

File ID Number	17-1273
Introduction Date	6-14-17
Enactment Number	17-0801
Enactment Date	6/14/17
By	<i>[Signature]</i>



OAKLAND UNIFIED SCHOOL DISTRICT

Community Schools, Thriving Students

OAKLAND UNIFIED SCHOOL DISTRICT  
Office of the Board of Education

To: Board of Education  
From: Devin Dillon, Superintendent  
Subject: District Submitting Grant Proposal

**ACTION REQUESTED:**

Approval by the Board of Education of District application to the United States Department of Education, seeking \$1,500,000.00, for the OUSD Visual and Performing Arts Department, for fiscal years 2017-2021, to accept same, if granted, in whole or in part, pursuant to the terms and conditions thereof and to submit amendments thereto, for the grant year, if any.

**BACKGROUND:**

Grant proposal for OUSD schools for the 2017-2021 fiscal years were submitted for funding as indicated in the chart below. The Grant Face Sheet and grant proposal packets are attached.

File I.D.#	Backup Document Included	Type	Recipient	Grant's Purpose	Time Period	Funding Source	Grant Amount
17-1273	Yes	Grant	Oakland Unified School District	To provide professional development in dance education in grades TK-2.	9/1/2017-6/30/2021	United States Department of Education	\$1,500,000.00

**DISCUSSION:**

The district created a Grant Face sheet process to:

- Review proposed grant projects at OUSD sites and assess their contribution to sustained student achievement
- Identify OUSD resources required for program success

OUSD received a Grant Face Sheet and a completed grant proposal for the program listed in the chart by the division of Teaching and Learning.

**FISCAL IMPACT:**

The total amount of grants will be provided to OUSD schools from the funders.

- Grants valued at: \$1,500,000

**RECOMMENDATION:**

Approval by the Board of Education of District application grant proposal for OUSD schools for fiscal years 2017-2021 to accept same, if granted, in whole or in part, pursuant to the terms and conditions thereof and to submit amendments thereto, for the grant year, if any.

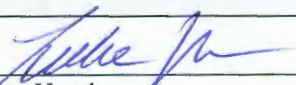
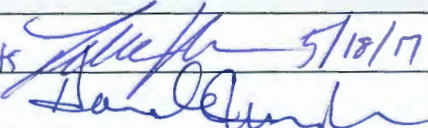
**ATTACHMENTS:** Grant face sheet, Grant proposal

OUSD Grants Management Face Sheet

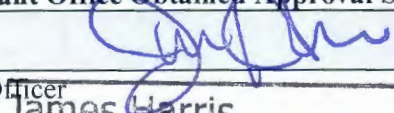
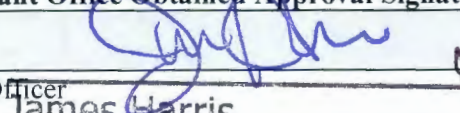
<b>Title of Grant:</b> <b>Blended Dance Professional Development</b>	<b>Funding Cycle Dates: Fall 2017 – June 2021</b>
<b>Grant's Fiscal Agent:</b> (contact's name, address, phone number, email address) N/A	<b>Grant Amount for Full Funding Cycle:</b> <b>\$1,500,000</b>
<b>Funding Agency: US Department of Education</b>	<b>Grant Focus: Dance Professional Development</b>
<b>List all School(s) or Department(s) to be Served: Open to Title 1 Schools Grades TK-2</b>	

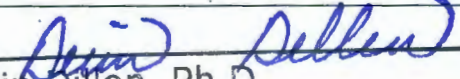
Information Needed	School or Department Response
How will this grant contribute to sustained student achievement or academic standards?	OUSD has limited capacity to provide dance education at the elementary level. This Blended Professional Development grant will provide classroom teachers the opportunity to gain skills in standards based dance instruction.
How will this grant be evaluated for impact upon student achievement?	The grant includes significant resources for research and evaluation. Teachers will be measured on growth in dance instruction pedagogy, students will be assessed on dance learning.
Does the grant require any resources from the school(s) or district? If so, describe.	No
Are services being supported by an OUSD funded grant or by a contractor paid through an OUSD contract or MOU?	If funded, services will be provided by a contractor.
Will the proposed program take students out of the classroom for any portion of the school day?	No
Who is the contact managing and assuring grant compliance?	Fillmore Rydeen, Director of Visual and Performing Arts

**Applicant Obtained Approval Signatures:**

Entity	Name/s	Signature/s	Date
Principal	Fillmore Rydeen		5/18/17
Department Head (e.g. for school day programs or for extended day and student support activities)	DAVID CHAMBLISS DEPUTY CHIEF, TEACHING & LEARNING		

**Grant Office Obtained Approval Signatures:**

Entity	Name/s	Signature/s	Date
Fiscal Officer	Vernon Hal		5/15/17
Superintendent	Devin Dillon		

  
Devin Dillon, Ph.D.  
Interim Secretary, Board of Education

Application for Federal Assistance SF-424		
<b>* 1. Type of Submission:</b> <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	<b>* 2. Type of Application:</b> <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	<b>* If Revision, select appropriate letter(s):</b> <input type="text"/> <b>* Other (Specify):</b> <input type="text"/>
<b>* 3. Date Received:</b> Completed by Grants.gov upon submission.	<b>4. Applicant Identifier:</b> <input type="text"/>	
<b>5a. Federal Entity Identifier:</b> <input type="text"/>	<b>5b. Federal Award Identifier:</b> <input type="text"/>	
<b>State Use Only:</b>		
<b>6. Date Received by State:</b> <input type="text"/>	<b>7. State Application Identifier:</b> <input type="text"/>	
<b>8. APPLICANT INFORMATION:</b>		
<b>* a. Legal Name:</b> <input type="text" value="Oakland Unified School District"/>		
<b>* b. Employer/Taxpayer Identification Number (EIN/TIN):</b> <input type="text" value="946000385"/>	<b>* c. Organizational DUNS:</b> <input type="text" value="076554500000"/>	
<b>d. Address:</b>		
<b>* Street1:</b> <input type="text" value="1000 Broadway"/>	<input type="text"/>	
<b>Street2:</b> <input type="text"/>	<input type="text"/>	
<b>* City:</b> <input type="text" value="Oakland"/>	<input type="text"/>	
<b>County/Parish:</b> <input type="text"/>	<input type="text"/>	
<b>* State:</b> <input type="text" value="CA: California"/>	<input type="text"/>	
<b>Province:</b> <input type="text"/>	<input type="text"/>	
<b>* Country:</b> <input type="text" value="USA: UNITED STATES"/>	<input type="text"/>	
<b>* Zip / Postal Code:</b> <input type="text" value="94607-4099"/>	<input type="text"/>	
<b>e. Organizational Unit:</b>		
<b>Department Name:</b> <input type="text" value="Visual and Performing Arts"/>	<b>Division Name:</b> <input type="text" value="Teaching and Learning"/>	
<b>f. Name and contact information of person to be contacted on matters involving this application:</b>		
<b>Prefix:</b> <input type="text" value="Mr."/> <b>* First Name:</b> <input type="text" value="Fillmore"/>	<input type="text"/>	
<b>Middle Name:</b> <input type="text"/>	<input type="text"/>	
<b>* Last Name:</b> <input type="text" value="Rydeen"/>	<input type="text"/>	
<b>Suffix:</b> <input type="text"/>	<input type="text"/>	
<b>Title:</b> <input type="text" value="Director, Visual and Performing Arts"/>		
<b>Organizational Affiliation:</b> <input type="text" value="Oakland Unified School District"/>		
<b>* Telephone Number:</b> <input type="text" value="510-842-7850"/>	<b>Fax Number:</b> <input type="text"/>	
<b>* Email:</b> <input type="text" value="fillmore.rydeen@ousd.org"/>		

**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-032817-001

\* Title:  
Office of Innovation and Improvement (OII): Assistance for Arts Education Programs: Professional Development for Arts Educators Grants CFDA Number84.351C

**13. Competition Identification Number:**

84-351C2017-2

Title:  
Professional Development for Arts Educators Grant Program

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

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

TITLE: Blended Innovative Professional development in Early Dance (BiPED): Comprehensive Approach to Professional Learning in Early (TK-2) Dance Education

Attach supporting documents as specified in agency instructions.

<b>Application for Federal Assistance SF-424</b>	
<b>16. Congressional Districts Of:</b>	
* a. Applicant <input type="text" value="CA-009"/>	* b. Program/Project <input type="text" value="CA-009"/>
Attach an additional list of Program/Project Congressional Districts if needed.	
<input type="text"/>	<input type="button" value="Add Attachment"/> <input type="button" value="Delete Attachment"/> <input type="button" value="View Attachment"/>
<b>17. Proposed Project:</b>	
* a. Start Date: <input type="text" value="09/01/2017"/>	* b. End Date: <input type="text" value="06/30/2021"/>
<b>18. Estimated Funding (\$):</b>	
* a. Federal	<input type="text" value="1,500,000.00"/>
* b. Applicant	<input type="text" value="0.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="0.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="1,500,000.00"/>
<b>* 19. Is Application Subject to Review By State Under Executive Order 12372 Process?</b>	
<input type="checkbox"/> a. This application was made available to the State under the Executive Order 12372 Process for review on <input type="text"/>	
<input type="checkbox"/> b. Program is subject to E.O. 12372 but has not been selected by the State for review.	
<input checked="" type="checkbox"/> c. Program is not covered by E.O. 12372.	
<b>* 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)</b>	
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
If "Yes", provide explanation and attach	
<input type="text"/>	<input type="button" value="Add Attachment"/> <input type="button" value="Delete Attachment"/> <input type="button" value="View Attachment"/>
<b>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)</b>	
<input checked="" type="checkbox"/> ** 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.	
<b>Authorized Representative:</b>	
Prefix: <input type="text" value="Dr."/>	* First Name: <input type="text" value="Devin"/>
Middle Name: <input type="text"/>	
* Last Name: <input type="text" value="Dillon"/>	
Suffix: <input type="text"/>	
* Title: <input type="text" value="Superintendent"/>	
* Telephone Number: <input type="text" value="510-879-8200"/>	Fax Number: <input type="text"/>
* Email: <input type="text" value="devin.dillon@ousd.org"/>	
* Signature of Authorized Representative: <input type="text" value="Completed by Grants.gov upon submission."/>	* Date Signed: <input type="text" value="Completed by Grants.gov upon submission."/>

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

OMB Number: 1894-0008  
Expiration Date: 06/30/2017

Name of Institution/Organization

Oakland Unified School District

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)	Total (f)
1. Personnel	27,000.00	27,000.00	27,000.00	27,000.00		108,000.00
2. Fringe Benefits	11,000.00	11,000.00	11,000.00	11,000.00		44,000.00
3. Travel	5,000.00	5,000.00	5,000.00	5,000.00		20,000.00
4. Equipment	0.00	0.00	0.00	0.00		0.00
5. Supplies	3,000.00	3,000.00	3,000.00	3,000.00		12,000.00
6. Contractual	304,000.00	281,500.00	266,500.00	276,500.00		1,128,500.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	1,500.00	1,500.00	1,500.00	1,500.00		6,000.00
9. Total Direct Costs (lines 1-8)	351,500.00	329,000.00	314,000.00	324,000.00		1,318,500.00
10. Indirect Costs*	21,000.00	21,000.00	21,000.00	21,000.00		84,000.00
11. Training Stipends	2,500.00	25,000.00	40,000.00	30,000.00		97,500.00
12. Total Costs (lines 9-11)	375,000.00	375,000.00	375,000.00	375,000.00		1,500,000.00

**\*Indirect Cost Information (To Be Completed by Your Business Office):**

If you are requesting reimbursement for indirect costs on line 10, please answer the following questions:

- Do you have an Indirect Cost Rate Agreement approved by the Federal government?  Yes  No
- If yes, please provide the following information:  
 Period Covered by the Indirect Cost Rate Agreement: From:  To:  (mm/dd/yyyy)  
 Approving Federal agency:  ED  Other (please specify):   
 The Indirect Cost Rate is  %.
- 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).
- 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.
- 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  %.

Name of Institution/Organization Oakland Unified School District	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.	
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**SECTION B - BUDGET SUMMARY  
NON-FEDERAL FUNDS**

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
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)						

**SECTION C - BUDGET NARRATIVE (see instructions)**

ED 524

## ASSURANCES - NON-CONSTRUCTION PROGRAMS

Public reporting burden for this collection of information is estimated to average 15 minutes 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. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Office of Management and Budget, Paperwork Reduction Project (0348-0040), Washington, DC 20503.

**PLEASE DO NOT RETURN YOUR COMPLETED FORM TO THE OFFICE OF MANAGEMENT AND BUDGET. SEND IT TO THE ADDRESS PROVIDED BY THE SPONSORING AGENCY.**

**NOTE:** Certain of these assurances may not be applicable to your project or program. If you have questions, please contact the awarding agency. Further, certain Federal awarding agencies may require applicants to certify to additional assurances. If such is the case, you will be notified.

As the duly authorized representative of the applicant, I certify that the applicant:

1. Has the legal authority to apply for Federal assistance and the institutional, managerial and financial capability (including funds sufficient to pay the non-Federal share of project cost) to ensure proper planning, management and completion of the project described in this application.
2. Will give the awarding agency, the Comptroller General of the United States and, if appropriate, the State, through any authorized representative, access to and the right to examine all records, books, papers, or documents related to the award; and will establish a proper accounting system in accordance with generally accepted accounting standards or agency directives.
3. Will establish safeguards to prohibit employees from using their positions for a purpose that constitutes or presents the appearance of personal or organizational conflict of interest, or personal gain.
4. Will initiate and complete the work within the applicable time frame after receipt of approval of the awarding agency.
5. Will comply with the Intergovernmental Personnel Act of 1970 (42 U.S.C. §§4728-4763) relating to prescribed standards for merit systems for programs funded under one of the 19 statutes or regulations specified in Appendix A of OPM's Standards for a Merit System of Personnel Administration (5 C.F.R. 900, Subpart F).
6. Will comply with all Federal statutes relating to nondiscrimination. These include but are not limited to: (a) Title VI of the Civil Rights Act of 1964 (P.L. 88-352) which prohibits discrimination on the basis of race, color or national origin; (b) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. §§1681-1683, and 1685-1686), which prohibits discrimination on the basis of sex; (c) Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. §794), which prohibits discrimination on the basis of handicaps; (d) the Age Discrimination Act of 1975, as amended (42 U.S.C. §§6101-6107), which prohibits discrimination on the basis of age; (e) the Drug Abuse Office and Treatment Act of 1972 (P.L. 92-255), as amended, relating to nondiscrimination on the basis of drug abuse; (f) the Comprehensive Alcohol Abuse and Alcoholism Prevention, Treatment and Rehabilitation Act of 1970 (P.L. 91-616), as amended, relating to nondiscrimination on the basis of alcohol abuse or alcoholism; (g) §§523 and 527 of the Public Health Service Act of 1912 (42 U.S.C. §§290 dd-3 and 290 ee-3), as amended, relating to confidentiality of alcohol and drug abuse patient records; (h) Title VIII of the Civil Rights Act of 1968 (42 U.S.C. §§3601 et seq.), as amended, relating to nondiscrimination in the sale, rental or financing of housing; (i) any other nondiscrimination provisions in the specific statute(s) under which application for Federal assistance is being made; and, (j) the requirements of any other nondiscrimination statute(s) which may apply to the application.
7. Will comply, or has already complied, with the requirements of Titles II and III of the Uniform Relocation Assistance and Real Property Acquisition Policies Act of 1970 (P.L. 91-646) which provide for fair and equitable treatment of persons displaced or whose property is acquired as a result of Federal or federally-assisted programs. These requirements apply to all interests in real property acquired for project purposes regardless of Federal participation in purchases.
8. Will comply, as applicable, with provisions of the Hatch Act (5 U.S.C. §§1501-1508 and 7324-7328) which limit the political activities of employees whose principal employment activities are funded in whole or in part with Federal funds.



9. Will comply, as applicable, with the provisions of the Davis-Bacon Act (40 U.S.C. §§276a to 276a-7), the Copeland Act (40 U.S.C. §276c and 18 U.S.C. §874), and the Contract Work Hours and Safety Standards Act (40 U.S.C. §§327-333), regarding labor standards for federally-assisted construction subagreements.
10. Will comply, if applicable, with flood insurance purchase requirements of Section 102(a) of the Flood Disaster Protection Act of 1973 (P.L. 93-234) which requires recipients in a special flood hazard area to participate in the program and to purchase flood insurance if the total cost of insurable construction and acquisition is \$10,000 or more.
11. Will comply with environmental standards which may be prescribed pursuant to the following: (a) institution of environmental quality control measures under the National Environmental Policy Act of 1969 (P.L. 91-190) and Executive Order (EO) 11514; (b) notification of violating facilities pursuant to EO 11738; (c) protection of wetlands pursuant to EO 11990; (d) evaluation of flood hazards in floodplains in accordance with EO 11988; (e) assurance of project consistency with the approved State management program developed under the Coastal Zone Management Act of 1972 (16 U.S.C. §§1451 et seq.); (f) conformity of Federal actions to State (Clean Air) Implementation Plans under Section 176(c) of the Clean Air Act of 1955, as amended (42 U.S.C. §§7401 et seq.); (g) protection of underground sources of drinking water under the Safe Drinking Water Act of 1974, as amended (P.L. 93-523); and, (h) protection of endangered species under the Endangered Species Act of 1973, as amended (P.L. 93-205).
12. Will comply with the Wild and Scenic Rivers Act of 1968 (16 U.S.C. §§1271 et seq.) related to protecting components or potential components of the national wild and scenic rivers system.
13. Will assist the awarding agency in assuring compliance with Section 106 of the National Historic Preservation Act of 1966, as amended (16 U.S.C. §470), EO 11593 (identification and protection of historic properties), and the Archaeological and Historic Preservation Act of 1974 (16 U.S.C. §§469a-1 et seq.).
14. Will comply with P.L. 93-348 regarding the protection of human subjects involved in research, development, and related activities supported by this award of assistance.
15. Will comply with the Laboratory Animal Welfare Act of 1966 (P.L. 89-544, as amended, 7 U.S.C. §§2131 et seq.) pertaining to the care, handling, and treatment of warm blooded animals held for research, teaching, or other activities supported by this award of assistance.
16. Will comply with the Lead-Based Paint Poisoning Prevention Act (42 U.S.C. §§4801 et seq.) which prohibits the use of lead-based paint in construction or rehabilitation of residence structures.
17. Will cause to be performed the required financial and compliance audits in accordance with the Single Audit Act Amendments of 1996 and OMB Circular No. A-133, "Audits of States, Local Governments, and Non-Profit Organizations."
18. Will comply with all applicable requirements of all other Federal laws, executive orders, regulations, and policies governing this program.
19. Will comply with the requirements of Section 106(g) of the Trafficking Victims Protection Act (TVPA) of 2000, as amended (22 U.S.C. 7104) which prohibits grant award recipients or a sub-recipient from (1) Engaging in severe forms of trafficking in persons during the period of time that the award is in effect (2) Procuring a commercial sex act during the period of time that the award is in effect or (3) Using forced labor in the performance of the award or subawards under the award.

SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL <input type="text" value="Completed on submission to Grants.gov"/>	TITLE <input type="text" value="Superintendent"/>
APPLICANT ORGANIZATION <input type="text" value="Oakland Unified School District"/>	DATE SUBMITTED <input type="text" value="Completed on submission to Grants.gov"/>

Standard Form 424B (Rev. 7-97) Back

## 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	
<input type="text" value="Oakland Unified School District"/>	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: <input type="text" value="Dr."/>	* First Name: <input type="text" value="Devin"/> Middle Name: <input type="text"/>
* Last Name: <input type="text" value="Dillon"/>	Suffix: <input type="text"/>
* Title: <input type="text" value="Superintendent"/>	
* SIGNATURE: <input type="text" value="Completed on submission to Grants.gov"/>	* DATE: <input type="text" value="Completed on submission to Grants.gov"/>

# DISCLOSURE OF LOBBYING ACTIVITIES

Complete this form to disclose lobbying activities pursuant to 31 U.S.C.1352

Approved by OMB  
4040-0013

<b>1. * Type of Federal Action:</b> <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	<b>2. * Status of Federal Action:</b> <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	<b>3. * Report Type:</b> <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
<b>4. Name and Address of Reporting Entity:</b> <input checked="" type="checkbox"/> Prime <input type="checkbox"/> SubAwardee * Name: <input type="text" value="Oakland Unified School District"/> * Street 1: <input type="text" value="1000 Broadway"/> Street 2: <input type="text"/> * City: <input type="text" value="Oakland"/> State: <input type="text" value="CA: California"/> Zip: <input type="text" value="94607"/> Congressional District, if known: <input type="text" value="CA-013"/>		
<b>5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:</b> <div style="border: 1px solid black; height: 100px;"></div>		
<b>6. * Federal Department/Agency:</b> <input type="text" value="United States Department of Education"/>		<b>7. * Federal Program Name/Description:</b> <input type="text" value="Arts in Education"/> CFDA Number, if applicable: <input type="text" value="84.351"/>
<b>8. Federal Action Number, if known:</b> <input type="text"/>		<b>9. Award Amount, if known:</b> \$ <input type="text"/>
<b>10. a. Name and Address of Lobbying Registrant:</b> Prefix: <input type="text" value="Dr."/> * First Name: <input type="text" value="Devin"/> Middle Name: <input type="text"/> * Last Name: <input type="text" value="Dillon"/> Suffix: <input type="text"/> * Street 1: <input type="text" value="1000 Broadway"/> Street 2: <input type="text"/> * City: <input type="text" value="Oakland"/> State: <input type="text" value="CA: California"/> Zip: <input type="text" value="94607"/>		
<b>b. Individual Performing Services (including address if different from No. 10a)</b> Prefix: <input type="text" value="Dr."/> * First Name: <input type="text" value="Devin"/> Middle Name: <input type="text"/> * Last Name: <input type="text" value="Dillon"/> Suffix: <input type="text"/> * Street 1: <input type="text" value="1000 Broadway"/> Street 2: <input type="text"/> * City: <input type="text" value="Oakland"/> State: <input type="text" value="CA: California"/> Zip: <input type="text" value="94607"/>		
<b>11.</b> Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.		
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Title: <input type="text" value="Superintendent"/> Telephone No.: <input type="text" value="510-879-8200"/>		Date: <input type="text" value="Completed on submission to Grants.gov"/>
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## 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](mailto:ICDocketMgr@ed.gov) and reference the OMB Control Number 1894-0005.

**Optional - You may attach 1 file to this page.**

GEPASTatement.pdf

Add Attachment

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

**1. Project Director:**

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
Mr.	Fillmore		Rydeen	

Address:

Street1:	1000 Broadway, Ste. 398
Street2:	
City:	Oakland
County:	
State:	CA: California
Zip Code:	94607-4099
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
510-842-7850	

Email Address:

fillmore.rydeen@ousd.org
--------------------------

**2. Novice Applicant:**

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

Yes  No  Not applicable to this program

**3. Human Subjects Research:**

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

Yes  No

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

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

No Provide Assurance #, if available:

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

ExemptResearchNarrative.pdf	Add Attachment	Delete Attachment	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.]

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## 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:

Abstract.pdf

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## Abstract

### **Blended Innovative Professional Development in Early Dance (BiPED)**

*Comprehensive Approach to Professional Learning in Early (TK-2) Dance Education  
Application by Oakland Unified School District, 1000 Broadway, Oakland CA, 94607  
Contact: Fillmore Rydeen ([fillmore.rydeen@ousd.org](mailto:fillmore.rydeen@ousd.org)) 510-879-8200*

Despite a widespread desire for equity for all students in Oakland Unified School District (OUSD), inequities remain in access to arts education in the dance discipline. The extremely limited access to dance learning is not unique to Oakland but can be addressed at the elementary level through professional development for classroom teachers. A new approach to arts professional development in Oakland is needed to ensure rigor and sufficient duration in an already crowded academic professional learning arena. This project, Blended Innovative Professional Development in Early Dance (BiPED), addresses these gaps through a unique, flexible, blended PD model that includes intensive collaborative learning, side-by-side coaching, and online content and reflection tools. Participant TK-2nd grade teachers, over the course of two years for each of two cohorts, will increase their confidence and skills to bring regular dance learning to their classroom. Curriculum and coaching will be provided by Luna Dance Institute, an established dance education organization who worked with OUSD to write and pilot Dance Education in the 21st Century: Blueprint for Teaching & Learning Dance grades K-12© 2010. Evaluation implemented by Education Design will provide the much needed evidence of PD efficacy in the arts. At the conclusion of the project, OUSD will have an exemplary, evidenced-based arts education PD system that can be scaled across elementary schools providing the opportunity to engage students in dance education throughout our schools.

## Project Narrative File(s)

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\* **Mandatory Project Narrative File Filename:**

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



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## Project Narrative

### A. Need for Project

*(1) The extent to which the proposed project will focus on serving or otherwise addressing the needs of disadvantaged individuals.*

#### Project Summary

The Oakland Unified School District (OUSD) will collaborate with Luna Dance Institute (LDI) to implement a blended professional development (PD) project in early dance education, utilizing in-class coaching, outside-of-class consultancies, workshops and online modules, working with two cohorts over a two-year period. OUSD located in Oakland, California is a large urban district that currently offers minimal dance education to its students; 46 elementary schools have no formal dance instruction at all during the school day, and the entire district has only one full-time dance teacher at the elementary level. The many low-income students in OUSD have limited access to visual and performing arts (VAPA) programs in general, with a substantial opportunity gap between those who qualify for a Free and Reduced Lunch (16% VAPA enrollment) and those who do not (84% VAPA enrollment)<sup>1</sup>. Research in dance education, cited below, indicates that dance supports children's brain development, literacy and social relationships; can positively affect socio-emotional learning with reductions in depression, anxiety, and aggression; and improve early reading skills. The need and potential benefit among OUSD students is clear.

The project, Blended Innovative Professional development in Early Dance (BiPED): A Comprehensive Approach to Professional Learning in Early (TK-2) Dance Education, proposes to target populations within Oakland that have been traditionally underserved by dance educational services, selecting schools that provide 50% or more Free and Reduced Lunches (FRLP), includes services for students and teachers with disabilities, and have limited access to arts programs.

BiPED makes use of an innovative blended approach to dance professional development that creates new opportunities for teachers to engage in dance learning through multiple modalities through both online and in person sessions. Guided by recent studies showing that teachers often find PD ineffective owing to limited, temporary, or one-off approaches, the BiPED will offer sustained, in-depth, standards-based coaching, modeling, observation, mentorship and feedback over a two-year period, including 2-3 day summer intensives. Two cohorts of 20 teachers will have the opportunity to personalize their blend of required and optional PD components. Within its project design the BiPED will compare the effectiveness of two similar models – 40 or 50 hours PD per year – with an eye towards future refinement and application on a larger scale, helping to embed dance learning into instructional practice. It will utilize strategies, developed in past collaborative work by the OUSD and LDI, to shift dance from its fringe status as enrichment or frill to core content that calls on students to learn through their body moving in space, time, and energy.

#### Background Information

OUSD currently has 36,887 TK (Transitional Kindergarten) - 12th grade students enrolled as of May 2017. The target population for this proposal includes 10,554 students in TK through second grade. 68% (n=7164) receive free and reduced lunch and 10.4% (n=1098) receive special education services as of May 2017. Additionally in the targeted population are OUSD students who are identified as 39% Latino, 24% African American, 14% White, 14% Asian, and 9% other. 42% of these are classified as English Learners.

OUSD currently employs only one full-time dance teacher at the elementary level; she serves two schools totaling 607 students in East Oakland. OUSD also partners with Community Based Organizations (CBOs) at six elementary schools to provide dance instruction leaving 46 elementary schools without formal dance instruction during the school day.

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<sup>1</sup> *A Blueprint for Creative Schools: How the Arts and Creative Education Can Transform California's Classrooms*, 2013, the Joint Arts Education Taskforce Report to Tom Torlakson State Superintendent of Public Instruction, California Department of Education

*(2) The extent to which specific gaps or weaknesses in services, infrastructure, or opportunities have been identified and will be addressed by the proposed project, including the nature and magnitude of those gaps or weaknesses.*

Despite the vibrancy and variety of dance performance activity in California, particularly the San Francisco Bay Area, there is a vast systemic gap in infrastructure and access to dance education in California public schools. This is due in part to the Ryan Act of 1970, which eliminated the dance teaching credential. The results of this legislation was the eventual dissolution of dance teacher credentialing programs, the loss of dance arts integration in multiple subject teaching credential programs, and a patchwork approach of service delivery by community-based arts organizations in efforts to serve students with the least access to dance programs.

After a 46 year effort, California passed legislation to implement a dance teaching credential by 2021. In preparing for its rollout, as well as the revision of California's visual and performing arts standards to align more closely with the National Core Arts Standards, we have the opportunity to create a comprehensive, sustainable ecosystem for dance education in the TK-2nd grades. By addressing gaps in professional development infrastructure and expanding opportunities for student learning in standards-based dance education, the proposed project will enable the OUSD to prepare teachers to incorporate dance into the instructional day, and prepare students for further dance learning when credentialed dance teachers return.

#### Infrastructure gaps:

An Unfinished Canvas study<sup>2</sup> commissioned by the William and Flora Hewlett Foundation states the California districts allocate a larger proportion of funds to music rather than to any other arts discipline, with dance receiving the smallest piece of the pie at 3%. It notes that a significant barrier to district-wide arts education is the lack of instructional planning time at the elementary level. Lower academic performance and high-poverty school districts like Oakland Unified face greater challenges. This study's policy recommendation is to support districts in building capacity for arts education.

OUSD can further benefit from the cultural and educational resources in its midst. The district is fortunate to be in close proximity to numerous arts community based organizations offering varied professional development and programmatic services to our schools. Through these partnerships OUSD has made progress in expanding access to arts education, primarily in the disciplines of music and visual art, through investments in teachers and discipline-based professional development for teachers. In our most impacted schools, professional development is limited in scope to the most critical subject areas of English Language Arts, English Language Development, and Numeracy. This leaves little or no time for PD programs in the arts that include whole school meetings, summer institutes, and work-day coaching sessions. As a result, our elementary school teachers have few resources, skills, or incentives to provide dance instruction of any kind to the students in OUSD.

One key strategy of the BiPED project in addressing these systemic challenges to arts education is the creation of a personalized approach to professional learning. Teachers will be able to choose an individual blend of in-class coaching, outside-of-class consultancies and workshops, as well as on-line modules to accumulate 40+ hours of professional development per year. Our theory of action is to create a flexible and varied PD system in dance that allows teachers multiple entry points into learning. We will be using OUSD's online learning platform PDgo! (powered by Knowledge Delivery Systems KDSi) to implement and deliver the program to participating teachers. Our long-range goal is to present a professional development model that can be scaled to additional schools in OUSD and beyond – regionally, statewide, and nationally – enabling teachers to embed dance learning into their instructional practices.

#### Opportunity Gap:

The opportunity gap for students in OUSD has two dimensions: Virtually no access to dance education, and more generally little access to visual and performing arts programs for low-income students. Only 2% of California students are enrolled in a standards-based dance course; in Alameda County, the rate is less than 1%.<sup>3</sup> The data also reveal that only 16% of student who qualify for Free and Reduced Lunch (FRLP) are enrolled in any visual and

<sup>2</sup>Woodworth, K.R., Campbell, A.Z., Bland, J.A., Mayes, N.L. (2009) *An Unfinished Canvas. District Capacity and the Use of New State Funds for Arts Education in California* Menlo Park, CA: SRI International

<sup>3</sup> Web Source, *California Arts Data Project*, 2014-15

performing arts course, as compared to the 84% of students enrolled in VAPA courses who are not of low income.<sup>4</sup> This finding reflects the state of dance instruction nationally, which has shown a 17% decline in dance offerings from a decade ago, as noted in the April 2012 report, *Arts Education in Public Elementary and Secondary Schools*, published by the US Department of Education.

These low rates indicate that the overwhelming majority of OUSD students lack the opportunities and benefits a sequential standards-based early dance education can provide. Research indicates that dance supports children's brain development, literacy and social relationships. MRI imaging technologies have enabled neuroscientists to better understand the strong and obvious connections between body and brain, and their role in early development. Using these and other tools, arts and cognition research demonstrates that learning by doing and learning by observing may benefit from early exposure to dance.<sup>5</sup> Pamela Paulson (2012) describes how a strong kinetic (dance) arts program will activate multiple systems in students' brains, with emotional impacts that affect student learning.<sup>6</sup> Further research in socio-emotional learning found that Head Start children in a dance program experienced fewer depressive, anxious and aggressive behaviors compared to students who did not participate in the program.<sup>7</sup>

Research in dance and literacy among first graders in Chicago found that dance, with defined and specific movement activities, can impact early reading skills in consonant recognition, vowel recognition, and phoneme segmentation.<sup>8</sup> During the 10+ years that Luna Dance Institute (LDI) has built TK-5 dance programs in OUSD, improvement in English literacy has been a consistent outcome described by teachers in surveys and focus groups.<sup>9</sup>

## B. Quality of Project Services

*(1) The extent to which the services to be provided by the proposed project reflect up-to-date knowledge from research and effective practice.*

OUSD will partner with LDI to create and implement the PD model for dance based in part on its earlier collaborative work, *Dance Learning in the 21st Century: Blueprint for Teaching & Learning Dance grades K-12*, published by OUSD in 2010 and field-tested at New Highland Academy 2009-2015<sup>10 11</sup>. This model is based on a set of core principles:

- a) dance and curriculum are child-centered;
- b) dance implementation is driven by teachers in partnership with dance teaching artists;
- c) dance programs are administratively supported; and
- d) dance learning is accessible to all.

### Evidence-based approach

Evidence of the benefits of dance education for young students is given above; here we address evidence regarding professional development. Research indicates that despite extensive PD requirements of public school teachers, particularly at the elementary level, most teachers find their experience with PD workshops ineffective. Several studies have found that teachers improve their teaching practice, skills, and confidence only when PD is lengthy (40-50 hours); sustained over time; connected to standards; collaborative; and supported by coaching,

<sup>4</sup> Op. Cit. *Blueprint for Creative Schools*

<sup>5</sup> Grafton, S., Dross, E.S. (2008) *Dance and the Brain*. Retrieved June 25, 2013 from the Dana Foundation: <http://www.dana.org/news/publications/detail.aspx?id=10744>.

<sup>6</sup> Paulson, P. (2012). The brain and learning. *Journal of Dance Education*, 12 (1), 81-83.

<sup>7</sup> *The effects of a creative dance and movement program on the social competence of head start preschoolers*. Lobo, Y. B., & Winsler, A. (2006), *Social Development*, 15, 501-519

<sup>8</sup> *The Basic Reading Through Dance study*. McMahon, 2003

<sup>9</sup> Luna Kids Dance. 2010. *Dance Learning in the 21st Century: Blueprint for Teaching & Learning Grades K-12*. Oakland, CA: Oakland Unified School District

<sup>10</sup> Ibid.

<sup>11</sup> Luna Dance Institute, 2014, *Addressing Equity Through Arts in Education*, unpublished paper, Oakland, CA: Oakland Unified School District

modeling, observation, and feedback.<sup>12 13</sup> Teachers report that they respond best to PD that focuses on content, helps them teach children with special needs, and increases their ability to use technology.<sup>14</sup> In dance specifically, teacher confidence and competence are major impediments to students receiving dance instruction. Participatory, practice-based experiences in the classroom, as well as the opportunity to observe quality demonstrations, were reported to improve teacher efficacy.<sup>15</sup> The proposed project is structured around these evidence-based, best practices for professional learning of a comprehensive approach to TK-2 dance education.

#### Lengthy and ongoing, supported by mentorship

The design of the project will allow us to compare teacher proficiency outcomes between teachers receiving 40 hours minimum professional development per year and those receiving more than 50 hours. The design calls for two cohorts of 20 teachers to participate in the PD program for two years, the first cohort beginning in year 2 of the project, the second beginning year 3. The cohorts begin with a 2-3 day intensive in the summer; receive ongoing coaching, mentorship and model classes from a dance teaching artist throughout the academic year; return for additional workshops during the school year; and engage at any point online training modules to complete the required 40-50 hours. Teachers also use technology to reinforce particular learning goals (such as videos of exemplary lessons). The second year of each cohort focuses on dance teaching artists observing and providing feedback as classroom teachers teach lessons, as well as more advanced content workshops.

#### Connected to standards and Content

The approach used for PD in dance follows the National Dance Education Organization's Professional Teaching Standards<sup>16</sup> as well as Oakland Effective Teaching Framework (OETF)<sup>17</sup>. It is based on Eleanor Duckworth's constructivist model for teacher education, which integrates inquiry, theory, and practice in all workshops<sup>18</sup>. Teachers will learn how to create and implement dance activities and lessons in accordance with the National Core Arts Standards for Dance emphasizing Creating, Performing, Responding, and Connecting,<sup>19</sup> as well as California's Preschool Foundations for the Arts.<sup>20</sup> As Darling-Hammond, et al (2009) also recommended that PD aligns with other district initiatives, BiPED teachers will learn how to personalize the dance standards to align with their academic and social-emotional learning goals and to teach dance at a high level of cognitive process (Analyzing, Evaluating, Creating per Bloom's revised model).<sup>21</sup>

#### Special Needs and Early Learning

The PD will review developmental theory, Universal Design for Learning Guidelines (as described by [www.cast.org](http://www.cast.org))<sup>22</sup>, and culturally responsive teaching practices through the lens of dance<sup>23</sup>. Dance learning will align

<sup>12</sup> Darling-Hammond, L., Wei, R. C., et al. 2009. *Professional Learning in the Learning Profession: A Status Report on Teacher Development in the United States and Abroad*. Palo Alto CA: National Staff Development Council and the School Redesign Network at Stanford University.

<sup>13</sup> REL Southwest. 2007. *Reviewing the evidence on how teacher Professional development affects student achievement. A report of the Institute of Education Sciences, USDOE, No. 33*

Ross, J. 1994. "The Right Moves: Challenges of Dance Assessment." *Arts Education Policy Review*. Sept/Oct

<sup>14</sup> Ibid, p. 2

<sup>15</sup> Russell-Bowie, D.E. 2012. "What? Me? Teach Dance? Background and confidence of primary preservice teachers in dance education across five countries. *Research in Dance Education*, 14(3), pp. 21-6-232. DOI: 10.1080/14647893.2012.722614

<sup>16</sup> National Dance Education Organization. 2005. *Professional Teaching Standards for Dance in Arts Education*. Bethesda, MD: NDEO

<sup>17</sup> Oakland Unified School District. 2015. *Oakland Effective Teaching Framework (OETF)*, [www.ousd.org/Page/11430](http://www.ousd.org/Page/11430)

<sup>18</sup> Duckworth, E. 1996. *The Having of Wonderful Ideas and Other Essays on Teaching and Learning*. New York: Teachers College Press

<sup>19</sup> *National Coalition for Core Arts Standards (2014) National Core Arts Standards, Rights Administered by the State Education Agency Directors of Arts Education*. Dover, DE, retrieved from [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

<sup>20</sup> California Department of Education. (2010) *Preschool Learning Foundations, Vol. 2*, Sacramento, CA: CDE Press

<sup>21</sup> Krathwohl, D. 2002. A Revision of Bloom's Taxonomy: An Overview. *Theory Into Practice*. 41(4), pp. 212-264.

<sup>22</sup> Reedy, P. 2013. "Universal Design for Learning: Why Does it Matter to Dance Teaching?" *InDance*, Oct. 2013

<sup>23</sup> Gilsdorf, R. A., Aldis, D. 2014. "Creative Equity Leadership in K-12 Dance: Developing Our Knowledge, Skill, and Will. *Journal of Dance Education*, 14(3), pp. 113-116 [dx.doi.org/10.1080/15290824.2014.90703](http://dx.doi.org/10.1080/15290824.2014.90703)

## PDAE Grant Submission To US DOE

Submitted 5/30/17

with Socio Emotional Learning (SEL) competencies to emphasize self-awareness and regulation of the body moving in space; social awareness and relationship-building as children learn to navigate space, time, and energy as a group; and responsible decision-making as they learn to compose dances that express their own ideas within the context of a dance problem to solve.<sup>24</sup>

Reflective practice will be a core part of the PD model throughout the process and will inform the teacher's own learning, as well as assessing their children's readiness for deeper challenges in the art form.<sup>25 26</sup>

### Collaboration

The dance teaching artists will facilitate the PD process through a collaborative, side-by-side learning model developed by LDI in 2005. At the completion of the Summer Intensive, OUSD teachers will meet with teaching artists to develop an individualized PD plan that includes frequency and style of communication, recommended online and live supplemental workshops, and review of teachers' existing practices. Throughout the year, observations, reflections, resources, and strategies, will be shared through mutually agreed upon, reflexive communications that might include an online shared journal, in-person meetings, video conferences, or email correspondence. At least once each semester, the teaching artists will convene all participants at a particular school in a dance professional learning community (PLC) session, strengthening their work through lesson studies, reviews of student videos to evaluate dance elements, discussions of issues of practice, curricular book reviews, or examination of other emergent topics.

### Technology

Technology will enhance teacher learning in five ways.

1) Online modules will be developed to fulfill course requirements or as electives, covering topics such as Dance History & Culture; Children's Literacy and Dance; Motif Symbols and other language systems for dance; and understanding artistry of dance. The online PD content will be sourced from the National Core Arts Standards, as well as common university texts in dance including McCutcheon's *Teaching Dance as Art in Education* (2006)<sup>27</sup>; Reedy's *Body, Mind & Spirit in Action: a teacher's guide to creative dance* (2015)<sup>28</sup>; and Hanna's *Dance to Learn: the Brain's Cognition, Emotion, and Movement* (2015).<sup>29</sup>

2) Online modules will be developed to reinforce learning in workshops through short reviews, prompted by question such as: How to facilitate the Brain Dance™?<sup>30</sup> What's going on in this lesson regarding assessment of student learning? How can one deepen metacognition during dance class? How does one elicit student responses while observing dance?

3) Online quizzes, video analysis, and other methods of inquiry will help participants track their growth in dance learning over time.

4) Collaboration will be reinforced through an online forum, encouraging participant reflection, sharing of success and challenge stories with others in their cohorts, and discussion of ways to adapt lessons.

5) A library of reference material will be posted online including video of lesson exemplars from workshops, web links to current research, links to dance practitioner resources such as videos of diverse styles of dance and websites.

### The Process

Each cohort will be selected based on criteria established during the planning year, meeting requirements set forth in this proposal and all accompanying requirements of the United States Department of Education. After selection, participants will attend one of two annually offered 2-3 day summer intensives. During the academic year,

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<sup>24</sup> Weissberg, R. & Cascarino, J. 2013. Academic learning + Social-emotional learning = national priority. *Kappan*. Oct. '13. pp. 8-13

<sup>25</sup> Schön, D. (1983). *The reflective practitioner: How professionals think in action*. New York, NY: Basic Books.

<sup>26</sup> Coe, D. 2003. "Dance has connected me to my voice: The value of reflection in establishing effective dance pedagogy." *Waikato Journal of Education*, Vol. 9, pp. 39-49

<sup>27</sup> McCutcheon, B. 2006. *Teaching Dance as Art in Education*. Champaign, IL: Human Kinetics

<sup>28</sup> Reedy, P. 2015. *Body, Mind & Spirit in ACTION: a Teacher's Guide to Creative Dance 2nd edition*. Berkeley: Luna Kids Dance

<sup>29</sup> Hanna, J. 2015. *Dance to Learn: The Brain's Cognition, Emotion and Movement*. London: Rowman & Littlefield

<sup>30</sup> Gilbert, A. 2006. *Brain Compatible Dance Education*. Washington DC: National Dance Association

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they receive 15-weeks of coaching from a teaching artist that can include model teaching, observation, lesson design depending on need of that teacher and evolving and diminishing over the two year process. To meet the annual hourly requirements of the PD project, teachers elect from a menu of services that includes: a) Two live workshops that extend the learning of the summer intensive, offered in the fall and spring of the first year; b) online courses as described above; c) elective courses offered through LDI or other approved community dance organization; and d) participation in a minimum of one focus group or public dissemination of learning. Customized teacher development plans, created on last day of the summer intensive, must include at least one from each of these categories. The classroom teacher-artist team will create online methods for tracking the teacher's progress and resources accessed. This flexible and responsive process meets the emerging interests of the classroom teacher while keeping the quality of PD delivery at the highest level.

*(2) The likely impact of the services to be provided by the proposed project on the intended recipients of those services.*

OUSD is a school district with significant opportunity disparities among our students. The BiPED project selection criteria have been developed to target schools where at least 50% of students are receiving free or reduced lunches, minimal to no formal dance instruction is occurring during the school day, have limited access to other arts programs, and are otherwise impacted by other educational priorities such as academic interventions that may limit access to arts programming by artists or specialist teachers.

With this program, the district will learn to roll out a PD system for arts learning that has greater stick-to-it-iveness. Looking beyond the immediate benefits, we will investigate the differences between 40 to 50+ hours of PD to inform future efforts. Aligned with Self-determination theory, the voluntary nature of the project, with two years of comprehensive teacher support, will allow teachers to develop confidence and find meaning in bringing dance learning to their students. Intensive individual coaching will enable teachers to create and implement dance curriculum that meets the values of their school and community, is culturally responsive, and is inclusive all students and abilities.

The long-standing partnership with LDI will also play a role in the project's success. OUSD will have a proven model for dance professional development, developed over several years and phases, that can be scaled to additional classrooms and grade levels throughout the district. Through this project, the resources OUSD has already invested will be more efficiently leveraged to build future school-based dance programs throughout the district.

*(3) The extent to which the training or professional development services to be provided by the proposed project are of sufficient quality, intensity, and duration to lead to improvements in practice among the recipients of those services.*

The professional development plan includes three required components and one optional component. It is specifically designed to meet the professional learning needs of teachers in a crowded arena of district-required academic PD.

Component 1 (15 hours) – Required: The 2-3 day summer institute will be offered twice during the implementation years – once in June and an identical workshop in August – to best accommodate teacher availability. These sessions will provide interactive training in the elements of dance, using H'Doubler and Laban methods and including: 1) preschool foundations and development expectations vis-a-vis movement; 2) Socio Emotional Learning and dance (self regulation, self awareness, etc.); and 3) an introduction to National Core Arts Standards.

Component 2 (20 hours) – Required: In-class coaching. Participating teachers will receive 15+ hours each year of dance coaching, following a gradual release model of diminishing external support. Dance coaches will model activities, followed by the participating teacher practicing the lessons with support from the coach, and concluding with the teacher conducting the dance activity with little or no support. Coaches will co-plan dance activities and facilitate ongoing Professional Learning Communities with the participating teachers at each site, totaling approximately five hours per year. Second year teachers will be provided more feedback from observations by the dance coach and less modeling of dance activities as instruction shifts largely to the classroom teacher.

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Component 3 (5 hours) – Required: On-line training will be comprised of courses and reinforcers. Participating teachers will be required to participate in two on-line modules each year for a total of five hours of professional learning. The modules will include activities such as responding to video examples, using rubrics to assess students in dance, responding to articles, facilitating reflections, and engaging with other participating teachers in the BiPED project. Additionally, refresher activities will be posted regularly to reinforce dance instructional activities learned during the summer intensive or elective workshops.

PDgo! (powered by Knowledge Delivery Systems) is OUSD's professional development management tool. It will allow us to create a personalized professional development plan for each teacher, create on-line courses and learning activity refreshers, register and track attendance at workshops, and capture logs and reflections from coaching interactions. (Please see attachments for a PDgo! mock-up).

Component 4 (10+ hours) – Optional: Throughout the year LDI hosts dance workshops on a variety of topics using a standards-based approach to creative dance learning. Teachers are encouraged to participate in 2-3 of the workshops that interest them throughout the year. Teacher stipends will be adjusted to include the additional time needed for these optional workshops.

Professional Personalized Learning Plan – Required: At the conclusion of the summer intensive, teachers will complete a personalized PD plan indicating their preferences for the project. It will include scheduling preferences for in-class coaching and PLC, individual deadlines for the online components, and any optional workshops that are offered. The Professional Learning Plan will be posted on the teachers profile on PDgo! and will be used throughout the coaching process.

### C. Quality of Project Personnel.

#### *(1) The qualifications, including relevant training and experience, of key project personnel.*

**Project Director:** Fillmore Rydeen will provide district level leadership for the project. In his oversight role, he will be responsible for preparing professional service contracts, managing all project contractors, onboarding of new personnel, managing project budgets, maintaining project deadlines, submitting required reports, ensuring compliance with grant requirements as proposed and as required by the US DOE. The Project Director will work closely with project contractors to ensure the project remains aligned to OUSD priorities and will intervene where needed with school administration and teachers.

Fillmore Rydeen has over 15 years of experience leading arts education initiatives in the Oakland Unified School District. He has successfully implemented the OUSD Arts Learning Anchor School project providing arts services to more than 35 schools in Oakland, the US DOE Music Integration Literacy Enhancement project integrating music and other academic content, and the national model Orff job embedded levels training for all OUSD music teachers. He has developed and implemented professional development systems for arts specialists and classroom teachers in arts integration. He is the past California Music Administrators Chair and is currently on the California new Visual and Performing arts Standards Adoption Oversight Committee.

**Instructional Technology Specialist:** Responsibilities will include support of project contractors in posting on-line professional development modules, and reporting usage data for participating teachers. Additionally, the person filling this position will provide training at summer intensive for participating teachers and be available for consultations with participating teachers, as needed, as they learn to use the OUSD PDgo! system.

Kyleigh Nevis, OUSD Instructional Technologist, has extensive experience in designing blended learning systems in school districts. She currently designs and delivers PD for OUSD teachers and administrators on instructional technology systems as well as internal data analysis systems.



*(2) The qualifications, including relevant training and experience, of project consultants or subcontractors.*

**Evaluator/Principal Investigator:** David Reider, Principal Investigator, is Principal Partner of Education Design (eDez), a Boston-based educational research firm. eDez has been active in program evaluation for arts learning and STEM learning initiatives nationally and internationally for over 20 years including teacher PD projects for National Endowment for the Arts, Young Audiences, US Department of Education PDAE, AEMDD and FIPSE grants, San Francisco Symphony, New York Metropolitan Opera, and the San Francisco Opera. Clients include governmental agencies, foundations, universities, school districts, and arts institutions. He has collaborated with leading educational researchers (EDC, SRI, MIT, UPenn, TERC, Concord Consortium, Harvard-Smithsonian) on projects that study and move forward the professional learning context for teachers. Recent publications have focused on understanding how school-based projects need to assess dimensions beyond content acquisition (JSET, 2016), and how the design process of innovative school projects must navigate the spaces between researchers and designers (IJDL, 2017 in proof).

Reider was Visiting Associate Professor at University of Massachusetts, Boston, where he directed technology learning programs and initiatives, Research Scientist at Boston College Lynch School of Education, and Research Scientist at BBN Systems and Technologies.

**Dance Project Manager:** Nancy Ng will coordinate the faculty of LDI to fulfill the services of this project as follows:

- Coordinate communications between OUSD VAPA manager and participating classroom teachers and dance teaching artists;
- Facilitate workshops for participating teachers and training for teaching artists;
- Observe participants in their classroom at least once per year;
- Supervise dance teaching faculty-coaching; and
- Develop inquiry questions and processes for Professional Learning Communities online and in person.

Nancy Ng has a 30-year career as a dance educator in the San Francisco Bay Area. She is the Director of Community Engagement for LDI and facilitates professional development workshops. She is past president of the California Dance Education Association and serves on the boards of the California Alliance for Arts Education and the Berkeley Cultural Trust & Arts Education Steering Committee. In 2016 Ng received a Milestone Leadership Award from the National Guild of Community Arts Education. Ng was on the writing committee for the California Preschool Learning Foundations VAPA standards, and a consultant for the Illinois early dance standards. She is on the editorial board for NDEO's Dance Education in Practice .

**Curriculum Manager (PD & student curriculum):** Patricia Reedy will manage all aspects of program development:

- Create curriculum for PD workshops and Summer Intensive;
- Create online PD modules;
- Support curriculum development for students (with coaches and participants);
- Develop online Curricular resources & assessment tools;
- Work with evaluator to provide content expertise for teacher and student assessments.

Reedy has a 30-year career as a dance educator in the San Francisco Bay Area. She developed all curriculum and evaluation for LDI's Professional Learning Department and designed its Model Programs using Action Research strategies. The Model Programs include developing exemplary programs in OUSD, Berkeley and Alameda Head Start centers, and in the Alameda County Dependency System. Under contract with Kennedy Center's VSA program, Reedy has implemented professional development in inclusion practices for children with and without disabilities for the past five years. Reedy wrote *Body, Mind, & Spirit: a teacher's guide to creative dance* (2003; second edition 2015), writes regularly for *InDance Magazine*, and sits on the editorial board of *Dance Education in Practice*, a journal of the National Dance Education Organization. With co-director Nancy Ng, and Luna faculty, she has earned multiple awards and grants including the 2017 Community Excellence Award, 2008 Outstanding Dance Education (NDEO), grants from National Endowment for the Arts, California Arts Council, and the University of California Berkeley Chancellor's Grant Program.

**Dance Teaching Artist / Coach:**

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Using a side-by-side PD model that was created by Reedy in 2005 and piloted at New Highland Academy in OUSD, dance teaching artists (DTAs) from the faculty of LDI create relationships with classroom teachers to support their growth as they increase confidence and skills to bring dance to life in the classroom. Each DTA/classroom teacher pair will work out an individual plan for 15 hours of PD that includes weekly check-ins, as well as any or all of the following:

- Co-development of curriculum at the activity or lesson level;
- Model teaching;
- Observation of classroom teacher teaching with feedback;
- Collaborative journal reflections regarding shifts in teacher dance efficacy;
- Collaborative observation, reflection, and assessment of student learning;
- Advice about incorporating literature, music, props, or academic content into dance;
- Offering of resources about dance content and ideas.

Presently, LDI has a faculty of nine full-time dance teaching artists, all of whom have been trained in the side-by-side PD model, Universal Design for Learning, dance inclusion, and Social-Emotional Learning. A select number (3-4) will be trained in the OUSD model-to-fade process. DTAs will attend the workshops offered to OUSD participants to begin to cultivate the relationship and share a common language and experience. Three faculty members are bilingual Spanish-English speakers and all have experience working in special education. Luna is dedicated to hiring staff of diverse culture, language, and ability, representing the communities within which we work. D. Quality of the Management Plan

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

OVERARCHING GOAL: Develop sustainable model for early education in dance for Oakland Unified School District.

The BiPED project will be collaboratively lead by a team comprised of:

- Project Director: Fillmore Rydeen, Director of Visual and Performing Arts, OUSD
- Project Manager: Nancy Ng, Director of Community Engagement, LDI
- Curriculum Manager: Patricia Reedy, Director of Teaching and Learning, LDI
- Kyleigh Nevis, Instructional Technology Specialist, OUSD
- Evaluator and Principal Investigator: David Reider, Education Design

Fillmore Rydeen, OUSD Director of Visual and Performing Arts department has over 15 years of experience designing and implementing arts programs and PD programs in OUSD, including an AEMDD project from the United States Department of Education. LDI and OUSD have had a 15 year partnership bringing arts learning programs to the students in Oakland.

During the planning year the BiPED leadership team will work together to further shape the project goals and benchmarks. Throughout the project the leadership team will meet together regularly to ensure the project remains within budget, the project timeline is maintained and review ongoing feedback to make appropriate adjustments maintaining project efficacy.

**Management Plan**

<i>Goal #1: Develop and implement two year professional development model for dance learning with TK-2nd grade teachers, for two cohorts of 20 teachers each.</i>						
Project Goal/Task	Project Year				Benchmark	Responsible
	1	2	3	4		
Develop PD curriculum including on-line modules and workshops	X				By end of year 1, PD planning document, 2 On-Line courses, 3 reinforcers. Facilitate first SI 2018	Luna/OUSD

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On-board and train dance coaches	X	X	X	X	Hire & train by 6/30/2018	Luna
Develop Assessment tools for teachers and coaches	X				Assessment tools ready to pilot at SI 2018 by 6/30/2018	Luna
Select Cohort 1 teachers by established criteria	X				Create outreach materials and application by 12/15/17, outreach presentations to schools spring 2018	OUSD
Select Cohort 2 teachers by established criteria		X			Review and revise outreach materials by 12/15/18, present/outreach spring 2019	OUSD
Two day summer intensive for respective TK-2 teachers (15 hours total)		X	X	X	Offered twice Summer 2018 Offered once 2019 Advanced offered 2019 and 2020	OUSD
Offer on-line PD modules (totaling 5 hours of content minimum)		X	X	X	First set of Online courses developed by 8/31/18; First set of online reinforcers developed by 8/31/18; Second set developed by 6/30/19	OUSD
In-Class coaching for Cohort 1 Teachers (15 hours)		X	X		Individual plans created by 9/5/18; coaching launched immediately	Luna
In-Class coaching for Cohort 2 teachers (15 hours)			X	X	Individual plans created by 9/5/19; coaching launched immediately	Luna

<i>Goal 2: Improve teacher confidence and skills in dance instructional practices</i>						
Project Goal/Task	Year				Benchmark	Responsible
	1	2	3	4		
Develop Professional Learning assessment tools & rubrics based on NDEO's Professional Teaching Standards for Dance Educators and OUSDs OETF	X				Created by 6/30/18; Piloted SI 2018 through 6/30/19	Luna
Participating teachers customize individual PD plan to include 40-50+ hours.		X	X		Create plan by 8/31/18 after SI Implement plan AY, assess plan w/ coach 12/18 and 5/19, and modify as necessary. Repeat w/ cohort 2 8/19, 12/19, and 5/20 at advanced level cohort two.	Luna Coaches
Pre/Post Assess cohort 1 (dance skills, quantitative/qualitative assessment)		X	X		Pre-assess at SI 2018 Post-assess 5/31/19 2nd year assess 5/31/20	Luna Coaches
Pre/Post Assess cohort 2 teachers			X	X	Pre-assess at SI 2019	Luna Coaches

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					Post-assess 5/31/20	
Develop rubrics based on National/CA content standards and elements of dance. (students)	X				Created by 6/30/18 Used as curriculum SI 2018	Luna
Pre/Mid/Post Assess student dance learning Cohort 1 teachers		X	X		Pre-assess at 9/15/18 Mid-assess at 12/18 Post-assess at 5/19	Luna
Pre/Mid/Post Assess student learning Cohort 2 teachers			X	X	Pre-assess at 9/15/19 Mid-assess at 12/19 Post-assess at 5/20	Luna

*Goal 3: Participants develop skills to create and implement TK-2nd grade dance curriculum aligned with NCAS, OUSD Blueprint, SEL competencies.*

Project Goal/Task	Year				Benchmark	Responsible
	1	2	3	4		
Revise OUSD Blueprint to align with Common Core and confirmed NCAS is aligned with priority district goals	x				OUSD Blueprint includes latest OUSD priorities for inclusion and culturally responsive curriculum; NCAS in alignment, new e-document created for dissemination	Luna OUSD
Participants and coaches review and understand NCAS, and OUSD blueprint		x	x	x	NCAS and OUSD main text of SI	Luna
Participants create first unit of dance instruction		x	x	x	Started at SI, completed by 9/30/2018 with coaches	Luna
Participants create subsequent units of dance instruction		x	x	x	Ongoing work with coaches	Luna
Participants share sample activities, lessons, and units online resource module		x	x	x	Ongoing	Luna
Participants deepen understanding of dance content and NCAS		x	x	x	Ongoing at elective workshops and online modules	Luna

*Goal 4: Investigate efficacy of blended professional development model with 40 and 50+ hours of Professional development respectively.*

*(Please See Chart in Evaluation Section)*

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

The evaluation design is both formative and summative. Keeping with advances in the field, Education Design has begun implementing specific practices from improvement science, a branch of systems-based iterative formative evaluation begun in the health sciences in the 1960s and only recently implemented in educational domains, championed by the Carnegie Foundation for the Advancement of Teaching (Bryk, A, Gomez, L., Grunow, A., & Lemahieu, P, 2015). This approach codifies a rigorous systems-based improvement cycle on projects, producing regular feedback/examination opportunities on each operational element. As critical friends to the BiPED, the PI and evaluation team is committed not only to produce outcome analyses of data collection and assessments, but to provide ongoing formative guidance to keep the project on track. See evaluation section for additional details.

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

LDI and Oakland Unified School District's Department of Visual and Performing Arts have worked together for over a decade to address the equity gap in the dance discipline. In 2010, they co-wrote *Dance Learning in the 21st Century: A Blueprint for Teaching and Learning Dance, Grades K-12* based on evidence-based practices developed at two OUSD elementary schools: New Highland Academy and Tilden Elementary, Oakland's then designated inclusion school PreK-2nd grade. Since then, the Blueprint has been piloted at six elementary schools in Oakland based on existing financial support from district Arts Anchor grants and private foundation funding.

Based on the California Visual and Performing Arts Standards, adapted to reflect the key community values and resources of Oakland; namely, equity and inclusion, the "Blueprint" calls for key strategies that remove dance from its fringe status as enhancement or frill to core content that calls on students to learn through their body moving in space, time, and energy. It utilizes evidence-based curriculum to teach students to form an idea into an artistic expression, perform it for peers, and analyze and respond to the artistic work of self, peer, and professional.

Since the adoption of this document, much has changed on the socio-political landscape locally and nationally. The National Core Art Standards developed an extensive model of new standards that are congruent to the "Blueprint"; California created a TK program with hundreds of teachers needing support in early education; and OUSD, in response, has adopted Social Emotional Learning (SEL) as core curriculum in the early grades. District wide practices such as restorative justice and culturally responsive teaching have been established that are missing one key element--permission to learn through a moving body.

During the years of piloting the "Blueprint" several issues emerge: 1) inadequate funds to pay for specialists, yet lack of pre-service education or professional development for the classroom teacher; 2) mismatch and tension between common understanding of children's need to move and teachers' need for order and control in the classroom; 3) lack of time and space for teachers to learn how to see their children in motion, to honor the unique learning that the body brings, and to create spaces for children to reveal what they know--to express themselves--in the modality of the moving body. As an art form, dance is exactly what is needed in elementary school, but the current forms of professional development in the arts are not extensive enough for teachers to overcome their initial fears and hesitation to develop the confidence they need in themselves and their students.

This project will allow collaborators with adequate time to scale the theoretical approach of the "Blueprint" to two cohorts of 20 teacher each, increasing confidence and agency in early educators ability to allow their children to express themselves in motion and to allow the district to see what is possible in a comprehensive, yet an undiluted, professional development model.

**Approximate personnel time allocated for the project implementation:**

- **Project Director:** (35 days/year) 15% FTE OUSD
- **Project Manager:** (80-120 days/year) – time varies due to diminishing services in years 3&4 Contractor LDI
- **Curriculum Manager:** (60-80 days/year) – time varies due to diminishing services in years 3&4 Contractor LDI
- **Technology specialist OUSD** (22 Days/year) 10% FTE OUSD
- **Evaluator & Principal Investigator:** as outlined in Evaluation Section
- **Dance Coaches** (100 days/per year) - implementation years approx. 1.2 FTE Luna

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- **Participating Teachers** (15 hours/year) in class coaching and 25 hours outside the work day/year

## **E. Quality of the Project Evaluation**

### **BiPED PDAE Evaluation**

The comprehensive evaluation for BiPED, conducted by Education Design, INC (eDez), David Reider, Principal Investigator, will comprise two separate efforts: A) outcomes-based research study (impact evaluation) focusing on the impact of the program as measured by 1) teachers' professional development outcomes related to arts learning in dance as reflected by teaching and learning knowledge, skills, and abilities (KSA) and 2) students' arts-learning KSA outcomes related to dance; and B) program evaluation of the grant (process evaluation), with a focus on fidelity of implementation, efficacy, sustainability, and transferability of the model. eDez has led large scale arts education and arts-integrated evaluations for federally funded projects (PDAE, AEMDD, NEA, FIPSE) for over 17 years. eDez does not participate in project design or implementation, thus maintaining third-party neutrality to fairly collect, analyze and report all data.

### **Framework**

#### *(1) The extent to which the proposed project is supported by strong theory (as defined in this notice).*

The theoretical framework behind much of our evaluation work over the past decade, particularly relating to teacher professional development outcomes is based on the convergence of three trajectories: 1) Guskey's Five Critical Levels, 2) Teacher Adaptive Expertise, and most recently 3) Improvement Science as a formative evaluative framework. While the evaluation will be guided by the Five Critical Levels of PD Evaluation model (Guskey, 2002), which includes teacher reactions, learning, organizational support, use of new knowledge and skills, and ultimately, student learning outcomes, we will also be mindful of Guskey's own acknowledgement of the need for practitioners to continually work through their own professional learning over longer periods to begin yielding sustainable results, (Darling-Hammond, *ibid*; REL Southwest, *ibid*; Guskey, 2014). This is why we wish to reiterate continued and supported participation of teachers beyond a single year is critical to the PD model, precisely the two-year model proposed in BiPED. The Five Level model is often implemented in reverse to inform project planning, guiding the development team to focus on programmatic design to achieve those results. Our evaluation design calls for formative reporting to the team at regular intervals, often aligned with each PD juncture (both online and face-to-face) to examine findings and recalibrate PD delivery so as to reduce disappointing results all too often found in the best-designed programs (Garet, Porter, Desimone, Birman, & Yoon, 2001; Penuel, Fishman, Yamaguchi, & Gallagher, 2007). In a recent PDAE (iACCESS, Fresno, CA) project, for example, we enacted this feedback process each quarter of the first two years of professional development activities, resulting in a very streamlined and targeted product by the end of Year 3, when over 85% of teachers showed significant gains on composite professional development measures.

We found it very useful in the iACCESS project, and thus will continue to engage and refine the lens of teacher adaptive expertise, (Barnett & Koslowski, 2002; Bereiter & Scardamalia, 1993), which, going beyond classroom experience and content knowledge, takes into account the complex nature of teaching that requires teachers to be able to orchestrate a myriad of often unobservable variables, see multiple perspectives, recognize problems, and identify possibilities in existing and emergent situations (Bransford et al., 2005). Incidentally, this approach aligns very well with Duckworth's model cited earlier (Duckworth, *ibid*) on constructivist PD models.

Data collected from teachers will include dance specific KSAs, online instructional and PD data on inquiry and collaboration by teachers, changes of understanding and disposition toward arts learning (specifically dance), but also context variables (class demographics, background, exposure to arts, location, facilities, external pressures or barriers, etc.) that will modulate the PD effects in different situations; we feel this will be of great need and attention in the target urban sites of this grant. In many projects, we begin to see that teachers implementing the program –second and –third consecutive years show that the qualities of adaptive expertise in fact helps teachers sustain and grow their arts teaching and learning KSAs.

New to the toolbox of Education Design is the adaptation of improvement science models of successive iteration, using the PDSA (Plan, Do, Study, Act) cycle, a scientific method for iterative testing of changes in a

complex system (Lemire, Christie, & Inkelas, 2017), such as a school or county school system (Bryk, et. al., *ibid*) promoted by the Carnegie Foundation for Advancement in Teaching, beginning to find its way into educational program evaluation. As critical friends, we engage this process to formatively reflect with the design team to calibrate project traction and direction, to keep activities on track and make changes thoughtfully when necessary, not waiting until end-of-year reporting deadlines to identify programmatic deviations, at which point it is usually too late to effectively change designs and activities. The iterative PDSA process is one that schools themselves can apply to enact self-monitoring of outcomes.

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

### **Responding to Goals**

The intent of BiPED is to develop the capacity of grade TK-2 teachers throughout the district to deliver high quality standards-based arts instruction in dance. To measure the extent of achievement of program intent, the evaluation will respond to the following questions each year, aligned with the project goals and objectives:

**Goal 1:** *To what extent has a two year PD program been developed and implemented for two cohorts of 20 teachers each?*

Objective 1.1: *To what extent is development on time (PD curriculum, materials, online modules, etc.)*

Objective 1.2: *Participants: To what extent is recruitment of teachers completed? To what extent are dance coaches recruited and trained?*

Objective 1.3: *To what extent are assessment tools developed, vetted, piloted, and modified? What is teacher response? Do they yield valuable findings?*

Objective 1.4: *Professional Development: To what extent are PD workshops and meetings (online, modules) completed? Is the proposed time estimate reasonable? What are challenges and assets?*

Objective 1.5: *Coaching: To what extent does classroom coaching occur? How do teachers absorb KSA from coaches? How does the coaching impact diminish over time? What are the indicators of teacher uptake?*

**Goal 2:** *To what extent is teacher confidence in dance instruction improved?*

Objective 2.1: *To what extent are professional learning assessment tools developed? Are they being developed and implemented within the projected timeline?*

Objective 2.2: *To what extent are participating teachers customizing individual learning plans to include requisite hours?*

Objective 2.3: *Are content and programmatic teacher assessments administered in appropriate (e.g. prepost) manner and within projected timeline? Are instructional and evaluative rubrics developed?*

Objective 2.4: *Are content and programmatic student assessments administered in appropriate (e.g. pre- post-) manner and within projected timeline? To what extent is teacher expertise in assessing student dance outcomes growing?*

**Goal 3:** *To what extent do participants develop skills to create and implement TK-2 dance curriculum aligned with NCAS, OUSD Blueprint, and SEL competencies.*

Objective 3.1: *To what extent do participants and coaches ensure all frameworks, standards, and blueprints are aligned? What is the review process and how are teachers engaged?*

Objective 3.2: *To what extent do participants develop dance instruction units? What are the specific challenges and are they diminished the second year?*

**Goal 4:** *What are the benefits, affordances, and efficacy of a blended professional development model with a 40/50+ hour design?*

Objective 4.1: *Is this a sustainable and transferrable model for others to learn from? What are the demands on teachers as compared with more traditional PD models?*

Objective 4.2: *To what extent are student assessments becoming increasingly reliable? What is the contribution to the field?*

### **Impact and Outcome Evaluation**

An impact evaluation, referencing outcomes in both teachers and students will determine the effectiveness of the BiPed program. For teacher professional development outcomes we will collect data on content knowledge in dance (GPRA measure 2), knowledge of arts content standards, both nationally and regionally, (NCAS, 2015; CA VAPA Standards, 2001), increased confidence and competence to engage in arts learning.

#### **Teacher Outcomes**

As a PDAE grant, the first research priority of will be teacher outcomes, as reported by pre-post gains on multiple instruments: 1) arts content survey (to be validated by the PDAE program), 2) annual prepost dispositional survey on arts learning developed and validated on previous projects to be customize for BiPed, 3) dance-specific content survey co-developed with LDI, and through fall/spring site visits (sample classroom observations, teacher interviews), and 4) survey to teachers about PD quality after each workshop or PD event to help inform ongoing PD improvement. In addition to reporting on the above, we will report annually continued self-learning and sustainability of arts instruction by teachers, as well as the percentage of teachers participating in sustained and intensive PD (GPRA measure 1). Teachers' ability to assess arts learning has been a core value of arts PD over the past 25 years (Deasy, 2002, Fiske, 1999), a quality that directly relates to teachers' ability to teach and integrate the arts substantively (Herpin, Washington, & Li, 2012). Consequently, PD for teachers to learn how to assess dance is central to the BiPED program model. The online platform proposed for teacher use (PDgo!) will become a portal for teachers to view and assess student dance work. The tool will facilitate teachers' assessment of their students' work as well as provide valuable data to the research team on teacher and student growth. We will collect both online analytics usage data as well as sample artifact images (pictures, videos). A table below outlines data types, collection and analysis details. Finally, we will collect usage and implementation data (observations, inventory and lesson plan analysis), and classroom artifacts uploaded to the website for analysis.

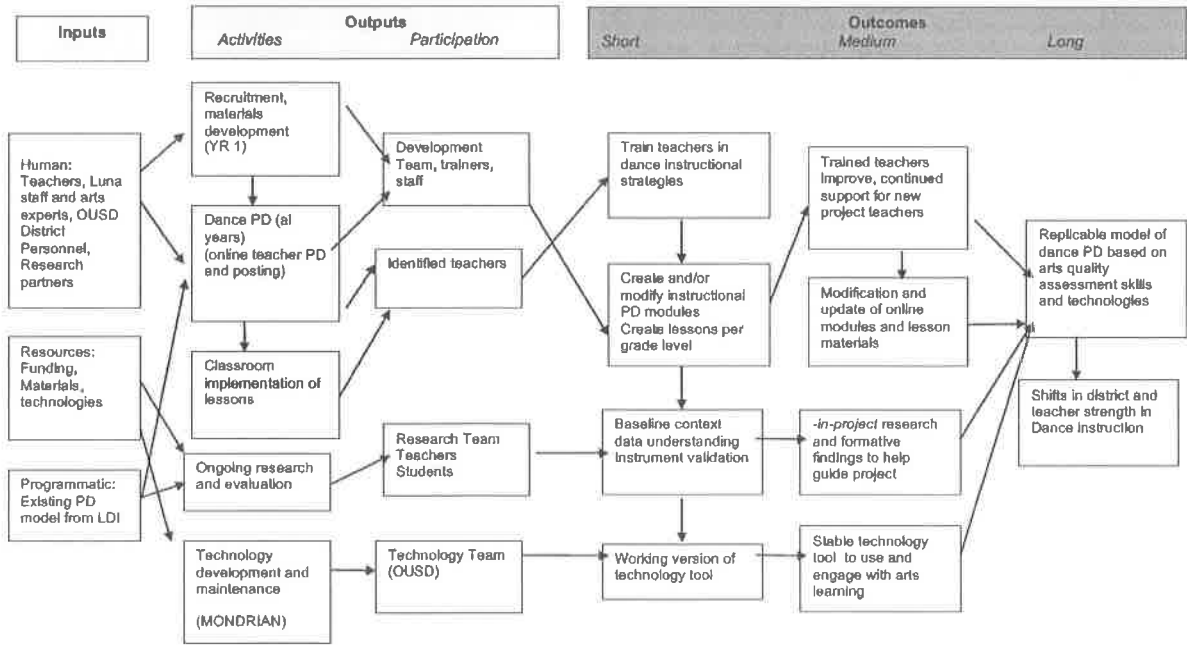
The team believes, however, that in order to more accurately report on teacher gains and traction of professional development, one needs to examine student response as well, in other words, *how well teachers improve their arts learning as measured by arts instruction to students*, or, the evidence of teacher learning will ultimately rest in quality of student output.

#### **B. Program Evaluation**

The program evaluation will be formative in design with annual summative reporting and consists of two focal areas: 1) program efficacy, design, and overall fidelity of implementation, 2) program sustainability. Continual feedback (formative design) to the design team is critical to efficiently guide the project, especially during its startup phases, and regular feedback will occur through meetings, conference calls (weekly during Year 1, bi-monthly subsequently), and site-visits. As described above we will use the PDSA format of improvement science to monitor the systems shifts as schools respond to the program. In this formative role, evaluators will play a *critical friends* role in reporting and helping to continually improve development, PD, implementation, and assessment activities. We will frame findings within the Extended-Term Mixed-Method Evaluation (ETMM) Design (Chatterji, 2004) that includes a long-term timeline; an evaluation guided by the project's purposes; a deliberate incorporation of formative and summative data collection and analysis; sharply focused performance measures; and quantitative and qualitative evidence. This will help align the evaluation activities with the logic model, allowing annual progress to be measured against growth, scale, and uptake predictions.



*BiPED Logic Model also included in Attachments*  
**BiPED PDAE Logic Model**



**Program Efficacy, Design, and Fidelity**

We will follow program development and implementation and provide feedback on the following: 1) Adherence to plan (timeline, recruitment and training of teacher leaders and teachers, integrated arts curriculum development, PDgo! customization and development), 2) Implementation challenges (professional development, teacher participation, school context issues, and 3) How the research effort informs program development and modifications.

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

Formative evaluation will focus on documenting program activities and how they are implemented and charting progress toward meeting the measurable objectives outlined above. Data and lessons learned will inform the following year’s project design. We will respond to fidelity of implementation on three dimensions: Method, Frequency, and Support. *Method* includes direct assessments (checklist of observable program components) and indirect assessments (teacher interviews, PDgo! data, research study findings); *Frequency* details the extent to which teachers and classrooms are observed in workshops and instructional practice; *Support* includes how schools, administration, and participating schools evolve a climate for arts learning as a result of BiPED. Using a numerical index, we will apply methodology developed by Peck and Gorzalski (2009) to document impacts for teachers who implement with adequate fidelity, in alignment with program outcome goals.

Questions include: *To what extent is the program performing according to plan? To what extent are each of the main components developed, trialed, refined, and disseminated throughout the four years, particularly during the first years? What are the barriers in each of the design categories? How does arts learning and arts-integrated instruction impact schools over time in terms of how the community supports learning, how teachers collaborate, and with regard to dispositional shifts?*

**Program Sustainability**

In Years 3 & 4, we will collect data on implementation independence, adaptability, and the ability of

teachers to engage in dance instruction lessons at a point when they will presumably be more familiar with arts learning strategies and practices and will require less support. We will be looking for indicators of teacher-driven content modification, newly developed units or elements, and adaptation factors of lesson plans and varied uses. Questions include: *How do the patterns of arts instruction change from year to year as the program develops? How can leadership (building and district) foster sustainability and spread to other schools in the district? What are the critical components necessary for faithful adoption elsewhere (other schools and districts)? To what extent does conducting assessment using online technologies sustain the model?*

### Data Collection

In addition to the quantitative survey data, other data collected will include annual pre-post teacher interviews (years 2-4 s/sample population), workshop, team meetings, and classroom observations (2X/year), and inventory analysis; including workshop and classroom artifacts, lesson plans for units, and samples of student work produced during each unit and uploaded on PDgo! Researchers will have full administrative access to PDgo!; files uploaded by teachers become part of the research database, to be downloaded and analyzed as needed. We will collect analytics from teacher participation in the online PD sessions from the online platform each year. We will administer a pre/post survey on teacher dispositions and perceived KSA shifts related to arts learning and integration. This instrument will be closely based on current and previous PDAE and AEMDD teacher disposition surveys, (the most recent one used was validated to a coefficient of  $\alpha = .88$  by the second year). We will administer a post-survey after each professional development workshop. Interviews will use a prompted-point semi-structured protocol and a 'talk-survey' instrument where teachers reflect upon written responses. We will interview principals each year to ascertain leadership shifts and responses.

We will engage a mixed-methods, participatory research design (Creswell, 2003) with all interviews digitally recorded, transcribed, and analyzed along an emergent dimensional coded schema with indicators of change and growth longitudinally recorded each year using the constant comparison method (Dye, Schatz, Rosenberg & Coleman, 2000), to be aggregated for summative analysis annually, and project-wise during Year 4. This will help explain how, why, and extent the intervention worked as predicted identifying factors such as quality of implementation, frequency, scope, and development of categories and subcategories of behaviors and dispositions related to arts integration teaching and learning constructs.

### Analysis

Quantitative teacher gains will be reported as ANOVA (where appropriate ANCOVA) repeated means measures related to both the dispositional and arts-content surveys (typically with teacher response the dependent variable), administered prepost each year. Additionally, inferential statistics, particularly t-test analysis (Wilcoxon), using pretest measure as covariate, posttest as the dependent variable will yield gains over time. Criteria of significance will meet the  $p = .05$  level established by the WWC for ed.gov research thresholds (WWC, *ibid*). Surveys will include primarily Likert scales (4 point, non-median), using non-parametric analysis.

Previous results from the iACCESS project using instruments and analyses upon which those of BiPED will be based yielded extremely favorable results: year 1 teacher content gain scores (t-test) of  $t = 13.23$ ,  $p$  value of 0.00 (3.08 e-17); year 2 of  $t = 9.7429$  with a  $p$  value of 0.00 (3.50 e-12), suggesting the effectiveness of the PD model as well as the sensitivity of the instrument (in piloting the instrument, we ascertained a teacher confidence coefficient of  $\alpha = .74$ , which for classroom teachers who were not comfortable with arts instruction was considered very high). We predict similar results with BiPED.

Qualitative data will be analyzed using an open-coding, constant-comparison methodology, similar to grounded theory (Glaser, 1978, Glaser & Strauss, 1967, Patton, 2001) to identify themes across multiple sources. In addition to narrative descriptions, these data will generate descriptive statistics derived from pre/post samples.

### Timeline

Baseline and post-year data collection of all data types will occur in September and May respectively of each year. Teacher interviews will occur in mid-fall and late spring of each year, and observations will occur during PD workshops in fall and spring of each year. Formative reporting will occur quarterly and include PDSA cycles of reflective practice activities, and informally during calls and conferences. Summative report to be delivered at the end of each project year and end of grant period.

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Project Goal	Measurable Objective	Indicators	Data Source	Data Collection Timeline
Goal 1	Objectives 1.1, 1.4	Calendar of activities, piloting of materials and workshops	Teacher activity reports, workshop surveys	YR 1-3, throughout
	Objective 1.2	Recruitment of participants and coaches	Personnel lists	YR 1, 3, fall
	Objective 1.3	State of assessments and technology	Instrument reliability results, instrument use	YR 1 dev; YR 1-4 findings
	Objective 1.5	Extent of classroom coaching	Observation, interviews	YR 1-4, throughout
Goal 2	Objective 2.1, 2.3	State of assessments and learning tools	Evidence of classroom use, interviews, inventory analyses, assessment records	YR 1-4, throughout
	Objective 2.2	State of teacher lesson and unit plans	Teacher developed materials; inventory analysis, PD logs	YR 1-4, throughout
	Objective 2.4	Results of teacher learning assessment	Teacher materials on PDgo!, assessment analyses from content and dispositional instruments	YR 1-4, spring
Goal 3	Objective 3.1	Evidence alignment among standards	Teacher lesson or unit plans	YR 1-4, fall, spring
	Objective 3.2	Evidence of teacher-designed dance units	Observations, inventory analyses, PDgo! video documentation inventory	YR 1-4, throughout
Goal 4	Objective 4.1	Transferability of PD model	How teachers use and improve the tools and materials, context expansion (more teachers using, scaling to other sites)	YR 3-4, throughout
	Objective 4.2	Decreased variability in analysis of assessments	Student assessments as recorded in PDgo!	YR 1-4, throughout

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**Glossary of terms and acronyms:**

**(BiPED)** Blended Innovative Professional Development in Early Dance: Comprehensive Approach to Professional Learning in Early Dance Education - The title of this proposal to the US DOE.

**(CBOs)** Community Based Organizations: Non-profit arts organizations providing educational services in schools

**(FRLP)** Free and Reduced Lunch Program: A poverty Indicator

**(GPRA)** Government Performance Results Act

**(KSA)** Knowledge, Skills and Abilities

**(LDI)** Luna Dance Institute: Partnering community based organization providing the professional development activities for this proposal

**(NCAS)** National Core Arts Standards: The new national standards for arts education. California has introduced legislation to update its current content standards.

**(NDEO)** National Dance Education Organization:

**(OETF)** Oakland Effective Teaching Framework: A framework developed in Oakland Unified by teachers and administrators outlining professional standards for instructional practice.

**(OUSD)** Oakland Unified School District: The school district in Oakland California comprising of 83 K-12 schools.

**(PD)** Professional Development

**PD Go!:** Powered by Knowledge Delivery Systems (**KDSi**) OUSD's online professional development platform that presents and tracks online professional development as well as completion of in-person professional development activities.

**(PLC)** Professional Learning Communities: Small collaborative groups of teachers engaged in generative, peer professional learning, supported by a dance coach.

**(SEL)** Socio Emotional Learning

**(VAPA)** Visual and Performing Arts

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## Budget Narrative File(s)

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\* Mandatory Budget Narrative Filename:

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



**BiPED - Budget Narrative**  
**Oakland Unified School District**

	<b>Year 1 planning</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>
<b>Project Personnel</b>	\$27,000	\$27,000	\$27,000	\$27,000
<b>Fringe Benefits for Personnel</b>	\$11,000	\$11,000	\$11,000	\$11,000
<b>Travel (required meetings)</b>	\$5,000	\$5,000	\$5,000	\$5,000
<b>Equipment</b>	\$0	\$0	\$0	\$0
<b>Supplies</b>	\$3,000	\$3,000	\$3,000	\$3,000
<b>Contracted Services</b>	\$304,000	\$281,500	\$266,500	\$276,500
<b>Construction</b>	\$0	\$0	\$0	\$0
<b>Other</b>	\$1,500	\$1,500	\$1,500	\$1,500
<b>Total Direct Costs</b>	\$351,500	\$329,000	\$314,000	\$324,000
<b>Indirect Cost (5.59%)</b>	\$21,000	\$21,000	\$21,000	\$21,000
<b>Participation Stipends</b>	\$2,500	\$25,000	\$40,000	\$30,000
<b>Total</b>	<b>\$375,000</b>	<b>\$375,000</b>	<b>\$375,000</b>	<b>\$375,000</b>

**Detail by Category**

<b>Project Personnel</b>				
Project Director (15% FTE)	\$19,000	\$19,000	\$19,000	\$19,000
Instructional Technology (10% FTE)	\$8,000	\$8,000	\$8,000	\$8,000

Project Director: Calculated at approximately 15% Full Time Equivalent (FTE) of the OUSD Director of Visual and Performing Arts Position currently held by Fillmore Rydeen. Responsible for project oversight, including onboarding of any personnel, preparing professional service contracts, managing all project contractors, managing project budgets, maintaining project deadlines, submitting required reports, ensuring compliance with grant requirements as proposed and as required by the US DOE. Additionally the Project Director will work closely with project

contractors to ensure the project remains aligned to OUSD priorities and intervene where needed with school administration and teachers.

Technology Specialist: Calculated at approximately 10% FTE of the current OUSD Technology Specialist position. The responsibilities will include support with project contractors in posting on-line professional development modules, and reporting usage data for participating teachers. Additionally, the position will provide training at summer intensive for participating teachers and be available for consultations with participating teachers as needed as they learn to use the OUSD PDgo! system.

<b>Fringe Benefits for Personnel</b>	\$11,000	\$11,000	\$11,000	\$11,000
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Calculated at approximately 40% of salary for project personnel

<b>Travel</b>	\$5,000	\$5,000	\$5,000	\$5,000
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Travel expenses related to required United States Department of Education meetings for Project Director, Manager and/or Project Evaluator.

<b>Equipment</b>	\$0	\$0	\$0	\$0
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No equipment will be needed for this project. All software applications will be designed to run on chromebooks. All teachers in OUSD are provided a chromebook for regular work related duties and are readily available throughout OUSD. All Luna personnel are provided laptops for

regular work. Cameras and other imaging equipment are readily available at schools or through the OUSD Visual and Performing Arts Department..

<b>Supplies</b>	\$3,000	\$3,000	\$3,000	\$3,000
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General meeting supplies for professional development activities. Minimal instructional supplies where needed including classroom play-back speakers for dance music, dance props such as scarves or streamers.

<b>Contracted Services</b>				
Research and Evaluation	\$95,000	\$95,000	\$95,000	\$130,000
Project Management (contractor)	\$65,000	\$65,000	\$55,000	\$55,000
PD Workshops (CM)	\$10,000	\$35,000	\$25,000	\$20,000
PD Online Modules (CM)	\$40,000	\$20,000	\$15,000	\$5,000
In-Class Coaching (Residency)	\$15,000	\$50,000	\$65,000	\$55,000
Curriculum Management (development)	\$27,000	\$10,000	\$5,000	\$5,000
Online Curriculum Resources (CM)	\$40,000	\$5,000	\$5,000	\$5,000
Assessment Tools (CM)	\$12,000	\$1,500	\$1,500	\$1,500

**Research and Evaluation:** Conduct all aspects of project evaluation plan as outlined in Section E of project narrative. Provides regular ongoing formative feedback to project personnel and prepares reports as required by the US DOE. Coordinates research activities and ensures all aspects meet the requirements of Federal regulations. Consults with project leadership team on project services ensuring the capture of all relevant data.

Budget Note: The budget reflects a need for more resources in evaluation toward the end of the project once all relevant data has been collected. The analysis and final summative reporting will require additional support.

**Project Management and Curriculum Management:** Includes the creation of professional development content in all forms including Online modules, workshop curriculum, summer intensive curriculum, and curriculum resources. Creation of assessments and assessment protocols in conjunction with the project evaluator. Responsibility to hire, train, supervise and support all dance coaches and artists ensuring compliance to project goals. The project management will be co-lead by LDI management as follows:

**Dance Project Manager:** Nancy Ng will coordinate the faculty of Luna Dance Institute to fulfill the services of this project as follows: Coordinate communications between OUSD VAPA manager and participating classroom teachers and dance teaching artists; Facilitate workshops for participating teachers and training for teaching artists; Observe participants in their classroom at least once per year; Supervise dance teaching faculty-coaching; Develop inquiry questions and processes for Professional Learning Communities online and in person.

**Curriculum Manager (PD & student curriculum):** Patricia Reedy will manage all aspects of program development: Create curriculum for PD workshops and Summer Intensive; Create online PD modules; Support curriculum development for students (with

coaches and participants); Develop online Curricular resources & assessment tools; Work with evaluator to provide content expertise for teacher and student assessments.

Budget note: The project budget shows a declining amount through the project. There is a greater need to frontload the creation of PD content to be used throughout the project. There is a decreased need for support as the project nears conclusion.

**PD Online Modules, Online Curriculum Resources, and Assessment Tools:** These tools, protocols, and content will be developed by LDI staff primarily during the planning year of the project. Online Modules will comprise of 3 online courses and refreshers (30 minute) reminders of dance activities presented in summer institutes and workshops. The Online modules will be housed on the OUSD PDgo! System. Curriculum resources includes standards aligned dance units and lessons as well as design protocols teachers will use in planning and delivering dance instruction. Assessment tools will be developed to determine developmentally appropriate assessments that teachers can use alongside an expert coach to provide formative and summative data on student learning. Teachers will prepare a performance task where students can be rated on a rubric yielding specific performance data to determine the efficacy of the dance lesson.

Budget Note: The budget reflects the frontloading of tool and curriculum creation with support diminishing over time as teachers gain confidence.

**PD Workshops:** The anticipated cost associated with additional elective courses offered to teachers. Participating teachers will be required to participate in 40 hours of professional learning and have the option of increasing professional development hours through workshops designed around areas of interest. These PD workshops are regularly offered throughout the project by Luna and teachers can elect to participate when completing their individual professional learning plans.

**In Class Coaching:** Participating teachers will be provided a dance coach as the primary point of contact for professional development activities. The coach will provide 15 hours per teacher of in-class modeling and support diminishing over time in a gradual release model. By the second year of participation the coach will primarily provide observations and feedback to participating teachers implementing dance lessons in their classrooms. Additionally, coaches will monitor individual professional learning plans, facilitate school PLCs in dance learning, and work collaboratively with participating teachers to monitor and assess student learning in dance. It is anticipated that there will be 3-4 coaches at approximately 30% FTE.

<b>Construction</b>	\$0.00	\$0.00	\$0.00	\$0.00
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No construction is needed for this project.

<b>Other</b>	\$1,500	\$1,500	\$1,500	\$1,500
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Grant related expenses including IRB approvals, and meeting refreshments.

<b>Indirect Cost (5.59%)</b>	\$21,000	\$21,000	\$21,000	\$21,000
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As indicated for OUSD by the California Department of Education (2017-18).

<http://www.cde.ca.gov/fg/ac/ic/>

<b>Participation Stipends</b>	\$2,500	\$25,000	\$40,000	\$30,000
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Participation stipends are paid for work conducted outside the normal workday. OUSD has a negotiated rate of approximately \$35/hour including any benefits for professional development activities. We anticipate the average participation stipend for participants to be \$1,000 for successfully completing all aspects of the blended professional development.

Budget Note: year 1 stipends are included due to a July 1-June 30 fiscal year in OUSD. We also allowed for some variance in year 2 and year 4 of the project in the event all teachers exceed 50 hours of professional development.

## Other Attachment File(s)

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\* Mandatory Other Attachment Filename:

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To add more "Other Attachment" attachments, please use the attachment buttons below.