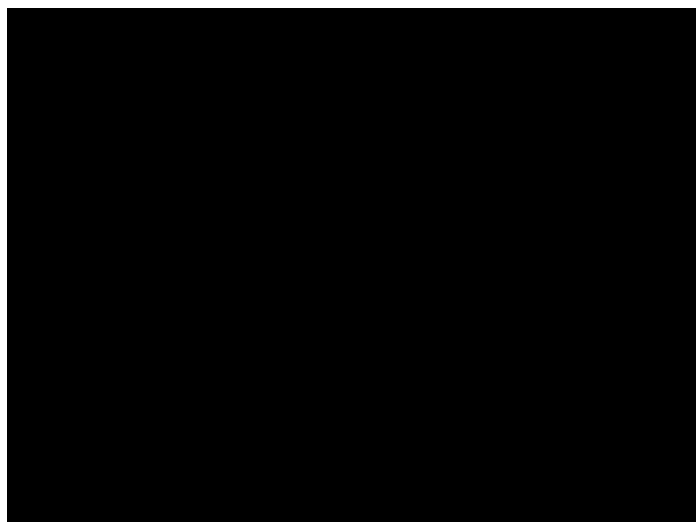
Students perform rhythms by reading symbols on a musical quilt that has been composed by the class.

Student performances can be recorded with iPad or Do Ink Green Screen and shared with families and friends.

Assess

OVERVIEW

INTEGRATED LEARNING
OUTCOME



OVERVIEW

Formative Assessment of the Visual and Performing Arts Content

1. Use checklist to assess development.
2. Whole group discussion
3. Team Talks
4. View videos of students performing chants or songs

Formative Assessment of ELA

Teacher-designed or district/curriculum assessment.

Summative Assessment of Visual and Performing Arts Content

Teacher: Use checklist to assess student development.

Grade K Music Rubric

Assess

Rubric

Assess and
Revise

Descriptor	Standard	Skills	Guiding Questions	1	2	3	4
Steady Beat	K.MU:Cr1.a With guidance, explore and experience music concepts (such as beat and melodic contour).	Perform a steady beat as the teacher reads aloud.	Does the beat start and stop with the teacher? Does the beat match the beat as demonstrated by the teacher?	Student does not attempt to perform a steady beat.	Student attempts to perform a steady beat; beat is unclear or inconsistent.	Student performs a steady beat; beat does not match the beat demonstrated by the teacher.	Student performs a steady beat and matches the beat demonstrated by the teacher.
Reading Rhythmic Notation	1.MU:Cr2.b With guidance, organize personal musical ideas using iconic notation and/or recording technology.	Create and perform rhythms on a musical quilt as the teacher models.	Does the playing of the rhythm match the symbols in the class composition?	Student does not attempt to perform a rhythm.	Student attempts to perform a rhythm; rhythm is unclear or inconsistent. Student plays steady beat instead of rhythm.	Student performs rhythms with lots of teacher guidance; Most rhythms are accurate.	Student accurately reads the symbols and performs rhythms in the class composition.
Percussion Instruments	1.MU:Cr3.2 With guidance, demonstrate a final version of personal musical ideas to peers.	Perform with a classroom percussion instrument as the teacher reads symbols aloud.	Does the student play the instrument throughout the performance Does the student play the instrument correctly?	Student does not attempt to play an instrument.	Student attempts to play an instrument; instrument is played incorrectly.	Student plays an instrument; instrument is played inconsistently (stops and starts) during the read aloud.	Student plays an instrument throughout the performance.

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Share

Assess

Share

Videos can be uploaded to Google Drive and given a QR code. Parents can use the QR Reader with iPads to view them. A link to the video can also be shared with other classes.

SHARE

- Videos can be uploaded to Google Drive and shared.
- As an extension, videos can be compiled into an eBook for sharing.

EXTENSIONS

- Students can create their own musical quilt and speak or perform it to a steady beat.
- Students can play the rhythm of their own name.

Reflect

REFLECTION QUESTIONS

Student Reflection questions may be discussed as a whole group, as Team Talks.






STUDENTS:

1. How did you show the rhythm?
2. What do you like about performing music?

TEACHERS

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

Legend

-  STRATEGY
-  RESOURCE FOLDER
-  MATERIALS
-  MEDIA ARTS CONNECTION
-  WRITING PROMPT



LECTURE



TEACHING TIP



VIDEO

teach arts

Inspiring a creative education

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Page e273

Benchmark Grade 5 Unit 4

Singin' the Blues

Perspectives

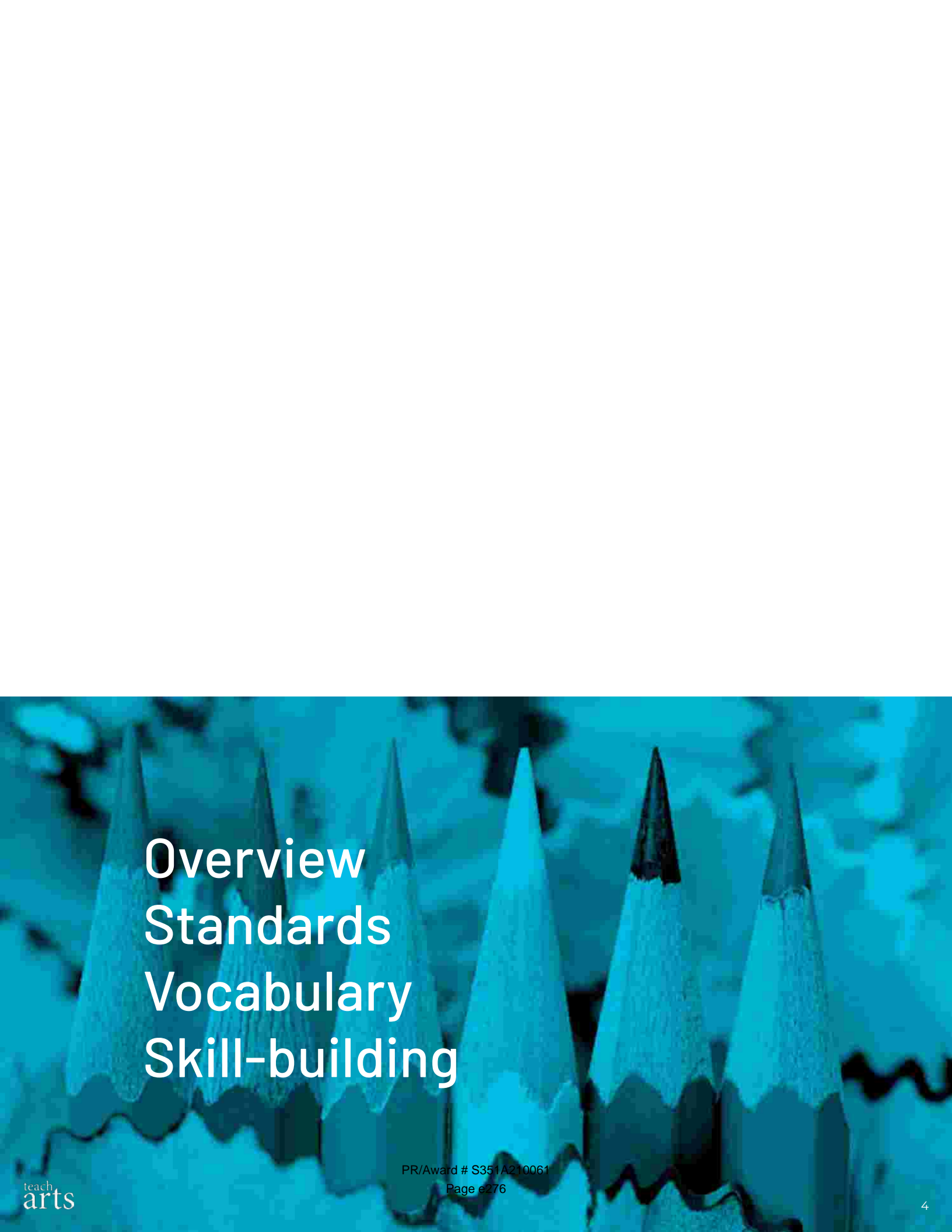


Mural of Robert Johnson in Clarksdale, Mississippi
Via Library of Congress (Public Domain)



Develop Craft
Create
Assess

Develop Craft

The background of the entire page is a solid teal color. At the bottom of the page, there is a row of several sharpened pencil tips pointing upwards. The pencils are a light, natural wood color, and their tips are dark and sharp. The background behind the pencils is a lighter, slightly textured teal.

Overview Standards Vocabulary Skill-building

OVERVIEW

BIG IDEA

Students write and perform a twelve-bar blues that demonstrates their character's perspective.

ESSENTIAL QUESTION

How can other perspectives help us evaluate the world?

INTEGRATED LEARNING OUTCOME

Students will work in groups to compose and sing an original song that draws from details in a text to show a character's perspective. Students will write a one paragraph opinion stating how their song demonstrates the character's point of view.

Develop Craft

OVERVIEW

Integrated Learning Outcome

The California Blues Society is looking for original blues songs to include in their next album release, Perspectives. They are looking for 12-bar blues songs that show a character's unique point of view. Based on their analysis of a character, students will write, perform and record an original song for possible inclusion on the album. Students will write an opinion piece using evidence from their text and their song to demonstrate how their blues song shows the character's perspective .

Develop Craft

OVERVIEW

INTEGRATED LEARNING
OUTCOME



Ruthie Foster at the North Atlantic Blues Festival
Via Flickr (Creative Commons)

Standards

English/Language Arts Standards

RL.5.3

Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

W.5.1

Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

Develop Craft Standards

English/Language Arts Standards

SL.5.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

SL.5.4

Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Develop Craft Standards

Music Standards

MU:Cr1

a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical). b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

MU:Pr4.2

a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. c. Explain how context (such as personal, social, cultural, and historical) informs performances.

Develop Craft Standards

Music Standards

MU:Pr6

a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

MU:Cn11

Explain and demonstrate connections between music and societal, cultural, and historical contexts.

Develop Craft Standards

Vocabulary

Develop Craft

Vocabulary

AAB

The song form of the twelve-bar blues.

Accompaniment

Vocal or instrumental parts that accompany melody.

Bar or Measure

A segment of time defined by a given number of beats.

Beat

Unit of measure of rhythmic time.

Chord

Three or more tones sounded simultaneously.

Improvise

Create music spontaneously.

Develop Craft

Vocabulary

Melody

An organized sequence of single notes.

Rhythm

The placement of sounds in time.

Twelve-bar blues:

Chord pattern often used in blues music based on the I, IV, and V chords and the blues scale in specific order within 12 bars.

Verse

A group of lines in a song's lyrics, similar to stanza in poetry.

Skill-building



Teaching Tips

Develop Craft

Skill-building

1) Singing in the classroom for teachers

- a) If you are not comfortable singing for your students, relax. You don't have to in this unit!
- b) However, you should try to build skill and confidence for your students by participating in the scaffolded activities with them.
- c) You will find that owning your own vulnerability while maintaining your confidence will help them to succeed.
- d) Research shows clearly that teacher enthusiasm improves student performance and motivation so "fake it 'til you make it."
- e) Read a great article about overcoming stage fright in the classroom: [Click here.](#)



Teaching Tips

Develop Craft

Skill-building

1) Singing in the classroom for students

- a) For students who are anxious about singing, here are three tips.
 - i) Strength in numbers; you don't have to sing by yourself.
 - ii) Talking the lyrics in rhythm even in a quiet voice will help build confidence.
 - iii) It's ok to close your eyes and/or find a place in the room where you can't be seen, like facing a wall.
 - iv) Practice on your own in a safe space.



STRATEGY 1 (15 minutes)

Build background knowledge and artistic literacy to connect the arts with history and culture.



"Around the time I was born, many African Americans from the South left home and travelled to cities in the North in search of a better life." from The Great Migration by Jacob Lawrence

Develop Craft

Skill-building

The blues grew out of the African-American experience...



Girls with bale of cotton in the field by
Keystone View Company Via Wikimedia
(Creative Commons)

Develop Craft

Skill-building

Strategy 1

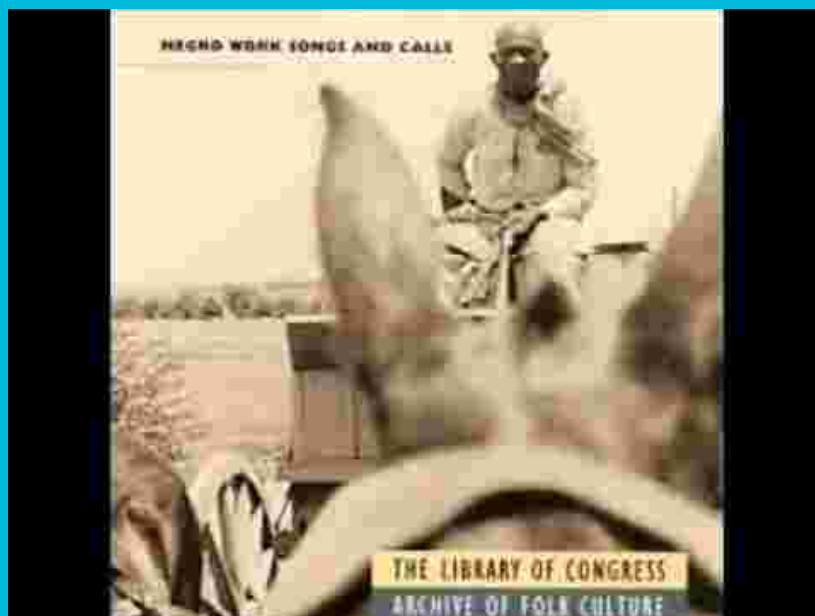
Slaves working in the fields used songs as a way to communicate, to pass the time and to lift their spirits. These songs are the roots of blues, gospel, ragtime, soul, r & b, rock & roll, rap and jazz.



Develop Craft

Skill-building

STRATEGY 1



"Oh, I won't be here long. Oh, dark gonna catch me here, Dark gonna catch me here. Oh." This is an example of a holler that would be called by one slave across the fields.



STRATEGY 2 (30 Minutes)

Use guided discussion questions to gain deeper understanding of music.

Develop Craft

Skill-building

- What's going on in this song?
- What makes you say that?



Develop Craft

Skill-building

STRATEGY 2





Family of slaves in Georgia, c.1850
Via Wikimedia Commons

Develop Craft

Skill-building

Strategy 2

The recording you just heard is a work song recorded at Parchman Farm, the Mississippi State Prison in 1947. This kind of work songs helped slaves to endure long, hot days in the fields working from sunup to sundown six days a week.



Develop Craft

Skill-building

STRATEGY 2



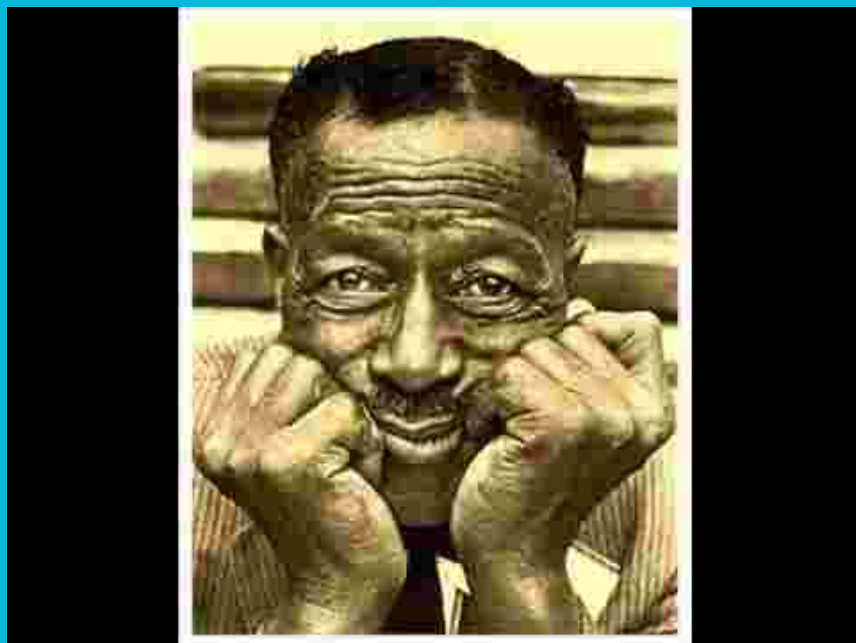
The Blues began in the Mississippi Delta, in towns like Clarksdale, with a solo voice and maybe a homemade guitar or harmonica. This is Eddie James "Son" House, born in 1902. Though he began as a preacher, Son House became a blues musician in his mid-20's, a career interrupted by time at Parchman Farm.



Develop Craft

Skill-building

STRATEGY 2



Listen to the first 1:14 of Clarksdale Moan by Son House. Can you figure out the lyrics? Check the next slide to see if you were right. Listen to the whole song if you have time!



Develop Craft

Skill-building

STRATEGY 2

Clarksdale Moan

By Son House

Clarksdale is the town that lay heavy
on my mind.

Clarksdale is a town, laying heavy on
my mind.

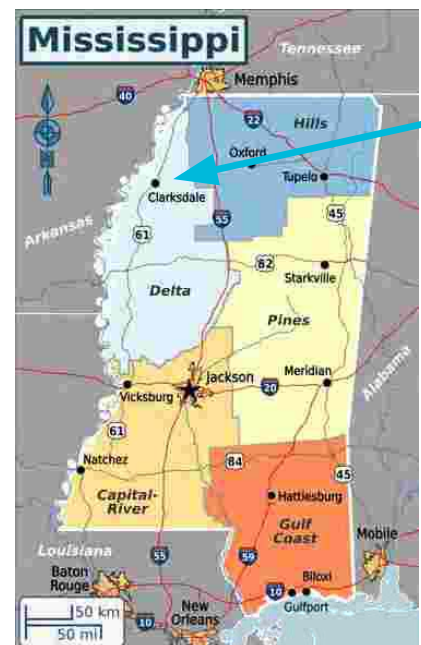
I can have a good time there,
And not have one lousy dime
Clarksdale, Mississippi, always gon' be
my home.

Clarksdale, Mississippi, always gon' be
my home.

That's the reason why you hear me
Sit right here and moaning

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Page 6299



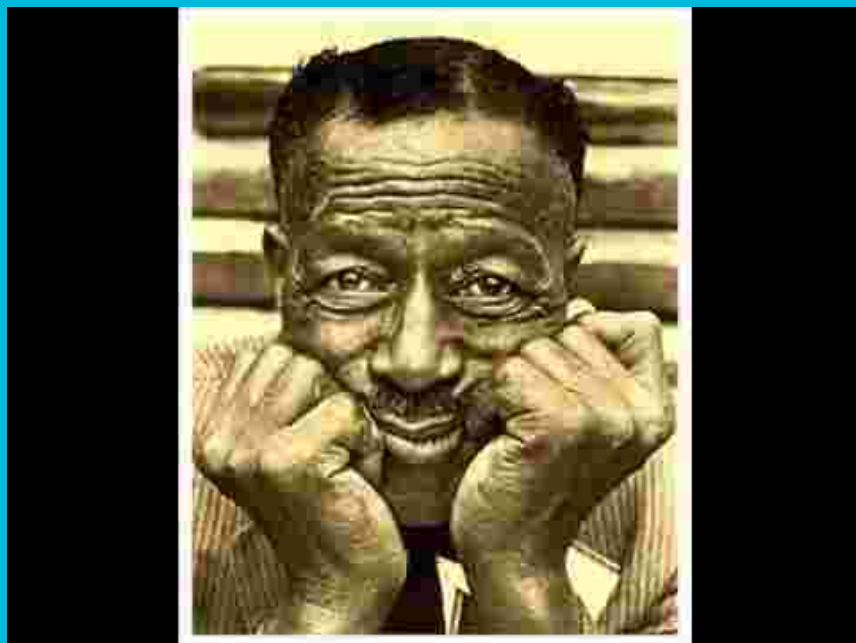
Via Wikimedia Commons



Develop Craft

Skill-building

STRATEGY 2



Listen again to the lyrics. How is this song the same or different than the field holler and work song you heard?

PR/Award # S351A210061
Page e300



Develop Craft

Skill-building

STRATEGY 2

The Blues moved north during the Great Migration from the poverty and hardships in the south.



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Page 6301

A family just arrived in Chicago from the Rural South.
Via Internet Archive

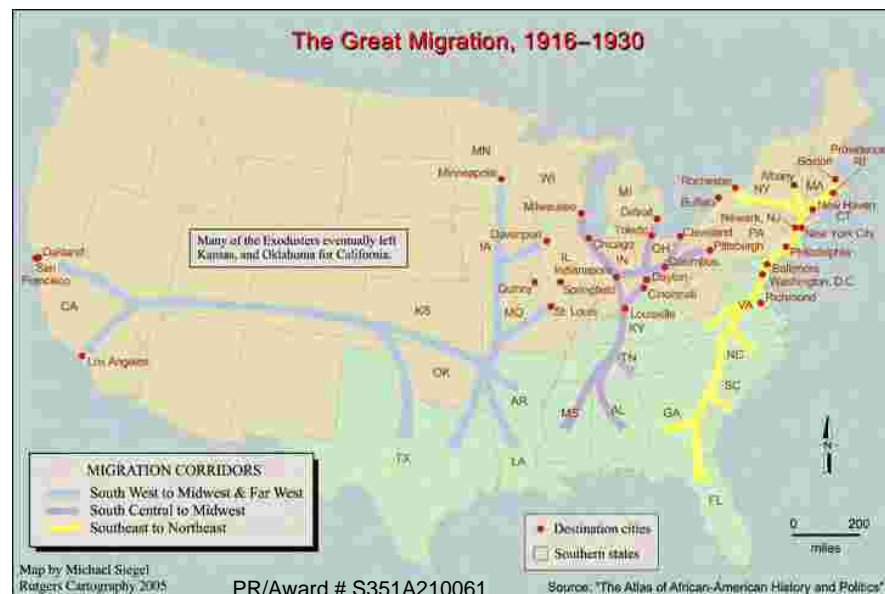


Develop Craft

Skill-building

STRATEGY 2

Eventually over six million African-Americans left their homes in the South.





Muddy Waters mural in Chicago
Via Flickr (Creative Commons)

Develop Craft

Skill-building

Strategy 2

The Blues moved with African-Americans to big Northern cities like Chicago, where Muddy Waters was known as the king of the Chicago Blues. At the same time, technology changed the Blues.

The music became louder and more electrified in the 1940's and 50's. More instruments were added as well as amplifiers and microphones.



Develop Craft

Skill-building

STRATEGY 2



How is this 1948 recording of “I Can’t Be Satisfied” by Muddy Waters the same or different than “Clarksdale Moan” by Son House?

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STRATEGY 3 (45 Minutes)

Discover musical patterns through repeated listening.

Develop Craft

Skill-building

- What's going on in this song?
- What makes you say that?



Develop Craft

Skill-building

STRATEGY 3



Listen to this recording of Carl Martin's "Farewell To You Baby," just the first three verses, up to 1:35.

PR/Award # S351A210061
Page e306



Develop Craft

Skill-building

STRATEGY 3



On the second listening, write down the words you hear for the first two verses. As a class, try to write down all the lyrics on the whiteboard. Check your work by comparing the actual lyrics on the next slide.



Develop Craft

Skill-building

STRATEGY 3

Farewell To You Baby By Carl Martin

I'm leavin' you baby, just because you won' be true.
I'm leavin' you baby, just because you won' be true.
Ah, you don' love me baby, after all I done for you.

You know I worked hard all winter, when the snow was on the ground.
You know I worked hard all winter, when the snow was on the ground.
You mistreated be then, baby, still I wouldn't throw you down.

You made mistakes baby, after you made your vow.
You made mistakes baby, after you made your vow.
But your mistake-making is all over now.

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Page e308



Develop Craft

Skill-building

STRATEGY 3

Ask the class what they noticed about the pattern of the lyrics. They should discover that the lyrics follow this pattern. (Click slide to reveal the pattern.)

Line one

Line two (repeats line one, sometimes with slight changes)

Line three (last word rhymes with lines one and two)

The last line answers or explains the first line in some way. This pattern is called AAB, and it is the basic pattern for all 12-bar blues.



Develop Craft

Skill-building

STRATEGY 3

So why is it called the Twelve-Bar Blues?

Each bar (measure) in this blues has four beats.

There are twelve bars in each verse of the blues.

You count the beats by saying 1, 2, 3, 4 in rhythm with the music.

To keep track of the bars you can group them like this...

1-2-3-4, 2-2-3-4, 3-2-3-4, etc., all the way up to 12-2-3-4

Every 12 bars, the pattern starts over.

Now, play the audio and count along!



Develop Craft

Skill-building

STRATEGY 3

Listen and count along. Tap quietly to keep the beat. After the counting voice ends, try it on your own.

Note: The drums get louder on the 12th bar to let you know the pattern is about to start over.



Develop Craft

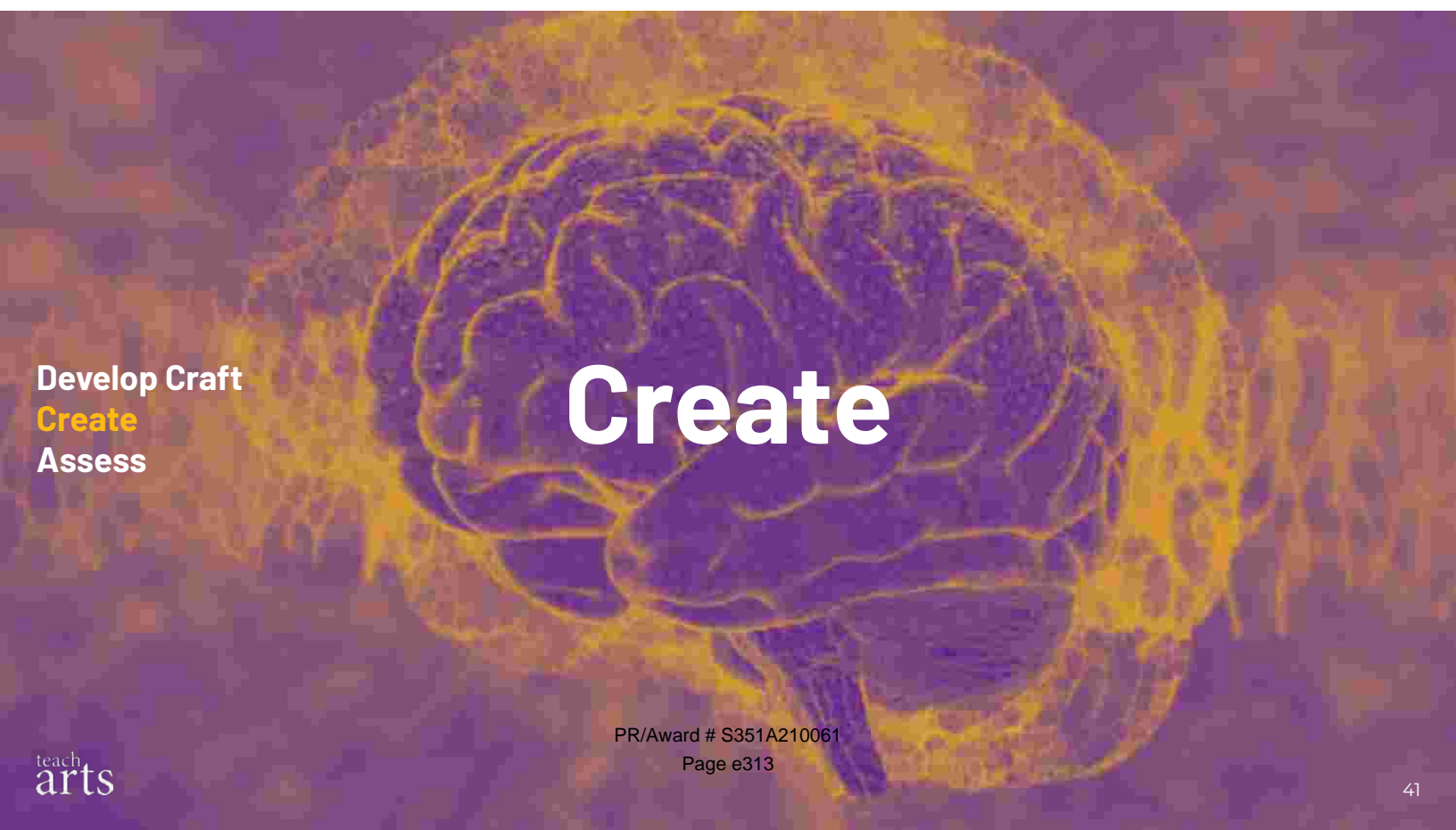
Skill-building

STRATEGY 3



Listen again to “Farewell To You Baby.” It’s a lot slower than the clip you were just counting! Now try tapping quietly to the beat. Now practice counting the beats. Note: there is a four bar introduction (16 beats) before the first verse begins at about 0:10 on the recording.

PR/Award # S351A210061
Page e312



Develop Craft
Create
Assess

Create



Overview Text Sets Artistic Literacy Arts Product Writing Product

OVERVIEW

STEPS

After Skill-building is completed...

1. Text Sets
2. Artistic Literacy (approx. 15 minutes each, 45 minutes total)
3. Arts Process
4. Writing Process

Create

The California Blues Society is looking for original blues songs to include in their next album release, Perspectives. They are looking for 12-bar blues songs that show a character's unique point of view. Based on their analysis of a character, students will write, perform and record an original song for possible inclusion on the album. Students will write an opinion piece using evidence from their text and their song to demonstrate how their blues song shows the character's perspective .

Develop Craft

OVERVIEW

INTEGRATED LEARNING
OUTCOME



Ruthie Foster at the North Atlantic Blues Festival
Via Flickr (Creative Commons)

Text Sets

Benchmark Advance Unit 4

Short Reads: I Hear America Singing. I, Too, Gold Country

Word Study Reads: Annie's New Homeland, Zora Neale Hurston, British English and Me

Extended Reads: Justice in Eatonville, Asparagus

Note: The 12-bar blues can be used to express understanding in almost any content area.

Create

Text Sets

NOTE

This integrated unit uses examples from Justice In Eatonville as students are learning about the twelve-bar blues. The same process could be used with any text in Unit 4 to show a character's perspective. Composing a twelve-bar blues can help students demonstrate understanding of any ELA concept. At the end of the unit, you will find suggestions for many other applications.

Create

Text Sets

Artistic Literacy



STRATEGY 1: See Think Wonder (15 minutes)

Reading primary source images

- Use “See Think Wonder” to discuss the image on following slide.
- [Click here](#) to review this Visible Thinking Routine from Harvard Project Zero.
- This strategy can be used with any image, for example: news photos, illustrations, charts/graphs, artwork, etc.

Create

Artistic Literacy



Create

Artistic Literacy

Strategy 3

See Think Wonder

- What do you see?
- What do you think about that?
- What does it make you wonder?



See
Think
Wonder

Create

Artistic Literacy

Strategy 2



Via the Town of Eatonville
PR Award # 5351A210061

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STRATEGY 2: What Makes You Say That? (15 minutes)

Reading an illustration from The Nation at War

- Use “What Makes You Say That?” to discuss the illustration on page 15.
- [Click here](#) to review this Visible Thinking Routine from Harvard Project Zero.
- This strategy can be used with any image, for example: news photos, illustrations, charts/graphs, artwork, etc.

Create

Artistic Literacy



What Makes You Say That?

- What's going on?
- What makes you say that?

Create

Artistic Literacy

Strategy 3



What
Makes You
Say That?



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Page 436
Via Smithsonian

Create

Artistic Literacy

Strategy 2



STRATEGY 3: Circle of Viewpoints (15 minutes)

Reading illustrations in The Road to Freedom (Lesson 2)

- Use “Circle of Viewpoints” to discuss the picture on the following slide.
- [Click here](#) to review this Visible Thinking Routine from Harvard Project Zero.
- This strategy can be used with any image that contains more than one viewpoint.

Create

Artistic Literacy



Create

Artistic Literacy

Strategy 1

Circle of Viewpoints

- What are the different perspectives (characters) in this illustration? Take on the viewpoint of one of the characters.
- I am thinking of "hope" from the point of view of....(child of a migrant farmworker).
- I think ... (describe "hope" from the child's' viewpoint.)
Be an actor - take on the character of your viewpoint
- A question I have from the child's' viewpoint is...
- Wrap up: What new ideas or questions do you have about the topic that you didn't have before?
- Repeat with another viewpoint or another topic e.g. migrant farmworker, California farm owner.

PR Award # S351A210061

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Circle of Viewpoints

Create

Artistic Literacy

Strategy 1



Via Oakland Museum of California
PR/Award # S351A210061
Page e329

Arts Product

Students will write and perform a 12-bar blues about a character's unique perspective.

STEP 1: Practice Writing Blues Lyrics

A) Review the AAB pattern of the 12-bar blues.

- The first line of the blues is always sung a second time. A
- Yeah, the first line of the blues is always sung a second time. A
- So by the time you reach the third line, you can think up a good rhyme. B

STEP 1

B) Class discussion/Small Group Discussion/Think Pair Share

- Here are the titles for some real Blues songs. What might be happening in each song. Write a sentence that summarizes your idea.
 - "You Done Lost Your Good Thing Now"
 - "Boom Boom Out Go the Lights"
 - "Nobody Knows You When You're Down and Out"
 - "Mean Old World"
 - "Big Boss Man"
- Brainstorm as a whole class in small groups or in pairs.

Create

Arts Product

Step 1B

STEP 1

C) Write your own 12 Bar Blues lyric as a class.

- Use one of these titles for inspiration or make up your own:
Lunch Time Blues, Weary Teacher Blues, Football Blues, etc.
- Here is a model:
 - **Alarm Clock Blues**
 - I woke up this mornin' and stumbled out of bed.
 - I woke up this mornin' and stumbled out of bed.
 - Felt like a zombie just raised up from the dead.
- Get suggestions and write your lyric on the whiteboard.

Create

Arts Product

Step 1C

STEP 2: Create the first draft of your text-based blues lyric

A) Students work in groups of 3-5 to write a twelve-bar blues about one character from the text sets and their unique perspective.

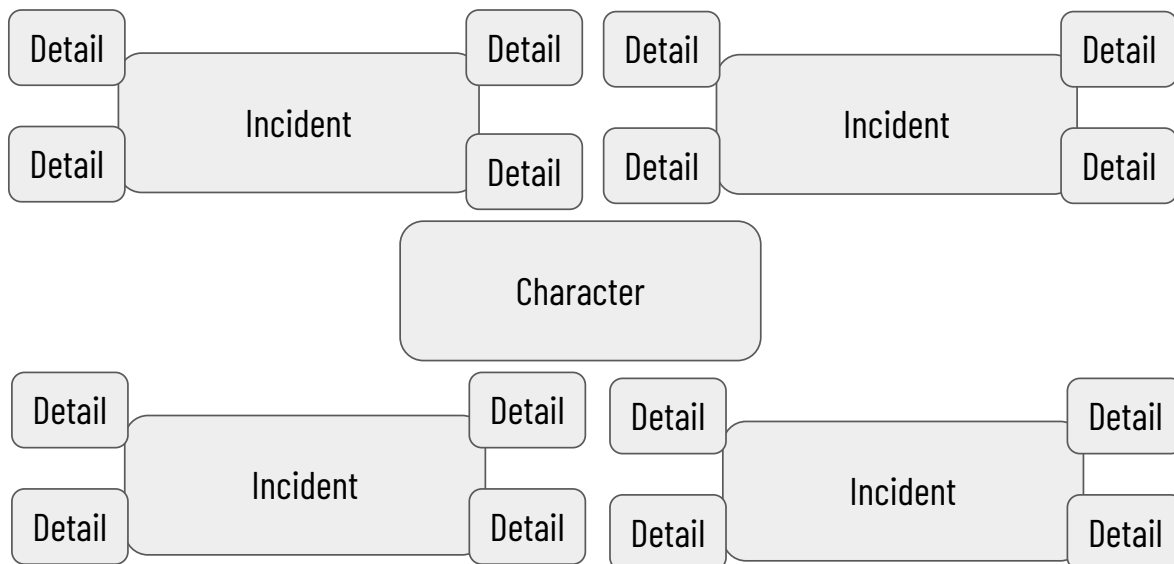
- Determine groups and choose a character from one of the text set or from other reading in Unit 7.
- Small Group Discussion:
 - Review the text you've chosen.
 - Make a mind map of the character you've chosen and key details from the text that show their point of view.
 - Make sure you have at least as many incidents as there are students in the group.

[Blank Mind Map](#)



STEP 2: Create the first draft of your text-based blues lyric

Create
Arts Product
Step 2A



STEP 2: Create the first draft of your text-based blues lyric

B) Blues writing warm-up.

- Hand out copies of Bluesy Rhyming Words or leave the next slide up as students work.
- Have each small group write their own verses to the “Weary School Blues” telling about the “blues” of being a student.
- **Example verse:**
 - Woke up late this mornin’, had to run all the way to school.
 - Woke up late this mornin’, had to run all the way to school.
 - Still wearin’ my pajamas, felt like a total fool.

 [Bluesy Rhyming Words](#)

Create
Arts Product

STEP 2: Create the first draft of your text-based blues lyric

Bluesy Rhyming Words

Die/Cry/Try
Dyin'/Cryin'/Tryin'
Bad/Sad/Mad/Glad
Head/Bed/Dead/Said
Low/Slow/Go
Down/Ground/Sound
Way/Stay/Day
Howl/Prowl/Growl
Door/More/Floor
Shoes/Blues
Blue/True/Flew/Who
Away/Pay

You can also use online rhyming dictionaries like <http://www.wordhippo.com>

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STEP 2: Create the first draft of your text-based blues lyric

C) Now, each small group write their own text-based twelve-bar blues.

- Review the mind map and divide up the incidents and details, one incident per student.
- Discuss point of view.
 - Will the song be in first person, "I've got the blues."
 - Or will it be in third person, "She's got the blues."?
- Work individually to write your verse(s) that include the incident and details.
- **Example verse from Justice in Eatonville (Mr. Pendar)**
 - I came to this town to find me a brand new life.
 - Yes, I came to Eatonville to find me a brand new life.
 - But you know all I found here was just more pain and strife.
- Class discussion: How does this lyric describe an incident from the story with details?

STEP 2: Create the first draft of your text-based blues lyric

D) Formative Assessment: Use this checklist to make sure that your lyric is on track.

- Does the second line repeat the first line?
- Does the last word of each line rhyme?
- Are the three lines about the same length?
- Does the third line answer the first line?
- Does your verse(s) provide details about the incident from the story?
- Does your verse demonstrate the character's perspective?
- Revise your lyric as needed.

Create

Arts Product

Step 2D

STEP 3: Practice singing the blues!

A) Here is a stanza from Langston Hughes' poem, "The Weary Blues":

- I got the Weary Blues And I can't be satisfied.
Got the Weary Blues And can't be satisfied—
I ain't happy no mo' And I wish that I had died.
- Now, play the video on the next slide. Listen once and then sing along together as a class
- Next, practice singing as a class using just the backing track on slide #69. This is an electric version, but it's the same pattern!

Create

Arts Product



Create

Arts Product

Step 3A





Create

Arts Product

Step 3A



STEP 4: Add a melody to turn your lyrics into a song.

A) Work in your small groups to add a melody to your lyrics. You can use or adapt melody from Clarksdale Moan, Farewell To You Baby, The Weary Blues, or create your own.

- Keep the audio track going so you can practice with the accompaniment.
- Practice singing your lyrics together as a group.

Create
Arts Product



Create

Arts Product

Step 3A



STEP 4: Add a melody to turn your lyrics into a song.

B Keep working on your verse, or add more verses, so they really communicate each incident with great details and blues style.

- Keep working on your verse, or add more verses, so they really communicate each incident with great details and blues style. Practice singing as a group until everyone is comfortable.
- Now try having each person sing their own lyric(s) along with the audio track.
- NOTE: It's OK not to sing by yourself, but everyone can sing with a group. For your performance, you may choose to speak your lyrics in rhythm with the music and using appropriate blues style.

Create

Arts Product

STEP 4: Add a melody to turn your lyrics into a song.

C) Formative assessment:

- Sing your verse(s) for another group and listen to their verses. Use the rubric dimensions to give feedback.
- Dimension 1: Lyrics
 - Guiding questions: Does the lyric follow the 12 Bar Blues pattern? Does the lyric describe an appropriate incident with important details? Does the lyric demonstrate the character's courage?
- Dimension 2: Vocal expression
 - Does the singer try to express the emotions of the character and incident? Does the singer use appropriate blues style?
- Dimension 3: Melody
 - Does the singer match the chord changes in the 12 Bar Blues?

Create

Arts Product

Step 4C

Dimension	Guiding Questions	Level 1	Level 2	Level 3	Level 4
Lyrics	Does the lyric follow the 12 Bar Blues pattern? Does the lyric describe an appropriate incident with important details? Does the lyric show the character's courage?	The lyrics do not follow the 12 Bar Blues pattern. The lyrics don't describe a particular incident from the story and doesn't use important details. The lyrics show the character's courage.	The lyrics show some understanding of the 12 Bar Blues pattern, e.g. uses some rhyming words. The lyrics generally describe an incident, but few important details are used. The lyrics may not show the character's courage.	The lyrics show understanding of the 12 Bar Blues pattern with some errors. The lyrics describe an important incident with good use of detail. The lyrics show the character's courage.	The lyrics show understanding of the 12 Bar Blues pattern with few, if any, errors. The lyrics describe an important incident with excellent use of detail. The lyrics strongly show the character's courage.
Vocal Expression	Does the singer try to express the emotions of the character and incident? Does the singer use appropriate blues style?	The singer's expression is flat and monotone.	The singer shows some appropriate emotion. The singer does not use blues style.	The singer uses appropriate emotion but may not use blues style.	The singer uses appropriate emotion and blues style.
Rhythm	Does the singer match the chord changes in the 12 Bar Blues? Are entrances and exits appropriate. Does the use of rhythm demonstrate blues style?	The singer's rhythm does not match the chord changes. The singer enters early or late and doesn't finish the lyric within the 12 Bar pattern.	The singer's rhythm matches chord changes somewhat. Entrances and exits are almost appropriate. The rhythm may not demonstrate blues style.	The singer's rhythm is generally appropriate to the blues pattern and style.	The singer's rhythm makes the lyrics come to life and show clear understanding of the blues style.

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STEP 5**Perform and videotape the your Blues concert.**

- 1) Before beginning, give students a chance to rehearse all the revisions to their song.
- 2) As a culminating activity, students present their songs for the class and/or to invited guests in a Blues mini-concert.
- 3) Using your classroom “stage” space, each group presents their best version of their 12-bar Blues.
- 4) If this is new territory for the class, discuss and model appropriate audience behavior and response, i.e. enthusiastic applause.
- 5) The teacher or a designated students makes a video of each group with the iPad. Then repeat and film each group member solo.
- 6) Note: Be sure that the camera is positioned so that every student and their face is visible and voice is heard. Re-do if necessary for clarity.



MEDIA ARTS CONNECTION

- Have each group add their video to a page in the Book Creator or Adobe Spark app to create a class book or video.
- Optional: Students find copyright free images of their subject to add pages to their class book between each performance.
 - ◆ Pixaby.com
 - ◆ NeedPix.com
 - ◆ Commons.wikimedia.org/wiki/Category:Images
 - ◆ Flickr.com/creativecommons/by-2.0
- Film the Blues mini-concert in front of a green screen and add images from the book behind each group.
- Advanced: Make an audio recording of each group, then import into GarageBand to add horns, strings, etc.



EXTENSIONS

→ The 12-bar blues can be used to demonstrate understanding across the curriculum. Here are just a few examples.

- ◆ ELA: Express important themes in literature, demonstrate understanding of parts of speech, grammar/punctuation rules, etc.
- ◆ Math: Show understanding of formulas, processes, principles, etc. For example, the Pythagoras blues, the commutative blues, the area of a rectangle blues, etc.
- ◆ Science: Use a 12-bar Blues to show plant life cycles or show how being part of a group helps animals defend themselves. Write a Blues that interprets data.
- ◆ Social Studies: Create Blues songs about important people or events in history. Write a Blues for characters in an historic photo or artwork.

Create

Arts Product

Writing Product



WRITING PROMPT

1. You will be writing to the California Blues Society a one paragraph explanation of your character's point of view.
2. Use evidence from your 12-bar blues and your reading about the character to give specific details.

Create

Writing Product

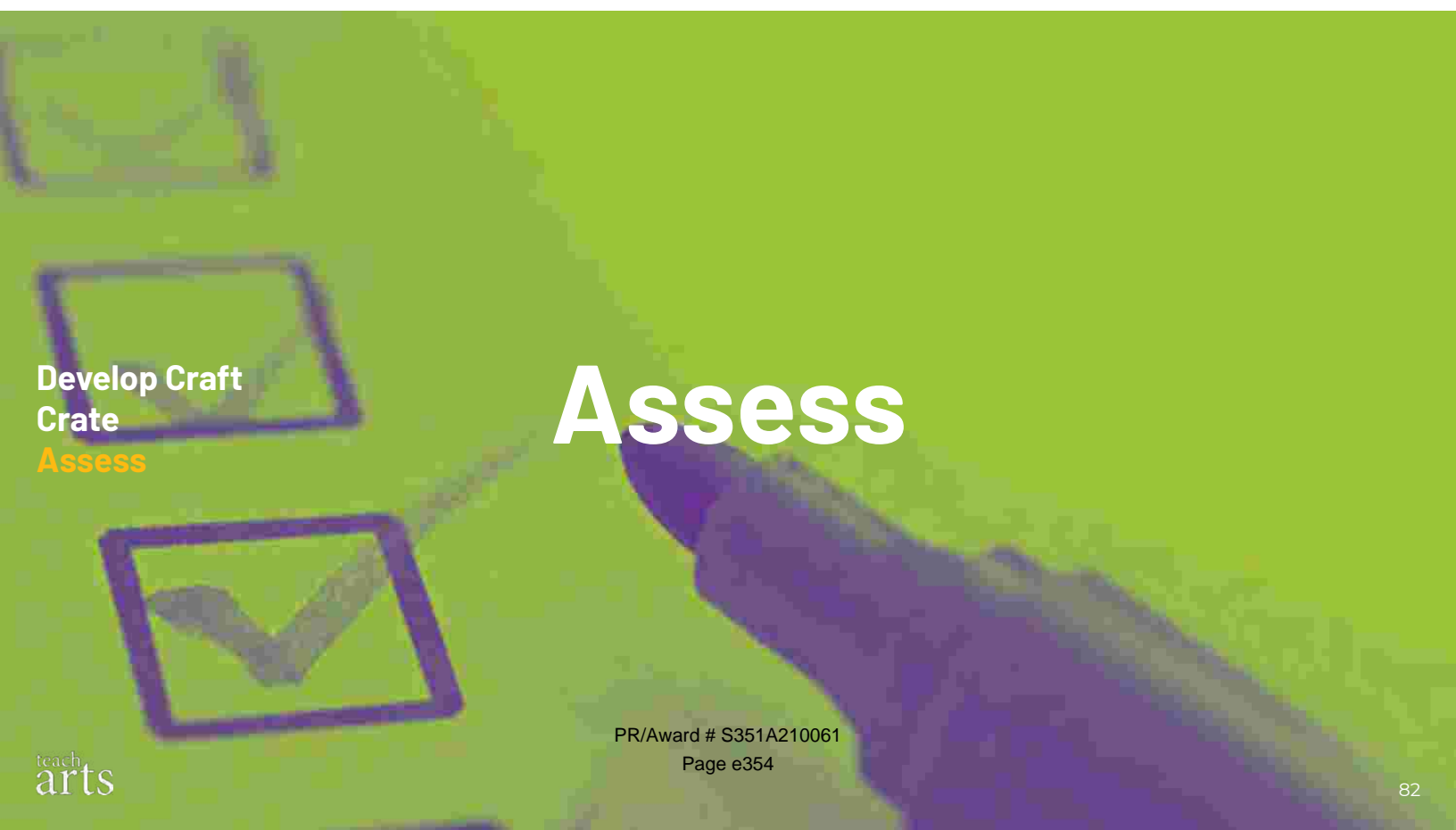


Create

Writing Product

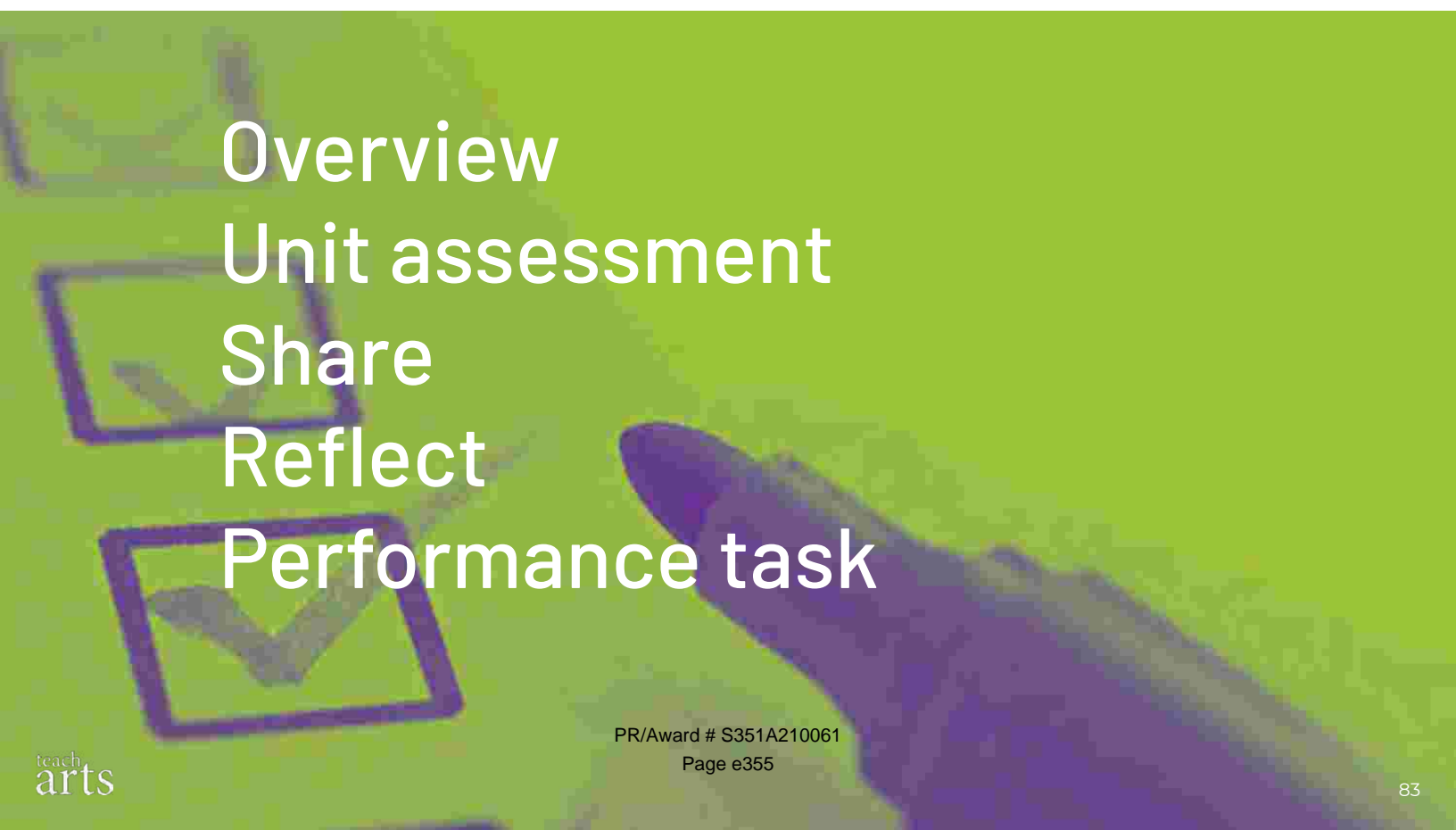
WRITING PROMPT

Write one paragraph to explain your character's perspective. Use specific examples from your 12-bar blues and your reading.



Develop Craft
Crate
Assess

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 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 draft, each student evaluated their own work using the rubric to look at three dimensions.
 - i. Lyrics
 - ii. Vocal Expression
 - iii. Rhythm

Summative Assessment

TEACHER

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

STUDENTS

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

Assess

Overview

Share

SHARE

In class mini-concert presenting all groups performances.

EXTENSIONS

- The mini-concert could be shared at Back to School night or for an invited audience of other students.
- Students could create a multi-media presentation featuring text and images from their reading along with their Blues songs as the backing track.
- The mini-concert could be featured on the school website.
- Some schools have invited a local blues band to perform and then to perform as the back-up band while students sing their Blues.
- Have a school assembly where all students at a grade level perform their Blues.

Assess

Share

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 blues project?
- Where did you struggle, and how did you deal with it?
- What was unique or different about learning through music?



Mondrian

Legend

-  STRATEGY
-  RESOURCE FOLDER
-  MATERIALS
-  MEDIA ARTS CONNECTION
-  WRITING PROMPT



LECTURE



TEACHING TIP



VIDEO

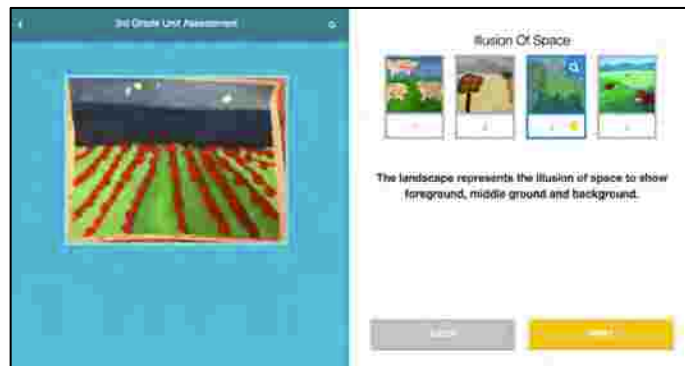


Integrating Arts through Common Core to Ensure Student Success (iACCESS)

**US Department of Education Professional Development
for Arts Educators (PDAE) Program**

Fresno Unified School District

Fall, 2016 Research Report



David Reider, Education Design, INC

Larry Scripp, Josh Gilbert, Center for Music and Arts in Education

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 built 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 ($p = 1.70 \times 10^{-16}$), with a t value of 12.338¹.

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.

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.

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 tableaux, 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.

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 $\times 10^{-13}$ (0.000000000000565), unequivocal 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.

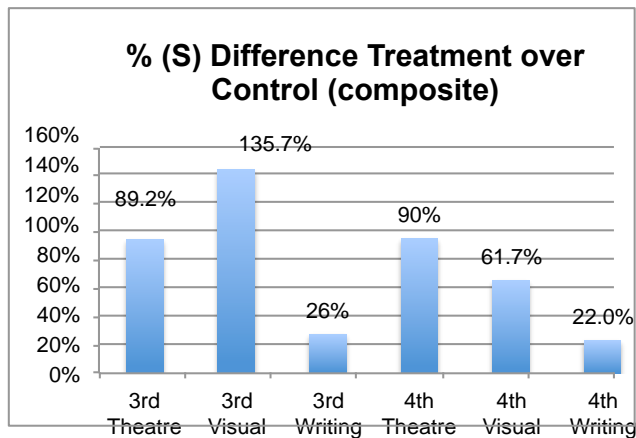
The total population of student files numbered 3438; this was not the total number of responses in the spreadsheet, but after data cleaning (many empty cells, inconsistent marks, missing or replicated information. We did comparisons on two data sets: one with the entire population of treatment student 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 comparison; 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
3 RD Treatment Theatre	654	115
3 RD Treatment Visual	966	111
4 th Treatment Theatre	599	106
4 th Treatment Visual	775	112
3 rd Control Theatre	115	115
3 rd Control Visual	111	111
4 th Control Theatre	106	106
4 th Control Visual	112	112

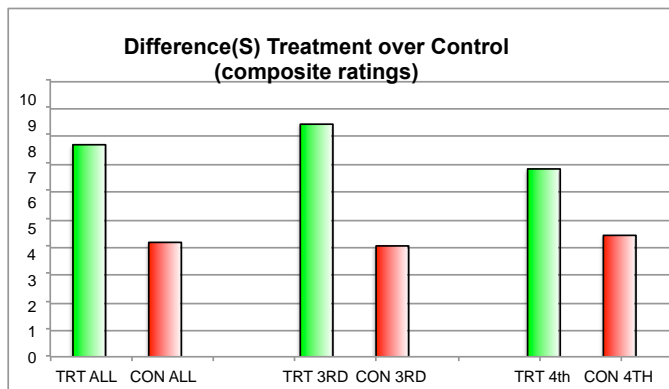
Beginning with the overall comparisons we see immediate and significant differences between the treatment and control cohorts: the largest being 3rd grade visual arts ratings are 136% greater than those of control schools:

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

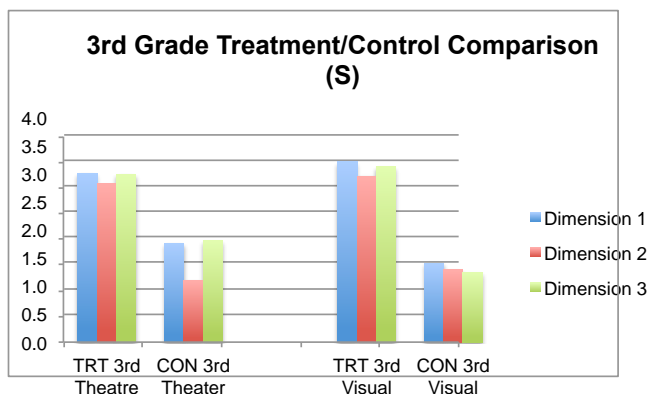
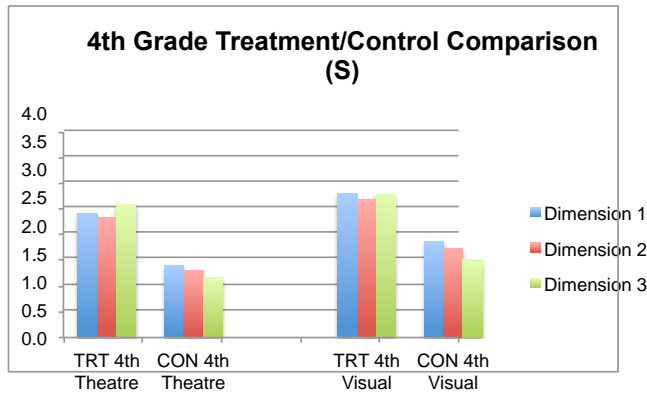
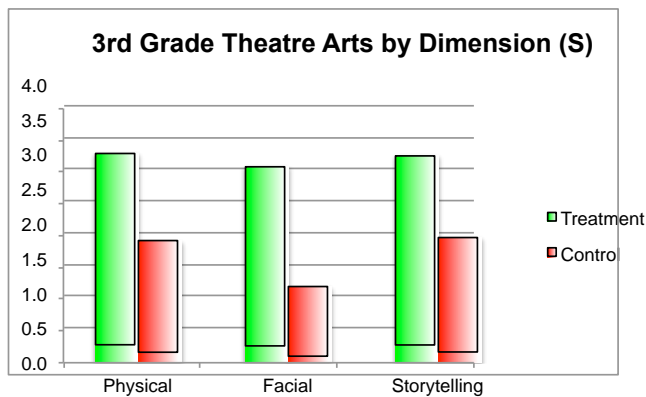


Figure: 4th grade comparison art subject areas



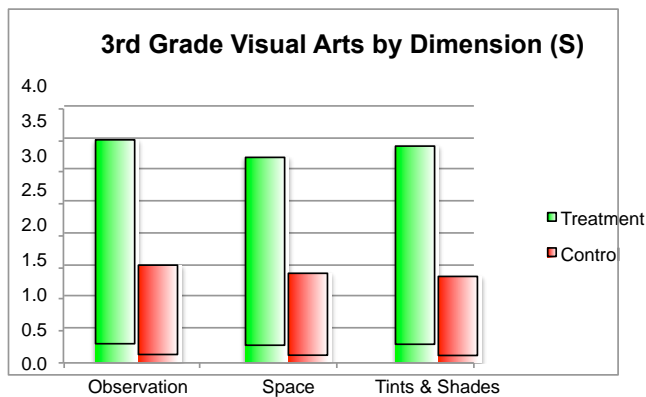
Examining grade level differences by dimension helps understand what aspect of the arts teachers are more successful than others in understanding, communicating or modeling. If anything, for 3rd grade theatre arts, facial ratings are weaker than the others, but not by any significance:

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

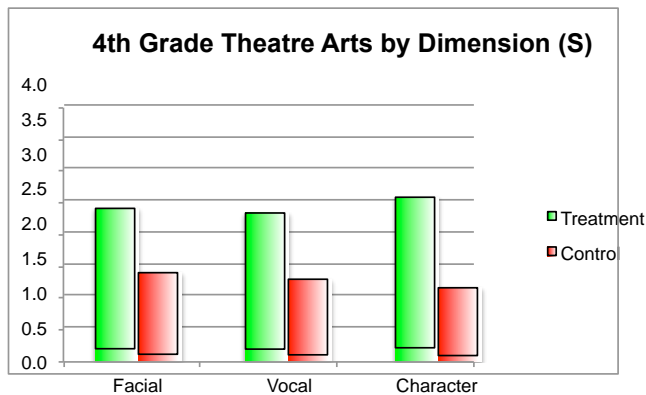
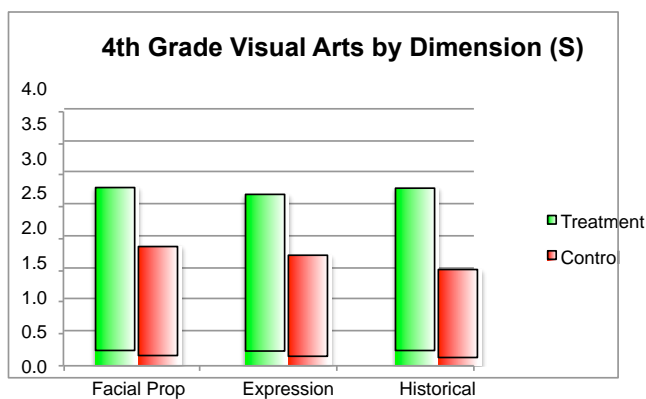


Figure: 4th grade visual arts comparisons by dimension



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 4th 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
3 rd Grade	44 (Range: 15-143)	75 (Range: 28-137)	+ 31	F Ratio = 40.81 p value = .0001
4 th 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
3 rd Grade	1.81	2.15	+ .34	F Ratio = 4.15 p value = .04
4 th 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
3 rd Grade	1.74	2.34	+ .60	F Ratio = 44.60 p value = .0001
4 th 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
3 rd Grade	1.67	2.11	+ .44	F Ratio = 49.82 p value = .0001
4 th 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
4 th Grade	1.54	1.62	+ .12	NS

VI. Summary Statistics: Combined Average C-T Comparisons and 3rd/4th Grade Comparisons

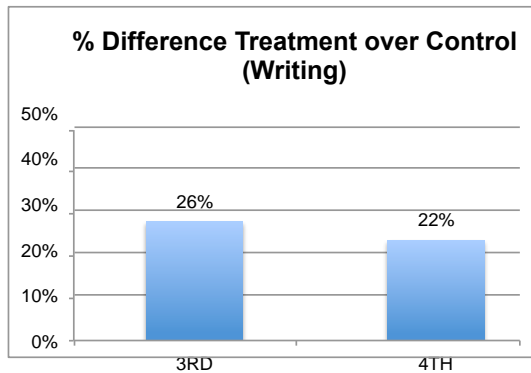
Treatment school students’ combined average scores (combining conventions, organization, development/elaboration, and empathy/social emotional language) were superior to those of the control school students at a high level of statistical significance. Furthermore, these results show that the treatment 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
3 rd Grade (not including “Empathy” score)	1.74	2.19	+ .45	F Ratio = 28.24 p value = .0001
4 th 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.

Integrating Arts through Common Core to Ensure Student Success (iACCESS)

**US Department of Education Professional Development
for Arts Educators (PDAE) Program
Fresno County Superintendent of Schools**

Fall, 2017 Research Report



David Reider, Education Design, INC

Larry Scripp, Josh Gilbert, Center for Music and Arts in Education

I. 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 the conclusion of project year 3 we report on 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 second year of classroom implementation, project year 3, teacher Cohort 2. 60 teachers implemented multiple iACCESS units in their classrooms, integrating theatre arts and visual arts with social studies and ELA activities, impacting close to 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 (Mobile Arts Assessment Tool) 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 built with grant funds and by the end of the third year after several iterations has proven a flexible and stable online platform. Through several national conference presentations and meetings by iACCESS team members over the past three years, 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 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.

Data Types and Instruments

As we reported previously, the US Department of Education requires only a singular measure of teacher growth, a content assessment addressing the arts learning subjects of the specific grant project 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 first 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 built as part of the grant, supports the iACCESS premise of professionally developing teachers as arts integration leaders and practitioners by instructing them how to *evaluate* arts qualities in student work; being able to discern between high and low quality art outcomes has enabled teachers to be more effective arts educators, similarly to what they practice when teaching math or ELA. Last, 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 and other district arts PD programs, and who eventually became lead arts teachers in their schools. The items were tested for reliability, reviewed and modified in concert with Department of Education technical assistance staff, who ultimately approved the instrument, a requirement for its deployment. The Year 3 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 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 ($p = 3.50 \cdot 10^{-12}$), with a t value of 9.7429¹.

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	$p = 1.70 \cdot 10^{-16}$, $t = 12.39$	$p = 3.50 \cdot 10^{-12}$, $t = 9.74$

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 standards² 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 $9.74 \cdot 10^{-12}$ (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 comparison; 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

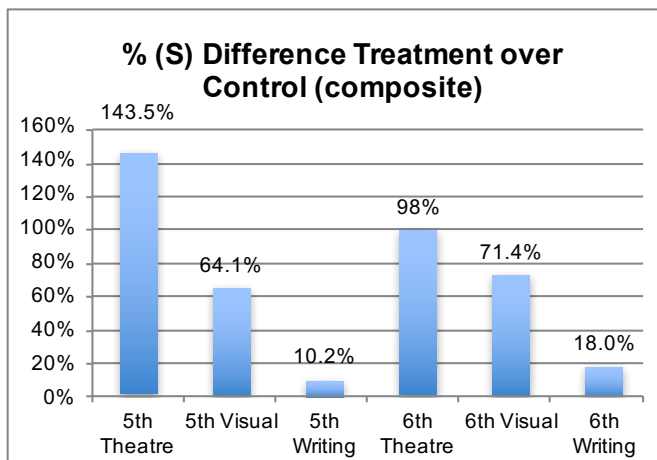
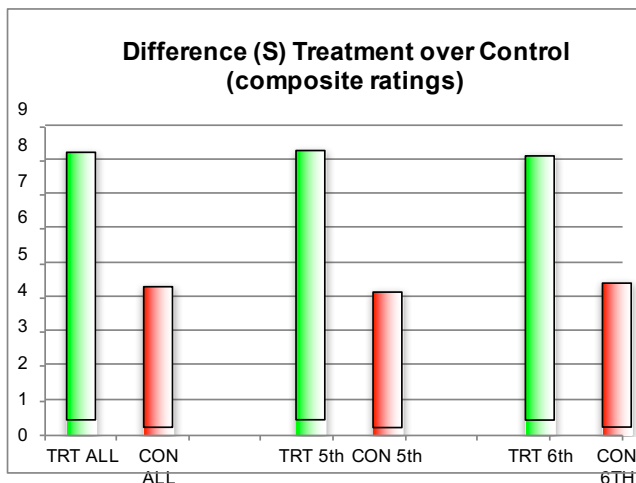


Figure: overall differences by grade level, composite rating score means

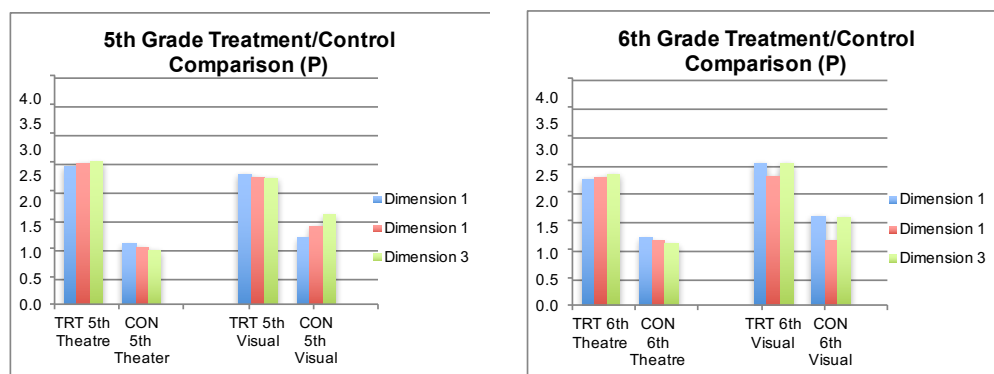


When looking at the differences between treatment and control by grade level (all units), we see the differences of 5th and 6th grade approximately the same.

Table: Dimensions rated

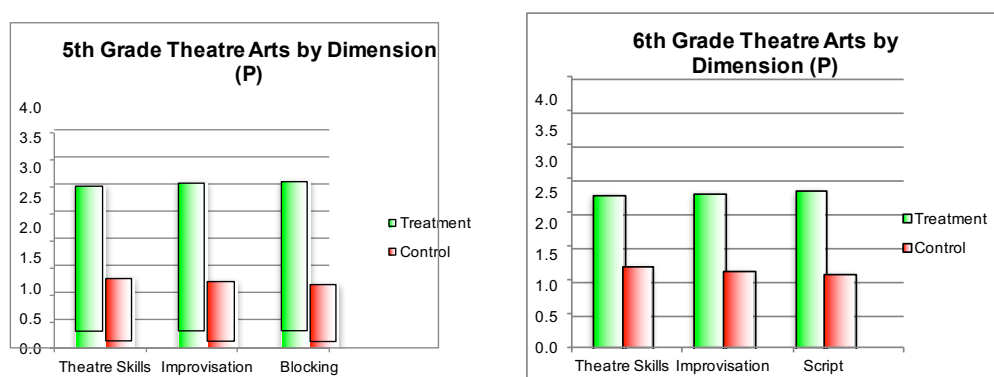
5 th Grade Visual Arts	Dimension 1	Observation
5 th Grade Visual Arts	Dimension 2	Space
5 th Grade Visual Arts	Dimension 3	Tints & Shades
5 th Grade Theatre Arts	Dimension 1	Physical
5 th Grade Theatre Arts	Dimension 2	Facial
5 th Grade Theatre Arts	Dimension 3	Storytelling
6 th Grade Visual Arts	Dimension 1	Facial Proportions
6 th Grade Visual Arts	Dimension 2	Expression
6 th Grade Visual Arts	Dimension 3	Historical
6 th Grade Theatre Arts	Dimension 1	Facial
6 th Grade Theatre Arts	Dimension 2	Vocal
6 th Grade Theatre Arts	Dimension 3	Character

Figures: 5th and 6th grade comparison art subject areas



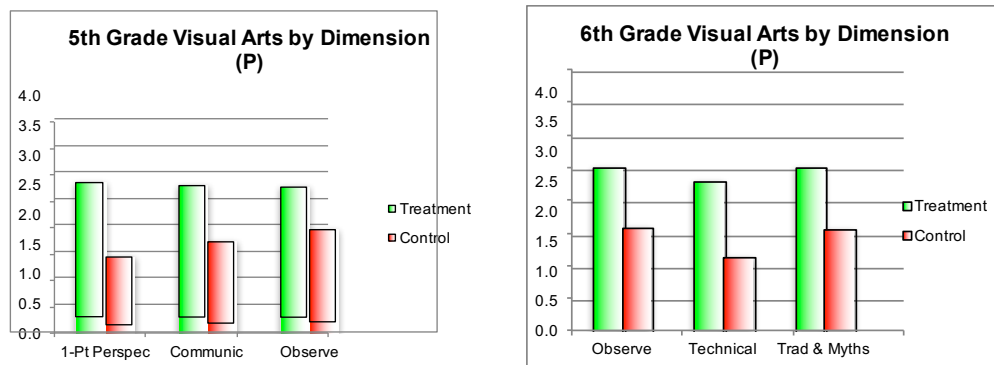
Examining grade level differences by dimension helps understand what aspect of the arts teachers are more successful than others in understanding, communicating or modeling. For both 5th and 6th grade Theatre Arts, differences across the three dimensions were relatively the same:

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 implemented³ 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)

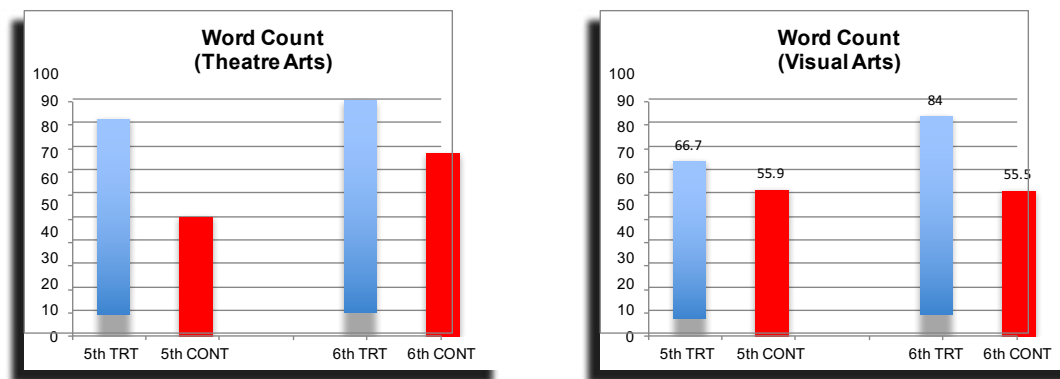
I. Word Count C-T Comparisons

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
5 th Grade Theatre Arts	45.8	83.0	+ 37.3	t = 5.40 p value = .0001
6 th Grade Theatre Arts	69.9	89.8	+ 19.9	t = 2.10 p value = .04
5 th Grade Visual Arts	55.9	66.7	+ 10.8	t = 1.75 p value < .1
6 th 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
5 th Grade Theatre Arts	1.96	1.98	.02	t = .15 p value = .88 (N.S)
6 th Grade Theatre Arts	2.54	3.05	+ .51	t = 1.98 p value = .05
5 th Grade Visual Arts	2.03	2.29	+ .26	t = 2.45 p value < .05
6 th 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
5 th Grade Theatre Arts	1.87	2.17	.30	t = 3.18 p value = .002
6 th Grade Theatre Arts	2.27	2.58	+ .31	t = 1.76 p value = .09
5 th Grade Visual Arts	1.98	2.17	+ .20	t = 1.92 p value < .1
6 th 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
5 th Grade Theatre Arts	1.72	2.00	+ .28	t = .380 p value = .0002
6 th Grade Theatre Arts	2.00	2.35	+ .35	t = 3.17 p value = .003
5 th Grade Visual Arts	1.89	2.03	+ .15	t = 1.48 p value < .1
6 th Grade Visual Arts	1.92	2.33	+ .41	t = 4.79 p value < .001

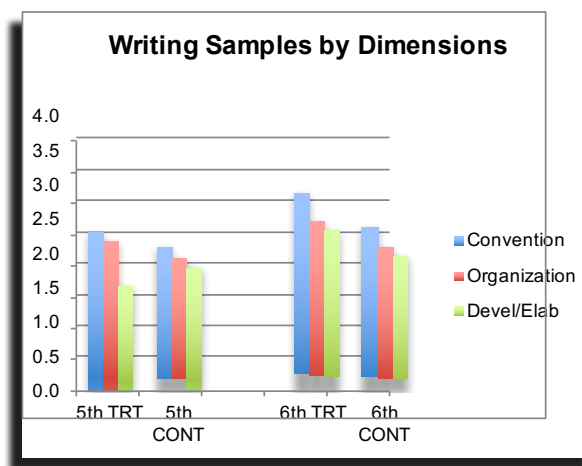
V. Degree of Empathy/Social Emotional Language in 5th and 6th Grade Writing Samples

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.

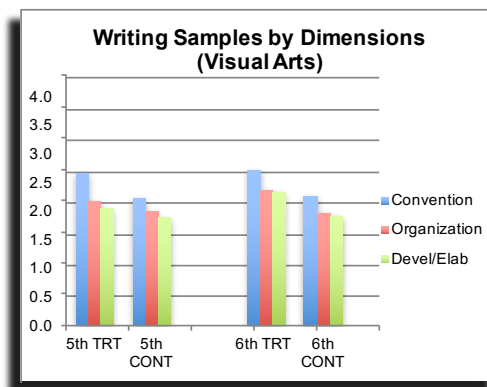
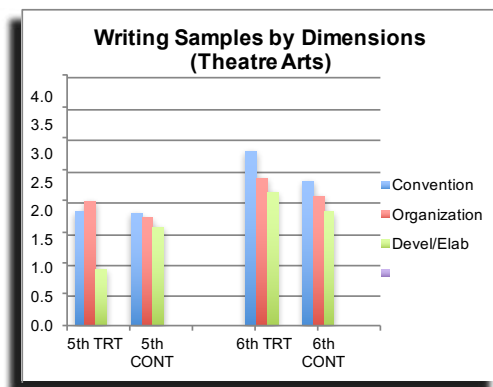
Table: Empathy and Social-Emotional Language comparison

Grade	Control	Treatment	Difference	ANOVA
5 th Grade Theatre Arts	1.17	1.13	- .04	t = -.74 p value = .46 (NS)
6 th Grade Theatre Arts	1.02	1.00	- .02	t = -.84 p value = .40 (NS)
5 th Grade Visual Arts	NA	NA	-	-
6 th 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

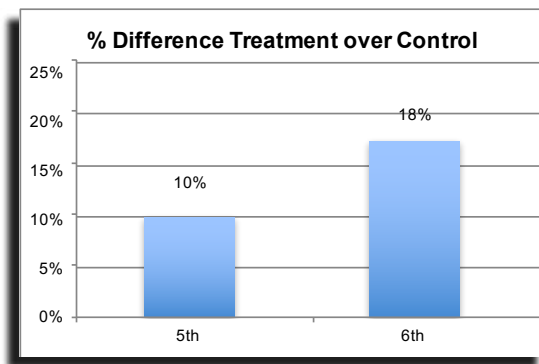
Treatment school students' combined average scores (combining conventions, organization, development/elaboration, and empathy/social emotional language) were superior to those of the control school students at levels of statistical significance. Furthermore, these results show that the treatment schools 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
5 th Grade Theatre Arts	1.69	1.82	+ .13	t = 1.96 p value = .05
6 th Grade Theatre Arts	1.96	2.25	+ .29	t = 2.51 p value = .02
5 th Grade Visual Arts	2.03	2.29	+ .26	t = 2.45 p value <.05
6 th 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

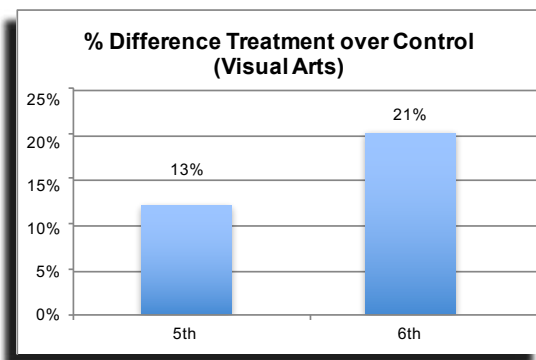
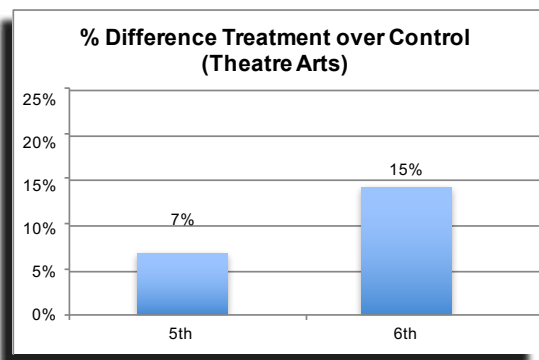
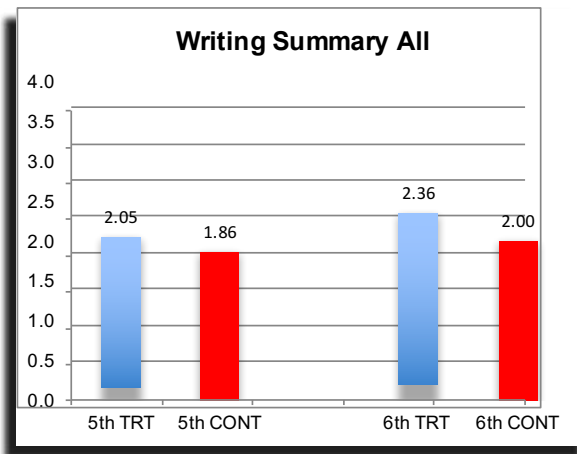


Figure: Writing summary, all dimensions, composite



Figures: Writing summary, all dimensions, Theatre and Visual Arts separately

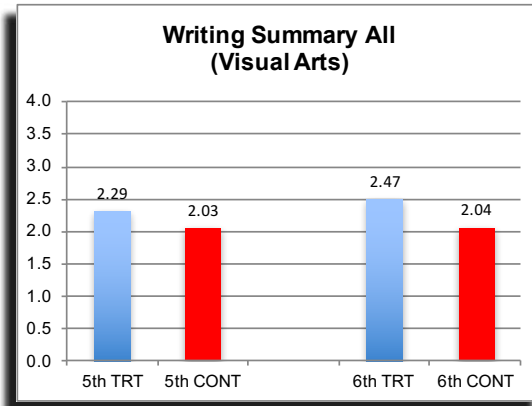
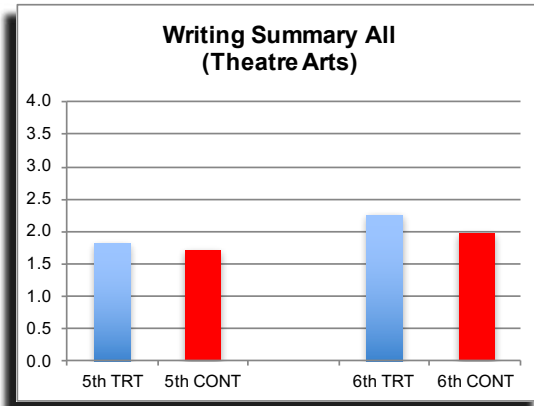
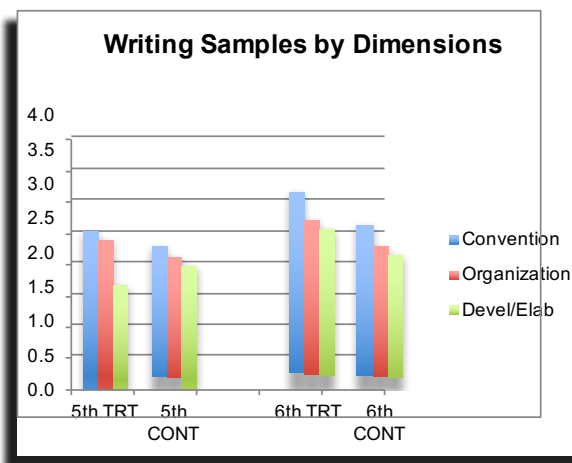


Figure: Writing samples, by dimensions



Figures: Writing samples, by dimensions, Theatre and Visual Arts separately

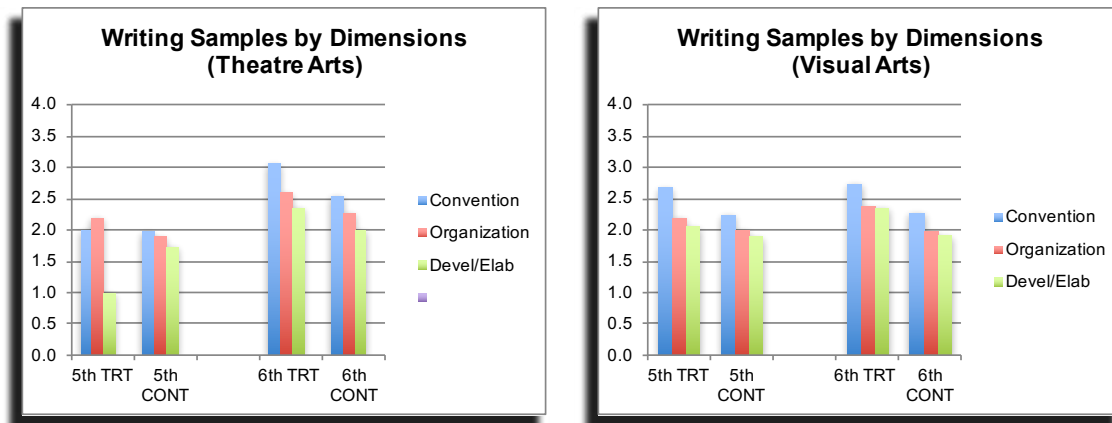
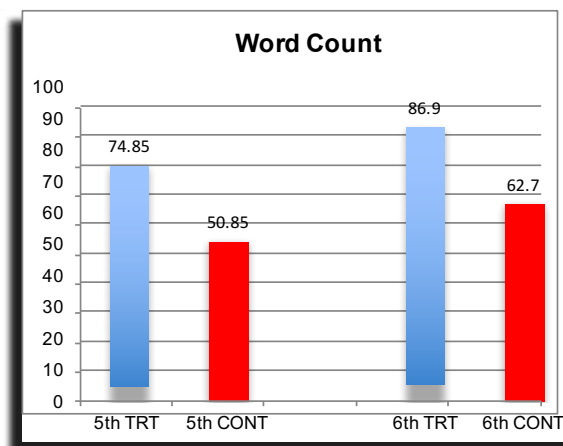
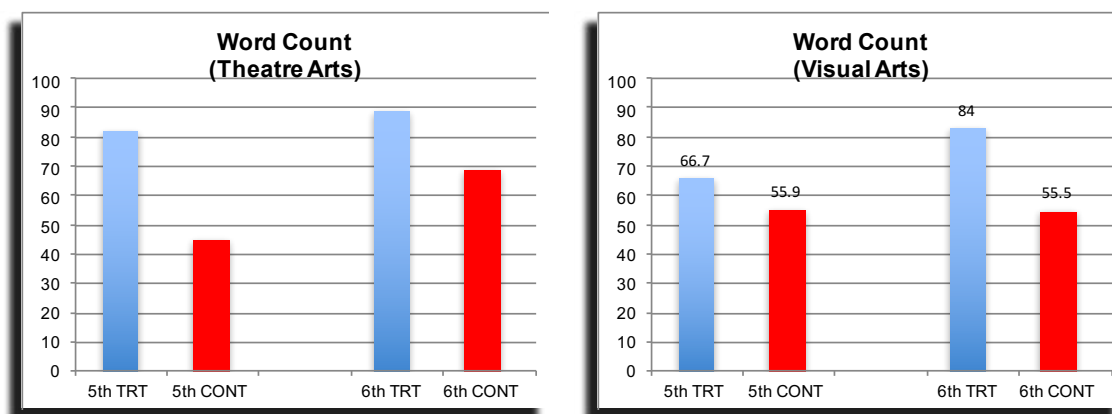


Figure: Word count, composite



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 Language⁴), 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 revised at 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.



i M E D I A

Internet-based Model for Educators Digitally Integrating Arts





About. . .



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



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



iMEDIA

Welcome to iMEDIA!



TK-2, Module 1

TK-2, Module 2

Teacher : Kim Morin

3rd Grade Module 1

3rd Grade Module

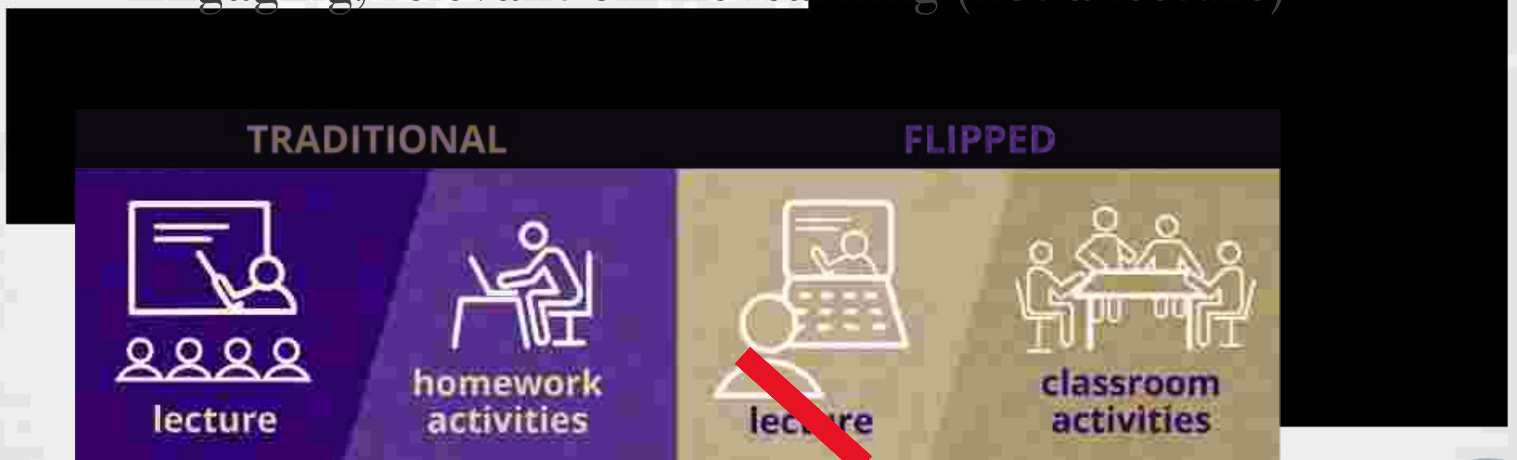




The Flipped Classroom



- 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

Professional Learning Module 1: Media Arts



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's definition of arts integration.
3. Observe arts integration in practice.

Big Ideas

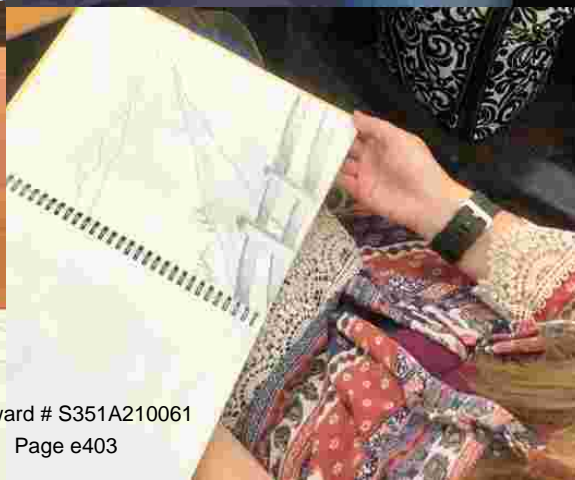
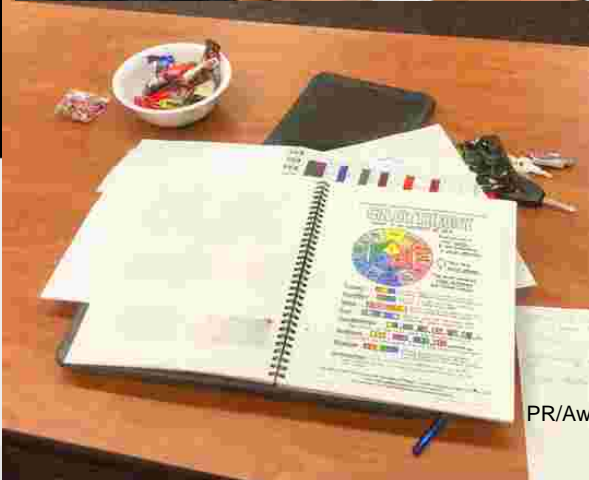
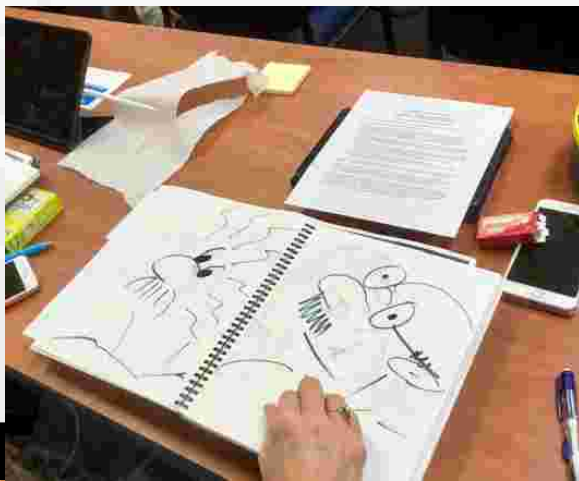
- Arts education is highly valued for its developmental role in building college and career readiness.
- In arts integration, students construct and demonstrate understanding through art forms.
- Extensive research shows that arts integration benefits the brain and transfers to other learning.

What To Do for Unit 1:

1. Watch presentation: "Why Study the Arts?" Give feedback.
2. Explore the Kennedy Center's website and learn "The Kennedy Center's Definition for Arts Integration."
3. Watch "Mark's Hip Hop" and complete the Arts Integration Checklist assignment.
4. Take the unit 1 quiz.



Relevant and respectful



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Relevant and Respectful



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

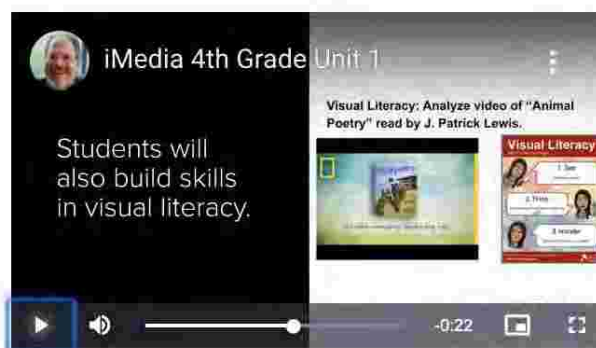


Goal #2: Build knowledge and skills for your integrated unit.

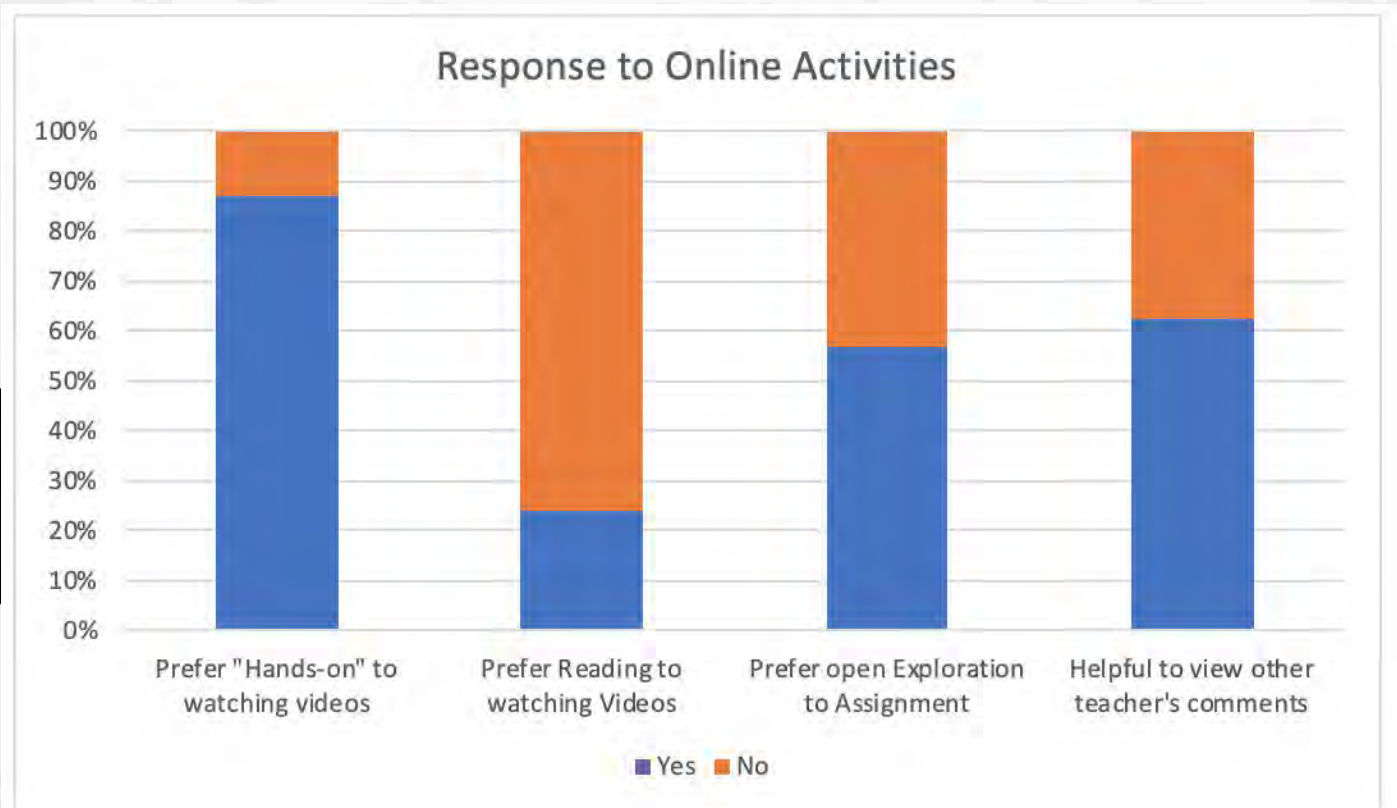
Did You Know?

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



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

ACTIVITIES



Assignments



Feedback



Forums



Quizzes





Listen and Give Feedback



PR Award # S351A210051





How Do You Assess Art?

[REDACTED]

[REDACTED]



[REDACTED]

excellent. There's no right
[REDACTED]
don't want to limit their

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.”

PR/Award # S351A210061





Phase 1: MOBART



IACCESS PDAE Grant (2014-2018)

- [REDACTED] Partners: DOE, Fresno U
- Fresno County Office of E
- [REDACTED] Over 100 teachers

control schools

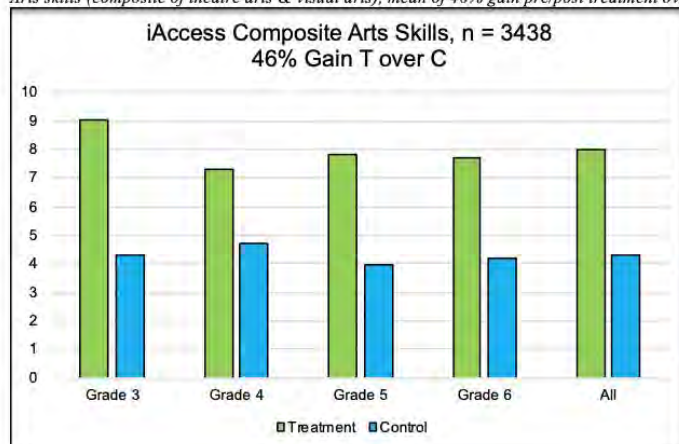




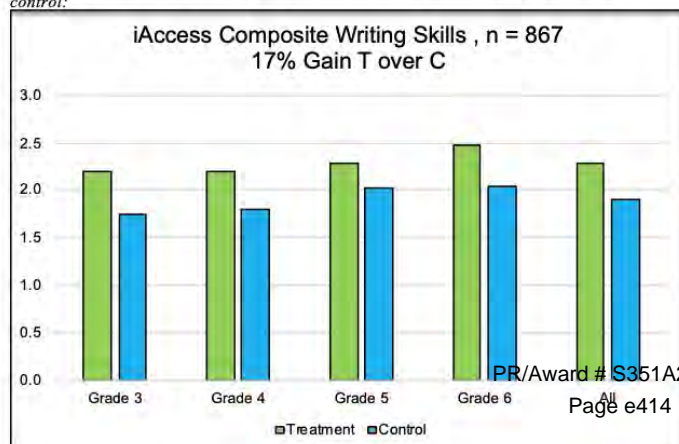
Results



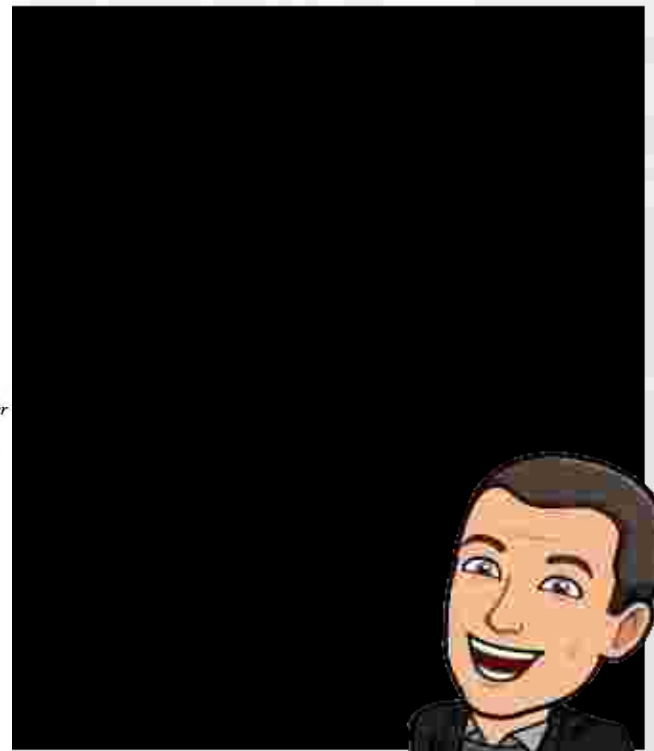
Arts skills (composite of theatre arts & visual arts), mean of 46% gain pre/post treatment over control



ELA/writing skills as impacted by integrated arts learning, mean of 17% gain pre/post treatment over control:



Treatment





Phase 2: MONDRIAN



IMEDIA PDAE Grant (2017-2021)

→ Partners: DOE, Stanislaus
District, Stanislaus County



Overview

Stanislaus County Office of Education is a 2016 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



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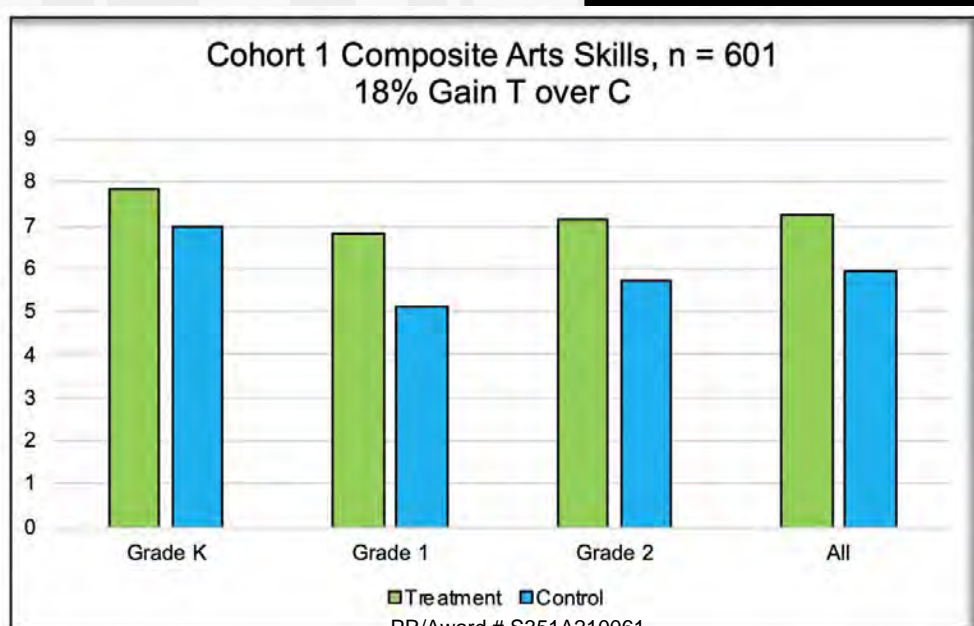




Results



In the first year, treatment students showed 18% gain over control students





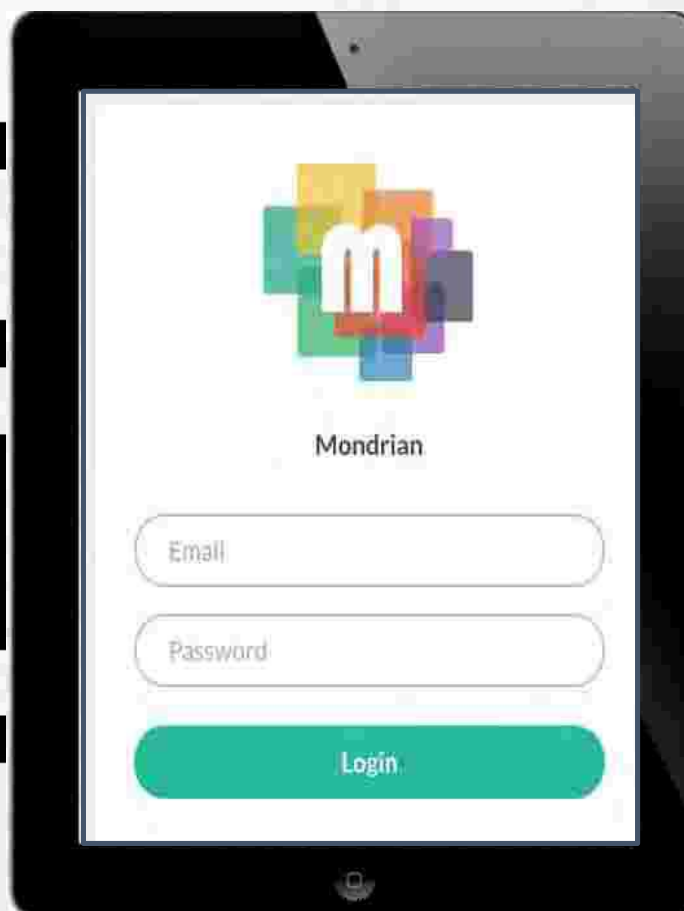
Teacher results?

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.

< Rubrics

Mondrian



Visual Art (Kinder)

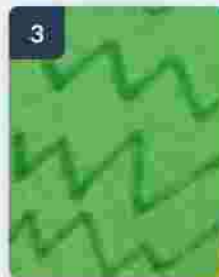
Dimension 1
Pattern



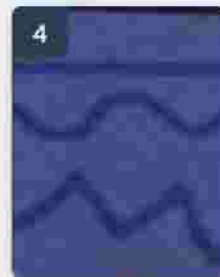
Lines mostly do not create recognizable patterns and have many flaws.



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.

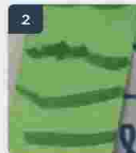


Streamlined Rubric Limited to 3 Criteria.

Line/Pattern



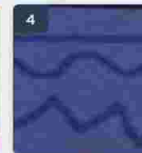
Lines mostly do not create recognizable patterns and have many flaws.



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.



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



Geometric shapes are not recognizable and have many 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

Total: 11



Dimension 1
Pattern



Lines, shapes and colors create recognizable patterns and have few flaws.



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	
 Ezra Ramirez	4	4	3	11	
 Nataly Lujan Rios	3	3	2	8	
 Lesly Lomeli	4	3	2	9	
 Catelaya Garnica	3	3	3	9	
 Kevin Alderete Pina	3	3	3	9	
 Dominic Torres	2		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.

Windsor 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-5 teachers
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 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.”

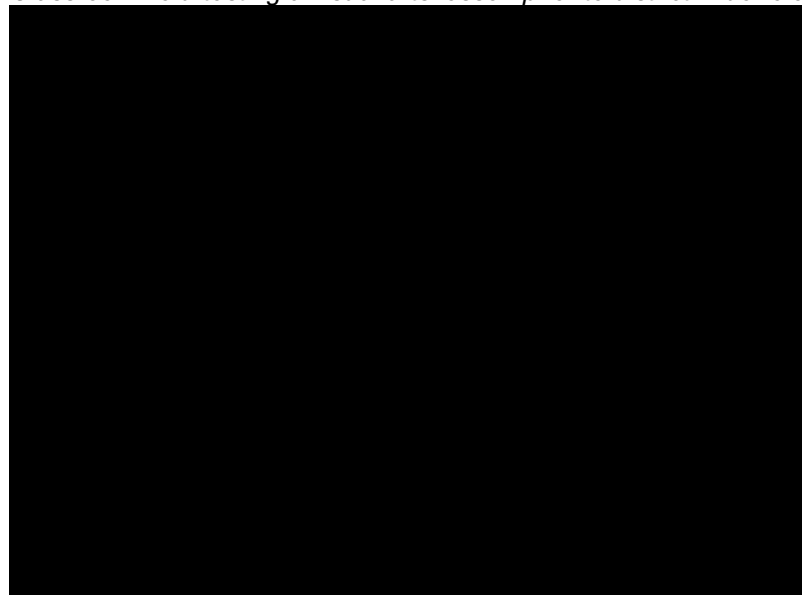
Teachers felt that the interaction between themselves and the developers was an optimal way to produce the most user-friendly units,

“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.”

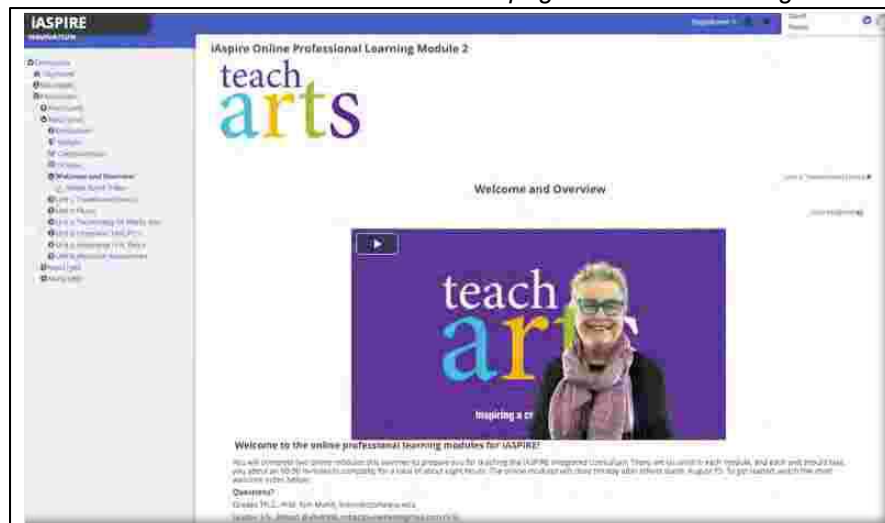
“They have made it very teacher-friendly and adopting to our needs and schedule and listening to us; they are very open to communicating, email or calling at any time. They have gone way beyond to make themselves accessible.”

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.”

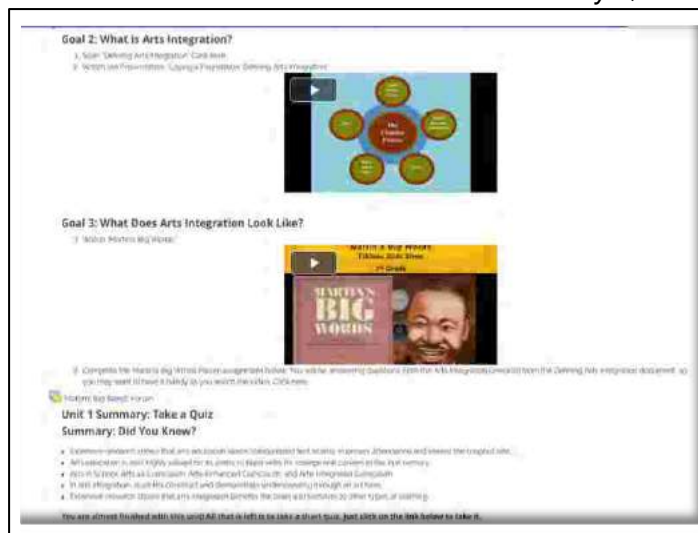
The course contained discussions at different junctures, with prompts about online learning in general. An example about how teachers feel sharing their work and lessons and receiving feedback from other teachers. Responses were mixed with some teachers believing it was a good way to get ideas,

“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

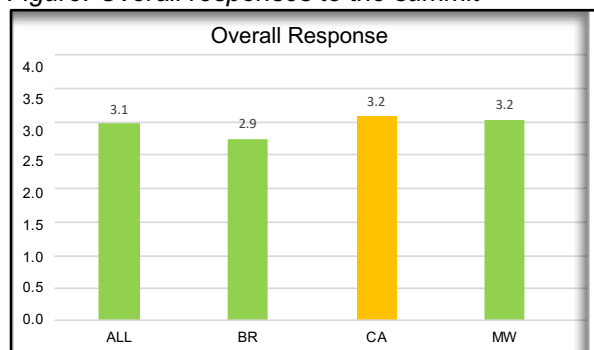
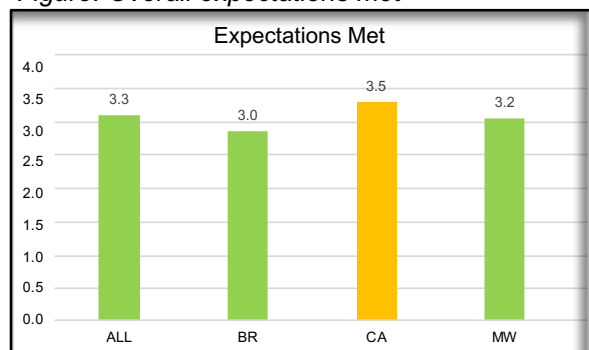
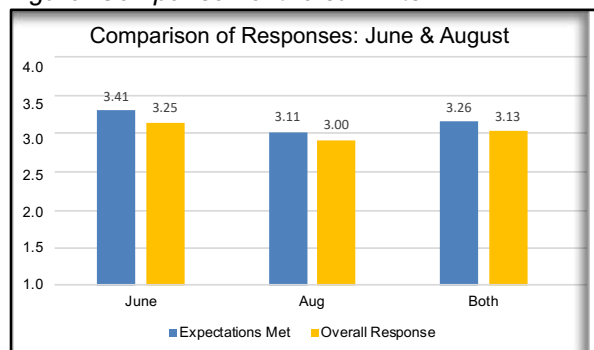


Figure: Overall expectations met



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

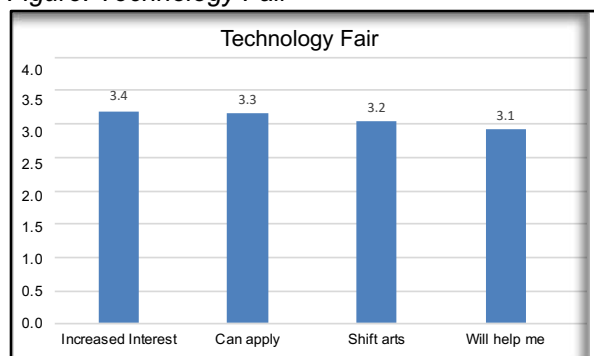
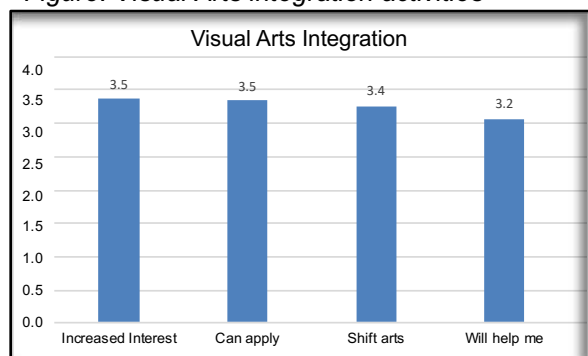


Figure: Visual Arts integration activities



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

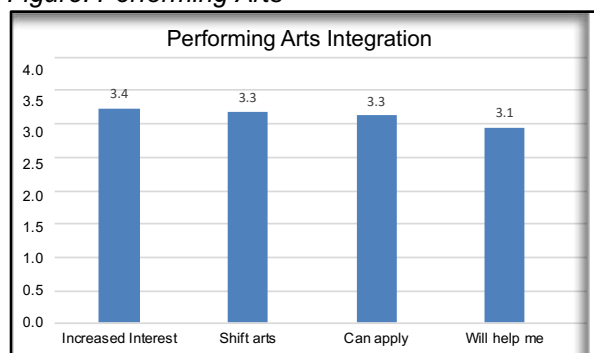
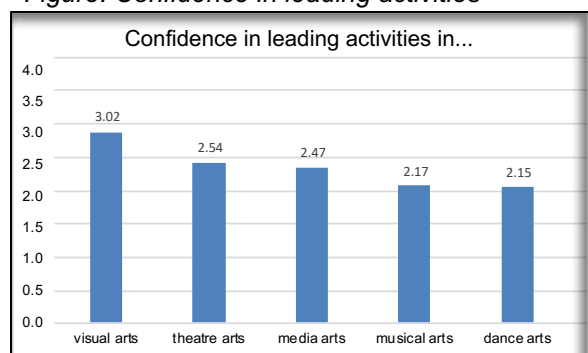


Figure: Confidence in leading activities

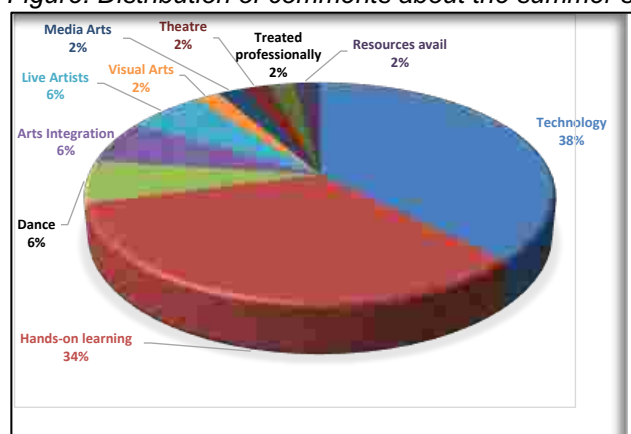


When asked about their confidence in leading activities in the classroom, visual arts presented as the highest (3.0), followed by theatre arts at 2.54. The lowest was dance at 2.15, most likely reflecting the lack of exposure, familiarity and professional training teachers have had over their careers,

“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 this 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 too 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,

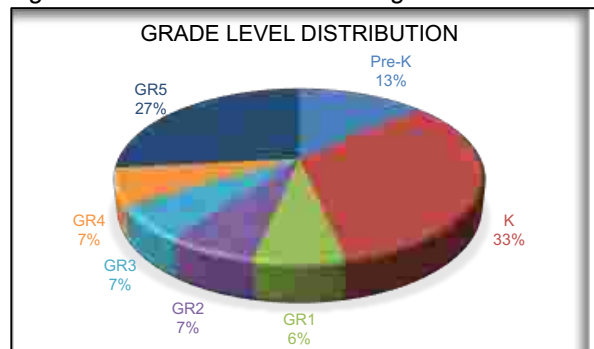
“Thank you, thank you, thank you. Best training ever. SO much information to apply in so many areas but access on how to do it.”

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 summit. 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.

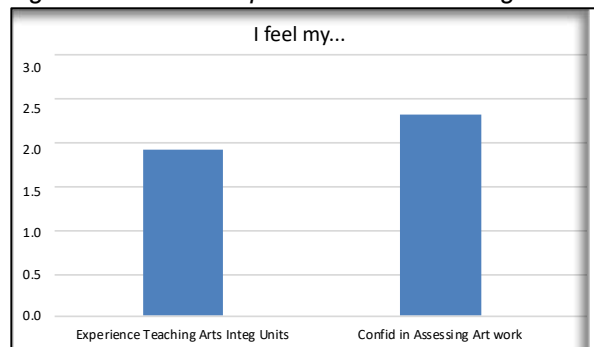
As the camp was conceived and planned in May, the research and evaluation plan did not include provisions to attend or observe. We report on data we were able to collect. 13 teachers enrolled and taught grade level TK through 5. Teacher taught the grade levels they would be teaching in their Fall semester classrooms. The majority of the teachers (27%) taught grade 5:

Figure: Summer School teacher grade level distribution



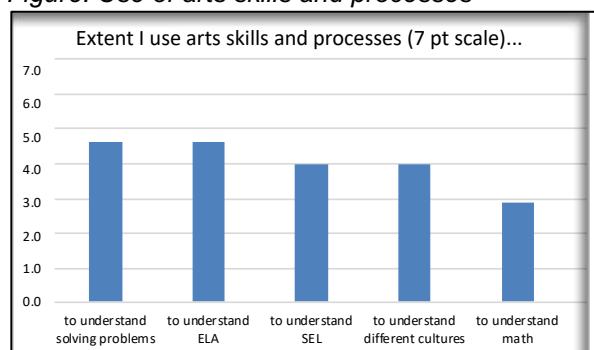
Responses to a post-camp survey indicated that teachers still did not feel too experienced yet (2.0 rating out of 4.0 scale) with teaching arts integrated lessons, noting that this was the first instance for many. They felt a bit better with their ability to assess student art work, a significant finding 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



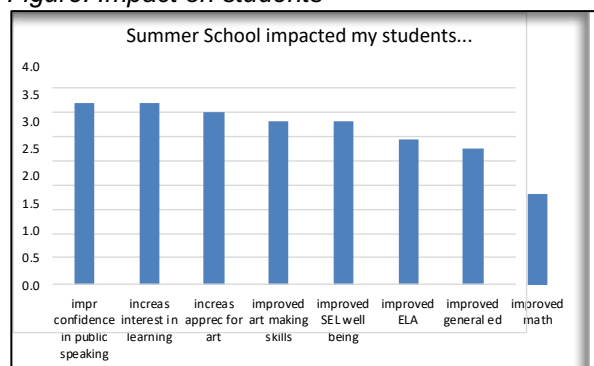
When asked about how teachers use and understand the arts to access, connect, and activate other domains, the highest responses were that they used the arts to solve problems and understand ELA (mean of nearly 5.0 on a 7-point scale, the lowest ratings were for how they used art to understand math and 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.

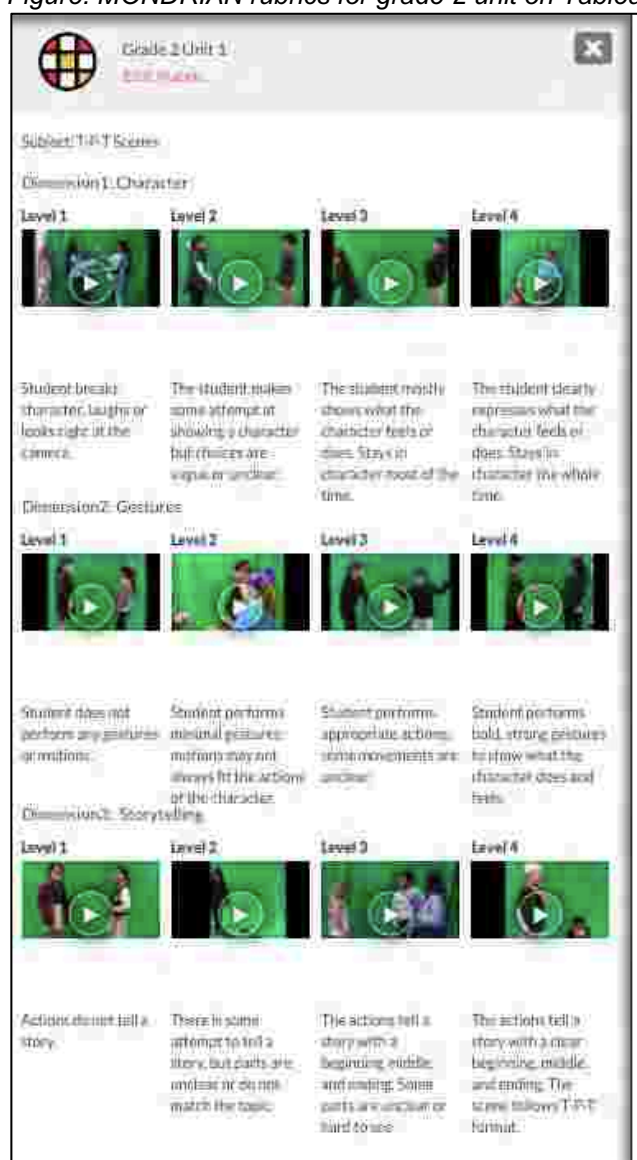
MONDRIAN runs on any platform, from desktop to iPad to Chromebook to smartphone. After logging in to a classroom screen, the teacher upload student artwork using the device's camera or file structure. Documents, photos, videos, and audio files all can be uploaded.

Figure: MONDRIAN project screen



The teacher then 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.

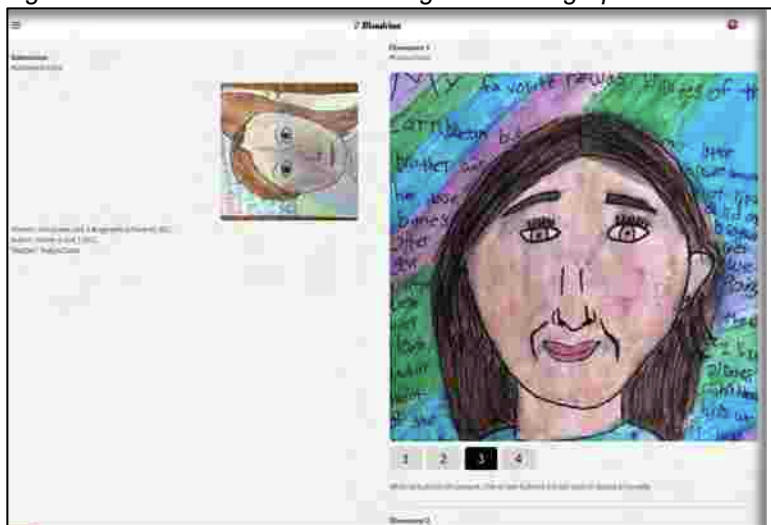
Teachers enthusiastically engaged with MONDRIAN, uploading and rating a total of 2417 student artifacts, both still images and videos.

Figure: MONDRIAN ratings dashboard screen

Name	Project	Rating	Actions
Student 1	Project 1	3	Details
Student 2	Project 2	4	Details
Student 3	Project 3	2	Details
Student 4	Project 4	3	Details
Student 5	Project 5	4	Details
Student 6	Project 6	3	Details
Student 7	Project 7	2	Details
Student 8	Project 8	3	Details
Student 9	Project 9	4	Details
Student 10	Project 10	3	Details
Student 11	Project 11	2	Details
Student 12	Project 12	3	Details
Student 13	Project 13	4	Details
Student 14	Project 14	3	Details
Student 15	Project 15	2	Details
Student 16	Project 16	3	Details
Student 17	Project 17	4	Details
Student 18	Project 18	3	Details
Student 19	Project 19	2	Details
Student 20	Project 20	3	Details

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

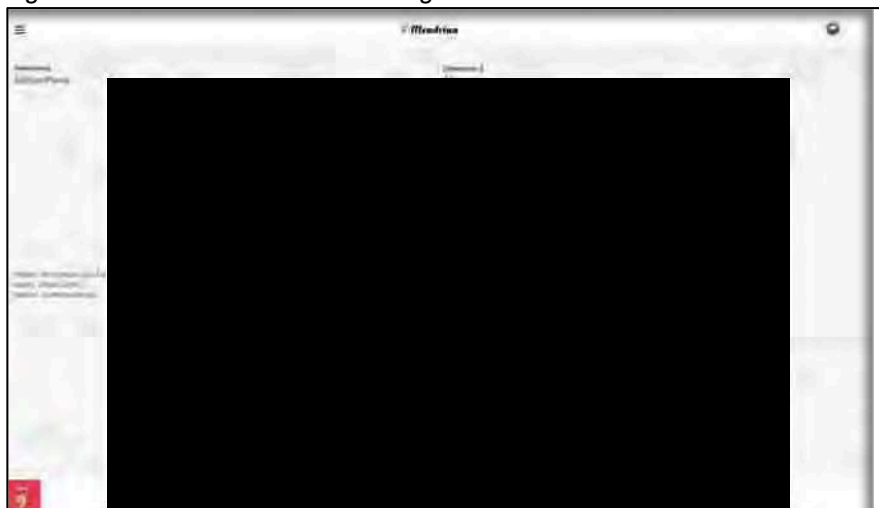


This example shows a rating of a 3: *All facial features are present. One or two features are not sized or placed accurately.* Some other examples:

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)

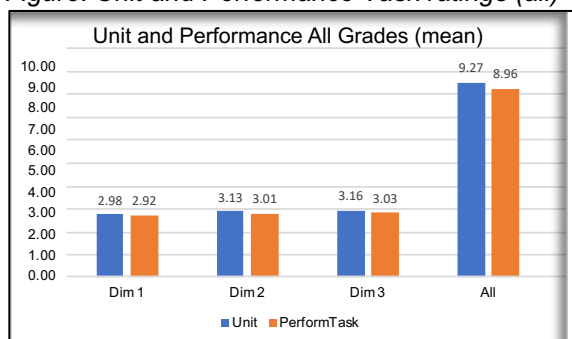
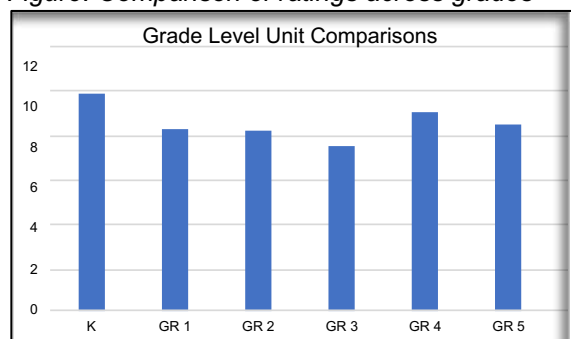


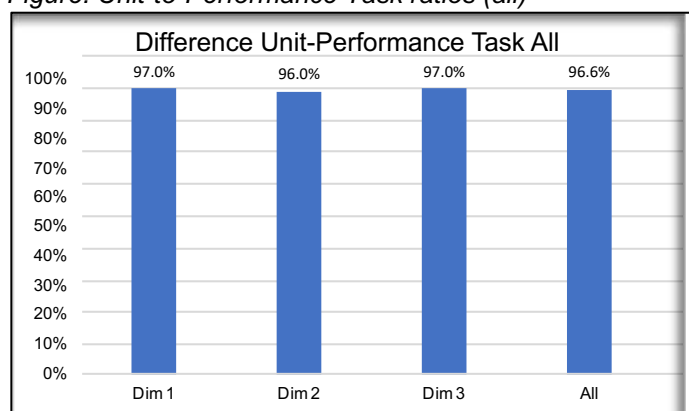
Figure: Comparison of ratings across grades



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

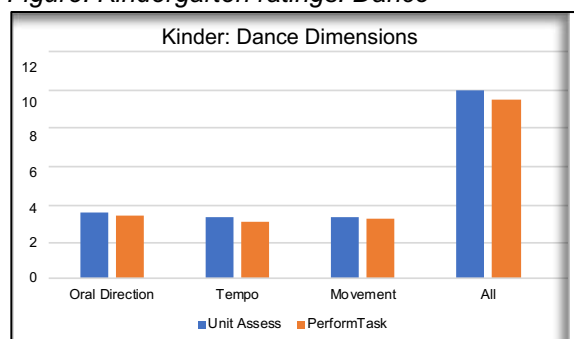


Figure: Kindergarten Unit-to-Performance ratios

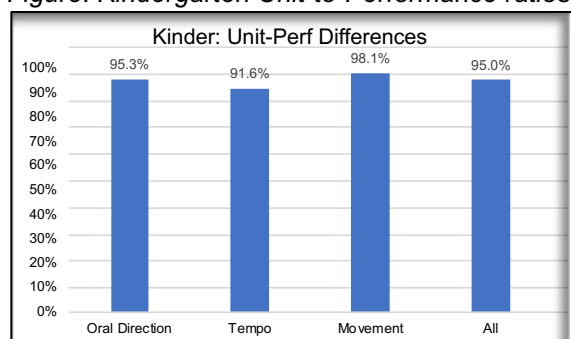


Figure: Grade 1 ratings: Drama

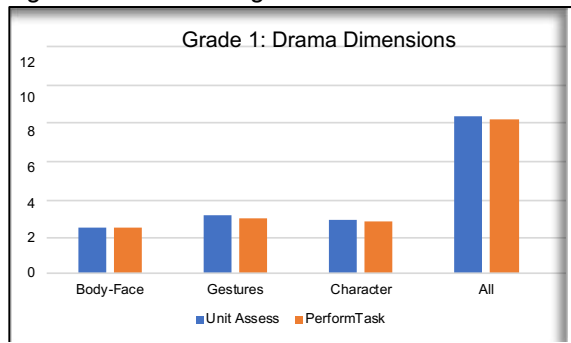


Figure: Grade 1 Unit-to-Performance ratios

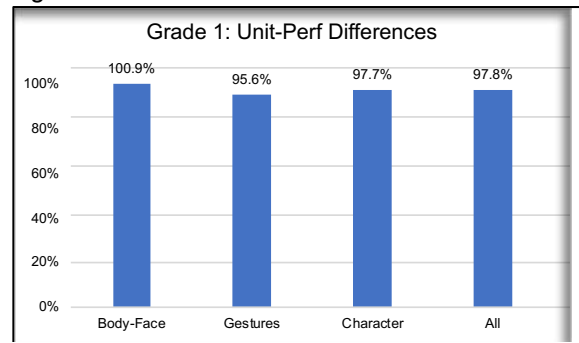


Figure: Grade 2 ratings: Tableau + Pantomime

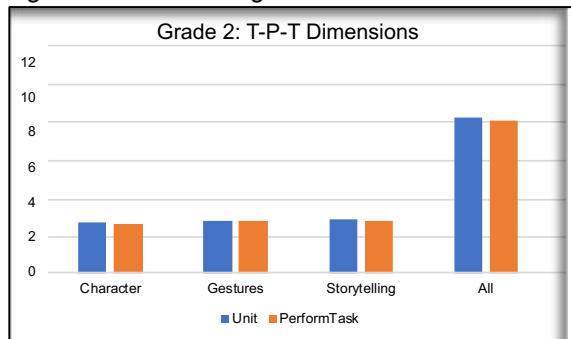


Figure: Grade 2 Unit-to-Performance ratios

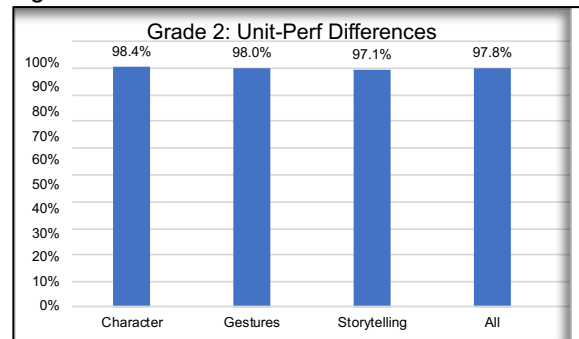


Figure: Grade 3 ratings: Tableau + Pantomime

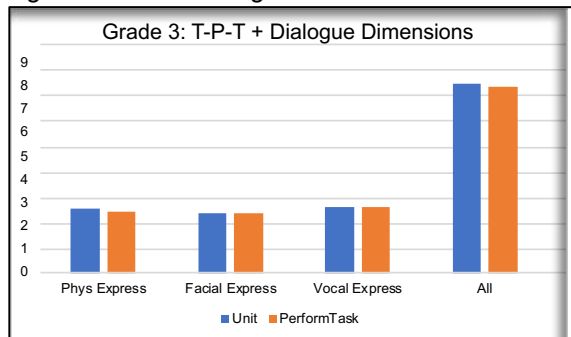


Figure: Grade 3 Unit-to-Performance ratios

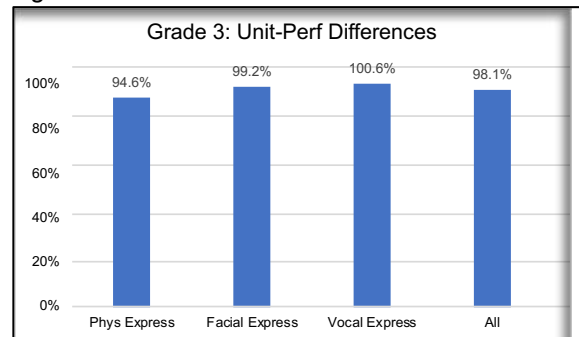


Figure: Grade 4 ratings: Stop Gap Animation

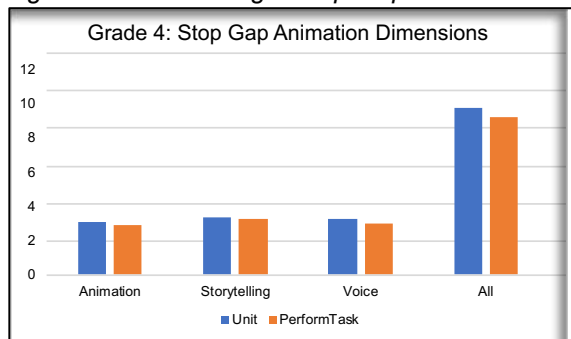
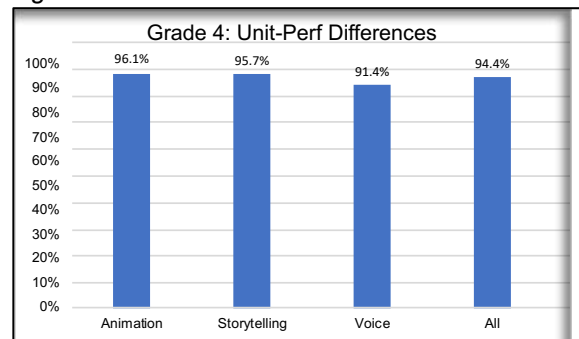
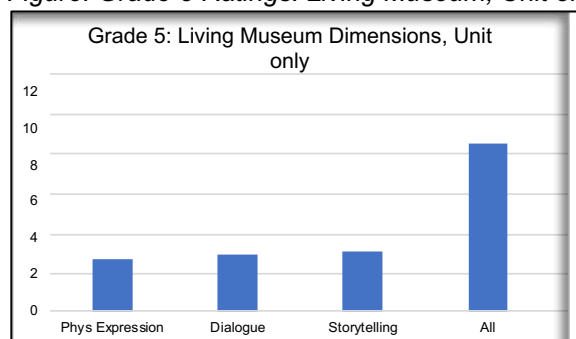


Figure: Grade 4 Unit-to-Performance ratios



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

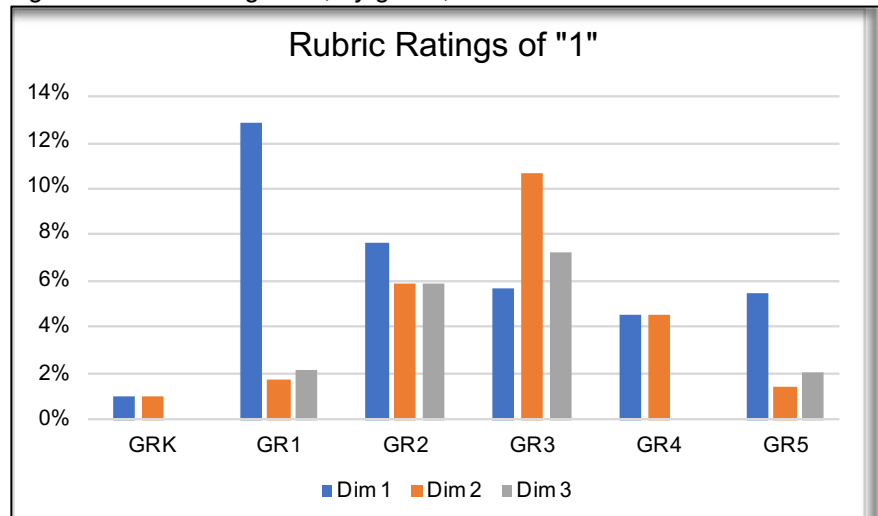


With these data, teachers, through the dashboard and researchers can perform quick analyses to formatively guide the next iteration of the lesson, or learn about which elements students are finding easy or challenging to accomplish. With thousands of pieces of data from individual student works, it's 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

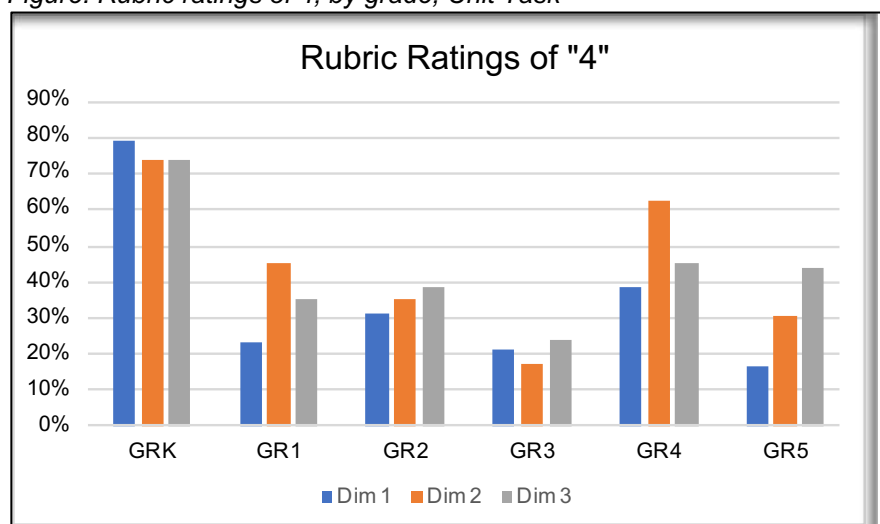
Figure: Rubric Ratings of 1, by grade, Unit Task



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.

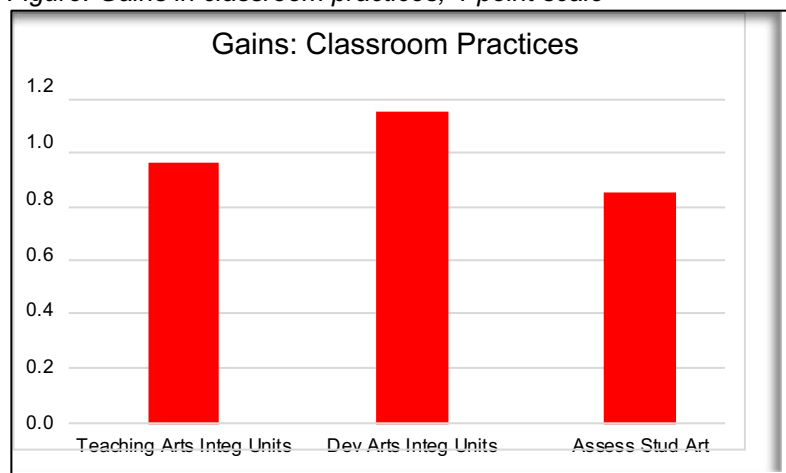
7. Teacher Learning

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.

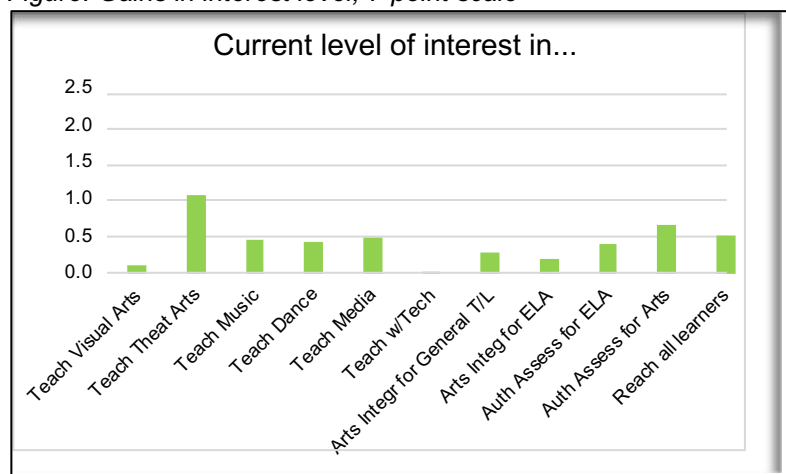
In classroom practices, developing arts integrated units showed a 1.1 point increase, more than actually teaching the units. Assessing student art work, an entirely new concept for most teachers and the core theoretical driver behind the MONDRIAN evaluation-as-learning approach showed an 0.8 point gain.

Figure: Gains in classroom practices, 4-point scale



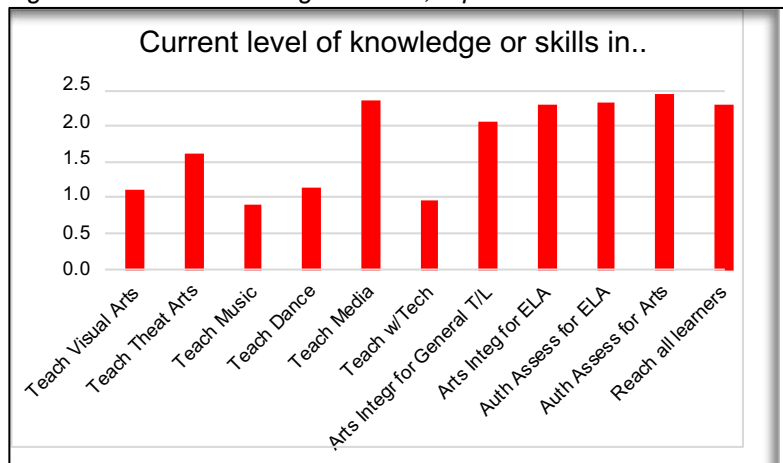
Teachers' interest in nearly every dimension of the program showed increases (technology stayed the same as it was 5.7, fairly high both pre and post), the greatest being in teaching theatre arts, the next being authentic assessment for the arts:

Figure: Gains in interest level, 7-point scale



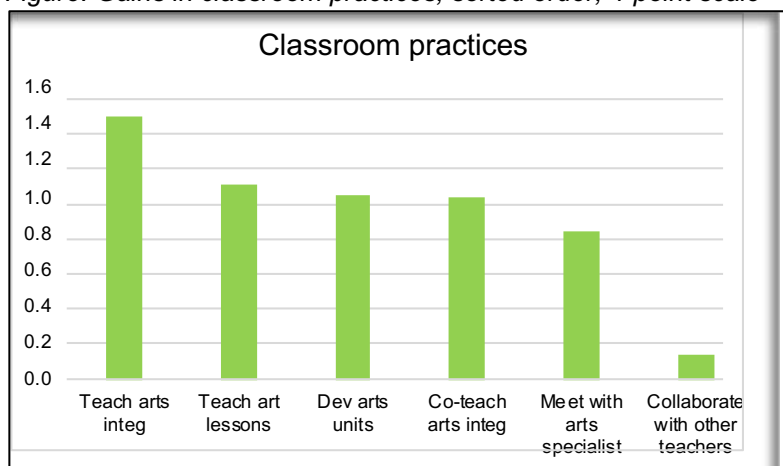
Gains in knowledge on the same categories showed significantly higher gains, with the leaders being authentic assessment for the arts, authentic assessment for ELA, teaching media, ability to reach all learners:

Figure: Gains in knowledge or skills, 7-point scale



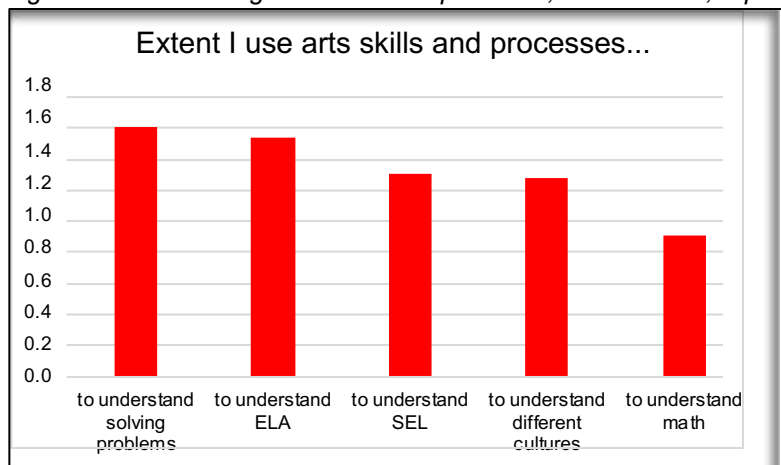
Teachers reported their dispositions on all of the program's targeted classroom practices improved, with teaching arts integration the leader, followed by teaching art lessons; collaborating with other teachers remained the lowest:

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



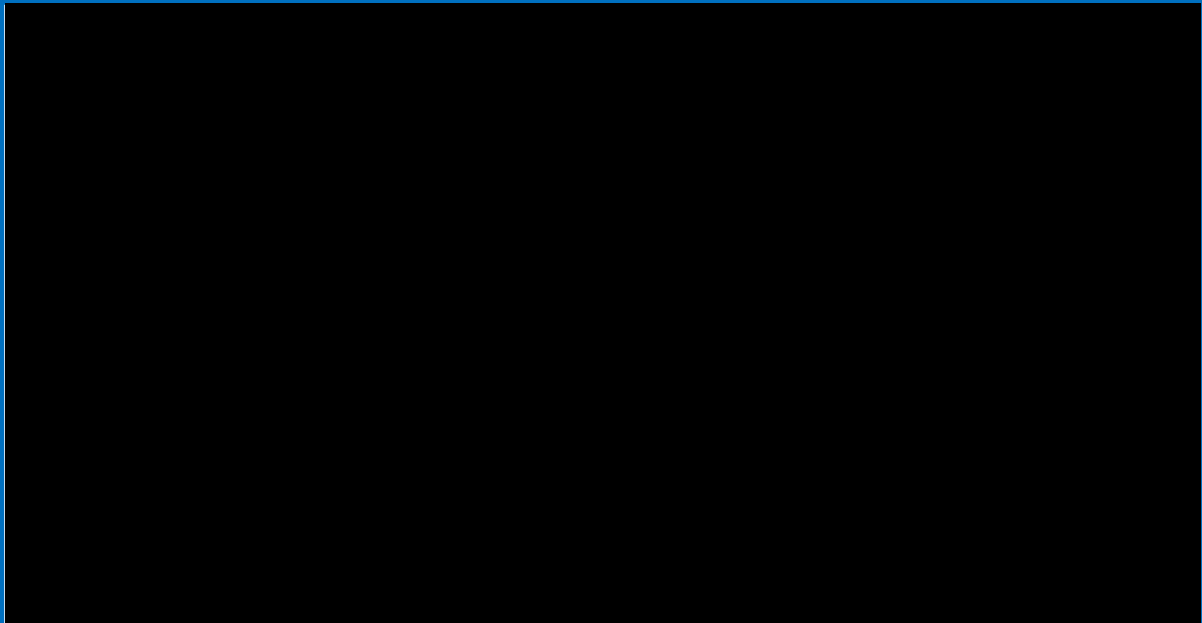
What these data demonstrate is that teachers showed gains in all of the categories related to arts learning skills, practices, and overall beliefs in what the arts can do for classroom learning. This, perhaps more than any other measure substantiates the success of iASPIRE with regard to teacher impact.

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.



Windsor Arts Listening Tour 2018

What would you like to say?

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Activities/discussion

- 1) Move to a steady beat, research says this improves fluency
- 2) Arts experience in school?
- 3) Opposites: High/Low
- 4) Arts experience recently?
- 5) Crossover
- 6) Arts experience for kids?

It's a team effort!



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Notes:

District Arts Team, 2016-17

Windsor Arts Now Rollout, March, 2017

Strategic Planning Committee, June-Dec, 2017

Windsor Board Adoption, December 2017

Phase I, Spring 2018

Phase 2, Board approval in May

Why?

Activities/Discussion

Table talk

Higher test scores

Better grades

3 times less likely to drop out, twice as likely to earn a Bachelor's degree

Higher attendance

Social/emotional learning: confidence, resilience, empathy, etc.

Engages parents

Best results for at risk kids

Helps English Learners

Aligned with Title I goals

\$405B creative economy

And the survey says...

274 responses:

1/3 parents

1/3 educators

1/3 community members

Of educators

69% teachers

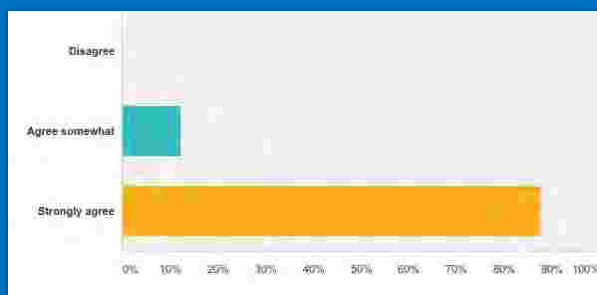
12% site administrators

8% district administrators

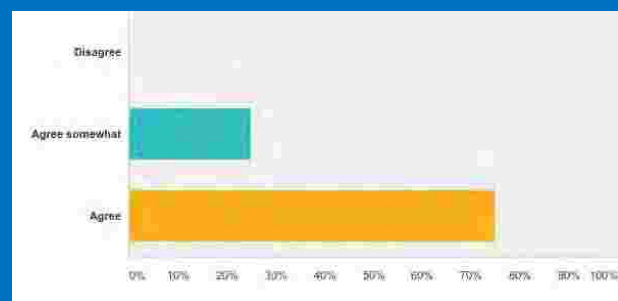
10% other educators



What does the Windsor community believe about the arts in their public schools?

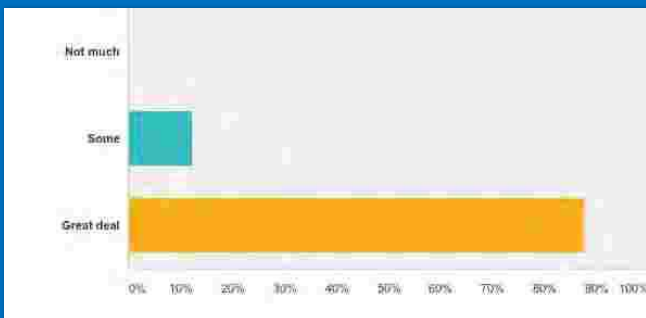


Community

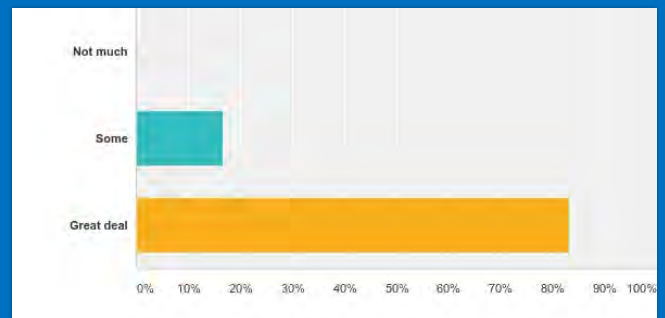


Educators

- 100% said that the arts should be a core subject for all students.

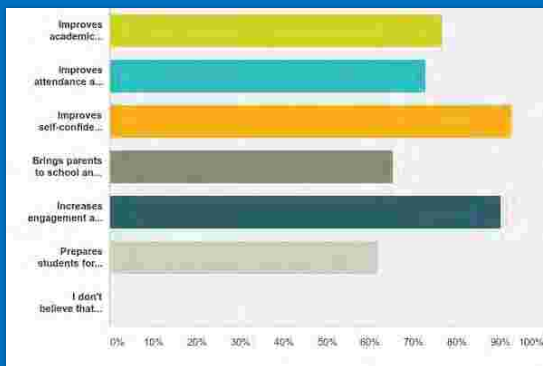


Community

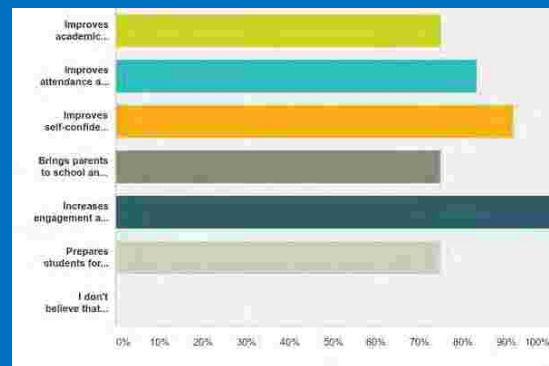


Educators

87% said that the arts have a great deal of impact on student learning.



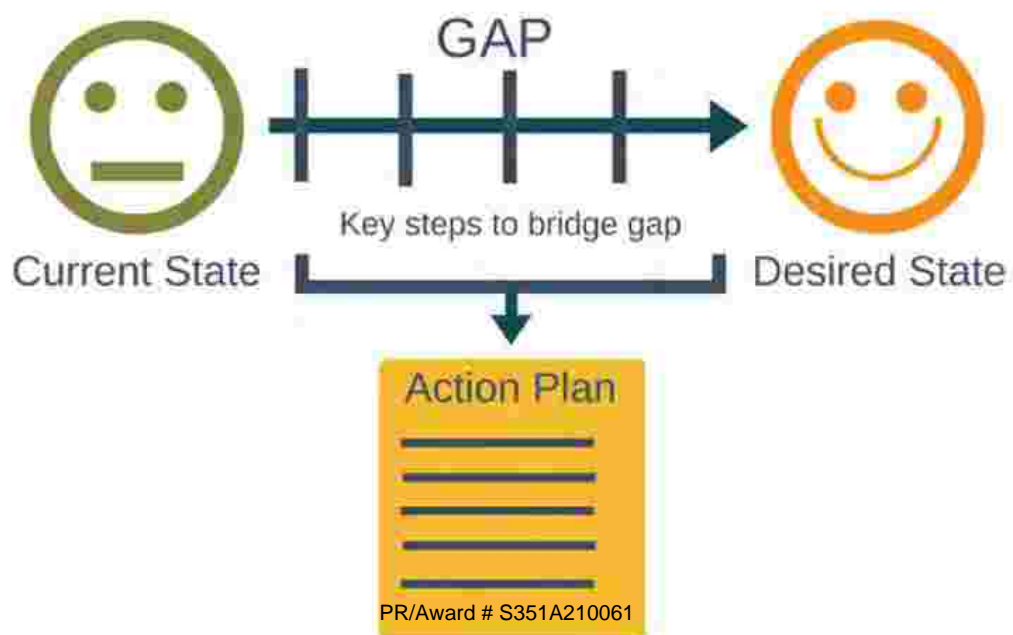
Community



Educators

97% saw multiple positive benefits for arts education.

Gap Analysis



Notes

Recognized many areas of strength in arts experiences,
but gaps in art education

Identified K-5 as the most needed area and logical way to roll out

3-5 Year Arts Action Plan

Connections
(Teaching/
Learning)

Content
(Teaching/
Learning)

Constancy
(Equity/
Access)

Notes

Content

Program/Curriculum

- Create high-quality programs and curriculum for the arts and arts integration, TK-12, at all school sites.
- Expand and enhance Career Technical Education in the Arts, Media and Entertainment strand, 6-12.

Professional Learning

Inspire confidence and competence in teaching the arts for all teachers

Connections

Communication

Facilitate a mind-shift in the district and community to value the arts as essential to student success

Community/Partnerships

Develop deeply integrated arts opportunities with community partners

Constancy

Equity/Access

Implement district-wide systems for equity and access to the arts at all school sites.

Funding

Pursue sustainable funding through LCAP and community sponsorships aligned to strategic priorities

Resources/Facilities

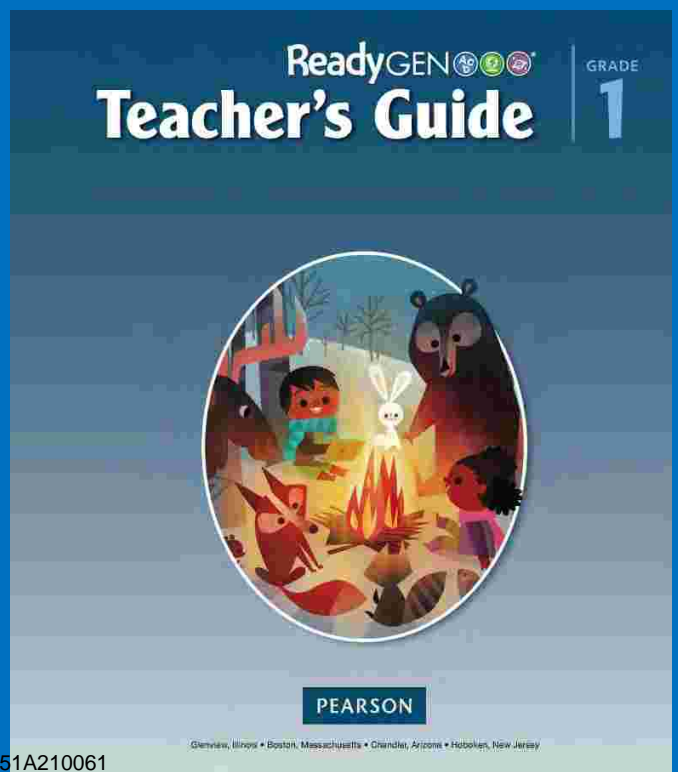
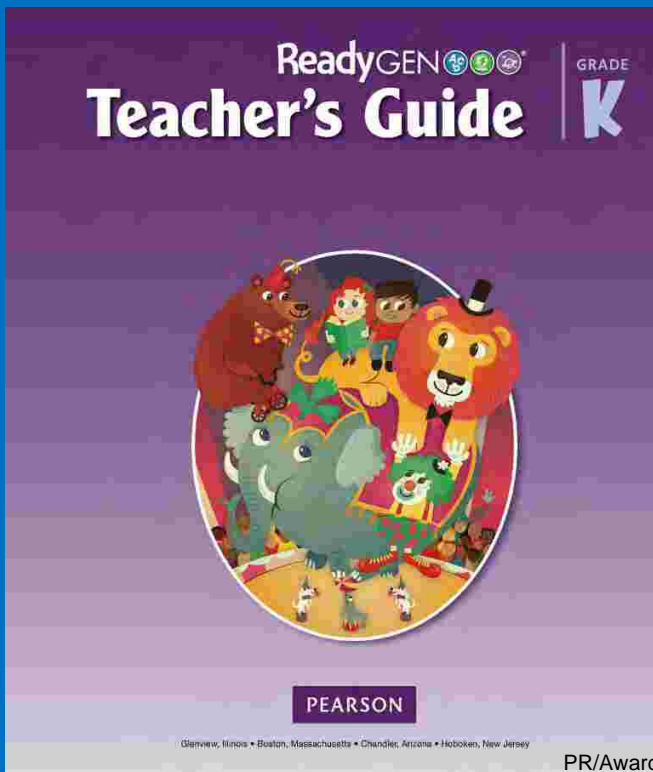
Establish innovative spaces for creating and sharing student work dedicated to the arts.



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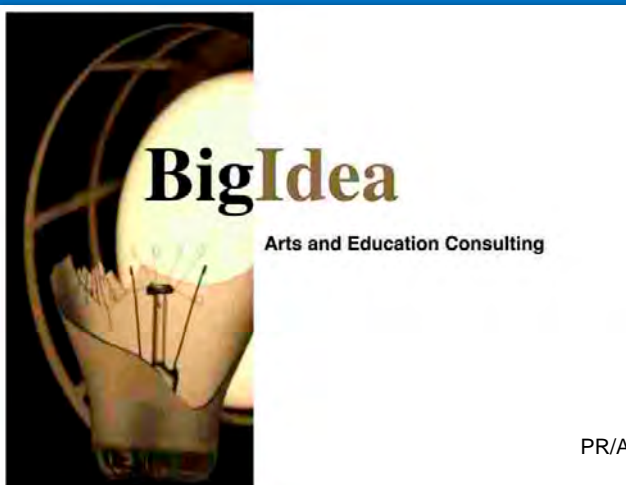
Notes
Communications, including listening tour
Marketing



Arts Integration Learning Activity



Robert Bullwinkel
Professor Kim Morin





Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:** 1236-Konocti AAE Grant 2021 Budget Narrative .abstr

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

Konocti AAE Budget Narrative 2021-22			
Year 1/Category	Explanation	Federal Share	Non-Federal Share
1. Personnel Subtotal			
Grant Program Manager (KUSD)			
Administrative Assistant (KUSD)			
Budget Technician (KUSD)			
2. Fringe Benefits Subtotal			
Grant Program Manager (KUSD)			
Administrative Assistant (KUSD)			
Budget Technician (KUSD)			
3. Contractual Subtotal			
Education Design	Principal Investigator		
Big Idea, Robert Bullwinkel	Project Director		
Big Idea, Kim Morin	Professional Learning Coordinator		
Elizabeth Robertson	Curriculum Development Coordinator		
4. Travel	AIE grantee meeting in Washington DC, if required		
5. Books, Equipment, Materials, Supplies	Resources to support AIS training, technology for new online music curriculum, discrete music education and community outreach events		
6. Stipends Subtotal			
Professional Learning Stipends			
Steering Committee Stipends			
8.Total Direct Cost			
9. Indirect Cost			
10.Total Cost			

Konocti AAE Budget Narrative 2022-23		
Year 1/Category	Explanation	
1. Personnel Subtotal		
Grant Program Manager (KUSD)		
Administrative Assistant (KUSD)		
Budget Technician (KUSD)		
2. Fringe Benefits Subtotal		
Grant Program Manager (KUSD)		
Administrative Assistant (KUSD)		
Budget Technician (KUSD)		
3. Contractual Subtotal		
Education Design	Principal Investigator	
Big Idea, Robert Bullwinkel	Project Director	
Big Idea, Kim Morin	Professional Learning Coordinator	
Elizabeth Robertson	Music Curriculum Coordinator	
4. Travel	AIE grantee meeting in Washington DC, if required	
5. Books, Equipment, Materials, Supplies	Resources to support rollout of new music/arts integration program in grades K-2, AIS training, and community outreach events	
6. Stipends Subtotal		
Professional Learning Stipends		
Steering Committee Stipends		
8.Total Direct Cost		
9. Indirect Cost		
10.Total Cost		

Konocti AAE Budget Narrative 2023-24		
Year 1/Category	Explanation	
1. Personnel Subtotal		
Grant Program Manager (KUSD)		
Administrative Assistant (KUSD)		
Budget Technician (KUSD)		
2. Fringe Benefits Subtotal		
Grant Program Manager (KUSD)		
Administrative Assistant (KUSD)		
Budget Technician (KUSD)		
3. Contractual Subtotal		
Education Design	Principal Investigator	
Big Idea, Robert Bullwinkel	Project Director	
Big Idea, Kim Morin	Professional Learning Coordinator	
Elizabeth Robertson	Music Curriculum Coordinator	
4. Travel	AIE grantee meeting in Washington DC, if required	
5. Books, Equipment, Materials, Supplies	Resources to support rollout of new music/arts integration program in grades 3-5, AIS training, and community outreach events	
6. Stipends Subtotal		
Professional Learning Stipends		
Steering Committee Stipends		
8.Total Direct Cost		
9. Indirect Cost		
10.Total Cost		

Konocti AAE Budget Narrative 2024-25		
Year 1/Category	Explanation	
1. Personnel Subtotal		
Grant Program Manager (KUSD)		
Administrative Assistant (KUSD)		
Budget Technician (KUSD)		
2. Fringe Benefits Subtotal		
Grant Program Manager (KUSD)		
Administrative Assistant (KUSD)		
Budget Technician (KUSD)		
3. Contractual Subtotal		
Education Design	Principal Investigator	
Big Idea, Robert Bullwinkel	Project Director	
Big Idea, Kim Morin	Professional Learning Coordinator	
Elizabeth Robertson	Music Curriculum Coordinator	
4. Travel	AIE grantee meeting in Washington DC, if required	
5. Books, Equipment, Materials, Supplies	Resources to support rollout of new music/arts integration program in grades 6-7, AIS training, and community outreach events	
6. Stipends Subtotal		
Professional Learning Stipends		
Steering Committee Stipends		
8.Total Direct Cost		
9. Indirect Cost		
10.Total Cost		



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

OMB Number: 1894-0008
Expiration Date: 09/30/2023

Name of Institution/Organization

Teresa Lynn Rensch

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								
2. Fringe Benefits								
3. Travel								
4. Equipment								
5. Supplies								
6. Contractual								
7. Construction								
8. Other								
9. Total Direct Costs (lines 1-8)								
10. Indirect Costs*								
11. Training Stipends								
12. Total Costs (lines 9-11)								

*Indirect Cost Inform

(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: 07/01/2020 To: 06/30/2021 (mm/dd/yyyy)

Approving Federal agency: ☐ ED ☒ Other (please specify): Federal Governement

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:

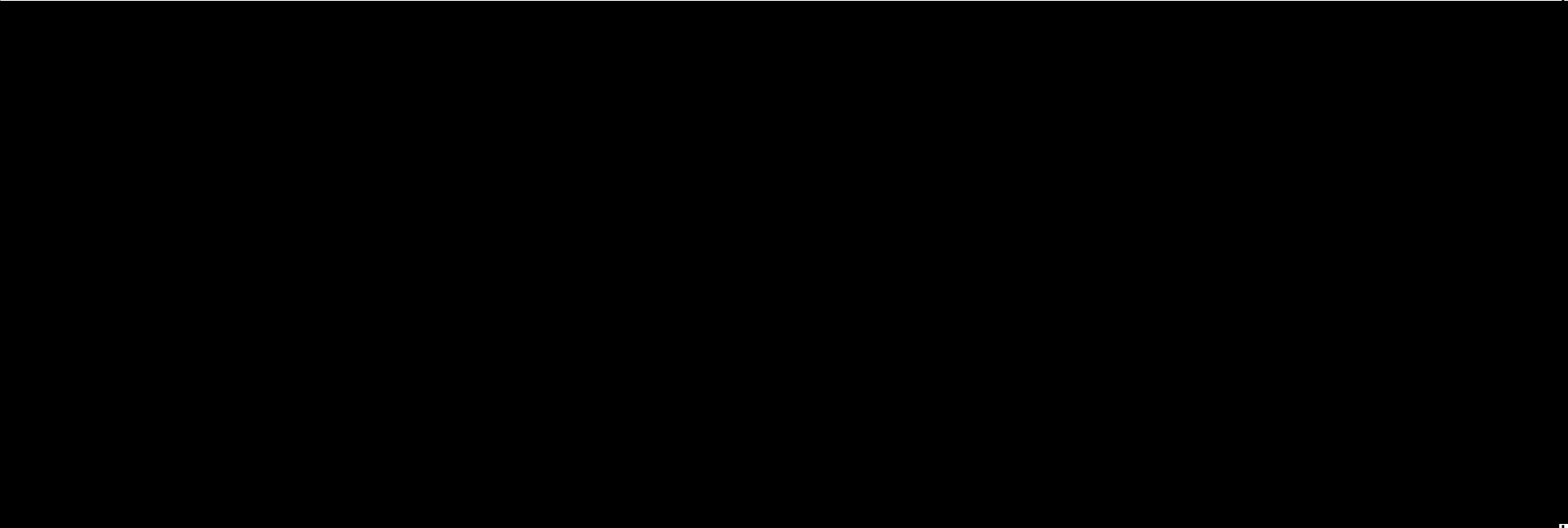
☒ Is included in your approved Indirect Cost Rate Agreement? Or, ☐ Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is 5.12 %.

(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))?

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Name of Institution/Organization Teresa Lynn Rensch	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 B - BUDGET SUMMARY NON-FEDERAL FUNDS		
		
SECTION C - BUDGET NARRATIVE (see instructions)		

ED 524

<p>Name of Institution/Organization</p> <p>Teresa Lynn Rensch</p>	<p>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.</p>	
<p align="center">IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES</p>		
<p>(1) List administrative cost cap (x%): <input type="text"/></p> <p>(2) What does your administrative cost cap apply to? <input type="checkbox"/> (a) indirect and direct costs or, <input type="checkbox"/> (b) only direct costs</p>		
<div></div>		

ED 524