Title of Grant: Music Integration Learning Environment (MILE 3.0)	Funding Cycle Dates: September 2014-June 2019
Grant's Fiscal Agent: (contact's name, address, phone number, email address) N/A	Grant Amount for Full Funding Cycle: $2,140,124.00
Funding Agency: United States Department of Education	Grant Focus: Music Integration

List all School(s) or Department(s) to be Served: 10 Elementary Schools TBD Grade K-5

Information Needed	School or Department Response
How will this grant contribute to sustained student achievement or academic standards?	Participating teachers will learn techniques to leverage connections between music and academic subjects. Results from the final year of MILE 2.0 revealed that specific learning interventions were highly associated with enhanced musical understanding when compared to conventional music teaching practices, and that this music plus music integration assessment scores were more likely to predict academic learning achievement scores, especially for African American students and students most at risk for academic failure.
How will this grant be evaluated for impact upon student achievement? (Customized data design and technical support are provided at 1% of the grant award or at a negotiated fee for a community-based fiscal agent who is not including OUSD's indirect rate of 5.17% in the budget. The 1% or negotiated data fee will be charged according to an Agreement for Grant Administration Related Services payment schedule. This fee should be included in the grant's budget for evaluation.)	The grant will be evaluated by an external evaluator (Education Design) and will include music assessment tools, surveys interviews. Periodic reports will be generated by the research and evaluation team per the terms of the award.
Does the grant require any resources from the school(s) or district? If so, describe.	No required match or resources from participating schools or the district.
Are services being supported by an OUSD funded grant or by a contractor paid through an OUSD contract or MOU? (If yes, include the district's indirect rate of 5.17% for all OUSD site services in the grant's budget for administrative support, evaluation data, or indirect services.)	Yes – budget includes OUSD indirect costs
Will the proposed program take students out of the classroom for any portion of the school day? (OUSD reserves the right to limit service access to students during the school day to ensure academic attendance continuity.)	No. The project is designed to operate during music normal music instructional periods.
Who is the contact managing and assuring grant compliance? (Include contact's name, address, phone number, email address.)	Fillmore Rydeen, OUSD Visual & Performing Arts Coordinator 510-336-7609 fillmore.rydeen@ousd.k12.ca.us

Applicant Obtained Approval Signatures:

Entity	Name/s	Signature/s	Date
Principal	Fill more Rydeen		4/21/14
Department Head (e.g. for school day programs or for extended day and student support activities)	Kyla Johnson-Trammell		4/21/14

Grant Office Obtained Approval Signatures:

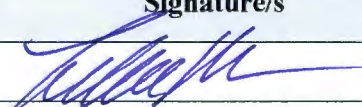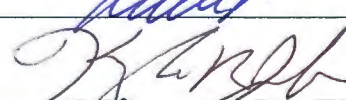| Entity	Name/s	Signature/s	Date
Fiscal Officer	Vernon Hal		4/30/14
Superintendent	Gary Yee		

David Kakishiba
8/2010 OUSD Grants Management Services
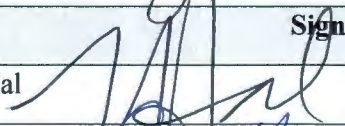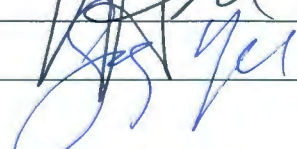President, Board of Education

1

Title of Grant: Music Integration Learning Environment (MILE 3.0)	Funding Cycle Dates: September 2014-June 2019
Grant's Fiscal Agent: (contact's name, address, phone number, email address) N/A	**Grant Amount for Full Funding Cycle:** $2,140,124.00
Funding Agency: United States Department of Education	**Grant Focus: Music Integration**
List all School(s) or Department(s) to be Served: 10 Elementary Schools TBD Grade K-5	

Information Needed	School or Department Response
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How will this grant be evaluated for impact upon student achievement? (Customized data design and technical support are provided at 1% of the grant award or at a negotiated fee for a community-based fiscal agent who is not including OUSD's indirect rate of 5.17% in the budget. The 1% or negotiated data fee will be charged according to an Agreement for Grant Administration Related Services payment schedule. This fee should be included in the grant's budget for evaluation.)	The grant will be evaluated by an external evaluator (Education Design) and will include music assessment tools, surveys interviews. Periodic reports will be generated by the research and evaluation team per the terms of the award.
Does the grant require any resources from the school(s) or district? If so, describe.	No required match or resources from participating schools or the district.
Are services being supported by an OUSD funded grant or by a contractor paid through an OUSD contract or MOU? (If yes, include the district's indirect rate of 5.17% for all OUSD site services in the grant's budget for administrative support, evaluation data, or indirect services.)	Yes – budget includes OUSD indirect costs
Will the proposed program take students out of the classroom for any portion of the school day? (OUSD reserves the right to limit service access to students during the school day to ensure academic attendance continuity.)	No. The project is designed to operate during music normal music instructional periods.
Who is the contact managing and assuring grant compliance? (Include contact's name, address, phone number, email address.)	Fillmore Rydeen, OUSD Visual & Performing Arts Coordinator 510-336-7609 fillmore.rydeen@ousd.k12.ca.us

Applicant Obtained Approval Signatures:

Entity	Name/s	Signature/s	Date
Principal	Fill More Rydeen	*[signature]*	4/21/14
Department Head (e.g. for school day programs or for extended day and student support activities)	Kyla Johnson-Trammell	*[signature]*	4/21/14

Grant Office Obtained Approval Signatures:

Entity	Name/s	Signature/s	Date
Fiscal Officer	Vernon Hal	*[signature]*	4/30/14
Superintendent	Gary Yee	*[signature]*	

Pacific Disability and Business Technical Assistance Center:
http://www.pacdbtac.org

8/25/04

GRANTS.GOV™

Grant Application Package

Opportunity Title:	Office of Innovation and Improvement (OII): Arts in Edu
Offering Agency:	U.S. Department of Education
CFDA Number:	84.351
CFDA Description:	Arts in Education
Opportunity Number:	ED-GRANTS-022514-001
Competition ID:	84-351D2014-1
Opportunity Open Date:	02/25/2014
Opportunity Close Date:	04/28/2014
Agency Contact:	Asheley McBride Management and Program Analyst E-mail: artsdemo@ed.gov Phone: (202) 453-6850

This opportunity is only open to organizations, applicants who are submitting grant applications on behalf of a company, state, local or tribal government, academia, or other type of organization.

Application Filing Name: Music Integrated Learning Environment (MILE)

Select Forms to Complete

Mandatory

Application for Federal Assistance (SF-424)	Complete
U.S. DEPARTMENT OF EDUCATION BUDGET INFORMATION NON-CONSTRUCTION PROGRAMS	Complete
Other Attachments Form	Complete
Assurances for Non-Construction Programs (SF-424B)	Complete
Grants.gov Lobbying Form	Complete
Disclosure of Lobbying Activities (SF-LLL)	Complete
ED GEPA427 Form	Complete
ED SF424 Supplement	Complete
ED Abstract Form	Complete
Project Narrative Attachment Form	Complete
Budget Narrative Attachment Form	Complete

Optional

Instructions

Show Instructions >>

This electronic grants application is intended to be used to apply for the specific Federal funding opportunity referenced here.

If the Federal funding opportunity listed is not the opportunity for which you want to apply, close this application package by clicking on the "Cancel" button at the top of this screen. You will then need to locate the correct Federal funding opportunity, download its application and then apply.

Application for Federal Assistance SF-424

* 1. Type of Submission:	* 2. Type of Application:	* If Revision, select appropriate letter(s):
[ ] Preapplication	[X] New	
[X] Application	[ ] Continuation	* Other (Specify):
[ ] Changed/Corrected Application	[ ] Revision	

* 3. Date Received:	4. Applicant Identifier:
04/25/2014	

5a. Federal Entity Identifier:	5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:	7. State Application Identifier:

8. APPLICANT INFORMATION:

* a. Legal Name: Oakland Unified School District

* b. Employer/Taxpayer Identification Number (EIN/TIN):	* c. Organizational DUNS:
946000385	0765545000000

d. Address:

* Street1:	1000 Broadway
Street2:	
* City:	Oakland
County/Parish:	
* State:	CA: California
Province:	
* Country:	USA: UNITED STATES
* Zip / Postal Code:	94619-2743

e. Organizational Unit:

Department Name:	Division Name:
LCI	Visual & Performing Arts

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

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

Title: Coordinator of Visual and Performing Arts

Organizational Affiliation:

Oakland Unified School District

* Telephone Number:	510-336-7609	Fax Number:	510-482-6773

* Email: fillmore.rydeen@ousd.k12.ca.us

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:

U.S. Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

* 12. Funding Opportunity Number:

ED-GRANTS-022514-001

* Title:

Office of Innovation and Improvement (OII): Arts in Education Model Development and Dissemination Program CFDA Number 84.351D

13. Competition Identification Number:

84-351D2014-1

Title:

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

[Add Attachment] [Delete Attachment] [View Attachment]

* 15. Descriptive Title of Applicant's Project:

Music Integrated Learning Environment - Improving teacher instruction and student performance in the arts and other core academic subjects.

Attach supporting documents as specified in agency instructions.

[Add Attachments] [Delete Attachments] [View Attachments]

Application for Federal Assistance SF-424

16. Congressional Districts Of:

* a. Applicant CA-013   * b. Program/Project CA-013

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

| | Add Attachment | Delete Attachment | View Attachment |

17. Proposed Project:

* a. Start Date: 09/01/2014   * b. End Date: 06/30/2019

18. Estimated Funding ($):

* a. Federal	2,140,124.00
* b. Applicant	0.00
* c. State	0.00
* d. Local	0.00
* e. Other	0.00
* f. Program Income	0.00
* g. TOTAL	2,140,124.00

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

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

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

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

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

☐ Yes   ☒ No

If "Yes", provide explanation and attach

| | Add Attachment | Delete Attachment | View Attachment |

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

☒ ** I AGREE

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

Authorized Representative:

Prefix:	Dr.
* First Name:	Gary
Middle Name:	
* Last Name:	Yee
Suffix:	

* Title: Superintendent

* Telephone Number: 510-334-7790   Fax Number:

* Email: gary.yee@ousd.k12.ca.us

* Signature of Authorized Representative: Madeleine Clarke   * Date Signed: 04/25/2014

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

OMB Number: 1894-0008
Expiration Date: 04/30/2014

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	138,000.00	278,000.00	278,000.00	278,000.00		972,000.00
2. Fringe Benefits	27,600.00	55,600.00	55,600.00	55,600.00		194,400.00
3. Travel	5,000.00	5,000.00	5,000.00	5,000.00		20,000.00
4. Equipment	60,000.00	3,000.00	3,000.00	3,000.00		69,000.00
5. Supplies	2,500.00	2,500.00	2,500.00	2,500.00		10,000.00
6. Contractual	198,000.00	148,000.00	148,000.00	178,000.00		672,000.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	2,000.00	2,000.00	2,000.00	2,000.00		8,000.00
9. Total Direct Costs (lines 1-8)	433,100.00	494,100.00	494,100.00	524,100.00		1,945,400.00
10. Indirect Costs*	25,986.00	29,646.00	29,646.00	31,446.00		116,724.00
11. Training Stipends	36,000.00	18,000.00	18,000.00	6,000.00		78,000.00
12. Total Costs (lines 9-11)	495,086.00	541,746.00	541,746.00	561,546.00		2,140,124.00

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

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

(1) Do you have an Indirect Cost Rate Agreement approved by the Federal government? ☒ Yes ☐ No

(2) If yes, please provide the following information:

Period Covered by the Indirect Cost Rate Agreement: From: 07/01/2013 To: 06/30/2014 (mm/dd/yyyy)

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

The Indirect Cost Rate is 5.17 %.

(3) 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 __ %.

ED Form No. 524

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 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 Form No. 524

Other Attachment File(s)

* Mandatory Other Attachment Filename: Other Documents Binder.pdf

[Add Mandatory Other Attachment] [Delete Mandatory Other Attachment] [View Mandatory Other Attachment]

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

[Add Optional Other Attachment] [Delete Optional Other Attachment] [View Optional Other Attachment]

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	TITLE
Madeleine Clarke	Superintendent
APPLICANT ORGANIZATION	DATE SUBMITTED
Oakland Unified School District	04/25/2014

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 $10,00 0 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 subjec t to a civil penalty of not less than $10,000 and not more than $100,000 for each such failure.

* APPLICANT'S ORGANIZATION

Oakland Unified School District

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: Dr.   * First Name: Gary   Middle Name:

* Last Name: Yee   Suffix:

* Title: Superintendent

* SIGNATURE: Madeleine Clarke   * DATE: 04/25/2014

DISCLOSURE OF LOBBYING ACTIVITIES

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

Approved by OMB
0348-0046

1. * Type of Federal Action:	2. * Status of Federal Action:	3. * Report Type:
☐ a. contract	☐ a. bid/offer/application	☒ a. initial filing
☒ b. grant	☒ b. initial award	☐ b. material change
☐ c. cooperative agreement	☐ c. post-award	
☐ d. loan		
☐ e. loan guarantee		
☐ f. loan insurance		

4. Name and Address of Reporting Entity:

☒ Prime ☐ SubAwardee

* Name: Oakland Unified School District

* Street 1: 1000 Broadway   Street 2:

* City: Oakland   State: CA: California   Zip: 94607

Congressional District, if known: CA-013

5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:

6. * Federal Department/Agency:

United States Department of Education

7. * Federal Program Name/Description:

Arts in Education

CFDA Number, *if applicable*: 84.351

8. Federal Action Number, *if known*:

9. Award Amount, *if known*:

$

10. a. Name and Address of Lobbying Registrant:

Prefix: Dr.   * First Name: Gary   Middle Name:

* Last Name: Yee   Suffix:

* Street 1:   Street 2:

* City: State: Zip:

b. Individual Performing Services (including address if different from No. 10a)

Prefix: Dr.   * First Name: Gary   Middle Name:

* Last Name: Yee   Suffix:

* Street 1:   Street 2:

* City: State: Zip:

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* Signature: Madeleine Clarke

*Name: Prefix: Dr.   * First Name: Gary   Middle Name:

* Last Name: Yee   Suffix:

Title: Superintendent   Telephone No.: 510-879-8200   Date: 04/25/2014

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NOTICE TO ALL APPLICANTS

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

description of how you plan to address those barriers that are applicable to your circumstances. In addition, the information may be provided in a single narrative, or, if appropriate, may be discussed in connection with related topics in the application.

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

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

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

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

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

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

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

| GEPAStatement.pdf | Add Attachment | Delete Attachment | View Attachment |

**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: 4551 Steele Street

Street2:

City: Oakland

County:

State: CA: California

Zip Code: 94619-2743

Country: USA: UNITED STATES

Phone Number (give area code)   Fax Number (give area code)

510-336-7609

Email Address:

fillmore.rydeen@ousd.k12.ca.us

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) #:

☒ No   Provide Assurance #, if available: FWA00016839

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

	Add Attachment	Delete Attachment	View Attachment

Abstract

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

- Theoretical and conceptual background of the study (i.e., prior research that this investigation builds upon and that provides a compelling rationale for this study)

- Research issues, hypotheses and questions being addressed

- Study design including a brief description of the sample including sample size, methods, principals dependent, independent, and control variables, and the approach to data analysis.

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

You may now Close the Form

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

* Attachment: | Abstract (1).pdf | Add Attachment | Delete Attachment | View Attachment

Project Narrative File(s)

* Mandatory Project Narrative File Filename: OUSD MILE 3.0.FINAL Narrative.pdf

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

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

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

Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:** `MILE 3.0 Budget Narritive - Final.pdf`

[Add Mandatory Budget Narrative] [Delete Mandatory Budget Narrative] [View Mandatory Budget Narrative]

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

[Add Optional Budget Narrative] [Delete Optional Budget Narrative] [View Optional Budget Narrative]

Music Integration Learning Environment Program 3.0: The Multiple Literacies Project
Presented by the Oakland Unified School District 1000 Broadway, Oakland CA 94607
Contact: Fillmore Rydeen - fillmore.rydeen@ousd.k12.ca.us 510-336-7609

The Oakland Unified School District (OUSD) of California in collaboration with the Center for Music in Education (CMIE) and building on previous projects funded by the NEA and the United States Department of Education proposes the Music Integrated Learning Environment (MILE 3.0) project. To improve teacher instruction and student learning in both music and other academic content areas. The MILE project will develop and implement cross-school collaborative partnerships to develop and implement music-integrated curricula for elementary K-5 students thereby meeting the Absolute Priority. In line with OUSD priorities the proposed model will involve 10 treatment schools and 10 control schools. Two 3 year study cohorts (K-3, 3-5) will be extensively studied through the course of this project resulting in ten, K-5, fully integrated music programs during the 3 implementation years.

Unique features of this proposal include a technology based documentation and assessment system to document the progress of student and teacher learning as well as assess individual student growth using the integrated Music Literacy Skills Test developed by CMIE. This grant will also allow OUSD to develop internal support structures by creating new music integration specialist positions to collaboratively develop, and teach the integrated curricula, creating a sustainable teaching model for years to come.

The research design includes uses scientifically based methods including data collection from a random assignment of student populations for the formative and summative evaluation in each treatment and control school providing both ongoing assessment of the progress and evidence of integrated learning and teaching for transfer.

Oakland Unified School District
Music Integration Learning Environment (MILE) Project
Budget Narrative

Summary of Proposed Expenditures

Category	Year 1	Year 2	Year 3	Year 4
Personnel	$ 138,000	$ 278,000	$ 278,000	$ 278,000
Fringe Benefits 20%	$ 27,600	$ 55,600	$ 55,600	$ 55,600
Travel	$ 5,000	$ 5,000	$ 5,000	$ 5,000
Equipment	$ 60,000	$ 3,000	$ 3,000	$ 3,000
Supplies - meeting refreshments	$ 2,500	$ 2,500	$ 2,500	$ 2,500
Contractual	$ 198,000	$ 148,000	$ 148,000	$ 178,000
Construction	$ -	$ -	$ -	$ -
Other - IRB Monitoring	$ 2,000	$ 2,000	$ 2,000	$ 2,000
Total Direct	$ 433,100	$ 494,100	$ 494,100	$ 524,100
Indirect Costs Est.	$ 25,986	$ 29,646	$ 29,646	$ 31,446
Training Stipends/subs (22/hr)	$ 36,000	$ 18,000	$ 18,000	$ 6,000
Total Costs	$ 495,086	$ 541,746	$ 541,746	$ 561,546
Total Project				$2,140,124

Category Personnel

Item	Year 1	Year 2	Year 3	Year 4
Program Manager	$ 80,000	$ 80,000	$ 80,000	$ 80,000
Music TSA .8 (cost difference)	$ 40,000	$ 40,000	$ 40,000	$ 40,000
Music Specialist (TSA) 11 month positions	$ -	$ 140,000	$ 140,000	$ 140,000
STIP Sub	$ 18,000	$ 18,000	$ 18,000	$ 18,000
Total	$ 138,000	$ 278,000	$ 278,000	$ 278,000

Program Manager: (0.8) FTE salary calculated is an estimate based on current salary schedule. Actual salary based on years of experience and educational level. Position to be posted and hired per legal and contractual requirements. Designs and oversees technological curriculum and assessment; provides instructional supervision of MILE instructors; oversees and supports professional development; supports grade level cohort and intervention implementation, oversees and supports Electronic Documentation and Assessment system (MILE App). Coordinates data gathering and acts as liaison between district and project evaluator, district coordination, data access, and event coordination.

OUSD Professional Development TSA (0.4) FTE : Current Professional development position to be augmented by (0.4) FTE To provide support for MILE professional development. Responsibilities include: coordinate and implement MILE professional development including Summer Institutes, Music

+ Music Integrated (M+MI) Specialist teacher training, semester MILE Cluster professional development workshops & meetings, and ensures coordination of action research objectives with grade level cohorts.

School Site M+MI Music specialist (2.0) FTE: (2.0) FTE and accompanying salary budget indicates the cost differential to convert three 10 month standard music teaching positions to five 11 month teacher on special assignment (TSA) positions. The MILE TSA position will be responsible for implementing the MILE program at all grade levels in two schools with an average attendance of 300 students. Depending on the class size the MILE program has the capacity to reach 10 schools in OUSD. Additionally the MILE TSA will have the equivalent of one day per week for planning, documentation, curriculum design, providing staff professional development and assessing students.

STIP sub (1.0) FTE: a dedicated on-call substitute teacher working with the MILE program throughout the project. Trained to assist with data collection and with MILE strategies, this individual will fill in as needed to release classroom teachers for planning and professional development, support MILE assessments in the classroom, provide release time for teacher evaluation conferences, provide release time for teachers conducting portfolio conferences.

Category Fringe Benefits:
Fringe Benefits are estimated at 20% of the personnel cost.

Category Travel:
Estimate for travel costs for project personnel to attend required conferences and meetings.

Category Equipment:

Item	Year 1	Year 2	Year 3	Year 4
Technology (tablet/laptop) for testing	$ 35,000			
Bell Sets	$ 10,000			
cameras	$ 2,000			
Classroom Instruments	$ 10,000			
Misc - Equipment/maintenance/ replacement	$ 3,000	$ 3,000	$ 3,000	$ 3,000
Total	$ 60,000	$ 3,000	$ 3,000	$ 3,000

Technology: The MILE project is developing a documentation and assessment application (app). The prototype is currently running on an IOS device (iPad). The tablet will be used for participating teachers to document student progress and assess individual students using the custom MILE app. For a description and features of the app please see the appendix. 90 iPads are required for the MILE documentation and assessment system.

Bell Sets: Classroom sets of diatonic bells used to implement the MILE intervention curriculum (bell curriculum) 600 bell sets are required for this project.

Cameras: photo and video used for high quality documentation.

Classroom Instruments: unpitched and pitched percussion instruments needed for MILE units

Miscellaneous: Ongoing expenses to replace or maintain equipment as necessary.

Category Supplies:
Estimated cost for meeting supplies and refreshments

Category Contracted Services:

Contractor	Year 1	Year 2	Year 3	Year 4
Principal Investigator/CMIE	$ 50,000	$ 35,000	$ 35,000	$ 55,000
Evaluator	$ 50,000	$ 35,000	$ 35,000	$ 45,000
App Development	$ 30,000	$ 10,000	$ 10,000	$ 10,000
Technologist/Documentation	$ 40,000	$ 40,000	$ 40,000	$ 40,000
Teaching Artist	$ 25,000	$ 25,000	$ 25,000	$ 25,000
Testing Coordinator	$ 3,000	$ 3,000	$ 3,000	$ 3,000
Total	$ 198,000	$ 148,000	$ 148,000	$ 178,000

Principal Investigator/CMIE: Provide ongoing consultation for the development and implementation of the MILE project electronic documentation and assessment system (MILE App). Including the development and testing of the MLST assessment battery. Ongoing analysis of the project data and production of the interim and final reports. Consulting on program implementation and professional development plans. Providing feedback and ongoing analysis of project curricula. Design and testing of intervention curricula as needed.

External Evaluation: Development of tools and protocols for MILE project evaluation including the extent to which project is meeting the stated goals. Conduct periodic interviews of MILE lead team and participating teachers as well as conducting class observations to produce the required grant reports including the annual performance report and final report. Provide ongoing unbiased project implementation data and feedback to the leadership team along with recommendations to increase efficacy.

Electronic Documentation and Assessment System: Production and testing of the tablet application described in the appendix. Additionally maintenance and updates as required throughout the project based on the actual implementation in the classroom.

Technologist/documentation specialist: Production and maintenance of the project website including hosting curricula, news letters, parent and community information, teacher information, and video documentation. Responsible for supporting the implementation of the MILE App and providing training for any teachers needing assistance. Professionally documenting projects, interviewing participants and producing periodic publications throughout the implementation phase.

Teaching Artist: Add capacity for Music + Music Integration practices working with classroom teachers and music teachers to provide specialized instruction where necessary. Providing support to teacher

designed MILE units requiring specialized skills such as West African Drumming, Opera, Jazz, etc. Also responsible for supporting the curriculum development and implementation.

Testing coordinator: Responsible for coordinating testing on site, creating schedules, trouble shooting where necessary. Additional responsibilities crafting data requests and working with MILE research and evaluation team to clarify testing data terms and processes.

Category Construction:
Construction costs are not permitted nor required for this project.

Category Other:
Estimated cost for (CMIE) Institutional Review Board (IRB) oversight.

Category Indirect Costs:
Estimated based on current State of California allowances.

Category Stipends:
Training stipends for 90 participating teachers. Professional Development events include MILE summer institute, site based professional development meetings, grade level planning meetings, cluster meetings and periodic M+MI workshops. The amount tapers as the responsibility for implementation shifts to the classroom teachers and less support is required.

The OUSD Music Integration Learning Environment Program 3.0: The Multiple Literacies Project

Arts in Education Model Development and Dissemination Grant Program
SFDA 84.351D

Submitted April 2014

By

Oakland Unified School District
Oakland, California

- **Appendix B – Opportunities Chart**
- **Appendix C – Project Goals and Objectives (Chart)**
- **Appendix D – Complete Listing of Benchmarks and Outcome Measures**
- **Appendix E – MILE Assessment and Documentation Systems (MILE App)**
- **MILE Data Collection and Documentation Table**
- **OUSD Fast Facts**
- **MILE 3.0 Project Personnel Resumes and Bios**
- **MILE 3.0 Letters of Support**

Music Integrated Learning Environment (MILE) Project 3.0: The Multiple Literacies Project

I. Need for Project

(a) Project Need and Services: Oakland Unified School District (OUSD) serves a total student population of 37,635 students (PreK – 12th grade), of which 73% of students are classified as low-income (via Free and Reduced Lunch as proxy for SES), 29% African American, 42% Latino, 31% English Learners, 9% White, and an overall FAFSA 12th Grade Graduation Rate of 63%. A recent study conducted by the Education Trust – West, ranked OUSD 149th out of 149 California districts regarding it's performance for students of color, and 147th out of 149 regarding it's performance for low-income students (http://reportcards.edtrustwest.org/district-data?county=Alameda&district=Oakland+Unified&report_year=2013). Additionally, as of 2013, the California Standardized Tests (CST) revealed only 22% of Oakland Unified School District (OUSD) African American Males were reading on grade-level by third-grade – *meaning 78% of these young men are NOT reading on or above grade-level standards.* Because OUSD recognizes the deep-level significance and linkages of third-grade-level reading – particularly for low-income students of color – and high school graduation rates (Hernandez, D., 2012), the central office and site-based leadership are earnestly focusing district priorities on disrupting and transforming outcomes for our youngest, most vulnerable students – beginning with the earliest years and grade-levels.

Beginning with State receivership in 2003, the OUSD has focused district priorities towards improving high-quality, research-informed early literacy and social-emotional learning opportunities (PreK – 3rd grade), and continuing into the development and implementation of the 2009-2015 OUSD P-12 Full Service Community School Strategic Plan (www.thrivingstudents.org) which focuses on a Cradle to Career model

(http://www.strivetogether.org/cradle-career-network) preparing all students for college and career - specifically focused on increasing academic-life outcomes for low-income, African Americans, English Learners, and Special Needs populations.

From 2005-2013 Music Integrated Learning Environment (MILE) Arts Integration Project offered a model of early literacy intervention strategies designed to address both areas of school improvement through 'Music plus Music Integration' instruction and assessments (see IIa for detailed project history). This project targeted high poverty schools with a high percentage of students at risk for failure in both early literacy and social-emotional development. The cross-sectional design of this project developed a set of literacy-rich, music-integrated instructional program interventions in grades K-5, and a music-integrated social understanding curriculum in grades 3-5. From the project our findings indicate that, with the development of professional development programs and support from digital portfolio systems for both music and classroom teachers, (a) MILE school student cohorts outperformed their matched control school cohorts in academic achievement and musical literacy skills, (b) that low performing MILE school results approached the level of performance of the high performing laboratory schools that had far more experience with MILE, and (c) that the MILE schools demonstrated a relatively higher degree of association between music learning and academic achievement – especially for African American students. We have seen the school culture of low income schools transformed by MILE teaching and learning practices through teacher focus group interviews. We have learned that (a) the MILE digital portfolios can demonstrate high quality curriculum units that reveal both the nature and impact of MILE on critical thinking, meta-cognition and social development, (b) that the adapted 'Music plus Music Integration' lessons and assessment instruments can be employed productively in both music and classrooms, and (c) that MILE portfolio conference

interview tools can be used to rate teacher and student reflective understanding of 'Music plus Music Integration' on teaching and learning.

Above are digital portfolio examples of students and teachers understanding of multiple representations of literacy through music, language, and math.

With the next phase of MILE (3.0), we will expand the focus of the project to include larger scale dissemination to ten K-5 school programs supported by the hiring and intensive training of five new MILE music teachers. These teachers will be held responsible for high quality implementation, documentation and assessment of classroom teacher professional development, and student progress ultimately building an internal district infrastructure (a structure that was previously provided by arts partners) to sustain arts integration work into the future.

The proposed MILE 3.0 Arts Integration Project builds upon the recent reform efforts to overcome the challenges of children at risk for education failure in early literacy and the ability to meet new standards for 21st century learning in areas of critical thinking, collaboration, and meta-cognitive skills that will aligned with Common Core standards, and the National Coalition for Core Arts Standards (NCCAS). The intent is to engage students productively as learners in rigorous 'Music plus Music Integration' learning processes that engage them as proficient learners in the language arts. The K-5 district data below provides a window into the challenges

facing the Oakland Unified School District:

Not Meeting Literacy Standards	Low Income Students	English Language Learners	Schools Not Making AYP
51.0%	71%	32%	80%

(Source 2012 OUSD Quality Analytics and Assessment - district level reports)

In the OUSD, traditional classroom instruction in early literacy tends to be narrow in scope with an emphasis on high-stakes standardized testing that has not allowed room for the abilities to read, write, communicate clearly, or collaborate in the context of creative problem solving tasks in the arts. Furthermore, arts programs in schools have focused on instrumental instruction in upper elementary grades and have ignored the potential impact of music integrated instruction to enhance literacy instruction in K-5.

The proposed MILE 3.0 Project is an extensive effort to address the needs of at-risk students, through an expansive model of arts-integrated teaching and learning processes. Based on findings of current research embedded in the practices of a national organization that provides professional development for 'Music plus Music Integration' programs in schools [e.g., Music-in-Education National Consortium (MIENC)], and the work done in the prior four years of the MILE 2.0 project, there is clear evidence that a music integrated program in grades K-5 specifically focused on literacy can significantly impact the achievement of low-income, diverse, and at-risk students in the OUSD. From 2009 -2013 student learning increased in both music and literacy in grades K-5.

From the results of MILE 2.0, our findings indicate that, with the development of professional development programs and support from digital portfolio systems for both music and classroom teachers, (a) by year three of MILE, school student cohorts outperformed their matched control school cohorts in combined math and language literacy skills. Previous high (H), average (A), and Low (L) cohorts' results indicate that the MILE program is closing the gap

between previously rated high academic achievers compared to average or low achievers (comparing the third bar of each of the Control (C), Treatment (T), and Laboratory (L) Scholl results).

MILE CST Combined Math/Reading Scores by HAL by CTL Cohort (Years 1, 2, 3)
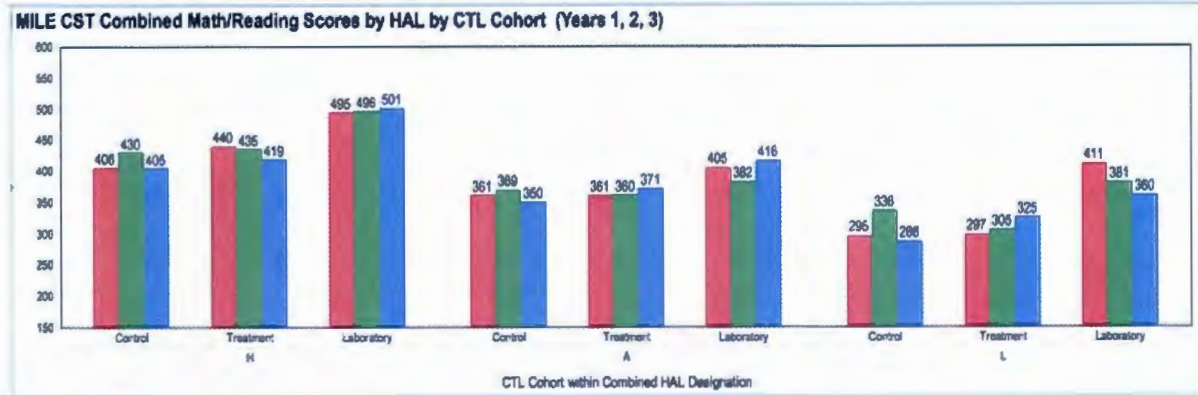
(b) For English Language Learners, test results suggest a similar third year effect obtained in the longitudinal results of Comprehensive English Language Development Test (CELDT) test results as indicated below.

MILE CELDT Overall Scaled Scores by Grade Level by CTL Cohort
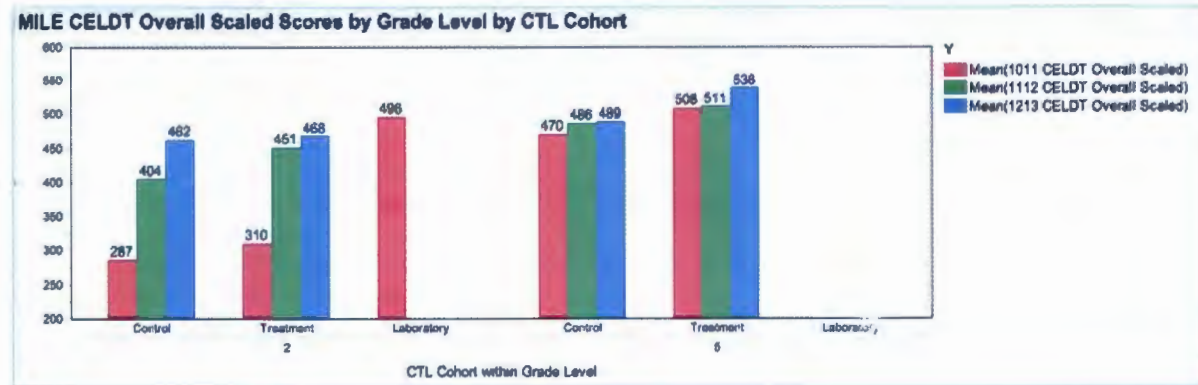
(c) By year three of MILE, school student cohorts outperformed their matched control school cohorts in individual performance music literacy skill averaged scores.
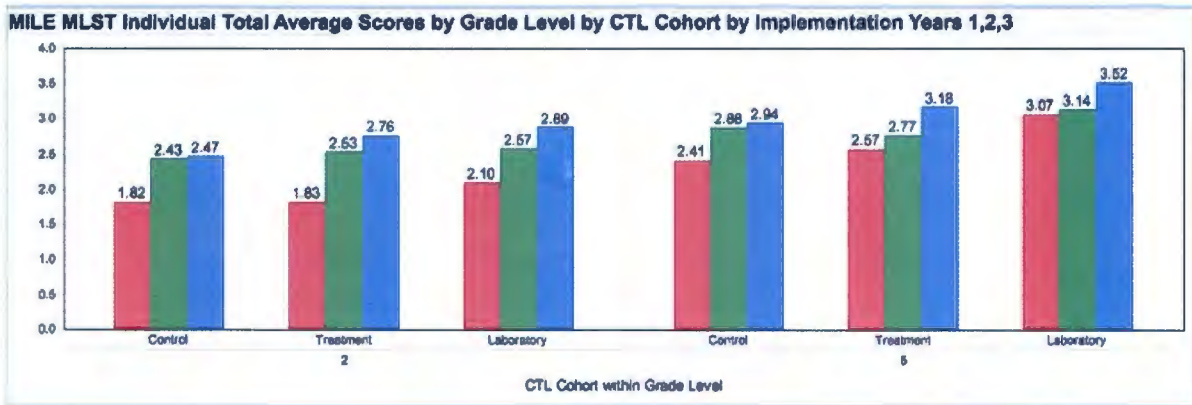
and (d) that the MILE schools demonstrated a relatively higher degree of association between music integration learning and academic achievement in both grades 2 and 5 for all students by the final year of the project – an effect that was especially strong for African American students compared to all other ethnicity cohorts (White, Hispanic, Asian).

ANOVA F Ratio = 53.4   r = .66   p = < .0001

ANOVA F Ratio = 11.1 r = .68   p < .005

ANOVA F Ratio = 18.0   r = .50   p value < .0001

ANOVA F Ratio = 12.9   r = .75   p < .005
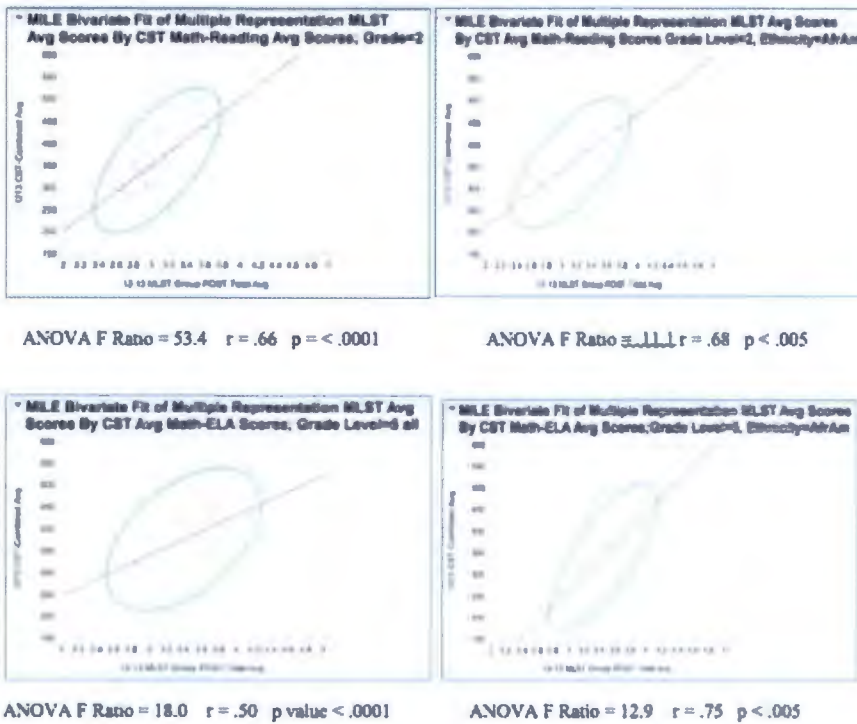
A unique feature of MILE 3.0 Project will be the formation of music-integrated literacy programs into 10 participating OUSD schools in grades K-5. Ten additional elementary schools

in the district will serve as control group schools. Dissemination resources in the final year of the project include a policy statement to be adopted by district and/or other agencies as a viable model for music based literacy program.

Besides the MILE pilot school program already in place at Thornhill, Lafayette, Cleveland and ASCEND Elementary Schools, the new experimental schools chosen for this project will be chosen for the following reasons: (1) all schools are in high-poverty, minority neighborhoods with achievement challenges; (2) all schools are committed to arts integration strategies as a valid process for expanding the development of literacy skills across multiple modes of expression, intelligences, and symbol systems in music; (3) all will incorporate MILE implementation and evaluation frameworks that research shows have a positive impact on student learning and teaching in the areas of curriculum integration, collaboration, professional development, leadership, instructional effectiveness, and external resources; and (4) these schools recognize the potential of a cross-school collaboration network to help teachers share music integration practices with other teachers and schools within the OUSD, and to disseminate locally to neighboring school districts and nationally through the CMIE/MIENC networks.

(b) Gaps in Infrastructure: Most OUSD schools focus primarily on test score performance trends and do not hold conventional music performance programs responsible for comprehensive, standards-based learning objectives that include contributions to academic performance. Specific strengths, gaps, and weaknesses in OUSD that lend themselves to opportunities for improvement through the major components of the MILE 3.0 Project are highlighted as follows (See Opportunities Chart in Appendix B). The Opportunities Chart outlines the gap analysis between current programmatic strengths and challenges, and the opportunities for using high leverage music-integrated strategies to enhance student learning and

professional practice.

MILE unit planners have developed a comprehensive project design that addresses the primary research question, assumptions, student needs, identified assets, and strategies for dealing with weaknesses and gaps, and capitalizes on opportunities as illustrated in the Flow Chart/ Logic Model.

Music Integrated Learning environment (MILE) Project/process (See Logic Model Appendix A).

1. *Mile Research Question:* How can MILE music-integrated literacy teaching and learning interventions aligned with NCCAS arts learning standards help a new network of OUSD K-5 schools meet high standards of early language literacy development aligned with common core standards?

2. *Assets:* Readiness of OUSD to use research-based integrated-arts programs as basis for school improvement, hire new MILE teachers, partner with CMIE as a national partner to lead the research efforts related to student music and literacy performance gains, and Education Design, INC. as an external evaluator to evaluate project impact and adherence to implementation plan.

3. *Desired results:* Complete K-5 music-integrated units of instruction; Intensive professional development outcomes; Curriculum and assessment design; Student learning outcomes in music language and literacy; Web and print curriculum resources and exemplary practices.

4. *Influential Factors:* Low expectations for music educators to make connections to other content areas; Lack of school specific music and/or music integration professional development; Ability of arts organizations and schools to work together to create generative partnerships; Districts renewed focus on the positive association of 'Music plus Music Integration' practices on academic test scores and an emphasis on social and school climate development.

5. *Strategies:* Hire five MILE music teachers held accountable to MILE research-based teaching,

documentation, and assessment practices; Enroll MILE classroom teachers in MILE 'Music plus Music Integration' professional development; Provide action research guidance, and professional development exchanges; Develop a *MILE Digital Documentation and Assessment (MILE App)* systems for curriculum and assessment design implementation.

6. *Assumptions*: School districts want research-based approaches and will invest in MILE with a desire to provide music-integrated services and research-based program interventions for high-poverty, at-risk students.

II. Significance of Project

(a) Products that will result from this project: Increasingly, many schools across the nation choose to address the risk of failure in language literacy by limiting or eliminating altogether the arts from the curriculum in order to focus on the narrow view of teaching literacy (i.e., extensive drill and practice exclusively focused on the decoding of linguistic symbols). In the OUSD, there are now a growing number of schools who are turning to the arts to address the needs of students at risk for early literacy failure, by diversifying the instructional and assessment focus to include music and music-integrated instruction in literacy and other forms of cognitive skill development (Trainor, Shahin, Roberts, 2009)[1] and academic achievement (Catterall, Chaplea, et al., 1999)[2] in a way that also enhances social-emotional development (Hallam, 2010)[3] and positive school climate (Rabkin & Redmond, 2005, 2006; Burton, Horowitz, and Abeles 1999)[4]. Beginning in 2005, OUSD began to address this concern through the MILE 1.0 project on a

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[1] Trainor, Shahin, Roberts, (2009). Understanding the Benefits of Musical Training. The Neurosciences and Music III—Disorders and Plasticity: Ann. N.Y. Acad. Sci. 1169: 133–142 (2009). doi: 10.1111/j.1749-6632.2009.04589.x

[2] Catterall, J., R. Chapleau, et al. (1999). Involvement in the Arts and Human Development . Chapter in Fiske (Ed.) Champions of Change: The Impact of the Arts on Learning. Washington, DC. (pp. 1-18).

[3] Hallam, S. (2010). The power of music: Its impact on the intellectual, social and personal development of children and young people.

[4] Rabkin, N. & Redmond, R. (2004) *Putting the Arts in the Picture: Reframing Education in the 21st Century*. Chicago: Columbia College.

[5] Rabkin N. & Redmond, R. (February, 2006), "The Arts Make a Difference." *Education Leadership*. Vol. 63, Iss. 5. (pp. 60-64).

classroom level funded by the NEA. The model MILE school in this project later became a California Distinguished School as a result of the addition of MILE curriculum (according to its principal, SallyAnn Tomlin, a consultant to the MILE program). In 2009, guided by the results achieved in OUSD laboratory school, MILE 2.0 was refined to disseminate the project school wide to three schools through practices across the district. The treatment-control school comparisons in this research project indicates that student learning gains were most significant by the third year of the project in both the lower elementary school grade cohort (K-2) and in the upper elementary school cohort (grades 3-5). Thus the OUSD administration is now satisfied that MILE 2.0 is a viable model for enhanced school performance and that MILE 3.0 for which we are applying will allow the district to build an internal infrastructure for expansive and lasting dissemination for the entire district.

MILE 3.0 builds on research that suggests music and music-integrated literacy skill teaching and assessment practices can meet the needs of at-risk students not only by broadening and deepening the focus on literacy skill development to include music, but also by employing music as a means for schools to engage students socially in literacy instruction who might otherwise remain disengaged in conventional modes of instruction, drill, and practice (Scripp & Reider, 2007; Scripp, 2007)[5]. The MILE 3.0 music-integrated literacy curricula are designed specifically to strengthen common core based arts and language arts literacy teaching and learning in K-5 grade and increase school capacity for music and music integration leadership. The framework incorporates documented evidence and best practices selected from three major projects: (1)

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[5] Scripp, L. and Reider, D. (2007). New ventures in Integrated Teaching and learning: working toward a model of general symbolic literacy based on the growing understanding of fundamental literacy skills shared between music and language in grades K-2. Scripp, L. (2007) The conservatory lab charter school. In Scripp, L,, Keppel, P. & Wong, R.(Eds.), *Journal for Music-in-Education.* Boston, MA: New England Conservatory. Online version accessed at: http://music-in-education.org/journal/newventures.pdf; http://journal.music-in-education.org/pdfs/JMIE2007_CLCS_casestudy.pdf

MILE Project 2009-2013, (2) the New Ventures Music and Reading Literacy Project[6], and (3) the MIENC Music Education Reform and Prototype Laboratory School Network Project[7]. In addition, the project leverages the power and capacities of established MILE 3.0 school partnerships throughout OUSD to support a coherent professional development network that supports the growth of collaborative teams in and across 10 additional schools.

Based on the foundation of MILE 2.0 projects, MILE 3.0 will make significant contributions to the field of arts integrated education and school reform by developing high standards for : (1) 'Music plus Music Integration' music teachers, (2) high-quality, collaboratively-developed, music-integrated curricula that directly impact student achievement and learning, (3) structures that effectively support cross-school collaboration to improve teaching practices and professional development outcomes, and (4) approaches that develop the capacity of groups to work collaboratively within the school context. Further, the MILE model will provide classroom-based strategies for adapting and creating teacher and student assessment tools, which other educators can adapt to their needs. Especially significant will be the refinement of Digital Assessment Systems for measuring student literacy learning in music, indicators of understanding music and language literacy parallel processes and concepts, and arts integrated 'teaching for transfer' strategies. This *MILE Digital Documentation and Assessment (MILE App)* Systems (See Appendix E and section IIIb for detailed description) will document a process of inquiry, investigation, data collection and outcomes that tell a story of the school's growing capacity to implement MILE unit plans through "teaching for transfer" practices in music, music integration activities, assessment instruments, student work samples, and teacher reflection.

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[6] Funded by the NAMM Foundation (2004-2006) and partially funded by the D.O.E. Federal FIPSE grant (2003-2007), L. Scripp, Ed.D., Principal Investigator; Center for Learning Through Music (CMIE).

[7] Funded by a D.O.E. Federal FIPSE grant (2003-2007), L. Scripp, Ed.D., Principal Investigator; Center for Music-in-Education.

To increase school capacity and the likelihood of achieving desired results, the MILE Project infrastructure will: (a) train five MILE 'Music plus Music Integration' music teachers who will adapt and expertly administer MILE program units successfully in all elementary school grade levels, document and assess music and music integration student learning, and take leadership role in guiding classroom teachers in their adaptation of MILE classroom units; these teachers will be contracted for one day per week and one month per year to work on MILE responsibilities for curriculum development, student portfolio and testing, and mentorship and guidance for MILE classroom teachers; (b) MILE 'Music plus Music Integration' classroom teachers and MILE grade level teams to implement vetted MILE curriculum that emphasizes inquiry-based projects, and participate in action research documentation and assessment learning over time and grade levels using the Digital Assessment System. The CMIE will provide critical and ongoing support to facilitate the work of the collaborative planning teams, working closely with the MILE teams from the 10 project schools; (c) to create and employ an *Evaluation Method Using an Experimental Design* to assess progress, to provide feedback for program modification, and to explore the impact of a music-integrated curriculum on the growth of students, teachers, and teaching artists, and (d) to establish a MILE *Dissemination Network,* consisting of the 10 statistically matched comparison group schools with either traditional music instruction, or without any music instruction, which will provide the evidence necessary to broadly disseminate to all OUSD schools in the final year of the project by sharing information on project implementation, best practices, exemplary student projects, curriculum innovations, and action research results.

The MILE 3.0 Project will result in several significant areas of teacher growth, made possible through an ongoing continuum of professional development activities, individual school action

research studies, and team planning that includes music/academic teachers and consultant/mentors from the MILE staff. These activities will strengthen teachers' skills with music learning standards and processes, in order to: (1) adapt and implement a music, language literacy curriculum that demonstrates how music functions as an essential part of a deeper and broader view of language arts literacy, (2) enable teachers to become more adept and confident in providing creative and rigorous instruction in the context of music-integrated learning literacy, and (3) thoughtfully create music integration units and plan daily instruction to help students make deep connections between music and language arts literacy through the exploration of parallel, shared processes and concepts, such as decoding fluency, inferential thinking, vocal diction, and word fluency. As students respond to these new approaches, teachers will gain new perspectives on their competencies, which will lead to increased expectations for student achievement. Increased student growth will stimulate teachers to respond with greater buy-in and commitment to integrated arts instruction as an effective strategy for instructional improvement.

MILE 3.0 will also demonstrate improvements in student achievement by demonstrating how integrated music education has the capacity to leverage student development and learning in many facets of language literacy skill development. As a result of their music integrated experiences, students will develop broader and deeper views of music learning that advance the range and complexity of their learning, allowing them to solve problems in music, language arts, and their combination. Special assessment systems that employ multiple symbolic representations to decipher, analyze, compose or reflect on music connections to other subject area will be used to track the impact of 'Music plus Music Integration' curricular units on language and math literacy skills.

Research studies have explored the relationship between arts integration programs and students' performance on standardized academic tests. The study by Catterall, et al. in Champions of Change, Fiske, 1999[8], is of particular significance. It found that standardized test scores were increasing faster in schools participating in arts integration programming and in music classrooms, than in comparable schools that did not practice arts integration or offer significant time with musical study. The results suggested also that arts integration's effects are significant for all kinds of students, but may have the highest potential for at-risk students.

More recently the *Critical Links Research Compendium* (Deasy, 2002) summarizes research that, taken together, provides evidence from a much wider set of studies that music, drama, and multiple arts programs can be linked with cognitive and social outcomes that demonstrate evidence of learning transfer across disciplines (Catterall, ibid.). Dr. Scripp, principal investigator for the MILE Project and essayist for the *Critical Links* publication (Scripp, ibid.), focused particularly on the wide spectrum of research on the effects of music on learning research which has been particularly helpful in understanding the impact of music on various cognitive and social-emotional domains. In this same volume, the potential for arts-based social understanding programs in schools can demonstrate a strong link between music-based arts activities and student social-emotional development (Standley, ibid.).

MILE 3.0 will provide practitioner research needed to specify how links to research cited here can be best and most consistently achieved through collaborative professional development programs for classroom and music teachers in schools. It is anticipated that MILE 3.0 research design will not only demonstrate similar results in terms of participating in other arts learning programs, but will also provide considerably more evidence that student success (as measured by

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[8] Catterall, Chaplea, Iwanga. (1999). Involvement in the Arts and Human Development in Fiske, E. (Ed.) Champions of Change: The Impact of the Arts on Learning.

music and music-integrated literacy assessment outcomes) will predict more precisely the impact of music and social understanding activities on academic achievement in language arts literacy. In the most recent data analysis of MILE 2.0, we see that the essence of past research can be replicated if not optimized further when applied to collaborative, portfolio-based teacher and music teacher practices. Results from the final year of the MILE 2.0 project revealed that specific learning interventions were highly associated with enhanced musical understanding when compared to conventional music teaching practices, and that these'Music plus Music Integration' assessment scores were more likely to predict academic learning achievement scores, especially for African American students and students most at risk for academic failure.

The MILE 3.0 Project will initiate systemic change in music instructional focus in the OUSD. Currently, the OUSD Music programs serve 38% of the 4th and 5th grade students through a pull-out instrumental music program at 50 elementary schools. Although successful in providing a quality music experience to those who participate, the current program does not meet the need for sequential, standards-based instruction for all students, especially in high-poverty schools. These challenges now require different thinking and innovative approaches to music instruction aligned with national and state visual and performing arts standards and projected NCCAS for both music and music's connection with other academic subjects and social development.

Thus the MILE 3.0 Project will ensure the survival of music education for at-risk youth, at a critical juncture for the OUSD, as it continues its focus to support rigorous learning for all students particularly disadvantaged learners and to improve access for all students to a sequential 'Music plus Music Integration' program by MILE music integration teachers.

The MILE 3.0 Project planning team has intentionally selected program components and

strategies that will address the validity of the project goals, the quality of project implementation, and high likelihood of success– three key factors critical to replicability of this program development. There are three distinguishing features that make MILE particularly suitable for replication: (1) a unifying framework that allows music and music-integrated learning to function as an essential component of the core academic curriculum; (2) flexibility in the curriculum and instructional application of MILE frameworks to focus on precise language literacy learning goals and processes, and (3) ongoing, action research-based professional development as a major component for building teacher capacity in the treatment schools. MILE digitally-enhanced assessment tools, curriculum maps, and reflections from teachers and teaching artists will provide field-tested products and information to guide replication in school districts with diverse needs and student populations.

At the conclusion of this project OUSD intends to move MILE 3.0 forward as a viable music instructional program for its elementary schools leveraging the systems, structures, professional development programs, and curriculum developed while funded by the United States Department of Education. MILE will disseminate online resource that describes, illustrates and makes accessible the MILE frameworks, implementation guidelines, and best practice strategies identified throughout the project through the Digital Assessment System, a project website linked to the OUSD website, the MILE website, http://oaklandmileproject.org/, and the MIENC website, www.music-in-education.org. These findings will also be published in recognized journals such as the *Journal for Music-in-Education* or the *Teaching Artists Journal*, and presentations at local, regional, state, and national conferences such as the American Education Research Association, that focus on the expanding knowledge in the field of music integration as a meaningful strategy for school improvement in language literacy.

III. Quality of Project Design

(a) Research and Effective Practices: This project draws upon several strands of research in the field of music and learning over the past decade including the studies particularly related to the work of Dr. Larry Scripp and his colleagues at the Center for Music-in-Education and in the Music-in-Education National Consortium. The following studies are most relevant to the goals, objectives, and components of the proposed MILE Project (See Appendix C for Goals and Objectives Chart):

At the heart of managing this project is the MILE professional development plan. The OUSD recognizes that a substantial amount of research now supports the expanded role of arts learning in schools based on evidence for the role of the arts in enhanced student academic achievement, improved self-esteem, and a decrease in youth involvement in delinquent behavior in public schools (Deasy, 2002; Fiske, 1999; Stevenson & Deasy, 2005). In addition, research provides extensive evidence for the singularly powerful effect of music learning's positive relationship to academic achievement and social emotional development – especially in the context of innovative 'Music plus Music Integration' programs (Myers & Scripp, 2007; Scripp & Reider, 2007; Rabkin, N. & Redmond, 2004; Scripp and Subotnik, 2003]. Furthermore, the research report, *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*, documents the core processes necessary to create and sustain successful arts programs in schools. The report concluded that quality arts education programs have a greater likelihood of being part of the school curriculum when school and community leaders work together to make that goal a reality.

(b) Theory: Education studies indicate that many districts experience a large-scale teacher exodus that negatively impacts the continuity and quality of instruction within schools. Recent

studies indicate that teachers who integrate the arts into their teaching practice undergo positive changes in their attitudes towards the profession (Deasy, 2002), which translates into a greater stability of the teaching and learning environment. These studies also found that integrating the arts increased teachers' enthusiasm for teaching and commitment to the profession. Multiple arts learning provides an ideal environment that enables teachers to collaborate with teachers from other disciplines, with artists, and with arts providers in ways that improve school climate and performance (Burton, Horowitz, & Abeles, 1999).

MILE 3.0 is built upon a collaborative professional development team model for music educators and classroom teachers that will 1) translate prior research of 'Music plus Music Integration' learning into K-5 grade practices; 2) promote music-integrated teaching; and 3) enhance language literacy through 'Music plus Music Integrated' learning. As MILE music teachers and classroom teachers engage in common-core 'Music plus Music Integration' training together in teams, they will begin to develop the skills needed to build sustainable curricular models and assessment practices that can be shared with all schools throughout the OUSD.

A key factor in the MILE 3.0 professional development program will be achieved through: (a) intensive training for five MILE music teachers at annual conference, (b) training of 90 classroom teachers at a two- day summer institute, (c) quarterly school cluster conferences, and (d) monthly full faculty meetings or professional development sessions in individual schools. The plan is devoted to 'teaching for learning transfer' practices across disciplines linked with common-core based music integration skill instruction and assessment. As teachers demonstrate evidence of their understanding of the project, they will learn to use *MILE Digital Documentation and Assessment (MILE App)* systems (adapted from the MIENC Network and MILE digital portfolio system) as they master team documentation and evaluation processes

related to all facets of music-integrated literacy curriculum development, student learning, professional development, and school climate improvement outcomes **(See Appendix E).**

There are several significant advantages that the collaborative model of professional development promotes that compare favorably with the discipline-specific and isolationist programs of the past in OUSD schools. First, because the MILE professional development program is based on a collaborative leadership model of professional development, each school is assured a common experience and understanding of common core-based 'Music plus Music Integration' professional development outcomes. Second, because MILE is based on an action research model of professional development, K-5 is engaged continually in creating changes in curriculum design, teaching practices, and assessment systems as the project progresses through the dual, longitudinal cohort cycle (Phase 1: Grades K-3 ; Phase Two: 1-4; Phase 3: 3-5). Third, because the MILE professional development program is supported by ongoing supervision from MILE staff during the MILE music teacher training, summer institutes and throughout the academic year, OUSD schools will be able to 'ramp up' their capacity to establish and sustain MILE practices in grades K-5. Thus, MILE music and classroom teachers all become agents of change, guided carefully as they adapt 'Music plus Music Integration' teaching and learning practices for the optimal effect on K-5.

Finally, because the success of MILE professional development relies on engaging multiple roles from diverse leadership perspectives, the remaining schools in the OUSD will have access to the principles and promising practices of the MILE schools should they decide to replicate the MILE professional development program that values learning in and through music as a tool for K-5 school improvement.

(c) Effort to improve teaching, learning, and support rigorous academic standards of students.

Studies have shown that arts education partnerships play valuable roles in sustaining whole school reform (Horowitz, 2004). As a result, teachers became more sophisticated at working with music artists and coordinating their curriculum (Horowitz, 2005). An evaluation by Dr. Larry Scripp (AEMDD MILE Final Report 2013) examined the music teachers' perspectives on participation in MILE partnership and found that music teachers realized that they became more effective when they developed closer relationships with teachers and a better understanding of school literacy instructional methods.

The research-based MILE model is built off of four years of past experience and is designed to improve student achievement by addressing the following goals: (See Appendix C for complete Project Goals and Objectives Chart)

Project Goals: (1) To create cross-school partnerships, *(2)* To view project development through the lens of two simultaneous longitudinal cohorts covering grades K-5 by the end of the project, *(3)* To create common models of high-quality 'Music plus Music Integrated' curriculum K-5, *(4)* To improve music teachers' music and teaching-for-transfer instructional and assessment practices, *(5)* To improve student achievement in music and language arts literacy in the context of creating music-focused projects, and *(6)* To disseminate effective MILE 'Music plus Music Integration' practices to other schools.

The MILE project components will carry out the goals and objectives based on the MILE and CMIE institutions track record of developing, implementing, and publishing effective practices that demonstrate the ability to increase the capacity of music and classroom teachers to address the literacy needs of students in diverse urban communities (Scripp, Keppel, Wong

2007).

Program Component 1: Digital Assessment and Documentation System (MILE App) (Appendix E)- This system is a feature of the assessment and documentation MILE program tablet application. The application prototype currently under development operates on IOS ™ tablets (iPads ™) and is capable of capturing data and archiving data securely with a simple end user interface. The application provides access to MILE curricula, program surveys, professional development documents and videos, as well as assessment protocols and tools. The documentation module links video, audio, and photographic evidence to individual students, teachers, and curricular units. Participating teachers can capture brief video evidence and tag individual students involved. The assessment module will provide an electronic platform for the Music Literacy Skills Test allowing multiple students to be assessed concurrently with the resulting data available immediately for teachers and project leaders providing the ability to make adjustments in curricula immediately.

Additional features of the Digital Assessment and Documentation System include project coordination with the ability to push announcements and calendar items to tablets in the field. Outside evaluators and researchers will provide guidance for collecting and analyzing statistical evidence of music learning and its relationship to academic achievement and social-emotional development.

Program Component 2: MILE Music Teachers-- During the planning year, project staff will hire five MILE Music Teachers as 11-month employees who will be trained in the MILE Assessment System and MILE practices, units, lessons, and interventions specifically for K- 5 grades that were previously vetted from 2010-2013 MILE work. In this planning year, these music teachers will pilot their learning in "historic MILE schools" in order to get feedback from MILE staff on

their teaching and create video lesson examples for participating school sites during implementation years. During Implementation years, MILE music teachers will lead two- day MILE Summer Institute for classroom teachers, MILE cluster meeting held twice a year, and facilitate weekly meetings for implemented projects. MILE staff will support MILE music teachers through weekly meetings and site visits.

Program Component 3: The MILE 3.0 Professional Development - For the MILE 3.0 Project, OUSD will organize a series of MILE Professional Development and workshop sessions for K-5th grade teachers, music teachers, and external partners to cover the following topics: 'Music plus Music Integration' theory and practice, collaborative teacher planning processes, and "teaching for transfer" approaches to instruction. All professional development guidance in music integration will also aim towards alignment with Common Core and National Coalition for Core Arts Standards in order to ensure its compatibility with ongoing professional development program in the OUSD.

The MILE approach to professional development begins training of five MILE 'Music plus Music Integration' teachers, which includes extensive opportunities for them to learn (1) MILE Assessment system (2) K-5 MILE curriculum (3) a combination of knowledge (in music and in other core academic areas) necessary to plan a unified strategy for literacy improvement across the grade levels and (4) facilitation methods to create additional MILE lessons with classroom teachers.

The professional development continues with annual summer institutes, cluster meetings, and weekly meetings with both music and classroom teacher to train all MILE participants in MILE practices. During implementation years, all projects will be visited a minimum of four times by MILE staff to ensure constant attention to the quality, clarity and effectiveness of all

-22-

MILE units, documentation processes, assessment systems, and, most importantly, constant supervisor, peer, and data-driven feedback on each teacher's participation in the program.

Program Component 4: Music Integrated Literacy Units and Interventions- In the planning and project implementation year, professional development for grade teachers will focus on common-core based, music-integrated curriculum units highly focused on concepts and skills held in common between language and music literacy skills including phonemic awareness, word segmentation, etc.(designed during the MILE 2.0 project) as defined in previous studies (Scripp & Reider, 2007; Scripp and Freed, 2007; Scripp, 2007). Special attention will be given to music integrated language literacy interventions through *MILE's Bell Curriculum*, a curriculum designated students at risk for early-literacy failure (word fluency through rhythm, singing sentences, substitute vowel singing exercises, etc.). Classroom and music teachers will also engage in collaborative teaching methods that combine the focus on music literacy and its reinforcement of language literacy skills as well having students learn listening, performing and songwriting skills for their literacy projects. In years two and three, the focus will be on early elementary teachers expanding the complexity of instruction and student work products, in order to ensure the continuity of the literacy curriculum as the longitudinal groups progress over time. In year four, teams of classroom and music teachers will participate in presentations of MILE classroom early literacy music-integration practices and results from the project.

Program Component 4: Cumulative Program Development

Combining literacy and music components is the key focus of the program development aspect of MILE. All students will participate in a curriculum that targets the parallel relationships between language literacy skill development (phonemic awareness, segmentation, auditory discrimination, word fluency, diction, sentence-phrase structures, etc.), and musical

literacy skills which share fundamental concepts with language. As students progress through early and upper grade MILE curriculum, MILE learning outcomes will eventually focus on reading comprehension and writing skills units such as those that investigate relationships between music and main idea constructs (*Main Idea of the Blues*), composing and writing (e.g., "Gold Rush Musical"), or the role of character in music (e.g., a study of Beethoven's Eroica (Heroic) Symphony number 3). Throughout this process, students will continue to engage in music learning through multiple representation intervention *(Bell Curriculum)* on small bell sets, that challenge students to learning music in innovative use of diverse symbol systems and problem solving that engage sophisticated understanding of linguistic and mathematical problem solving processes (writing text to music and music for text; analyzing music from a pattern making perspective, etc.). Ratings of innovative and multiple disciplines assessment proved to be a major factor in predicting students' performance on academic tests and their ability to demonstrate reflective understanding of their MILE projects.

Program Component 5: Cumulative Action Research Documentation and Assessment Processes
Combining literacy components is the key to action research and informs the professional development aspects of the MILE Project. The MILE project is implemented as an ongoing year-long action research project. Multiple assessment instruments including open-ended questionnaires, surveys, objective tests, journaling, performance criteria, self-assessments, and reflections along with rubrics will be developed by the MILE teams to measure student involvement and success in literacy learning throughout the academic year. Students are also tested on music literacy and composition knowledge at the beginning and again at the end of the year. Student outcomes are evaluated both in the music curriculum and in the ELA curriculum using pre- and post-assessments to explicitly determine both academic achievement and arts

-24-

learning. The team uses description, critique protocols, and reflection protocols to measure teacher professional growth and development. MILE staff, CMIE consultants, and MILE music teachers assist in collecting and analyzing the data obtained. Data are used to assess the specific types of learning that have taken place, to evaluate the efficacy of the present program, and to determine ways in which it can be improved for future implementation in the OUSD and at other schools around the nation.

By focusing on music integrated literacy as a strategy for improving academic performance and school climate indicators in OUSD schools, the MILE Project will make a significant contribution to comprehensive, ongoing school reform within OUSD as a whole. The intent is for MILE schools to collaborate with one another to exchange ideas and work on strengthening each school's academic and arts-integrated learning programs. Opportunities exist for the pooling of curricular, programmatic, and assessment structures throughout the project. All MILE schools will operate within a defined framework of capacity building and implementation dimensions that emphasize curriculum integration, collaboration, professional development, leadership, instructional effectiveness, and external resources.

The capacity of the MILE Project is enhanced by multiple models of professional development. Program development in music integration will strengthen the MILE schools' ability to approach deeper and broader understandings of teaching and learning literacy skills as they are shared across disciplines and combined with music units. CMIE brings to MILE a field-tested approach that emphasizes the development of 'learning laboratory cultures' in which classroom teachers and music teachers, guided by MILE staff, can collaborate to develop integrated curricula based on arts and academic learning standards.

The MILE initiative will deepen OUSD's commitment to language arts learning common

core standards in two major ways: 1) Long term co-planning among schools focused on music integrated literacy instruction and learning will generate new curricular models demonstrating the highest quality of rigor in exemplary arts-integrated instruction; and 2) The extensive collaboration and action research built into the program will allow MILE to document the positive impacts of quality 'Music plus Music Integration' programs on student academic achievement.

(d) Beyond the End of the Grant: The MILE 3.0 project has a clearly articulated plan for developing products, tools and publications that will disseminate the results of the program both during the initial development and implementation phase of the project and after its conclusion (see section IIa). Significant among these is the development of a digital system of music literacy skills assessments, aligned with parallel concepts in language literacy, that will measure the relationship among music and literacy. These measurements can be correlated in ways that will indicate how music learning supports student academic achievement.

The assessment tools are included in the evaluation section of this proposal. At project's end, they will be available to the OUSD and the entire CMIE network of schools for adaptation or replication. A professional development plan and teacher guide for use of these tools will be developed also as part of the final-year dissemination focus.

The MILE Project will provide research-based examples of successfully implemented program structures, assessment tools, and school-improvement frameworks that can be replicated throughout a public school system that has already demonstrated the will and interest in music and arts integration strategies for enhancing language literacy teaching and learning.

This approach will be successful beyond the period of federal support because it will make possible the equitable dissemination among all schools in the district soon after the project is

completed. Because MILE will be embedded in the existing relationships among schools, school leaders, external arts learning organizations, and because it will be based on collaborative action-research forms of professional development, sustaining school improvement and replicating successful practices across communities will be well matched to the size and needs of the district.

Through their long-term partnership with the OUSD, the CMIE has developed extensive experience and competencies in creating documents and products resulting from their model projects in music integrated teaching and learning. All products and information developed under MILE will be designed to have high levels of utility for their effective application to other sites. Products and information will be written and designed in user-friendly formats, and will focus on practical applications for schools and classrooms. Examples of products and information follow:

- CMIE and the evaluation team will expand the current repertoire of field-tested assessment tools that identify high-quality, music-integrated teaching and student achievement to include two additional instruments: (1) A new digital assessment system will be developed to measure the growth of teachers' and teaching artists' knowledge of fundamental concepts and processes shared between music and language literacy skill development; and (2) An adaptation of MIENC's "Music and Language Literacy Skills Test" (MLST) will be expanded digitally to accommodate a wider range of language literacy intervention outcomes. New digital assessments and other tools, such as checklists and surveys that will be developed and field-tested, will provide great value in measuring the success of the MILE Project in its first-year planning and piloting phase. These tools will be easy to administer, ensuring they will

be effectively used in a variety of other settings to assess program effects, complementing teacher reports and standardized tests in language arts.

- OUSD staff, in collaboration with the CMIE team will: (1) publish the framework and guidelines for the MILE model, (2) provide updates on project implementation, (3) present interim evaluation reports, (4) provide resources and content for professional development activities, (5) prepare documentation of best practices and teaching strategies, and (6) maintain a directory of all project products for ongoing reference by participants, external partners, and other educators. These items will assist other schools and districts in understanding the MILE model and applying it to their sites in the future.

- MILE schools will document the implementation of their music integrated curriculum through products such as: (1) curriculum maps and assessment methods, (2) 'Music plus Music Integration' literacy curriculum units, lesson plans, and resources, (3) reflections from participants (teachers, music specialists, and students), (4) exemplary teacher and student projects, and (5) individual teacher action research documentation. This information, to be compiled in an online format based on the MILE digital portfolio system, will help interested schools replicate the model at their sites.

- The MILE 3.0 Project intends to create the infrastructure for a new kind of music teaching position. The MILE teachers will be working closely with schools designing and implementing highly connected, music integrated curricula resulting in a blurred line between content areas. At the successful conclusion of this project OUSD intends to move MILE forward as a viable music instructional program for its elementary

schools leveraging the systems, structures, professional development programs, and

curriculum developed while funded by the United States Department of Education.

IV. Quality of Project Personnel

(a) *Employment Policy*: The OUSD is becoming a Full Service Community District that serves

the whole child, eliminates inequity, and provides each child with excellent teachers every day.

As such, OUSD has adopted specific policies and practices will ensure equitable access to,

participation in, and high quality educational opportunities for the students, teachers, and

administrators served in this project. The school district does not discriminate on the basis of

age, color, religion, creed, disability, marital status, veteran status, socio-economic status,

national origin, race, gender or sexual orientation in its educational programs, hiring practices or

research activities. OUSD follows local policy, state and federal law providing reasonable and

appropriate accommodations to meet the learning needs of a diverse group of students, teachers,

administrators, and community members. OUSD has the capacity to and routinely provides

communication materials including letters, forms, surveys, and assessments in multiple

languages including audio recordings where necessary. Additionally, the school outreach and

selection process for the proposed project includes considerations for schools and populations

who are traditionally underserved. All new positions created as a result of this project will be

posted in accordance with state law, local policies and contractual agreements.

(b) The qualifications of key project personnel.

OUSD will build a strong collaborative team that will coordinate and manage the MILE

Project. Based off of MIENC and CMIE principles, the MILE staff will guide MILE

professional development training, testing, and action research documentation processes. OUSD

will provide management support that will ensure rigorous implementation and coordinate the

work of the evaluation team. The following description illustrates the parallel management functions for all partner commitments.

MILE Leadership Team Representation:

- OUSD Project Director and Supervisor of Arts Education: Fillmore Rydeen: (10% time); Ensures program integrity for all schools and, because of his music performance and music education background, can verify the validity of music integration from the district perspective.

- OUSD Manager of Early Childhood Education: Michelle Grant Groove (10%); Ensures program integrity for all schools, and verifies the validity of literacy integration from the district perspective.

- OUSD Project Manager: Alyson Swihart: New Position* (80% time); Designs and oversees technological curriculum and assessment system; oversees MILE music integration professional development and training, grade level cohort and intervention implementation, and Electronic Portfolios. Coordinates data gathering and acts as liaison between district and project evaluator, district coordination, data access, and event coordination.

- OUSD Professional Development Coordinator: Sarah Willner, New Position* (80% time); implements MILE professional development including Summer Institutes, 'Music plus Music Integration' music teacher training, semester MILE Cluster professional developments, and ensures coordination of action research objectives with grade level cohorts.

- OUSD 'Music plus Music Integration' Music Teacher Specialists and Substitute: New Position* (100%); Delivers weekly 'Music plus Music Integration' instruction in all

grade levels, facilitates weekly/ monthly grade level cohorts, takes leadership role in collaborative music integration unit design and implementation, assumes responsibility for individual documentation of student learning for two schools

*All new positions will be posted and hired according to legal and contractual requirements

Project Consultants

- Documentation and Intervention Consultant: Rodney Spencer (80% time); designs and implements Electronic Portfolio System, project documentation, and early literacy music interventions.

- Teaching Artist Consultants: Ami Molinelli, early education music integration music specialist.

- Principal Investigator and research and development team: Dr. Larry Scripp, Music Learning Leadership Institute Documentation, Assessment and Research Supervision , Center for Music-in-Education; provides training and guidance for Music Teachers in their MILE responsibilities.

- Outside Evaluator: David Reider (Education Design, INC), administers project evaluation responsibilities including gathering information from interview, survey, and observation data that determines the degree of presence, function, and fealty of MILE to its design and implementation tenets, and its impact on the school culture and climate.

V. Quality of Management Plan

(a) Management plan

Major Tasks	Years				Benchmarks for Accomplishing Tasks	Project Leadership Responsibilities
	1	2	3	4		
1. 'Music plus Music' Digital Assessment System						
Digital Assessment and Documentation System and App designed, implemented, and revised including: (see below)	x	x	x	x	Assessment and documentation tools successfully functioning	MILE Staff; CMIE Consultation
Digital Design and Field tests of Digital 'Music plus Music' Integration Skills Tests and database	x				same as above	MILE Staff; CMIE Consultation
Design and implementation of the digital Curriculum and Video Data base	x					MILE Staff; CMIE Consultation
2. MILE Music Teachers (5)						
MILE K-5 curriculum training and piloting	x	x	x	x	Evidence of high-quality 'Music plus Music' integrated language literacies	Project staff, Newly contracted Mile Music teachers
3. 'Music plus Music Integration' Professional Development for Classroom Teachers						
Classroom Teacher Music Integration professional development for MILE project teams	X	X	X	X	Evidence of high-quality music integrated language literacy curriculum units, intervention strategies, and assessments on Digital Documentation and Assessment Systems	Project staff, school teams, and CMIE
Professional development extended to MILE K-5 faculty through summer institutes, monthly meetings		X	X	X	Effective peer-professional development led by project participants; teacher action research and student work	Lead teachers, MILE Music teachers, MILE Staff

and semester based cluster meetings					documentation	
Professional development for MILE Schools (and remaining control group schools following the final academic year data collection)		X	X	X	Effective peer-professional development led by MILE project participants and formatted into MILE Digital Assessment System.	Lead teachers, MILE Music teachers, MILE Staff
4. Music plus Music Integrated' Literacy Units and Interventions						
Pre-designed MILE units and interventions implemented by music teacher following longitudinal data	X	X	X	X		MILE Staff, MILE
Music plus Music Integration' curriculum units to be designed, piloted or implemented by both music and classroom teachers in their classes (grades K-5)	X	X	X	X	Planning meetings scheduled & conducted; curriculum & assessment frameworks developed and approved; curriculum uploaded to Election Portfolio System	School teams, Lead teachers, MILE Music teachers, MILE Staff
- Longitudinal data collection focused on grade K and 3		X			Same as above	Same as above
- Longitudinal data collection focused on grades K-1and 3-44			X		Same as above	Same as above
- Longitudinal data collection focused on grades K-2 and 3-5				X	Same as above	Same as above
Publications (print and online) documenting the impact of the project				X	Teacher, student, and artist products reviewed and disseminated	MILE Staff
4. Cumulative Program Development Benchmarks						
K and 3rd grade teams implement a combination of music and language 'Music plus Music Integration' units and collects whole class data		X	X	X	Participants maintain records and analyses of benchmarked goals as the project proceeds	School teams, Lead teachers, MILE Music teachers, MILE Staff. CMIE Consultation
-- adding 1st and 4th grades			X	X	Same as above	Same as above
-- adding 2nd and 5th grade				X	Same as above	Same as above

5. Cumulative Action Research Documentation and Assessment Process Outcomes						
K and 3rd grade teams develop and monitor collaborative action-research based studies as they implement MILE project components		X	X	X	Participants maintain records and analyses of their successes for team review through Electronic Portfolio System	Lead teachers, MILE Music teachers, MILE Staff, CMIE Consultation
-- adding 1st and 4th			X	X	Same as above	Same as above
-- adding 2nd and 5th				X	Same as above	Same as above
Assessment instruments in the arts and academic content areas refined and adapted	X	X	X	X	Assessment instruments are administered in project classrooms	Same as above
External evaluators present their approach and findings to the project schools	X	X	X	X	Timely program modifications are made based on findings	CMIE consultants and external evaluators

(b) Time Commitments of Personnel: The time commitments of each of the key project personnel are based on their extensive prior experience with the MILE 2.0 project and, as a major initiative of the OUSD, expanded contracts for participating music teachers will allow the management to concentrate on the ability to delegate responsibilities to newly hired MILE teachers during the implementation years of the MILE 3.0 project. Thus, by design, the key supervisors will spend the majority of their time in the planning year of the project on supervising closely personnel professional leadership development. Later on project leadership will spend more time on monitoring program quality, quality of documentation and program analysis. This project is designed and budgeted to increase internal capacity to carry the work forward with less reliance on external organizations for professional development, program implementation, and curriculum development services.

(c) Feedback and Improvement Throughout Project: Based on OUSD's and its external partners' capacity in teaching teachers to document, critique and share their action research

based professional development tasks, one of the MILE management team's primary responsibilities will be to monitor and guide the feedback of the arts educators and classroom teachers in creating the curriculum and residency units of the program design. The management team's ongoing communication with program participants will include formal and informal dialogue, extensive data collection and formative feedback from the research and evaluation team. Formal reports will include analysis and summaries of surveys, interviews, professional development meetings and workshops. Informal communications will include information obtained from frequent site visits by program staff (eight visits per school per quarter), two cluster school meetings per year, and ongoing, online data collection (blogs, website development and e-mail discussions).

VI. Quality of Project Evaluation

(a) Evaluation of performance measures and outcomes.

Principal Investigator: Dr. Larry Scripp, will serve as principal investigator for the project. As chief education scientist he will be responsible for all research and assessment aspects of MILE program development. He will supervise and determine the validity and reliability of program development and assessment tools; data collection, data coding, and statistical analyses of teacher and student outcomes, and the statistical measure of inter-relationships between teacher professional development, student 'Music plus Music Integrated' learning, and academic test score data. Dr. Scripp has a long history and accumulative expertise in the field of arts learning evaluation and research, and has published research studies in the field of music learning and language literacy, including an essay on research in music in the *Critical Links* (Deasy, 2002) publication in which he describes the need for rigorous research in

music learning in the context of its integration with and impact on arts integrated teaching and learning. Dr. Scripp has been supervising all research and development aspects of the MILE project since its inception while also creating a national network for 'Music plus Music Integration' laboratory schools for the past nine years. He also founded the pre-professional music-in-education program and served as its chair at the New England Conservatory for over 15 years and has published numerous articles on research in the areas of human development and pedagogy in music and music integrated teaching and learning (see vita).

The MILE project features a quasi-experimental approach toward investigating the impact of a new kind of music education program that values both music learning and its integration with other subjects equally. Guided by results obtained in a single laboratory school project, the OUSD MILE developed and successfully piloted three 'Music plus Music Integration' MILE schools over the past five years that, by the final year of the project, outperformed control schools in terms of academic tests, ELL assessments, music learning assessment (in schools that only featured conventional music programs), and detected highly significant correlations between music and music integration assessments with standard test scores in math and reading — and most significantly for students at risk for academic failure and for African American students in high-poverty schools (graphic displays are presented in the first section of this proposal).

The research design for this project will investigate the impact of expanding MILE practices into large cohort of K-5 schools that will build on what was learned from MILE 2.0 and now be applied from the start in MILE 3.0. In addition, a new electronic student portfolio assessment system and device of electronically supported 'Music plus Music Integration' tests will be available for cost effective comprehensive assessment of the quality and impact of the

MILE programs and policies. To support the continuation of MILE program development and expansion the OUSD will hire full-time staff support and the hiring of five new music teachers who will be intensively trained and prepared for project expansion after the first year of project expansion planning. The principle objective of MILE 3.0 will be to demonstrate the effective expansion of program reach, especially for at-risk students, and to establish a permanent and sustainable new kind of 'Music plus Music Integration' educator in OUSD elementary schools who will be responsible for instructional leadership in music, collaborative music integration units, and the documentation and assessment of 'Music plus Music Integration' in all six levels of the K-5 curriculum.

The program design begins with the refinement of field-tested units of MILE curriculum and the intensive training of five music teachers for program implementation, documentation and assessments in ten new MILE schools. These new 'Music plus Music Integration' teachers, supervised by full-time OUSD staff and guided by the Principal Investigator (PI), will represent a shift in district policy toward investing in integrative approaches to teaching and learning and establish standards of new practices by contracting these new teachers for an additional month during the summer for program preparation and an extra day in each week to focus solely on MILE program teaching and student assessment responsibilities,

Thus the research design will investigate the impact of MILE on classroom and music teacher professional development outcomes and quality teaching and assessment practices in 10 MILE treatment schools, half of which previously had early music program and half did not. A formative study of adaptation of MILE practices will clearly define the quality checkpoints in effect MILE teaching practices in high-poverty OUSD K-5 schools.

The impact of MILE on student arts learning will be made possible by using the Music

Literacy Skills Test for conventional music learning, and the 'Music plus Music Integration' Skills Tests (developed previously by the end of MILE 2.0) to assess the impact of music learning on academic achievement tests. Comparison of matched treatment-control school longitudinal student cohorts will be tracked over the three years of project implementation (Grades K-2, 3-5) with five schools who will have conventional music programs. Differences will be investigated in similarly matched cohorts in five comparison schools that will have no early music program in their school curriculum. Teacher surveys and observations will be employed to ensure implementation fealty. Parent surveys will ensure the detection of students who are receiving significant musical instruction outside of school or music integration instruction in school in both treatment and control/comparison schools.

Evaluation Methodology & Design

The primary guiding question for the MILE Project is: How can music integrated literacy and social understanding interventions help the OUSD meet academic, arts learning, and school climate objectives in its high-poverty elementary schools?

Data will be collected around three areas of inquiry to support the investigation of the primary inquiry question (See Appendix D for Benchmarks and Outcome measures):

1. How do site-based, music-integrated professional development programs and cross-school collaborations improve teachers' understanding and ability to use research-based music integration teaching strategies in conjunction with local and national external arts learning partnerships?

2. How does the implementation of the MILE Project affect teachers' content and process knowledge of 'Music plus Music Integration'?

3. How will music-integrated teaching practices developed in the MILE Program enhance

student achievement in music-integrated literacy?

Data Collection and Analysis: Evaluation will be a time-series, cross-sectional model, using mixed methods to assess teachers' and students' growth in the three inquiry areas. Comparisons will also be drawn between the randomly selected target group schools and 10 control-group schools that are not participating in the cross-school music-integrated curriculum collaboration. OUSD staff and their consultants are confident in their ability to implement this research plan based on previous experience in conducting cross-school research protocols for other projects. (See Appendix F for complete listing of Strategies, Timeline for Data Collection and Sources).

1. Application of research-based music integrated literacy and social-emotional development teaching strategies.

2. Effect of the project on teacher arts content and literacy knowledge.

3. How music integrated curriculum development supports student learning.

School Selection: The MILE Project has developed a set of criteria-- including quantitative and qualitative measures of school capacity, circumstance, and environmental factors—in order to identify a list of schools from which the randomized selection of treatment schools and control group schools will be selected. Schools that meet the criteria will be invited to participate in the project. Of those schools interested in participating, 10 project treatment schools will be randomly selected to participate in the project, five of which previously had a conventional music program and five others had no early music program. Five additional schools will be identified in the district as control group schools, which will have a conventional early music program and five other schools, who will have no music program throughout the project years will serve as comparison schools. Control schools will be precisely matched according to

demographics and preliminary language, math and music literacy assessments from OUSD, while the comparisons schools will be assessed only for differences in reading scores.

Student Selection: The MILE project will use random selection procedures to determine which students are assessed comprehensively in each of the three implementation years of the project according to a cross-sectional longitudinal design. The longitudinal cohort of students will be chosen in the second year of the project from grades K and 3, and will be retested in the following two years of the project when they are in grades 1 and 4, and 2 and 5, respectively. The selection process will begin with a grouping of high (H), average (A), and low (L) performing students in language literacy assessments administered by the district. Three students will be randomly selected from each pool of students thus establishing a HAL cohort for the next two years. Overall, the design will provide of a longitudinal cross-section profile of development and achievement in music and language literacy from grades K-5 over three years. All comparison schools will be measured for overall statistical difference of the entire school test scores according to the progression of the longitudinal design of the project.

Availability of Results & Outcomes: The MILE Project results will be made available annually each fall to the public through the Digital Assessment System, a project website linked to the OUSD website, the MILE website, http://oaklandmileproject.org/, and the MIENC website, www.music-in-education.org. These findings will also be published in recognized journals such as the *Journal for Music-in-Education* or the *Teaching Artists Journal*, and presentations at local, regional, state, and national conferences such as the American Education Research Association, that focus on the expanding knowledge in the field of music integration as a meaningful strategy for school improvement in language literacy.

External Program Evaluation

David Reider, principal of Education Design, INC, will lead the external program evaluation efforts. Reider participated as the external evaluator of MILE 2.0 and the FIPSE Music in Education National Consortium (U.S. Dept. of Education and NEA), precursor projects to MILE 3.0. Education Design will work closely with Scripp and the research effort, particularly in areas of analysis and interpretation of findings, but always maintain an unbiased perspective to regularly advise on project direction and recalibration when necessary. Beginning with lessons learned from MILE 2.0, a context input process (Years 1-2) and product evaluation (Years 2-4) model will be engaged[9] (Stufflebeam, 2007) and be both formative *(during school years)* and summative *(end of year reporting)* in design.

The evaluation plan will be formative in design with annual summative reporting and consists of three components: 1) program efficacy, design, and overall fidelity of implementation, 2) alignment and faithfulness of research design and findings toward achievement of program goals, 3) professional development, 4) 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, and site-visits; an integral part of the project in scope and function, the evaluation will be external primarily in the sense of perspective. In this formative role, evaluators will play a *critical friends* role in reporting and helping to improve field experiences.

1. Program Efficacy and Design

We will follow program development and implementation and provide feedback on the following: 1) Adherence to plan (timeline, recruitment and training of MILE teachers, unit and class project implementations, technology development, i.e. portfolio tablet tool); 2)

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[9] Stufflebeam, D. L. (2007). *CIPP evaluation model checklist* (2nd edition). Retrieved from http://pep.pps.unnes.ac.id/wp-content/uploads/2013/01/CIPP-CHECKLIST.pdf

Implementation challenges (professional development, teacher participation, school context issues, technology use; and 3) How the research effort informs program development and modifications.

Questions include: To what extent is the program performing according to plan? What are the barriers in each of the design categories? How are MILE teachers trained and later imparting music integration KSA knowledge, skills, abilities to classroom teachers in sustainable fashion? How are Digital Assessment and Documentation System devices used and how are they improving performance-based arts-centered assessment practices for teachers? To what extent is the 'Music plus Music Integration' concept adapted by classroom teachers throughout the project?

2. Alignment with Research Design

With the research effort focusing on student outcomes the program evaluation will help monitor the alignment between the research activities and research plan to insure evolving outcomes are captured, analyzed and necessary research design modifications are made to best meet the project goals. As a partner working closely with the research team we will provide (a) independent and unbiased perspectives on findings, data collection, analysis, interpretation, and instrument development through regular feedback, and (b) conduct complementary data collection efforts not contained in the research design, in particular those related to professional development.

Questions include: To what extent are the research questions being answered? What is the value of these questions (and the treatment) to teachers, students, schools, and the district? How is the MILE model impacting student learning in literacy and music learning domains?

3. Professional Development

We will conduct a multi-year study on the effects of MILE professional development on classroom teachers. We will gauge the impact of the delivery model (summer workshop, regular during-semester support meetings), the value of materials and digital tools, and the effectiveness of peer-transfer learning via the MILE teachers. Each year, through pre/post scheduled visits and data collection efforts, we will document the growth of teacher cohorts as they become increasingly familiar and comfortable with the MILE arts learning model.

Questions include: to what extent are the professional development constructs adapted and engaged by classroom teachers? How effective is the delivery design (attendance, participation, completion of assignments, quality of contributions, etc.)? How effective is the MILE digital assessment system toward increasing classroom teachers' capacity to evaluate arts learning and instruction (How is the tool used, what are the barriers, etc.)?

4. Program Sustainability

In Years 3 and 4, we will collect data on implementation independence, adaptability, and the ability of classrooms to engage in MILE designed 'Music plus Music Integration' lessons. We will be looking for indicators of teacher-driven content modification, student interest, relational factors among peer teachers and MILE teachers, and —school or —district wide spread (other teachers and schools taking interest, participating in informal or formal professional development opportunities, leadership involvement, etc.). Questions include: How do the patterns of MILE engagement change from year to year as the program grows and expands to more grade levels? How can leadership foster sustainability and spread to other schools? What are the critical components necessary for faithful adoption elsewhere (other schools and districts?). To what extent does the district music education framework adopt tenets of music integration into their practices? To what extent does music integration become an

integral element of K-5 classroom practices?

Data Collection Plan-

- On-site observations: Three times per year (fall, spring, summer); we will conduct site visits to observe classroom instruction, MILE teacher/classroom teacher co-learning sessions, and general professional development activities.

- On-site interviews: Two times per year (fall, spring); we will conduct site visits to conduct semi-structured interviews with classroom teachers, MILE teachers, and principals.

- Digital assessment tool: (estimated to be two times each semester); we will collect usage reporting and analytics from the MILE digital assessment system prototype at specific intervals during years 2-4 at appropriate time points during the year.

- Survey data: Two times per year (fall, spring); we will administer annually a pre/post survey on teacher dispositions and perceived KSA related to music learning, instruction, and integration.

We will engage a mixed-methods, participatory research design[10] (Creswell, et al., 2003). All interviews will be 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[11] (Dye, Schatz, Rosenberg & Coleman, 2000), to be aggregated for summative analysis after Year 4. This will help explain how, why, and to what 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

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[10] Creswell, J. W., Plano Clark, V. L., Gutmann, M. L., & Hanson, W. E. (2003). Advanced mixed methods research designs. In A.Tashakkori & C.Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 209-240). Thousand Oaks, California: Sage Publications, Inc.

[11] Dye, J. F., Schatz, I. M., Rosenberg, B. A., & Coleman, S. T. (January, 2000). Constant comparison method: A kaleidoscope of data [24 paragraphs]. *The Qualitative Report* [On-line serial], *4*(1/2). Retrieved from http://www.nova.edu/ssss/QR/QR3-4/dye.html

related to music integration teaching and learning constructs.

Qualitative data will help triangulate findings from survey data, to be analyzed using appropriate statistical methods, e.g. t-tests of annual pre/post surveys, and ANCOVA using pre measures as covariate (standard value $p < .05$ to ascertain significance). Surveys will include primarily Likert scales (4 point, non-median), using non-parametric analysis. Data will be kept confidential in accordance with the norms of human subject protection. Education Design adheres to IRB protocols of OUSD. All recorded data will be destroyed upon submission of the final report.

Timeline - In the startup period (fall-winter, 2014), the evaluators will co-develop with the project researchers and Principal Investigators a set of measurable indicators of probable participant change characteristics and observe project development activities. We will attend fall formal PD activities and conduct classroom visits each semester during AY 2014-2018. We will also participate in research and data retreat meeting with OUSD annually, and held in conjunction with summer professional development workshops. Summative reports will occur at the end of each project year with the final report summarizing the entire project. Evaluation questions, measures, and instruments aligned with project components are outlined below:

Evaluation Questions	Measures/ Indicators	Sources/Data	Instruments
Program Component 1: Digital Assessment System			
How is digital assessment system (app) used and integrated into classroom practices?	Captured student assessment data and artifacts	Device analytics	Matrix of time/ frequency input, download from device

			backend database
Program Component 2: MILE Music Teacher			
How does the MILE music teacher present a new model for districts?	Identified elements of the model	Guidance and training materials, weekly meetings	Observation, interviews, materials review
What are the training requirements and how does MILE teacher interact with classroom teacher?	Change of practice toward integration	PD with classroom teachers, materials	Observation, interviews
Program Component 3: MILE Professional Development (PD)			
How effective is the MILE PD model of assessment system, curriculum, literacy improvement, and program facilitation?	Development of 'Music plus Music Integration' constructs and use in curriculum	Teacher performance data	Observation, meetings with MILE teachers
To what extent are the PD constructs adapted and engaged by classroom teachers?	Classroom change of teaching practice to include 'Music plus Music Integration', increased MILE practices in instructional practice, development of MILE teacher and classroom teacher	Lesson plans, observations, interviews and meetings with MILE and classroom teachers	Workshop observation protocol, annual pre/post teacher survey, MILE teacher interview protocol 3.0 MILE classroom observation protocol 3.0, MILE Inventory Quality Measure

Program Component 4: Music Integrated Literacy Units and Interventions			
To what extent are MILE units being developed and implemented?	Frequency and quality of units	Inventory analysis, findings from research CMIE team	Analysis by research team
Program Component 5: Cumulative Program Development			
To what extent is the program performing according to plan?	Recruitment and participation data, classroom change of teaching practice to include 'Music plus Music Integration' increase of music literacy	Workshop and classroom inventory, interviews, focus groups, observations	Annual pre/post teacher survey, MILE teacher interview protocol 3.0 MILE classroom observation protocol 3.0, MILE Inventory Quality Measure
To what extent are the research questions being answered?	Research team instruments (MLST, quality of student projects, student conferences)	Research team analysis and reports	Research team reports
How do the patterns of MILE engagement change from year to year as the program grows and expands to more grade levels? How can leadership foster sustainability and spread to other schools?	Spread of program to other classrooms and schools.	Numbers and sites of implementations	Teacher, principal interviews, inventory analysis, PD participation analysis

(b) Evaluation methods will provide feedback: The MILE evaluation plan combines a time-series, cross-sectional model, with a control-group comparison group in order to provide periodic formative feedback to the progress of the initiative, as well as to gauge the effectiveness of the project. An important component of the MILE model is the process of providing ongoing feedback and documented evidence of teacher professional development growth throughout the project. Annual reports will provide periodic data on student progress in the arts and other content areas, and on teacher development through cross-school collaboration.

(c) Evidence of Promise: The findings of the research plan for the MILE Project will provide a deep and rich portrait of the role of within-school team collaboration and the leveraging of external partnerships for the purpose of a building the capacity for 'Music plus Music Integration' literacy programs that can aid schools with high populations of students at risk for literacy and social-development failure. In addition, it will also provide evidence as to the arts' impact on teacher and student understanding of the connections between music and language literacy skill learning processes and concepts. The format of the findings will be geared towards educators, rather than researchers, and will include accessible, multi-media documentation of program participants through the MILE digital assessment system. Of equal importance, the reports will include relevant quantitative and qualitative evidence for the extent to which 'Music plus Music Integration' strategies can enhance literacy and learning in high-poverty, low-performing schools.

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WEBSITES:

www.music-in-education.org

http://oaklandmileproject.org

www.strivetogether.org

www.thrivingstudents.org

Glossary
Oakland MILE Project Terms and Acronyms

CMIE: Center for Music in Education - Formerly Music in Education National Consortium (MIENC) national music research partner founded and directed by Dr. Larry Scripp of the New England Conservatory of Music.

Digital Portfolio System: Web based system for process documenting curriculum and currently being phased out in favor of the mobile MILE app.

HAL: General designation of student performance bands as High Performing, Average Performing, and Low Performing students

NCCAS: National Coalition for Core Arts Standards. New arts standards likely to be adopted by California Schools

MILE 1.0: (2004-2005) Music Integration Literacy Enhancement funded by the National Endowment for the Arts ($40,000) for the development of a music integration pilot project in 5 classrooms.

MILE 2.0: (2008-2013) Music Integration Learning Environment funded by the United States Department of Education ($1,000,000) Whole school model of music integrated instruction K-5 implemented in 3 Oakland Schools. Included Curriculum Development, Professional Development, Music Assessment, and Research Model.

MILE 3.0: Current Proposal: Building internal infrastructure, Creating new integrated specialist positions, large scale systemic approach This grant will also allow OUSD to develop internal support structures by creating new music integration specialist positions to collaboratively develop, and teach the integrated curricula, creating a sustainable teaching model for years to come.

MILE Documentation and Assessment System (MILE app): Custom software and database application running on an iPad that serves as the primary data collection tool. Capable of collecting video/audio/photographic evidence in classrooms and storing the data in a central database for analysis. See Appendix for features.

MILE Music Teacher/Specialist: Music Integration Specialist teacher to be designated as a TSA. Allows additional work outside the school work year and release time during the week to provide curriculum development and professional development services.

MLST Music Literacy Skills Test: Battery of test items used to assess music skills. The test is multi-representational that includes items that assess students integrated understanding of musical concepts, linguistic concepts, and mathematical concepts.

Music plus Music Integration (M+MI): A curricular and instructional approach to music education piloted in MILE 2.0 providing both discrete music instruction in conjunction with music integrated instruction.

OUSD: Oakland Unified School District - the applicant

TSA: Teacher on Special Assignment: A specific position designation in OUSD for teachers performing duties outside a traditional teaching assignment. (eg. Curriculum Development, Professional Development, Project Coordination, etc.)

Appendix A – Logic Model

Logic

5. Strategies:
*Enroll OUSD school participants in high-quality music and arts integration learning projects, pre-professional development for interns, music teachers, teaching artists and collaborating teachers focused on action research based curriculum development, teaching, documentation, and assessment, guided by experienced teachers, researchers and other experts in the field.
*Provide ongoing access to expertise of consultants in the field of Music Plus Music Integration program development and practices for teachers, administrators, and interns
* The development of Systems,
other resources and publications as support systems and resources for dissemination of work.

6. Assumptions:
*OUSD schools will be able to advance program goals and practices by adopting research-based approaches to common core standards in both early language literacy and the arts
*Schools will invest in teaching and learning strategies as evidence of their effectiveness supports both student academic achievement and social development. .
*Schools will also elect MILE teachers as part of research-based approaches to program interventions specifically designed for high poverty and/or at-risk students.
* will train and contract 5 music teachers on 11 month contracts to provide instruction and leadership in the project.

Desired Results

(1) Complete K- curriculum units and at risk student interventions for 10 OUSD elementary schools
(2) Provide intensive, ongoing professional development and curriculum and assessment products resulting from school leadership teams attending annual institutes with ongoing academic year curriculum and documentation assignments; quarterly cluster school meetings; monthly school meetings
(3) Student learning outcomes in music, math and language literacy and their relationship to standardized literacy scores; comparison of performance indicators in social development in Schools compared to control group schools
(4) Web and print curriculum resources and exemplary school practices disseminated by the Laboratory and Dissemination schools as the PD center for the project

4. Influential factors:

*A history of district school negligence in areas of early music and music integration teaching and learning has renewed focus on the positive association of music plus music integration practices on academic test scores and an emphasis on social and school climate development
*Low expectations for music educators to create inclusive music programs designed to make substantial and measurable connections to improvement in language literacy development.

. **Research Question:**

2. Assets
A. The School is a demonstration site for music and music integration curricula extensively over the
C. The OUSD will hire 5 MILE teachers to a new district position for the purpose of running leadership teams in collaboration with academic teachers
*The Center for Music in Education (CMIE)a national center for research and evaluation and will serve as the evaluation team for all aspects of project teacher, IRB human subject protections, and student learning outcomes.

Appendix B – Opportunities Chart

Strengths	Weaknesses	Gaps	Integration Opportunities
Many OUSD principals are interested in the potential of collaborative forms of professional development to improve their teachers' professional practice and the development of their schools.	The school principals have not been able to provide music integration programs where teachers build expertise and opportunities to lead, collaborate in, reflect upon, and support the development and evaluation of new and innovative arts learning and arts- integration practices.	Current professional development practices lack focus and guidance with respect to goals, objectives, and the multiple methods of evaluation necessary to ensure the success of classroom follow-up and implementation resources, and their effectiveness for students at risk for failure in the language arts.	Provide MILE Music plus Music Integration Professional Dvelopment to participating schools, and to create and support an ongoing, sustainable professional development plan (summer institute, cluster meetings, school site PD) that focuses on the integration of content knowledge and music-learning processes through curriculum planning techniques, and peer coaching.
OUSD schools have a successful history of instrumental music instruction starting in grade 4.	Music instruction has not been available to all students, especially at-risk students.	Resources are lacking (human and financial) to support the planning and implementation of a system-wide, music-integration literacy-intervention program.	Institute a district planning team structure that includes sufficient time to support school/external partner curriculum development, and music-integrated teaching and assessment practices.
MILE schools including ASCEND, Cleveland, Lafayette and Thornhill Elementary School, have piloted a school model for enhancing literacy as a professional development program that focuses on multiple forms of music learning in relation to literacy.	OUSD music and classroom teachers are unfamiliar with the effectiveness of music integration programs and the positive academic outcomes such programs can provide for every student.	There is no system of support in academic content areas for schools to facilitate music-integrated instruction or music integration residencies that contribute to student achievement and teacher growth in K-5 "music plus music integration" programs.	Strategically allocating budget and personnel to build an internal district infrastructure to sustain "music plus music integration" programs in schools including the hiring 5 music integration specialists, and providing strategic professional development to district teachers.
The MILE along with the CMIE has developed an action research model for teacher and artist leadership in schools and has field-tested instruments that measure student learning and teacher professional development	Music and classroom teachers lack the skills and tools necessary to research and assess integrated instruction in their classrooms, to better understand what works, and how to improve student academic and social development outcomes through music.	Schools lack the necessary structures to support action research and to measure arts learning, both of which are needed to understand the connection between learning in the arts and other academic learning interventions.	Develop shared, cross-school and cross-grade action research structure through the use of a Digital Documentation and Assessment System based off reliable instruments that measure student achievement in academics through music.

Appendix C – Project Goals and Objectives

Goals:	Objectives
1. To create cross-school partnership programs (Project Goal)	A) Process Objective: The MILE staff will create ongoing professional development events for the purpose of documenting cross-school collaboration and sharing of work; By August 2015, 80% of targeted faculty participate in professional development summer institute, cluster meetings, and full faculty events annually. B) Process Objective: By August 2015, 80% of teachers will be using digital assessment system to document and profile results from the school MILE units annually.
2. View project development through the lens of two simultaneous longitudinal cohorts covering grades K-5 by end project (Project Goal)	A) Process Objective: The MILE staff and Principal Investigator will ensure that the longitudinal student cohorts will receive full program resources during the three years following the first piloting year (grades K-2; 3-5). Program services achieved by 2-4 years of the project and will be reviewed annually. B) Process Objective: Field research team will ensure that assessment data is collected intensively in three stages following the first year of planning and piloting --Year 2: Grades K and 3. Year 3: Grades 1 and 4. Year 4: Grades 2 and 5-- and will be reviewed annually. C) Process Objective: Collect data samples from the 18 classroom student cohort comprised of 9 students randomly selected from pools of three differentiated levels of literacy skill: H=high rated students, A=average rated students, L=low rated students, thus ensuring both the practicality and validity of the project's data collection design; 108 student work samples and test results from grade cohorts through Grades 2-4 of the project will be reviewed annually.
3. To create common models of high-quality "music plus music integrated" curriculum K-5 (Project Goal)	A) Outcome Objective: After providing staff and peer-led professional development programs modeling high-quality music plus music integrated literacy interventions and literacy-focused curriculum units, MILE teacher M+MI units will be collected, analyzed, and observed in action by field leadership; from a random selection of teachers, 80% teachers will be expected to meet or exceed MILE standards for music plus music integrated language, social–emotional, and math literacy intervention and social studies curriculum units and implementation standards by the end of the project B) Outcome Objective: 80% of the units described above will also demonstrate alignment with the common core standards for language arts and California state standards for music. C) Process Objective: MILE staff, PD specialists and Principal Investigator will provide ongoing feedback to teachers and music teachers from the external research team and guided practice consultants on the quality of their curriculum design, implementation and assessments, to be reviewed on an Ongoing basis D) Process Objective: 80% of teachers will provide fully documented and annotated digital assessment system exhibits that include curriculum units, teacher observations, student work documentation, student assessments and personal professional development outcomes by the end of each year.

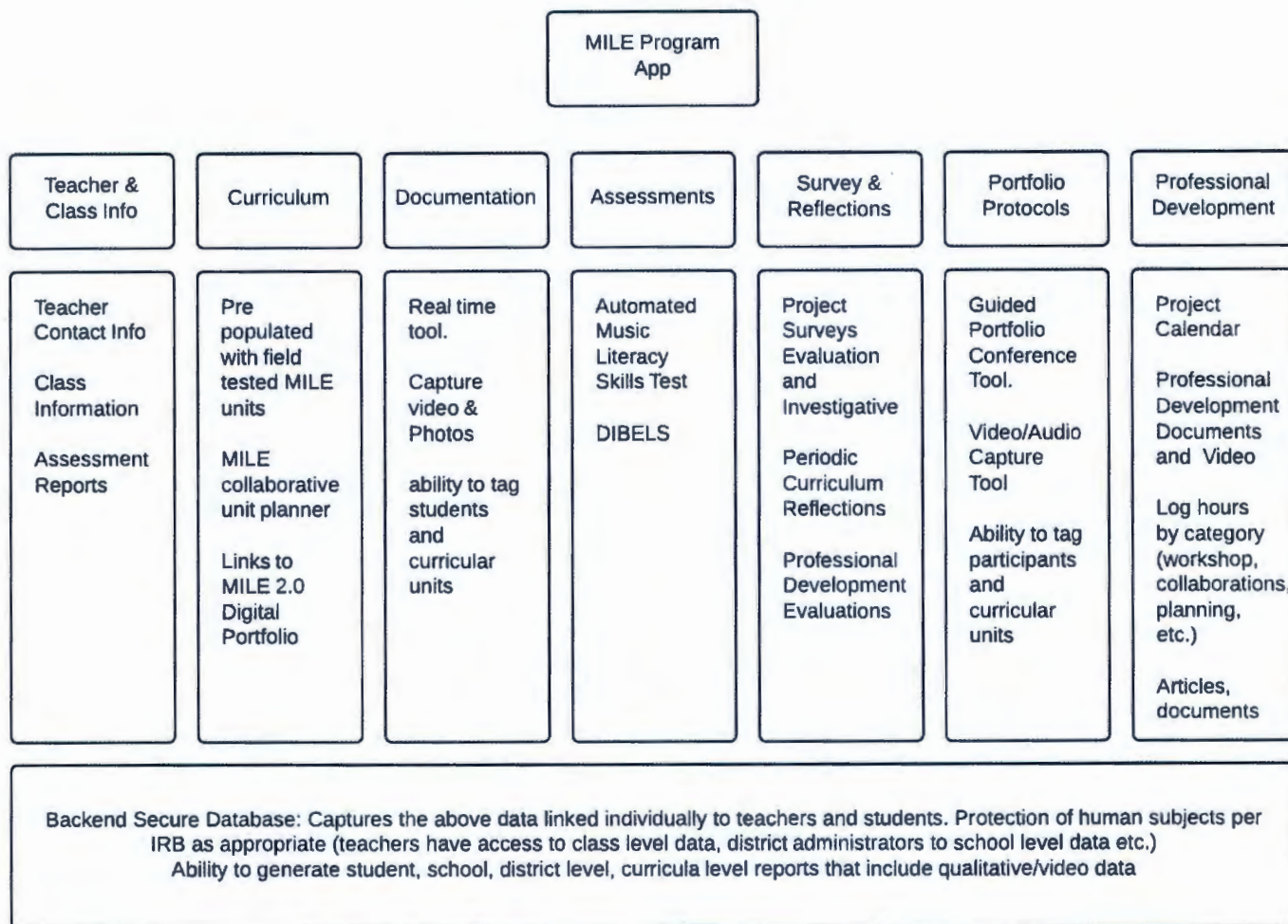|	
4. To improve teachers' music and teaching for transfer instructional and assessment practices (Project Goal)	A) Process Objective: MILE staff will provide 90% of teachers with external resources for their classrooms, including "music plus music integration" and"teaching and assessment for transfer" strategies during PD sessions and online; to be verified annually. B) Outcome Objective: Evidence of improved teacher unit implementation, teaching for transfer practices, and measures of quality of teaching to concepts and processes shared with music as the project progresses will be indicated by surveys, interviews of randomly selected teachers, and outside observation; by the end of the project 90% of teachers will demonstrate positive differences by the end of year 2 of the project. C) Process Objective: Establish action research networks among the ten OUSD schools guided by MIENC consultants in order to reflect on improving teacher and teaching artist practice; 80% of participating teachers will demonstrated engagement and expertise and response to feedback in action research process through documentation of inquiry questions, investigation of these questions and reflection on findings in the MILE digital assessment system to be reviewed annually
5. To improve student achievement in music and language arts literacy in the context of creating music-focused projects (GPRA)	A) Process Objective: Teachers will demonstrate that MILE music plus music integrated curriculum, assessment and teaching for transfer practices are implemented in 25% of classroom units year 2, 50% of classroom units year 3; 75% in year 4; (as documented in Digital Assessment System) B) Process Objective: Music Teachers will demonstrate that MILE music plus music integrated curriculum, assessment and teaching for transfer practices are implemented in 75% of classroom units in Years 2-4. (as documented in Digital Assessment System) C) Outcome Objectives: MILE staff and teachers will conduct pre-post measures of student achievement in music and language literacy using field-tested instruments and analyzing correlations among discrete factors of literacy learning shared between music and language arts literacy skills; MLST test samples will be measured in the longitudinal samples across years 2-4; Test scores will demonstrate significant average improvement from levels at a rate of .5 per grade level per year. (1.0-3.5) categorical scale over grades K-5; results are tabulated annually. D) Outcome Objectives: Produce an annual analysis of the relationship of student achievement among areas of Language Arts in comparison with data from control schools. (GPRA Requirement) E) Outcome Objective: Statistical analysis will demonstrate degree of association among music and language arts ranging from non-significant to significant predictors of association at the .60 level, $r2 = .36$ or higher
6. To disseminate effective MILE music plus music integration practices to other schools (Primarily year four of the project. (Project Goal)	A) Process Objective: Provide professional development to all treatment schools in the OUSD (10 dissemination elementary or K-5 schools); year 4 goals. B) District policy position paper written and adopted by school district. C) Create white paper and electronic documents that profile the impact, methods, and best practices of the MILE model of music integrated literacy practices for dissemination district wide reaching 90% of schools. D) Process Objective: MILE staff will provide opportunities for teachers and students to exhibit their MILE teaching practices and learning outcomes across schools and across grades through district, statewide, and national conferences. Within each school, MILE portfolio conferences will be demonstrated and longitudinal samples will be analyzed for growth throughout years 2 through 4 of the project. E) Process Objective: Present the work of the MILE project at professional education conferences, MIENC reports; OUSD booklets, samples, interviews, etc

Appendix D - Complete Listing of Benchmarks and Outcome Measures

A. How do arts integration professional development and within and across-school collaborations improve teachers' understanding and use of research-based music integration teaching strategies in conjunction with local and national external arts learning partnerships?		
MILE Project Curriculum Benchmarks	**Outcome Measure**	**Assessment Tool**
By the end of year 1 (pilot and planning year), teachers are able to implement valid and user-friendly music integration literacy units and pilot lesson plans from these units.	Teachers will show an increased proficiency in planning & implementing integrated-music and literacy lessons and units.	A1, A2
By the end of year 2, classroom teachers and music teachers will present effective teaching strategies they have developed and refined, and provide evidence of their improved teaching practices in MILE digital portfolios in grades K and 3.	Teachers will show an increase in their ability to master music integration design, documentation and assessment practices, and will share their work with others.	A1, A2, A3
By the end of year 3 of the project, add grade levels 1 and 4.	Same as above	Same as above
By the end of year 4 of the project; add grade levels 2 and 5.	Same as above	Same as above
By year 4, all MILE teachers and teaching artists will have the ability to present their work to other teachers in the clusters and to other OUSD and Bay Area elementary schools, and have the ability to identify and articulate the principles of music-integrated teaching strategies within their practices, as documented in MILE Digital Documentation and Assessment System that will be available as an online teaching resource to other teachers.	Teachers will show an increased satisfaction with their professional development, their ability to articulate and demonstrate music and language literacy standards and the connections between multiple subject areas, and the ability to provide professional development to other teachers.	A4
B. How does the implementation of the MILE Program affect teachers' content and process knowledge of "music plus music integration" literacy and social understanding units?		
Benchmarks	**Outcome Measure**	**Assessment Tool**
By the end of year 1, teachers will expand	Teachers can articulate standards in	B1, B3, B2

their knowledge of and ability to articulate common core and state standards in content areas in terms of curriculum design standards and projected learning outcomes.	their own area of expertise and in the areas of their partners as the project progresses. Teachers will better understand the commonalities among music and other core academics.	
By the end of year 4, all teachers will be able to draw upon their personal experiences and knowledge of a wider base of music and literacy skills, provided by MILE STAFF.	Teachers will have designed and implemented at least four music-integrated literacy curriculum units, and documented their work in MILE digital documentation and assessment system.	B1, B2, B3, B4, B5, B6
By year 4, teachers can independently create and implement music-integrated curriculum in their classrooms.	Teachers' and schools' curriculum maps increasingly reflect the arts in all areas of instruction.	B6

| **C. How does music integrated teaching practices developed in the MILE program enhance student achievement in both the music integrated literacy and social-emotional concepts and skills?**		
Benchmarks	**Outcome Measure**	**Assessment Tool**
By the end of year 2, K and grade 3 students will have the ability to represent their knowledge of the fundamental concepts and processes shared between music and language literacy in their problem solving skills accompanying MILE unit projects and performance assessments.	Students will demonstrate increases in content knowledge in music, language literacy, and the commonalities among them.	C1, C2, C4
By the end of year 3 of the project, add grades 1 and 4.	Same as above	Same as above
By the end of year 4 of the project, add grade 2 and 5.	Same as above	Same as above
By the end of year 4, all students will develop a strong increase in their academic achievement and its strong positive relationship to "music plus music integration" assessments.	Standardized Test Results MIENC Music-Language Literacy Assessments	C1, C2, C3, C4
By the end of year 4, students will demonstrate the ability to draw upon accumulated knowledge in music literacy and language literacy, in the context of their student work samples during structured interviews.	MILE portfolio conference protocols will show high levels of reflective understanding of the relationships and links between music, language literacy skills, social-emotional development, and overall academic achievement.	C4

Appendix E: MILE Assessment and Documentation Systems

MILE 3.0 Electronic Curriculum and Documentation System

MILE Program App

Teacher & Class Info	Curriculum	Documentation	Assessments	Survey & Reflections	Portfolio Protocols	Professional Development
Teacher Contact Info Class Information Assessment Reports	Pre populated with field tested MILE units MILE collaborative unit planner Links to MILE 2.0 Digital Portfolio	Real time tool. Capture video & Photos ability to tag students and curricular units	Automated Music Literacy Skills Test DIBELS	Project Surveys Evaluation and Investigative Periodic Curriculum Reflections Professional Development Evaluations	Guided Portfolio Conference Tool. Video/Audio Capture Tool Ability to tag participants and curricular units	Project Calendar Professional Development Documents and Video Log hours by category (workshop, collaborations, planning, etc.) Articles, documents

Backend Secure Database: Captures the above data linked individually to teachers and students. Protection of human subjects per IRB as appropriate (teachers have access to class level data, district administrators to school level data etc.) Ability to generate student, school, district level, curricula level reports that include qualitative/video data

MILE Assessment and Documentation system application: The application prototype currently under development operates on IOS tablets (iPads) and is capable of capturing data and archiving data securely with a simple end user interface. The application will provide access to MILE curricula, program surveys, professional development documents and videos, as well as assessment protocols and tools. The documentation module links video, audio, and photographic evidence to individual students, teachers, and curricular units. Participating teachers can capture brief video evidence, and tag individual students involved. The Assessment module will provide an electronic platform for the Music Literacy Skills test allowing multiple students to be assessed concurrently with the resulting data available immediately for teachers and project leaders providing the ability to make adjustments in curricula immediately.

Additional features of the MILE app include project coordination with the ability to push announcements and calendar items to tablets in the field.
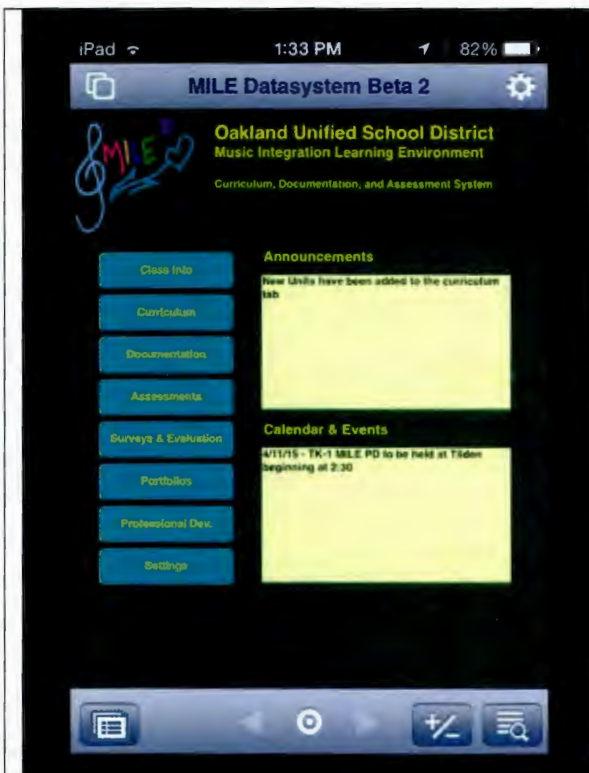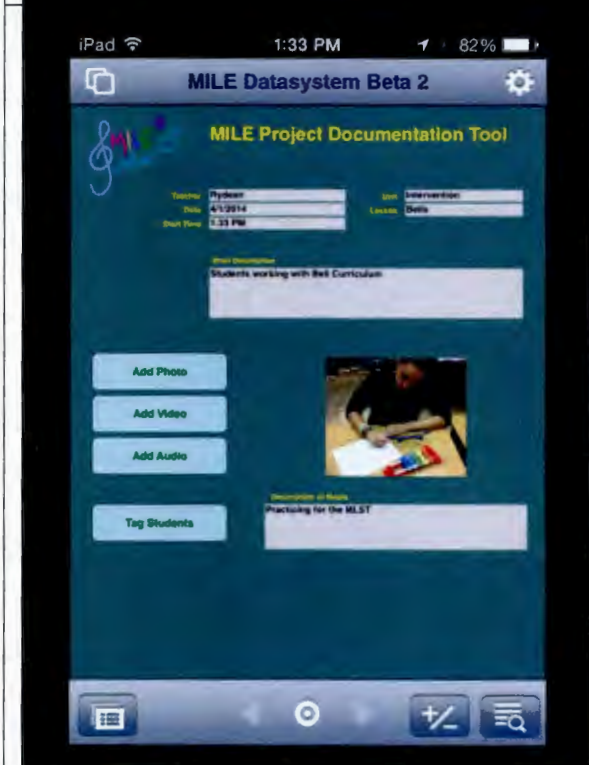
Navigation Page

Top level navigation allowing end users to access various assessment, documentation, and evaluation modules.

This page also used to push real time announcements and calendar items to end users.

The app can be configured remotely without the need for software updates. New modules can be introduced or deleted as necessary.


Documentation Tool

Designed to easily capture real time qualitative data from projects. Teachers can use the tablet's camera to capture photographs of student work, video of lesson segments, and audio recordings.

All video and photographic evidence is then tagged and linked to the individual student, teacher, unit of instruction, lesson plan, and district level as appropriate.

Video, Audio, and photographic evidence is preserved on a school district server to maintain security throughout the project.
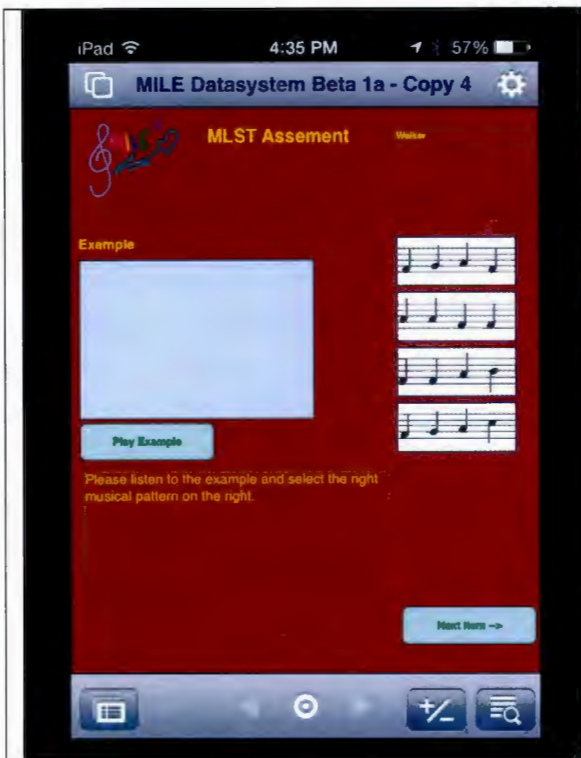
Assessment Module

This assessment system has been adapted from the Center For Music In Education's Music Literacy Skills Test (MLST).

The module will contain video and audio examples. Students can then select correct answers.

This will include adaptive technology to designate a performance level for each student taking the assessment.

The module is being designed to be used independently by students in small groups with headphones.

Year	Month	Teacher/student surveys (K-5) MILE and Control Schools	CST Math ELA HAL or all	MLST Group test (MILE/Control)	Bell Curriculum Intervention (27 weeks)	MILE Unit (16 weeks)
2015	May	Teacher survey/Student Survey (Baseline)	CST, etc. (Baseline Year 1)	Grades K, 3 (Baseline)		
2015	October				Grades K- 5	
2016	January					Grades K and 3
2016	May	Teacher survey Student surveys		Grades K, 3 Year 1		
2016	September				Grades K- 5	
2016	October		Year 2 CST, etc.			
2017	January					Grades K and 3 Grade 1 and 4
2017	May	Student surveys		Grades 1, 4 Year 2		
2017	June	Teacher surveys				
2017	September				Grades K- 5	
2017	October		Year 3 CST, etc.			
2017	November					
2017	December					
2018	January					Grades K and 3 Grade 1 and 4 Grade 2 and 5
2018	May	Student surveys		Grades 2. 5 Year 3		
2018	June	Teacher surveys				
2018	July					
2018	November		Year 4 CST, etc.			

OAKLAND UNIFIED SCHOOL DISTRICT

FAST FACTS (2012-13)

Oakland Unified School District is becoming a Full Service Community District that serves the whole child, eliminates inequity, and provides each child with excellent teachers for every day.

SCHOOLS + STUDENTS

OUSD K-12 SCHOOLS (2012-13)

50	Elementary Schools (K-5)
4	Elementary / Middle Schools (K-8)
14	Middle Schools (6-8)
2	Middle / High Schools (6-12)
6	High Schools (9-12)
11	Alternative / Continuation Schools
87[1]	**Total Schools**

30	Early Childhood Sites (ECE)
11	Transitional Kindergarten Programs
3	Adult Education Programs
34	District-authorized Charter Schools

OUSD K-12 ENROLLMENT (2012-13)

19,913	Elementary Schools (K-5)
7,257	Middle Schools (6-8)
9,010	High Schools (9-12)
36,180	**Total Enrollment**
11,668	English Learner
3,949	Students with Disabilities[2]
1,455	Pre-Kindergarten / ECE

CHARTER ENROLLMENT (2012-13)

10,118	District-authorized Charter Schools

ATTENDANCE (2011-12)

95.5%	Average Daily Attendance
10.6%	Chronic Absence[3]

OUSD K-12 DEMOGRAPHICS (2012-13)

38.5%	Latino
30.8%	African American
14.1%	Asian
10.7%	White
1.2%	Pacific Islander
0.9%	Filipino
0.4%	American Indian / Alaska Native
2.3%	Multiple
1.1%	No Response

32.2%	English Learners
10.9%	Students with Disabilities[2]

HOME LANGUAGES (2012-13)

Native Languages Spoken – 48+

English (51%)	Spanish (33%)	Chinese (6%)	Other (10%)

STUDENT ACHIEVEMENT

COHORT GRADUATION RATE[4] (2011-12)

Total # of Cohort Graduates – 1,531

53.2%	African American	64.1%	Female
52.1%	Latino	53.8%	Male
78.7%	Asian	50.6%	African American Male
78.4%	White	45.7%	English Learner

Overall District – 62.6%

% of 12TH GRADE GRADUATES MEETING UC/CSU "A-G" REQUIREMENTS WITH "C" OR BETTER (2011-12)

Total 12TH Grade Graduates Meeting UC/CSU Req.'s – 748

29.4%	African American	45.3%	Female
37.1%	Latino	38.9%	Male
61.2%	Asian	25.7%	African American Male
72.9%	White		

Overall District – 42.3%

STAFF

ALL STAFF

		Demographics	
		35.4%	African American
3,335	Site-Based Staff	35.4%	White
1,024	Non Site-Based Staff	14.9%	Asian
4,359	**Total Staff**	13.6%	Latino
		0.7%	Other

TEACHER COMPENSATION

$39,456	Beginning Teacher Salary
$54,873	Average Teacher Salary

SITE-BASED STAFF

130	Administrators		
2,008	Teachers	59	National Board Certified Teachers
1,197	Support Staff	94%	% of Classes Taught by Highly-Qualified Teachers
3,335	**Total Site Staff**		

1,705	*K-12 Teachers*
60	*Early Childhood Education (ECE) Teachers*
243	*Special Education Teachers*

PROGRAMS

OPERATING BUDGET (2012-13)

$398M	General Fund Budget

HEALTH & WELLNESS (2011-12)

15	# of School-Based Health Centers
31,440	# of Visits to School-Based Health Centers
6,185	# of Clients Using School-Based Health Centers
5.1	Avg. # of Health Center Visits per Client
43%[7]	Avg. Health Center Utilization Rate

INDIVIDUAL SCHOOL AWARDS (2011-12)

2	# of California Distinguished Schools
3	# of California Title I Academic Achievement Award Schools

CHILD NUTRITION (2011-12)

8,093	Avg. # of Breakfasts Served Daily
21,434	Avg. # of Lunches Served Daily
7,956	Avg. # of Afterschool Snacks Served Daily
414	Avg. # of At-Risk Supper Meals Served Daily
37,897[5]	**Avg. # of Total Meals Served Daily**
78.8%[6]	% of Students Eligible for Free & Reduced Lunch
67	# of Schools with a Salad Bar
22	# of Oakland Fresh Produce Markets

AFTERSCHOOL PROGRAMMING (2012-13)

75	# of Afterschool Program Sites
7,600	Avg. # of Students Served Daily in Afterschool
14	# of Afterschool Lead Agency Partners

INFORMATION

BOARD OF EDUCATION

District 1: Jody London
District 2: David Kakishiba, President
District 3: Jumoke Hinton Hodge, Vice President
District 4: Gary Yee, Ed.D. *(through April 2013)*

District 5: Roseann Torres
District 6: Christopher Dobbins, Esq., MBA, MPA
District 7: James Harris

Superintendent: **Tony Smith, Ph.D.** *(through June 30, 2013)*
Acting Superintendent: **Gary Yee, Ed.D.** *(as of July 1, 2013)*

Main Office: *2111 International Blvd. – Lower Level, Oakland, CA 94606* | *Telephone*: *(510) 434-7777*
Main District Website: *www.ousd.k12.ca.us* | *Strategic Plan Website*: *www.thrivingstudents.org*

DATA SOURCES

- **# OF SCHOOLS:** OUSD School Portfolio Management (SPM) office
- **# OF TOTAL ENROLLMENT AND DEMOGRAPHICS**: From CDE enrollment data file downloaded 4/5/2013. Demographic data by ethnicity includes only District schools and grades K-12
- **# & ENROLLMENT OF DISTRICT-AUTHORIZED CHARTER SCHOOLS**: California Department of Education (CDE) enrollment data downloaded 4/5/2013
- **# OF EARLY CHILDHOOD SITES; # OF TRANSITIONAL KINDERGARTEN PROGRAMS; PRE-K ENROLLMENT**: OUSD Early Childhood Education (ECE)
- **# OF ADULT EDUCATION PROGRAMS**: OUSD Adult Education Office
- **# OF STUDENTS WITH DISABILITIES, ENGLISH LEARNERS, and HOME LANGUAGES**: Based on OUSD Aeries Fall Preliminary Student List as of 10/3/2012 CBEDS Day for use prior to CDE publication of official 2012-13 data on these groups of students; provided by OUSD Research, Assessment and Data (RAD). Official data on these groups of students not yet available from CDE DataQuest website as of 4/5/2013
- **AVERAGE DAILY ATTENDANCE, CHRONIC ABSENCE RATE**: 2011-12 data as of 6/15/2012 provided to RAD by OUSD Financial Services
- **COHORT GRADUATION RATE**: Based on 2012 Cohort Graduation Rates data from California Department of Education (CDE) DataQuest website
- **2012 GRADUATES WITH UC/CSU "A-G" REQUIREMENTS**: Based on official CDE data from CDE DataQuest website
- **ALL STAFF; SITE-BASED STAFF; TEACHER COMPENSATION**: IFAS data provided by Human Resources Services and Support (HRSS) department
- **OPERATING BUDGET**: 2012-13 Adopted General Fund Budget, provided by OUSD Controller
- **HEALTH & WELLNESS**: Health and Wellness Office of the OUSD Family, School and Community Partnerships (FSCP) department
- **INDIVIDUAL SCHOOL AWARDS**: OUSD Communications Office
- **CHILD NUTRITION**: OUSD Nutrition Services department
- **AFTERSCHOOL PROGRAMMING**: OUSD Afterschool Programs Office

FOOTNOTES

[1] Total number of OUSD schools excludes District-authorized charter schools

[2] Special Education enrollment includes students with disabilities enrolled in OUSD K-12 schools, Home and Hospital program and Young Adult Program; excludes students with disabilities who do not receive services directly from these OUSD schools and programs

[3] "Chronic Absence" is defined as being absent 10% or more of school days for any reason

[4] "Total Number of Cohort Graduates" and "Overall District" include only OUSD high schools and exclude students who graduated in 2012 but took longer than four years to graduate. Cohort Graduation Rates by demographic group includes 45 students from two locally funded charters. Also included are a small number (10 or less) of students with disabilities at Hillside Academy and another 19 in non-public school programs

[5] Students who receive free or reduced priced breakfast/lunch can also receive afterschool snacks, if eligible

[6] Figure calculated based on CALPADS list of free and reduced lunch students

[7] School-Based Health Center (SBHC) Utilization Rate is the percentage of students at schools with SBHCs who have used services at the health clinics

Updated: May 28, 2013

Oakland's MILE 3.0

Project Personnel

Project Director: ....Fillmore Rydeen

Project Manager: ....Alyson Swihart*

Principal Investigator: .... Dr. Lawrence Scripp

Project Evaluator: .... David Reider

Documentation and Technologist .... Rodney Spencer

Early Childhood Manager: .... Michelle Grant-Groves

Professional Development Coordinator & Implementation Coach .... Sarah Willner*

FILLMORE RYDEEN - RESUME

PHONE (415) 205-6525 • E-MAIL prydeen@gmail.com

PERSONAL STRENGTHS

Problem Solving and strategic planning: Strong ability to instill consensus and collaboration. Extensive experience with planning and implementing quality initiatives.

Technology and Information Management: Experience with web design, database design, Interactive web forms as well as advanced knowledge of office software.

Interpersonal communication: Extensive experience in communication with faculty, community partners, with training in coaching strategies and public relations.

EDUCATION

2003 – 2005 California State University Hayward Hayward, CA
MS Educational Leadership
1986 - 1992 San Francisco State University San Francisco, CA
BA Music Education

CREDENTIALS HELD

Professional Clear, Administrative Services
Professional Clear, Single Subject-Music
Professional Clear, Single Subject-General Science

PROFESSIONAL EXPERIENCE

Coordinator/Program Manager for Music and Arts 2003-Present
Oakland Unified School District

Duties include: Staff Supervision and Evaluation, Professional Development, Program Planning and Implementation, General Music Program Operation, Instructional Leadership, Develop and Maintain Community Partnerships

Music Teacher on Special Assignment 1999-2003
Oakland Unified School District

Provided new teacher support and training, Music Program Operation, Event Planning and coordination

Elementary Music Teacher 1994-1999
Oakland Unified School District

Establish new music programs at schools, plan and deliver instrumental and general music instruction

GRANTS, PUBLICATIONS, AFFILIATIONS

Grants Awarded:
- Haas Foundation: Oakland Theatre Arts Initiative
- United States Department of Education – Arts in Education Model Development and Dissemination – Music Integration Learning Environment (MILE 2) $1,000,000.
- National Endowment for the Arts – Music Integrated Literacy Enhancement $40,000
- VH1 Save the Music – Instrumental Music $400,000
- Presentations/Publications

Formal Presentations include:
- California Music Educators Association – Music Integrated Strategies in the Classroom 2013
- Alameda County Summer Arts Learning Institute
- Closing the Achievement Gap - Sacramento 2007,
- Arts Network Conference - Oakland 2007
- Music in Education National Consortium conferences 2005-2007 Minneapolis & Boston

Publications:
- The Art of Learning – Leadership Magazine September 2007 ACSA
- Research contribution to: Quality Equity and Access: A Status Report on Arts Education in California's Public Schools – State Legislative Briefing (CAAE 2005)
- Creating, Performing, Communicating through Dance – Leadership Magazine (November 2008 ACSA)

Professional Affiliations
- State Representative for Music Administrators (2014-2016)
- California Music Educators Association
- Oakland East Bay Symphony Education Committee
- Association of California School Administrators
- Association for Supervision and Curriculum Development
- Alameda Alliance for Arts Learning Leadership
- California Alliance for Arts Education
- Music In Schools National Consortium – Site Director

Trainings and Symposia
- OUSD Teach For Success (certified trainer 2010)
- Understanding By Design
- Bay Area Coalition of Equitable Schools - Coaching Institute
- Institute of Cultural Affairs - Technology of Participation Group Facilitation Methods
- Formative Assessment System
- ACSA Blended Coaching Strategies
- Harvard's Project Zero Summer Institute

239 Via Pinada Ln.
Martinez, CA 94553

Michelle Grant-Groves
http://about.me/michelle.grant.groves

415.307.7555 cell
415.424.2519 alternate

Education:
- 2012 - Present - Doctoral Student, Educational Leadership; Mills College, Oakland, CA
- 2012 - Teachers College Reading & Writing Project Summer Institute, Columbia University, New York, NY
- 2012 - Masters of Education, Educational Leadership; Mills College, Oakland, CA
- 2006 - Bachelor of Arts, Research & Policy in Child & Adolescent Development; San Francisco State University, Cum Laude

Profile:
- Earnest commitment to strengthening children, families, educators, & communities; across diverse social & public systems
- Expertise in educational leadership; mixed method research; assessment design, administration, & analysis; balanced literacy; instructional systems analysis; responsive facilitation; professional learning; & language/literacy instructional/curriculum design
- Professional focus on developmentally, culturally, & linguistically responsive systems, policies, & practices

Certifications:
- English Learner - Language & Literacy (Early Years) Coach, WestEd
- Positive Behavior Early Learning Inclusion & Intervention Coach (Teaching Pyramid), WestEd
- California Department of Education, Program Director Permit, #120014590 Exp. 9/1/2016
- Classroom Assessment Scoring System (CLASS) PreK – 3rd Observer, University of Virginia – Reliable
- Environmental Rating Scale (ECERS) Assessor, San Francisco State University – Reliable

Experience:

| February 2012 – Present | Oakland Unified School District, Oakland, CA |
| | 0-8 (PreK – 3rd Grade) Leadership, Curriculum, & Instruction Coordinator |

| January 2007 – February 2012 | San Francisco Unified School District, San Francisco, CA |
| | Equity in Instructional Leadership Coordinator |

July 2006 – December 2006 December 2011	San Francisco First 5 Children & Families Commission, San Francisco, CA
	Technical Assistance Coordinator
	Assessment Consultant/Instructional Coach

April 2005 – May 2010 December 2011	Marian Wright Edelman Institute, San Francisco State University, CA
	Quality & Assessment Coach
	Co-coordinator for SFSU/SFUSD QRIS technical assistance & coaching system

July 2001 – January 2004 September 2010	Pacific Primary
	Teacher & Program Support Coordinator
	Program Development Consultant & Summer Substitute

| July 1999 – July 2001 | Natural Bridges Elementary School, Bi-lingual State PreK; Santa Cruz, CA |
| | Site Supervisor & Lead Teacher |

| June 1998 – July 1999 | Alta Vista Elementary School, K-5 YMCA After-school Program; Los Gatos, CA |
| | Assistant Director (YMCA) & Kindergarten Teacher |

| June 1996 – June 1998 | West Valley College Child Development Lab School; Saratoga, CA |
| | Summer Lead Teacher, Teacher, Assistant Teacher |

Key Note & Conference Presentation:
- **September 2013:** Key Note Address w/Dr. Kristie Kauerz, for Oakland PreK – 1st PLC City-wide Conference
- **August 2013:** Co-presenter w/Dr. Eugene & Erminda Garcia, "Supporting Young English Learners", OUSD Summer Institute
- **May 2013:** Key Note Address for Bay Area & Peninsula "Raising a Reader" Regional Spring Conference
- **November 2012:** Key Note Address (PM) for the Silicon Valley Foundation "P-3 Ready Kids – Ready Schools" Fall Conference
- **June 2011:** Guest Presenter for the Alameda County Transitional Kindergarten Task Force
- **April 2008:** Co-presenter w/Dr. Lily Wong-Fillmore, San Francisco Early English Language Learner City-wide Conference
- **April 2007:** Conference Facilitator for Dr. Susan Neumann, Early Language & Literacy Conference, San Francisco
- **November 2006:** NAEYC Conference Presenter, "Yes you! Fostering teacher-led, political advocacy in Early Childhood"

239 Via Pinada Ln.
Martinez, CA 94553

Michelle Grant-Groves
http://about.me/michelle.grant.groves

415.307.7555 cell
415.424.2519 alternate

Core Accomplishments:

Systems, Communication, & Instructional Alignment

- Originated & expanded, four content specific & data-driven, equity centered professional learning communities as part of the district-wide transition to Common Core State Standards (CCSS) – in partnership with four K-12 content teams, English Learner Dept., Charter Office, as well as SPED & ECE Departments; serving 200 teachers from, 55 elementary & early education centers; *Balanced Literacy, Dual Language Learners, Visual & Performing Arts, Complex Social Play*
- Created & sustained on-going internal/external community collaboratives amongst & between key district leadership (P-12), classroom teachers, teacher's unions, & various. cross-sector community stakeholders

Fundraising & Development

- Added $2.5 million dollars to the Oakland Unified School District's grant portfolio through successful grant development & relationship building with local/national funders – specific to closing opportunity & achievement gaps
- Added over $2.5 million dollars to the San Francisco Unified School District's general funds budget as a result of successfully coaching 127 classrooms through the rigorous city-wide pre-QRIS assessment system (ECERS, DRDP-PS, & ASQ)

Instructional Leadership, Inquiry, & Data-Driven Design

- Content developer for both Oakland Unified & San Francisco Unified PreK – 12th grade Core Curriculum alignment efforts; including: instructional design, standards alignment, & assessment selection/support
- Lead developer & coordinator of district-wide leadership & instructional learning community initiatives in both Oakland Unified & San Francisco Unified, including close collaboration & partnership with UC Berkeley & Mills College re: design & research elements (City-wide, vertical grade-level PLC's; District-wide Instructional Rounds; Curriculum & Data Clinics; etc.)
- Lead developer & coordinator for the implementation & systems-integration of Transitional Kindergarten; including curriculum design, decisions & rationale re: student assessment, teacher training, & communication management
- Core expert in city & district-wide data systems alignment, specific advocacy & capacity building for PreK/TK inclusion within all new K-12 student data platforms, including new systems for QRIS & SBAC Common Core state tests

Current Leadership Honors

- 2012 – 2014   District-wide Family Engagement Framework & Reference Guide; Leadership & Design Team
- 2012 – 2014   District-wide Instructional Rounds Facilitator; Leadership Team: Academic Discussions, SEL, & CCSS
- 2012 – 2014   Social Emotional Learning District-wide Implementation Framework Committee Member
- 2012 – 2014   P-12 Literacy Framework Contributing Author (Balanced Literacy, English Learners, & Oral Lang. Devel.)
- 2013 – 2014   Effective Teacher Framework Task Force Leader (Design Team for District Evaluation Development)
- 2013 – 2014   District-wide "Teacher of the Year" Selection Committee Member
- 2013 – 2014   Music & Music Integration Leadership Development Leader (in partnership w/VAPA Department)

Professional Affiliations:

- 2011 – Present SERP (Strategic Education Research Partnership) National collaborating practitioner
  www.serpinstitute.org/2013/people/collaborating-practitioners/
- 2011 – Present   Alameda County QRIS Steering Committee, Seated member
- 2011 – Present   Alameda County Building Blocks for Health Equity Steering Committee, Seated member
- 2011 – Present   Alameda County Best Babies Zone Advisory Council, Seated member
- 2011 – Present   Mills College Scholars Inquiry-by-Design, Research practitioner
- 2001 – Present   Oakland Education Cabinet, Early Learning Sub Committee, Seated member
- 2006 – Present   Bay Area CORE District - Early Learning Alignment, Research practitioner
- 2006 – Present   P-3 Harvard/Univ. of Washington, National collaborating practitioner
- 2004 – 2011   San Francisco Local Planning Council on Child Care, Community member
- 2004 – 2006   Lesbian, Gay, Bisexual, Transgender (LGBT) Early Childhood Education Initiative, Seated member
- 1997 – 2000   Peninsula Association for the Education of Young Children, Public Policy Chair

Publications & Public Profiles:

- December 2013. Chapter submission - *Pending publication:* "Inserting Postmodern Epistemological Perspectives into Discourse on Readiness: Privileging Assets, Capacity Building and Diversity to Increase Equity".
- Twitter: @earlycareducate
- LinkedIn: www.linkedin.com/in/earlycareducate
- Blog: http://earlycareducation.tumblr.com/
- Facebook: www.facebook.com/michelle.grantgroves
- Websites:
    - http://thebigfourning.com/profile/SFUSDEarlyChildhood
    - http://thebigfourning.com/profile/ECEDemonstrationClassroom
    - http://thebigfourning.com/profile/OUSD_DLLP1PLC
    - http://thebigfourning.com/profile/OUSD_BALP1PLC
    - http://thebigfourning.com/profile/OUSD_VPAP1PLC
    - http://thebigfourning.com/profile/OUSD_TransitionalKindergarten

- Professional references provided upon request -

Lawrence Scripp. Educated as a musical performer, composer, and psychologist of music and education, Dr. Larry Scripp is the Founding Chair of the Music-in-Education Concentration at New England Conservatory and the Founding Director and senior researcher for the Center for Music and Arts in Education (CMAIE), an organization that provides consultant services for organizations that embrace arts and arts integration practices, program evaluation, and research design, data collection, and analysis. Dr. Scripp has served as Founding Co-Director of the Conservatory Lab Charter School and a Principal Investigator for more than a dozen arts learning research projects in public schools and is currently working with arts learning portfolio assessments in two CAPE/Chicago Public School District projects, Oakland Unified School District Music Integration Learning Environment (MILE) program, the Miami Choral Academey and the Center for Arts Education in New York. Dr. Scripp's most influential writings include his essay on music and learning research in the *Critical Links Compendium [aep-arts.org]* and his innovative research-based Music PLUS Music Integration education practices as reported in the *International Handbook on Innovation* (Pergamon). More recently, ArtsEdSearch has posted Dr. Scripp's Partnership in Arts Integration Research (PAIR) Report that details the expansive scope of art learning research methods and findings in the Chicago Public Schools (www.pairresults.org) and Arts Education Policy Review (April 2013) has published his treatise on the challenges that conceptions of innate talent pose to music's evolving role in 21st education.

David J. Reider

Principal Partner, Education Design, INC
Newton, Massachusetts
david@educationdesign.biz, tel: (617) 501-7152
www.educationdesign.biz

Professional Preparation

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

Appointments

University of Massachusetts, Boston
*2003-2006. Visiting Associate Professor, College of Public and Community Service
Applied Language and Mathematics; Technology Learning Initiatives*

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

Co-nect, Arlington, MA
1999-2001. Project Manager and Lead Project Developer

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

Program Evaluation with Education Design, INC (selected)

**Music Integrated Learning Environment (MILE), US Dept. of Education AEMDD
program, Oakland, CA**
*K-5 students in four Oakland schools studying literacy and music through integrated arts
practices, in collaboration with OUSD*

**Comprehensive Opera Based Arts Learning and Teaching (COBALT), US Dept. of
Education AEMDD program, NYC, CA**
*K-5 students in three NYC schools studying literacy, social-emotional constructs, and opera
through integrated arts practices, in collaboration with Metropolitan Opera Guild.*

Next Generation Preschool Math, NSF DRK-12 program, Boston, NYC, Menlo Park, CA
*Preschool students learning equipartitioning skills using tablet computing technologies, in
collaboration with EDC, WGBH, and SRI.*

Pioneer Mars, NASA Education, Mobile, AL & Hattiesburg, MS
*High school interdisciplinary science labs developing experiments to test life sustainability on
Mars. One experiment to be launched to International Space Station launch in 2014 for data
collection and analysis.*

ECLIPSE, NSF PRIME program
*Exploratory project to develop new methods of evaluation based on systems thinking and how it
may apply to K12 STEM learning, in collaboration with InSites.*

BioGraph, NSF DRK-12 program, Boston, MA

Middle school students studying complex systems biology topics using computational modeling, in collaboration with MIT and University of Pennsylvania.

INK-12, NSF DRK-12 program, Boston, MA
Middle school students studying mathematics and science topics using pen-based interactive networked tablet computers, in collaboration with TERC and MIT.

ITSI-Scale-Up, NSF iTEST program, Concord, MA
Middle and high-school teachers engaging web-based science-education modules (Interactive Technology for Science Inquiry), in collaboration with Concord Consortium.

Community Labs, Biogen-Idec, Cambridge, MA
Middle and high-school students engage in real-world biotech activities at a community lab with activities tied to in-school curriculum, in collaboration with Biogen-Idec.

San Francisco Symphony Orchestra, Keeping Score: Michael Tilson Thomas on Music
Program evaluation for five-year national K12 arts-integration project using classical music to enhance core subject learning

Eyes in the Sky II, NASA Education, Cambridge, MA
High school teachers learning advanced GIT technologies to help foster higher education and career options for students, in collaboration with TERC.

Boston Symphony Orchestra, Connections for Literacy
Program evaluator of arts integration school projects focusing on literacy skills development through music.

Music In Education National Consortium, U.S. Dept of Education FIPSE and NEA
Program evaluation on six lead-partner arts education national consortium, examining intra-organizational mechanisms and social designs of consortium functions.

San Francisco Opera
Organizational Change Learning Audit for Education Division in collaboration with SFUSD.

Publications

Bauer, C, Libby, D, Scharberg, M, Reider, D. (2012). Transformative Research-based Pedagogy Workshops for Chemistry Graduate and Postdoctoral Students. Submission in process.

Koile, K, Reider, D., & Rubin, A. (2010). INK-12: A Pen-based Wireless Classroom Interaction System for K-12. *Workshop on the Impact of Pen-Based Technology on Education (WIPTE)*, Purdue University Press

Reider, D. & Ruzek, M. (2007). Earth System Science Pathways to STEM Education, *ESSE Design Guide Online Document*: http://essedesignguide.org/

Reider, D. (2007). Listening to Evaluation, *Journal for Learning through Music*, 3, 280-286.

Scripp, L. & Reider, D. (2007). New Ventures In Integrated Teaching and Learning, *Journal for Learning through Music*, 3, 337-378.

Neumann, E. & Reider, D. (2001). Collaborative Environment for Syncronizing Audio from Remote Devices. US Patent 6,175,872.

Collaborators and Co-Editors

Dr. Susan Yoon, University of Pennsylvania, Dr. Eric Klopfer, MIT, Dr. Julie Cwikla, University of Southern Alabama, Dr. Anita Davis, University of Southern Mississippi; Dr. Roy Gould, Harvard-Smithsonian Center for Astrophysics, Dr. Kimberly Scott, Arizona State University; Dr.

Kimberly Koile, MIT & Concord Consortium; Dr. Tamara Ledley, TERC; Dr. Carla McAuliffe, TERC; Dr. Andee Rubin, TERC; Martin Ruzek, USRA; Dr. Larry Scripp, New England Conservatory; Dr. Alok Verma, Old Dominion University; Dr. Yichun Xie, Eastern Michigan University; Dr. Paul Horwitz, Dr. Robert Tinker, Dr. Andrew Zucker, Carolyn Staudt, Concord Consortium

Conference Presentation and Invited Papers (Relevant Highlights)

Nov, 2012; American Evaluation Association, Minneapolis, *1) Arts Integration is Very Difficult to Assess: Two Responses to a Ongoing Challenge; 2) Introducing Systems Thinking into STEM Learning Evaluations*

Oct, 2011; AEA, Anaheim, *Scaling up the Replication Ladder: Considerations in Evaluating Scale-up Efforts*

April, 2008, AERA, San Diego, *High-Stakes Listening: Effective Arts Partnerships for Today's Schools*

August, 2005; Earth System Science Education (ESSE-21) Annual Meeting, Fairbanks, AK. *Earth System Science student outcomes as reflective of program dissemination practices.*

August, 2004; DoDEA Europe Technology and Education Workshop and Conference, Wiesbaden, Germany. *Technology Leadership Communities, Students as Technology Leaders through Metacognition and Applied Learning*

July, 2004; Earth System Science Enterprises (ESSE-21) Annual Meeting, Monterey, CA *Evaluation as a Formative Practice for New Undergraduate ESSE Courses.*

April, 2004; Teaching with Media Conference, Umass Boston *META Technology Competencies in Applied Learning*

Other

Member PDK, NEA, MENC, MIENC, ISTE, ASCAP; 2001 Grammy Foundation Educational Advisory Board member, Sr. Fellow, Consortium of Universities of Greater Washington Area, 1998; President's Council on the Arts and Humanities, 1998 National Report of Best Practices. Proposal Panel reviewer for NSF programs (ITEST, NRI), US Department of Education I3 program.

Alyson Noel Swihart

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Oakland, CA 94602
(510) 717-9019
alysonswihart@gmail.com

Education

2009	**Preliminary Administration Credential**, Chapman University, Walnut Creek.
2006	**Masters of Art in Education: Curriculum and Instruction**, Chapman University, Walnut Creek.
2002	**California Clear Multiple Subject Teaching Credential with CLAD Emphasis**, Chapman University, Walnut Creek.
2000	**BA Anthropology**, University of California, Davis.

Professional Experience

Curriculum and Assessment Manager, Music Integrated Learning Environment. (2009-Present)

- Developed, coordinated, trained, implemented and analyzed Music Literacy Skills Test (MLST).
- Coordinated MLST testing at 7 OUSD schools with 10 testers.
- Managed budget and staff and consultants of 10.
- Developed, revised planning documents, assessment guides, program protocols and curriculum. Coordinated, assisted, facilitated, and presented site professional development, and grade level collaborative meetings curriculum design and implementation, between music specialists and classroom teachers.
- Oversaw all MILE Publications including website, journal, and reports.

Music Integration Director. Music in Schools Today. (2008- 2013)

- Coordinated, assisted, facilitated, and presented site professional development, and grade level collaborative meetings curriculum design and implementation, between music specialists and classroom teachers at 4 OUSD schools, 2 SFUSD schools, and 1 Ravenswood School.
- Conduct demonstration lessons, assist teachers with unit/lesson plans and assessments through inquiry based approach.
- Facilitated and coached teachers and teaching artists in music integration and classroom management through out Oakland Unified, San Francisco Unified, and Ravenswood School district based off of California State Standards.
- Provide classroom teachers and site administrators with observational data and feedback based upon mutually agreed upon focus areas of the State and District adopted music plus music programming.
- Developed and analyzed surveys, assessments, and documentation tools under the guidance of Dr. Larry Scripp to disseminate music + music integrated projects
- Created and implemented yearlong action plan for the OUSD Music Department, Thornhill Elementary, El Dorado Elementary, and GreenOaks Academy.

- Curriculum Designer: developed and aligned standards based music curriculum with Open Court Reading, Math, Science, and Social Studies standards.
- Established *Music is the Gift of Love* program in four Oakland Unified School District schools.
- Fundraised and oversaw programs, assessment strategies, budgeting and purchasing of programs.

Arts Coordinator, El Dorado Elementary. San Francisco Unified. (2007-2008)
- Coordinated and managed arts programs during and after school.
- Wrote and prepared grants to fund programming.
- Organized and facilitated monthly planning meetings with principal and staff.

Teacher 4th and 5th grade. Thornhill Elementary, Oakland Unified School. (2001-2008)
- Lead Teacher and Curriculum Designer of Music Integrated Literacy Enhancement Program, Oakland Unified School District.
- Worked on leadership team with principal to develop a school-wide instructional focus and provided implementation training to colleagues.
- Coordinated and analyzed assessments and documentation for music integrated projects, Open Court Reading, and Hartcourt Math.
- Presented research data to Music in Education National Consortium's Learning Laboratory School Network, New England Conservatory, Boston, MA.
- Created first math pacing chart for OUSD and provided professional development to staff as the math liaison to the district.
- Collaborated on the creation of the standards based report card.
- Lead teacher of extra curriculum activities including Student Council, Conflict Managers, Homework Club, Tutoring, and Lunch Monitors.
- Member of the SST Committee, Faculty Council, and Technology Committee.

Professional Development_____

2009	**Open Court Reading and Math Adoption, Si-swan Adopt**ion.
2004-present	**Presenter at MIENC-LLSN National Summer Conferences.** New England Conservatory, Boston, MA.
2007	**Group Facilitation Methods Participant.** Liz Lindsey, Arts is Education, County of Alameda.
2007	**Gifted and Talented Education (GATE) Conference Participant.** Santa Clara, CA.
2006	**Co-Presenter of Arts Institute Music Strand**. Marin County.
2006	**GATE Conference Participant.** Palm Springs, CA.
2005	**Second Step Training Participant.** Oakland Unified.
2004	**Open Court Reading and Hartcourt Math**. Oakland Unified.

2004	**Conflict Manager Training Participant.** Oakland Unified.
2004	**OUSD Summer Arts Institute Presenter and Participant** East Oakland School for the Arts, Oakland Unified.

Special Skills_____

- Science textbook adoption committee.
- Mac and PC literate.
- Love to learn and travel.

References include (letters of recommendation provided on request):
- SallyAnn Tomlin, Principal, Thornhill Elementary, OUSD (510) 339-6800.
- Phil Rydeen, Program Manager, Visual and Performing Arts, OUSD, (510) 879-8116.
- Meg Madden, Executive Director of Music in Schools Today, (415) 392-9010.
- Larry Scripp, Head Researcher and Founder of the Music-in-Education's National Consortium, (617) 905-7366.

Rodney Spencer

Music & Technology Specialist

3240 Peralta St.
Emeryville, CA 94608
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rodney.spencer@mac.com

Profile

An independent and self-motivated professional with high-level technical and interpersonal skills. Great business development and business consultancy experience with various educational institutions, non-profits, and small businesses. Consistent track record of success.

Experience

Music Integration Specialist & Technology Specialist (2008 - Present)

Currently contracted as a music integration teacher and technology instructor at Vincent Academy for students between the ages of 5 and 10 years. Responsibilities include: teaching elementary music while integrating English language, math, science, and social studies into music instruction; providing technology instruction that integrates various disciplines including science, geography, and history using mobile iPad lab; and IT network administrator.

Sole Proprietor, dba Red Spider Multimedia; Emeryville, CA (2008 - Present)

Red Spider Multimedia provides business development and consulting services to organizations in the area of web development, educational technology, marketing, and media development. Served as documentation specialist, professional development designer and facilitator, Bell Curriculum Intervention trainer and instructor for oaklandmileproject.org (OUSD).

Interim Campus President, Herzing College, Milwaukee, WI (2007 - 2008)

Served as interim campus president during development of Herzing online degree programs. Managed admissions, financial aid, and curriculum development departments for the Milwaukee campus. Exceeded enrollment and financial targets during my stint as campus president.

Exec. Dir. of Admissions, Walden University, Los Angeles, CA (2001 - 2007)

Executive level leader for Laureate Education's west-coast division. Fully responsible for organization's most profitable national master's and doctoral online degree programs.

Classified Advertising Director, Editorial Projects in Educ., Bethesda, MD (1996 - 2001)

Manager in charge of classified advertising department for Education Week newspaper and Teacher Magazine. Responsible for launch of organization's national online job recruitment website.

Education

B.S. Elementary Education with a Concentration in Music
Appalachian State University
Cum Laude

M.S. Educational Technology
Walden University

Additional Skills

Advanced technology skills in Web 2.0 including MySQL and PHP | Digital Photographer and Videographer | Elementary Grades Music Integration Curriculum Development

References

Available Upon Request

Sarah Willner is a certified Orff-Schulwerk teacher, and has helped develop a variety of music integration programs in the Bay area, with such organizations as Music in Schools Today, Oakland Unified School District, Alameda County Office of Education, the Oakland Youth Chorus, Stanford University, Cal Performances, and Harvard's Project Zero. Sarah was a music + music integration teacher, school facilitator and coach, professional development presenter, and program designer for the OUSD's MILE project in 2009-2012. Willner is currently a music teacher and professional development specialist with the Oakland Unified School District, as well as a teacher in the Integrated Learning Specialist Program of Alameda County Office of Education. She is a presenter at international and local Orff-Schulwerk music and movement education conferences, and is the vice president of the N. CA American Orff-Schulwerk Association. Sarah plays viola and violin professionally, focusing on new compositions, and for the past 20 years has been a member of the internationally acclaimed Bay area Balinese music and dance troupe, Gamelan Sekar Jaya, touring throughout N. America and Indonesia. Her chapter 'Musical People/Musical Schools' is included in the arts learning book Artful Teaching from Teachers College Press, and her new book on Balinese arts for children will be published by Pentatonic Press in 2014.

Oakland's MILE 3.0

Letters of Support

April 21, 2014

To whom it may concern:

It is with great pleasure that I write this letter in support of the Oakland Unified School District's Elementary Music Program's application to the United States Department of Education to implement an innovative and integrated music program, Music Integration Literacy Enhancement (MILE). This program will allow our music teachers to co-teach with classroom teachers so that our elementary students may receive a high quality sequential music integrated instructional program. As our school district implements the Common Core an integrated approach to education is now more critical than ever and this unique opportunity will allow our traditionally underserved students the unique opportunity to experience learning in a whole new way.

Building on the success of the Music Integration project for the past 5 years I am confident this approach will help our students achieve academically and musically. The original idea conceived and implemented by our Visual and Performing Arts Coordinator, Fillmore Rydeen, provided a creative way to leverage the power of music literacy to enhance learning in other content areas. The pilot program was successful in 3 of our elementary schools where teachers along with the music specialists developed and taught 50 new and exciting units of music integrated curriculum.

The next iteration of this valuable program will take this instructional model and implement it in 10 of our elementary schools bringing this innovative approach to more of our students. As our district focuses attention on implementing the Common Core, an integrated approach to education is crucial to our success particularly for our most disadvantaged students. The MILE program address each of these priorities and integrates well with our current professional development and instructional systems and structures in Oakland.

The involvement of Dr. Larry Scripp of the New England Conservatory of Music ensures program quality will be of the highest. OUSD with the support of the Center for Music In Education allows for communication with education leaders in the field nationally, and brings many resources to bear which will help us to implement this program at a sophisticated level.

Through the support of the United States Department of Education, the Music Integration Literacy Enhancement program will help the Oakland Unified School District to continue its initiative to build high quality music and arts education programs connected to the Common Core and the Next Generation Science Standards for our students. At the conclusion of this initiative I am confident we will have fully developed a systemic approach to music integrated learning that surpasses the quality of music learning in our current programs. Thank you for your consideration.

Sincerely,

Kyla Johnson-Trammell
Associate Superintendent, Leadership, Curriculum and Instruction
Oakland Unified School District

April 18, 2014

Filmore Rydeen
Visual and Performing Arts
Oakland Unified School District

Dear Phil,

I would be enthusiastic and available to participate as external program evaluator for the upcoming proposal submission MILE 3.0 sponsored by the AEMDD program of the U.S. Dept. of Education. I'm very excited to capitalize on the work I've done with you and your team over the past four years with MILE where Oakland's MILE schools not only developed strong music-integration concepts and constructs but provided evidence in the form of improved literacy outcomes for student cohorts responding to the MILE treatment and music integration model. I think it's very ambitious for your team to propose a model that will transform the very nature of a district music teacher to become a music-integration teacher, thus enabling classroom teachers to access multiple subject area learning though music instruction. Additionally, extending the reach of the initial MILE project to a new group of ten schools will provide rigorous data on how integration works and how robust the model is; which of course will become a basis for dissemination to the field at large, a critical element of the AEMDD program.

As evaluator, my work will complement that being done by the research team by:

- Following program development through all phases, advising on project design and direction, through regular conferences and communications

- Monitoring adherence to project plan and objectives, identifying implementation challenges, and helping determine how the research team's efforts inform program development and improvement

- Providing independent teacher professional development, workshop and classroom observations and interviews to gain an impartial perspective of project implementation and impact core to the program evaluation design

- Placing project findings within a broader context of the arts in education field

Following the startup phases of research design and materials development, the evaluation will capture data from participating schools, teachers, and classrooms over the four-year project period. Together with the CMIE team, I, with colleagues at Education Design will assist in analyzing workshop interview and observation data, classroom observation data, and digital assessment data. With increasing discourse about the role and importance of arts instruction and arts integration, these models need to be vetted and expanded so others might begin adopting them. The successes of MILE clearly have paved the way to this current effort and I believe that findings of this project will contribute important design, implementation, and pedagogical knowledge to this important area of arts education research. I wholeheartedly support this effort and look forward to collaborating with you and your team.

For over fifteen years I have led or participated in program evaluations in K12 and post-secondary schools, including many for U.S. Dept. of Education, NSF, NASA, and organizations local and national. My work has focused on arts education and STEM education. have been principal partner of an educational consulting firm, Education Design, INC since 2003, which conducts K12 and post-secondary program evaluations.

David Reider
Principal, Education Design, INC
Newton, Massachusetts

Lafayette Elementary School

April 2, 2014
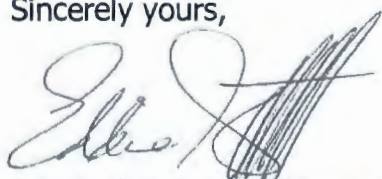
To Whom It May Concern:

It gives me great pleasure to write this letter of support for Oakland Unified School District's, Music Integration Learning Environment (MILE). This music integration project has brought innovative music education to our school. We believe that this program has been 'instrumental' in helping us reach our site goals.

One of our goals at Lafayette Elementary School is to more carefully connect our music instructional programs to our academic programs. Through the MILE project students have learned to read using steady beats and simple rhythms. They have studied the *Physics of Sound* to learn about the acoustic/scientific properties of sound and explore music making through the lense of science. Students have also explored the historical relationship between Jazz and American Democracy through a collaborative curriculum called *Jazzocracy*.

I believe that the knowledge and instructional materials produced by the MILE project will benefit not only our school, but also our district and other districts across the nation, who want to integrate music into the core curriculum. Over the past 4 years, this program has provided innovative learning experiences for our entire school community. It is an exciting program that we want to continue at our school. Your support will help us continue providing high-quality, innovative learning experiences for the youth of Oakland.

Sincerely yours,

Principal, Lafayette Elementary
Oakland Unified School District

NICELY DONE SOLUTIONS, INC. • 1709 Marin Avenue • Berkeley California 94707
Phone 510/526-3744 • Fax 510/525-5513 • www.nicelydone.com

April 18, 2014

Fillmore Rydeen
Oakland Unified School District
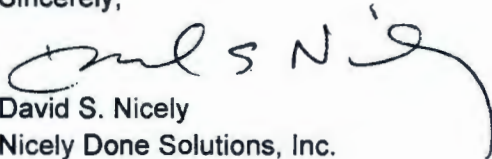Coordinator of Visual and Performing Arts

Dear Mr. Rydeen,

We have had the opportunity to review the requirements for your departments Electronic Documentation and Assessment tool for your proposed music integration project. The design of the database and user interface, are well within our ability to develop and deploy at the beginning of the school year in September 2015.

Additionally, the database application will integrate well with current Oakland Unified Systems to manage access rights and data security. The system is unique in it's ability to capture both quantitative data as well as qualitative data through it's student tagging system. The student level reports generated will be able to highlight photographic, video, and auditory information along with student achievement data as it relates to this project.

I look forward to working with you on this innovative and exciting project in the future.

Sincerely,

David S. Nicely
Nicely Done Solutions, Inc.

November 9, 2011

Dr. Tony Smith
Superintendent
Oakland Unified School District
1025 2nd Avenue, Room 301
Oakland, CA 94606

Dear Dr. Smith:

On behalf of the Arts in Education Model Development and Dissemination Grant Program
(AEMDD) staff, I want to thank you for allowing Diane Austin and me to conduct a site
visit of your AEMDD grant, #U351D090028 on September 12-13, 2011. I particularly
want to thank Fillmore Rydeen, project director, and Eric Swihart, co-director, for their
exceptional work in facilitating the review. All of the staff were very cooperative and open
to examination of their procedures, activities and files. They were also receptive to
recommendations and examples of alternative ways to accomplishing the goals of the
program. Our findings and recommendations, based on our visit, are included below.

Although we were as thorough as possible in the review, we do not presume to be all-
inclusive in the report. Therefore, the absence of statements regarding any specific
practices followed by your institution does not imply approval of those practices. In short,
the specific nature of this letter does not limit your obligation to comply with all statutory
and regulatory provisions governing the program.

SUMMARY OF REVIEW

Observations and Findings

U.S. Department of Education (ED) representatives, Diane Austin and Shavonney White,
conducted a site visit on September 12-13, 2011, of the Arts in Education Models
Development and Dissemination (AEMDD) grantee, Oakland Unified School District
(OUSD). The project is formally recognized for its Music-Integrated Learning
Environment (MILE). The MILE project is an expansion of a prior National Endowment
for the Arts' funded project. That project, housed at Thornhill Elementary School, was
developed through the use of music professionals for art integration on a diminutive scale
at one school. Through the AEMDD grant, MILE expanded to implement a music-

integrated curriculum, using a collaborative approach involving K-5 grade level teachers and music specialists, facilitated by an integration coach in several other treatment schools. The connection between music and academic learning is being researched through the use of state standards assessments and District benchmark assessments in conjunction with music literacy testing. The two-day visit included interviews with the MILE leadership team, the financial officer, project evaluator and investigator, the principals of both schools, and teacher and student focus groups. Agenda items covered during the meeting were the project overview, fiscal management, curriculum, and evaluation methods. A collaborative planning meeting was also observed during the visit.

At the ACEND school site, ED staff interviewed the principal, engaged in conversations with teachers who described their process and experience with the project, and observed a curriculum development session with classroom teachers, music artists and a leadership team member. ED staff was fascinated to see the team devise a music and geology lesson that incorporated pre- and- post- academic assessments. Lafayette Elementary school was the second school visited. There, interviews were conducted with the principal, a student focus group, teachers, and a video documenting student progress in music content was observed. The visit ended with a meeting with Maria Santos, Deputy Superintendent.

ED staff learned a great deal about the leadership team and some of the challenges they are facing. The leadership team consists of: Yari Mander, facilitator and ASCED coach; Allison Swihart, classroom teacher and testing coordinator; Rodney Spencer, documentation specialist, coach and digital portfolio coordinator; and Sarah Willner, coach and music teacher. It was evident that each member of this dynamic team dedicated a vast amount time to the project. From discussions, one finding was recognizing the importance of time as a critical factor in developing lessons and units for the project. Teachers and teaching artists collaboration is essential for an effective integration. With the dedication of time from both teachers and music artists, other challenges manifested. The challenge of effective brainstorming for lesson plans from start to finish was a major test. Starting with absolutely no idea of how to connect music to geology, to arriving at a proficient lesson plan that would not only engage the students but also enhance their academic learning skills required a great deal of time and effort. Both the teacher and teaching artist coordinated the logistics of the plan and the amount of time it would take to complete.

Initially, there were also a number of challenges that the project experienced, but OUSD is making strides in overcoming them. For example, one challenge included getting veteran teachers on board with the new idea of music integration into the other academic subjects. The partnership between music artists and teachers became difficult because both were not fully on board. Looking at the scope of all the treatment schools, professional development was extremely important to implement for year 3of the grant, and meeting times varied depending on the school site. Furthermore, gaining full support of the arts from decision makers also prohibited succession of the program.

Though the challenges were recognized, additional thought was given to items that were being developed for the MILE project. Particularly, the digital portfolio is a creative tool

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used to facilitate communication between teachers, artists and even the parents and students. This is also a method of sharing successful assignments and lessons. The digital portfolio appeared to be an outstanding tool to showcase student progress and a creative communications mechanism for teachers to collaborate with one another to further expand their adaptation of music integration.

ED staff also conducted an interview with financial officers Diane O' Hare, Marilu Boytes and several other members of the finance team. The overall fiscal accountability system appeared to be sound. The budget processes and transactions from start to finish were explained. An overview of the procedures for tracking orders, invoices, payouts to contracts and organizing receipts were discussed. Records of these items are also maintained for five consecutive years following the grant.

To better understand the evaluation process, a telephone interview was conducted with Larry Scripp, the Principal Investigator and David Reider, the Evaluator. The team clearly articulated their process for obtaining usable data for student academic achievement through MILE. Both team members recognize the importance of maintaining compliance and faithfulness to the evaluation design in the approved grant application. There was an understanding that learning through experience over the years helped team members gather effective methods to develop the program, create good research questions and build on lessons learned from its model school, Thornhill Elementary.

Commendations

- The OUSD is to be commended for the selection of such dedicated staff. All staff interviewed were enthusiastic and committed to teaching and learning. They are also dedicated to the implementation of the project. The project also employs teaching artists and partners who are passionate about their art and keenly interested in effectively teaching their students.

- The project employs a balanced approach in its implementation of the project. It is clearly meeting its goal of improving student achievement.

- The professional development provides staff opportunities for teachers to work with teaching artists to develop meaningful lesson plans. During interviews, principals and teachers consistently expressed their belief that participation in the project has changed the way they teach forever.

- The OUSD is also commended for its decision to use an outside evaluator and a comparison group for the project. The strong evaluation design will allow OUSD to measure the impact on student learning.

Recommendations

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Overall, our visit with team members of the MILE program allowed ED staff to fully understand the current status of the program as well as future activities. Our recommendations are as follows:

- To improve the partnership between teacher and teaching artist, ED staff suggested that the leadership team clarify the goals of the program so that everyone understands the importance of the development of cohesive lessons and the value added from each party.

- To further empower teachers and to emphasize the importance of their role, the project leadership may consider working towards building teacher leader groups to develop curriculum and enhance professional development.

- The digital portfolio should be further developed to become not only a tool for teachers to use to share their lesson plans but also a tool for dissemination. The general public and the arts education community could benefit from learning more about the MILE project.

- The MILE project has many promising practices and has the potential of further impacting effective teaching and learning. It is a tool that could be used to leverage existing funds for the improvement of student outcomes across the district. It is recommended that the district consider implementing the project at additional school sites as a way to incorporate the Common Core Standards. This recommendation was discussed during the visit with Deputy Superintendent, Maria Santos. With a lot of funding being invested into STEM, the arts integration component of this program serves as a building block for enhancing the curriculum. The MILE program has the potential to expand and scale up with other grant programs funded through the U.S. Department of Education as well. One program to consider is the Investing in Innovation (i3) program.

Thank you again for the time and effort that you and your staff are devoting to addressing the purposes of the Arts in Education Model Development and Dissemination Grant Program. If you would like to discuss any items cited in this letter, please feel free to contact me at (202) 260-1902.

Sincerely,

Shavonney White
Management and Program Analyst
Office of Innovation and Improvement
AEMDD

cc: Fillmore Rydeen

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Letter of Support – MILE Project 2014-2015
2014

April 22,

To Whom It May Concern:

I am writing as a teacher and facilitator in the previous iteration of OUSD's MILE project, 2010-2013. I taught students at a MILE school (Cleveland Elementary). As well, I helped design and present ongoing professional development in music + music integration at Cleveland, the MILE curriculum fairs, the MILE summer institute, and Saturday PDs. I facilitated collaborative planning and documentation between classroom music teachers and myself, and facilitated other pairs of classroom and music teachers.

We are very excited about the prospect of continuing support and development of music integration in the OUSD. Change comes about through an ongoing relationship with schools and teachers, which is difficult to gain in only a few years. We learned so much in the previous MILE research grant that we can now use to leap forward in new and developing schools.

The MILE work has changed my music teaching, giving me many valuable strategies. Especially useful are the visual representations of music theory. We are taught in music schools to emphasize and drill standard music theory into our students. This is very abstract for younger students, and not really of use unless they are going on to instrumental or choral programs. But with the MILE strategies I found ways to use scaffolded representations of music that bridge to other areas of the curriculum, making it easier for students to 'get' music in the visual realm as well as aurally.

Music and other arts are only now starting to be tapped as a forum where critical and creative thinking happens, directly in line with the Common Core Standards. The MILE shift to leveraging music education helps us music teachers enter into the same mindset and practice as ELA, math, and science teachers nationwide.

Please contact me with any further questions.

All the best,

Sarah Willner
Music Teacher on Special Assignment,
Music & Arts Professional Development Programs
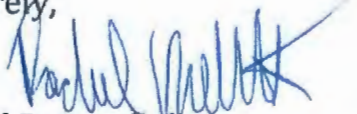Oakland Unified School District
sarah.willner@ousd.k12.ca.us

To Whom It May Concern:

I have been an OUSD music teacher since 2011. Though I have not worked as a MILE teacher, I am very interested in becoming one. I have always naturally integrated language and literacy in my music teaching; it would be great to have the time and support to actually work on and practice music integration in a researched and organized way. I am excited to have the opportunity to be part of the cutting edge of music integration in this country.

As well as a primary elementary music teacher, I teach 'Beats and Flows' songwriting with technology with upper elementary students. I am particularly interested in the online aspects of this MILE proposal. As a songwriter and composer myself, I see the MILE project as even more compelling in that it emphasizes student creation at every level.

I am also excited that through MILE work I would have more collegial contact with both classroom and other music teachers, instead of working in the relative isolation of the music room.

Sincerely,

Rachel Repanshek
Music Teacher, Oakland Unified School District
rachel.repanshek@ousd.k12.ca.us
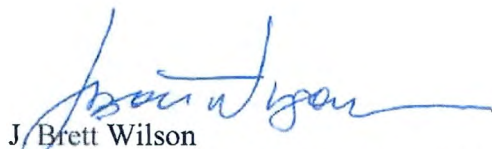
April 16th, 2014

Dear MILE Collaborative Partners,

I am writing this letter to express my support for the Music Integrated Learning Environment (MILE) Project in Oakland Unified School District. As a founding teacher of a successful K-8 school in Oakland and teacher leader who played a coordinating role in the implementation of the MILE program at ASCEND, I can enthusiastically recommend the MILE Project as a positive force and key driver towards better outcomes for students in traditionally underserved school communities.

I believe that the MILE project made a significant impact on student achievement at ASCEND in a way that is both captured by data and goes beyond the picture that mere data is able to paint. From my own experience I have seen how the Music Plus Music Integrated (M+MI) approach motivates students to produce engaged and authentic work. The integration of content areas allows English Learners to access multiple modes of communication, reinforcing ideas and concepts as learners build vocabulary and oral language fluency. All students are offered the opportunity to demonstrate their understanding of complex ideas on a deeper level across various disciplines. Mastery is achieved by strengthening and clarifying the connections between disparate concepts.

My personal favorite MILE project involved a genre study of creation myths. Students studied myths from various cultures, then collaboratively wrote, acted, and performed their original creation myth called "Rafa and The Gold Volcano". The project integrated literary and oral language traditions, the study of indigenous culture, environmental science related to island ecosystems, costume and set design, drama, musical performance, and the concept of musical motifs connected to dramatic characters. The students' final projects and creative process were highlighted on KQED's "Spark" program. All of this was possible due to the highly creative team of classroom, art, music, and drama teachers as well as the support from MILE project staff.

Thank you for the opportunity to share my perspective. I would encourage the continuation and expansion of the MILE Project to allow more students and school communities to experience the project and unlock their potential for learning in a creative and effective way.

J. Brett Wilson
Coordinator, English Language Learner Office
Founding Teacher, ASCEND K-8
Teacher, 2nd/3rd Grade 2001-2012
Oakland, California
brett.wilson@ousd.k12.ca.us

General Education Provisions Act

The Oakland Unified School District (OUSD) is becoming a Full Service Community District that serves the whole child, eliminates inequity, and provides each child with excellent teachers every day. As such, OUSD has adopted specific policies and practices will ensure equitable access to, participation in, and high quality educational opportunities for the students, teachers, and administrators served in this project. The Federally funded programs and services will be accessible to all participating schools including students with special needs allowing them to fully participate in all project activities. The school district does not discriminate on the basis of age, color, religion, creed, disability, marital status, veteran status, socio-economic status, national origin, race, gender or sexual orientation in its educational programs, hiring practices or research activities. OUSD follows local policy, state and federal law providing reasonable and appropriate accommodations to meet the learning needs of a diverse group of students, teachers, administrators, and community members. OUSD has the capacity to and routinely provides communications including letters, forms, surveys, assessments in multiple languages including audio recordings where necessary. Additionally, the school outreach and selection process for the proposed project includes considerations for schools and populations who are traditionally underserved.

Relevant Policies

OAKLAND UNIFIED SCHOOL DISTRICT
Board Policy

BP 4030
Personnel

Nondiscrimination In Employment

The Governing Board prohibits discrimination against and/or harassment of district employees and job applicants at any district site or activity on the basis of actual or perceived race, religion, color, national origin, ancestry, age, marital status, pregnancy, physical or mental disability, medical condition, genetic information, veteran status, gender, sex, or sexual orientation.

(cf. 0410 - Nondiscrimination in District Programs and Activities)
(cf. 4032 - Reasonable Accommodation)
(cf. 4119.11 - Sexual Harassment)
(cf. 4119.41 - Employees with Infectious Disease)
(cf. 4154 - Health and Welfare Benefits)
(cf. 5145.7 - Sexual Harassment)

Prohibited discrimination or harassment consists of unwelcome conduct, whether verbal, physical, or visual, based on any of the prohibited categories of discrimination listed above that it is so severe and pervasive that it adversely affects an individual's employment opportunities or has the purpose or effect of unreasonably interfering with his/her work performance or creating an intimidating, hostile, or offensive work environment.

The Board also prohibits retaliation against any district employee or job applicant who complains, testifies, assists, or in any way participates in the district's complaint procedures instituted pursuant to this policy.

Any district employee who engages or participates in prohibited discrimination or harassment, or who aids, abets, incites, compels, or coerces another to engage or attempt to engage in such behavior, shall be in violation of this policy and shall be subject to disciplinary action, up to and including dismissal.

(cf. 4117.4 - Dismissal)
(cf. 4118 - Suspension/Disciplinary Action)
(cf. 4218 - Dismissal/Suspension/Disciplinary Action)

The Board designates the position(s) to intake and/or handle complaints by employees regarding discrimination and harassment in employment and inquiries regarding the district's nondiscrimination in employment policies as set forth in AR 1312.3 - Uniform Complaint Procedures.

Any employee or job applicant who believes that he/she has been or is being discriminated against or harassed in violation of district policy or regulation should file a complaint in accordance with AR 4031 - Complaints Concerning Discrimination in Employment. An employee may bypass his/her supervisor in filing a complaint where the supervisor is the subject of the complaint.

(cf. 4031 - Complaints Concerning Discrimination in Employment)

Any district employee who observes or has knowledge of an incident of prohibited discrimination or harassment shall report the incident to his/her supervisor or Ombudsperson as soon as practical after the incident. Failure of a district employee to report discrimination or harassment may result in disciplinary action.

Training and Notifications

The Superintendent or designee shall provide training to employees about how to recognize harassment and discrimination, how to respond appropriately, and components of the district's policies and regulations regarding discrimination.

(cf. 4131- Staff Development)

The Superintendent or designee shall regularly publicize, within the district and in the community, the district's nondiscrimination policy and the availability of complaint procedures. Such publication shall be included in each announcement, bulletin, or application form that is used in employee recruitment. (34 CFR 100.6, 106.9)

The district's policy shall be posted in all schools and offices including staff lounges and student government meeting rooms. (5 CCR 4960)

Legal Reference:
EDUCATION CODE
200-262.4 Prohibition of discrimination
CIVIL CODE
51.7 Freedom from violence or intimidation
GOVERNMENT CODE
11135 Unlawful discrimination
12900-12996 Fair Employment and Housing Act
PENAL CODE
422.56 Definitions, hate crimes
CODE OF REGULATIONS, TITLE 2
7287.6 Terms, conditions and privileges of employment
CODE OF REGULATIONS, TITLE 5
4900-4965 Nondiscrimination in elementary and secondary education
UNITED STATES CODE, TITLE 20
1681-1688 Title IX of the Education Amendments of 1972
UNITED STATES CODE, TITLE 29
621-634 Age Discrimination in Employment Act
794 Section 504 of the Rehabilitation Act of 1973
UNITED STATES CODE, TITLE 42
2000d-2000d-7 Title VI, Civil Rights Act of 1964, as amended
2000e-2000e-17 Title VII, Civil Rights Act of 1964, as amended
2000ff-2000ff-11 Genetic Information Nondiscrimination Act of 2008
2000h-2-2000h-6 Title IX of the Civil Rights Act of 1964
12101-12213 Americans with Disabilities Act
CODE OF FEDERAL REGULATIONS, TITLE 28
35.101-35.190 Americans with Disabilities Act
CODE OF FEDERAL REGULATIONS, TITLE 34
100.6 Compliance information
104.7 Designation of responsible employee for Section 504
104.8 Notice
106.8 Designation of responsible employee and adoption of grievance procedures

106.9 Dissemination of policy
COURT DECISIONS
Shephard v. Loyola Marymount, (2002) 102 CalApp.4th 837

Management Resources:
EQUAL EMPLOYMENT OPPORTUNITY COMMISSION PUBLICATIONS
Questions and Answers: Religious Discrimination in the Workplace, 2008
Enforcement Guidance: Reasonable Accommodation and Undue Hardship under the
Americans with Disabilities Act, October 2002
Enforcement Guidance: Vicarious Employer Liability for Unlawful Harassment by
Supervisors, June 1999
U.S. DEPARTMENT OF EDUCATION, OFFICE FOR CIVIL RIGHTS
Notice of Non-Discrimination, January 1999
WEB SITES
California Department of Fair Employment and Housing: http://www.dfeh.ca.gov
U.S. Department of Education, Office for Civil Rights:
http://www.ed.gov/about/offices/list/ocr
U.S. Equal Employment Opportunity Commission: http://www.eeoc.gov

8/25/04; 10/26/11A

OAKLAND UNIFIED SCHOOL DISTRICT
Board Policy

BP 0410
Philosophy, Goals, Objectives and Comprehensive Plans

Nondiscrimination In District Programs And Activities

The Governing Board is committed to equal opportunity for all individuals in
education. District programs and activities shall be free from discrimination
based on gender, sex, race, color, religion, ancestry, national origin, ethnic
group identification, marital or parental status, physical or mental
disability, sexual orientation or the perception of one or more of such
characteristics. The Board shall promote programs which ensure that
discriminatory practices are eliminated in all district activities.

(cf. 4030 - Nondiscrimination in Employment)
(cf. 4032 - Reasonable Accommodation)
(cf. 4119.11/4219.11/4319.11 - Sexual Harassment)
(cf. 5145.3 - Nondiscrimination/Harassment)
(cf. 5145.7 - Sexual Harassment)
(cf. 5146 - Married/Pregnant/Parenting Students)
(cf. 6145.2 - Athletic Competition)

(cf. 6164.4 - Identification of Individuals for Special Education)
(cf. 6164.6 - Identification and Education under Section 504)
(cf. 6178 - Vocational Education)
(cf. 6200 - Adult Education)

District programs and facilities, viewed in their entirety, shall be in compliance with the Americans with Disabilities Act.

The Superintendent or designee shall ensure that the district provides auxiliary aids and services when necessary to afford individuals with disabilities equal opportunity to participate in or enjoy the benefits of a service, program or activity. These aids and services may include, but are not limited to, qualified interpreters or readers, assistive listening devices, notetakers, written materials, taped text, and Braille or large print materials.

(cf. 5124 - Communication with Parents/Guardians)

Individuals with disabilities shall notify the Superintendent or principal if they have a disability that requires special assistance or services. Reasonable notification should be given prior to the school-sponsored function, program or meeting.

(cf. 9320 - Meetings and Notices)
(cf. 9322 - Agenda/Meeting Materials)

The Superintendent or designee shall notify students, parents/guardians, employees, employee organizations and applicants for admission and employment, and sources of referral for applicants about the district's policy on nondiscrimination. Such notification shall be included in each announcement, bulletin, catalog, application form or other recruitment materials distributed to these groups. (34 CFR 104.8, 106.9)

The Superintendent or designee shall also provide information about related complaint procedures.

(cf. 1312.3 - Uniform Complaint Procedures)
(cf. 4031 - Complaints Concerning Discrimination in Employment)

In compliance with law, the district's nondiscrimination policy shall be published in the individual's primary language to the ext nt practicable.

(cf. 5145.6 - Parental Notifications)

Legal Reference:
EDUCATION CODE
200-262.4 Prohibition of discrimination
48985 Notices to parents in language other than English
GOVERNMENT CODE
11000 Definitions
11138 Rules and regulations
12900-12996 Fair Employment and Housing Act
54953.2 Brown Act compliance with Americans with Disabilities Act
PENAL CODE
422.6 Interference with constitutional right or privilege
CODE OF REGULATIONS, TITLE 5
4900-4965 Nondiscrimination in elementary and secondary education programs
receiving state financial assistance
UNITED STATES CODE, TITLE 20
1400-1487 Individuals with Disabilities in Education Act
1681-1688 Discrimination based on sex or blindness, Title IX
2301-2415 Carl D. Perkins Vocational and Applied Technology Act
6311 State plans
6312 Local education agency plans
UNITED STATES CODE, TITLE 29
794 Section 504 of the Rehabilitation Act of 1973
UNITED STATES CODE, TITLE 42
2000d-2000d-7 Title VI, Civil Rights Act of 1964
2000e-2000e-17 Title VII, Civil Rights Act of 1964 as amended
2000h-2000h-6 Title IX
12101-12213 Americans with Disabilities Act
CODE OF FEDERAL REGULATIONS, TITLE 28
35.101-35.190 Americans with Disabilities Act
36.303 Auxiliary aids and services
CODE OF FEDERAL REGULATIONS, TITLE 34
100.1-100.13 Nondiscrimination in federal programs, effectuating Title VI
104.1-104.39 Section 504 of the Rehabilitation Act of 1973
106.1-106.61 Discrimination on the basis of sex, effectuating Title IX,
especially:
106.9 Dissemination of policy

Management Resources:
U.S. DEPARTMENT OF EDUCATION, OFFICE OF CIVIL RIGHTS PUBLICATIONS
Protecting Students from Harassment and Hate Crime, January, 1999
Notice of Non-Discrimination, January, 1999
Nondiscrimination in Employment Practices in Education, August, 1991
WEB SITES
U.S. Department of Education, Office of Civil Rights:
http://www.ed.gov/offices/OCR
CDE: http://www.cde.ca.gov
CSBA: http://www.csba.org
Safe Schools Coalition: http://www.casafeschoolscoalition.org