

File ID Number	18-1630
Introduction Date	8-8-18
Enactment Number	18-1368
Enactment Date	8/8/18 lf
By	



OAKLAND UNIFIED SCHOOL DISTRICT
Community Schools, Thriving Students

**OAKLAND UNIFIED SCHOOL DISTRICT
Office of the Board of Education**

To: Board of Education
From: Kyla Johnson-Trammell, Superintendent

Subject: **District Submitting Grant Submission - Application**

ACTION REQUESTED:

Approval and support by the Board of Education of District applicant submitting grant application for OUSD schools for fiscal years 2018-2022 to accept same, if granted, in whole or in part, pursuant to the terms and conditions thereof and to submit amendments thereto, for the grant year, if any.

BACKGROUND:

Grant application for OUSD schools for the 2018 - 2022 fiscal year was submitted for funding as indicated in the chart below. The grant face sheet and grant proposal packets are attached.

File I.D #	Backup Document Included	Type	Recipient	Grant's Purpose	Time Period	Funding Source	Grant Amount
18-1630	Yes	Grant Submission	Visual & Performing Arts Department	Building Capacity in Dance Literacy	September 2018 - June 2022	US Department of Education	\$572,478.00 year 1 \$612,049.00 year 2-4 Totalling \$2,406,625.00

DISCUSSION:

The district created a Grant Face sheet process to:

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

OUSD received a Grant Face Sheet and a completed grant application for the program listed in the chart by the school.

FISCAL IMPACT:

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

- Grants valued at: \$2,406,625

RECOMMENDATION:

Approval and support by the Board of Education of District applicant submitting grant application for OUSD schools for fiscal years 2018-2022 to accept same, if granted, in whole or in part, pursuant to the terms and conditions thereof and to submit amendments thereto, for the grant year, if any.

ATTACHMENTS: Grant Face Sheet, Grant Application, Logic Model, Mock-up, Excerpt from OUSD Dance Blueprint, Letters of Support, Example Evaluation Tools, and Oakland CA Poverty Status

Title of Grant: Building Capacity in Dance Literacy	Funding Cycle Dates: September 2018- June 2022
Grant's Fiscal Agent: (contact's name, address, phone number, email address)	Grant Amount for Full Funding Cycle: \$2,406,625
Funding Agency: US Department of Education	Grant Focus: Dance Education
List all School(s) or Department(s) to be Served: Elementary Schools grades 1-3	

Information Needed	School or Department Response
How will this grant contribute to sustained student achievement or academic standards?	Provides funding for planning, professional development, curriculum development and program implementation in Dance.
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 contains funding to hire an external evaluator responsible for reporting annually on progress towards project goals.
Does the grant require any resources from the school(s) or district? If so, describe.	No fiscal match required. Staff time for preparing grant documents, attending required meetings, and planning will be required. (minimal impact on current duties)
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: Indirect costs included per CDE rate.
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
Who is the contact managing and assuring grant compliance? (Include contact's name, address, phone number, email address.)	Fillmore Rydeen, OUSD Visual & Performing Arts Director fillmore.rydeen@ousd.org

Applicant Obtained Approval Signatures:

Entity	Name/s	Signature/s	Date
Principal	Fillmore Rydeen		6/20/18
Department Head (e.g. for school day programs or for extended day and student support activities)	David Chambliss		

Grant Office Obtained Approval Signatures:

Entity	Name/s	Signature/s	Date
Fiscal Officer CAO	Sandra Aguilera		7/13/18
Superintendent	Kyla Johnson-Trammell		

OAKLAND UNIFIED SCHOOL DISTRICT
Office of the General Counsel
APPROVED FOR FORM AND SUBSTANCE

By:
Michael L. Smith, Attorney at Law
(925) 711-1113

Aimee Eng
President, Board of Education

8/9/18

Kyla R. Johnson-Trammell
Secretary, Board of Education

8/9/18

Application for Federal Assistance SF-424		
* 1. Type of Submission: <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	* If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify): <input type="text"/>
* 3. Date Received: Completed by Grants.gov upon submission.	4. Applicant Identifier: <input type="text"/>	
5a. Federal Entity Identifier: <input type="text"/>	5b. Federal Award Identifier: <input type="text"/>	
State Use Only:		
6. Date Received by State: <input type="text"/>	7. State Application Identifier: <input type="text"/>	
8. APPLICANT INFORMATION:		
* a. Legal Name: <input type="text" value="Oakland Unified School District"/>		
* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="946000385"/>	* c. Organizational DUNS: <input type="text" value="0765545000000"/>	
d. Address:		
* Street1: <input type="text" value="1000 Broadway"/>	Street2: <input type="text"/>	
* City: <input type="text" value="Oakland"/>	County/Parish: <input type="text"/>	
* State: <input type="text" value="CA: California"/>	Province: <input type="text"/>	
* Country: <input type="text" value="USA: UNITED STATES"/>	* Zip / Postal Code: <input type="text" value="94607-4099"/>	
e. Organizational Unit:		
Department Name: <input type="text" value="Visual and Performing Arts"/>	Division Name: <input type="text" value="Teaching and Learning"/>	
f. Name and contact information of person to be contacted on matters involving this application:		
Prefix: <input type="text" value="Mr."/> * First Name: <input type="text" value="Fillmore"/>	Middle Name: <input type="text"/>	
* Last Name: <input type="text" value="Rydeen"/>	Suffix: <input type="text"/>	
Title: <input type="text" value="Director of Visual and Performing Arts"/>		
Organizational Affiliation: <input type="text" value="Oakland Unified School District"/>		
* Telephone Number: <input type="text" value="510-842-7850"/>	Fax Number: <input type="text"/>	
* Email: <input type="text" value="fillmore.rydeen@ousd.org"/>		

Application for Federal Assistance SF-424

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

G: Independent School District

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

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

Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

*** 12. Funding Opportunity Number:**

ED-GRANTS-050118-001

* Title:

Office of Innovation and Improvement (OII): Assistance for Arts Education: Assistance for Arts Education Development and Dissemination (AEED) CFDA Number 84.351D

13. Competition Identification Number:

84-351D2018-2

Title:

Assistance for Arts Education Development and Dissemination

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

Add Attachment

Delete Attachment

View Attachment

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

Building Capacity in Dance Literacy (BCDL): An Integrated Approach to Dance Learning

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

Application for Federal Assistance SF-424

16. Congressional Districts Of:

* a. Applicant

* b. Program/Project

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

17. Proposed Project:

* a. Start Date:

* b. End Date:

18. Estimated Funding (\$):

* a. Federal	<input type="text" value="2,408,625.00"/>
* b. Applicant	<input type="text" value="0.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="0.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="2,408,625.00"/>

*** 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

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

** I AGREE

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

Authorized Representative:

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

* Title:

* Telephone Number: Fax Number:

* Email:

* Signature of Authorized Representative: * Date Signed:

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

OMB Number: 1894-0008
Expiration Date: 08/31/2020

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	58,550.00	58,550.00	58,550.00	58,550.00		234,200.00
2. Fringe Benefits	17,640.00	17,640.00	17,640.00	17,640.00		70,560.00
3. Travel	6,000.00	6,000.00	6,000.00	6,000.00		24,000.00
4. Equipment	2,500.00	2,500.00	2,500.00	2,500.00		10,000.00
5. Supplies	3,000.00	3,000.00	3,000.00	3,000.00		12,000.00
6. Contractual	440,000.00	440,000.00	440,000.00	440,000.00		1,760,000.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	10,000.00	10,000.00	10,000.00	10,000.00		40,000.00
9. Total Direct Costs (lines 1-8)	537,690.00	537,690.00	537,690.00	537,690.00		2,150,760.00
10. Indirect Costs*	22,788.00	24,359.00	24,359.00	24,359.00		95,865.00
11. Training Stipends	12,000.00	50,000.00	50,000.00	50,000.00		162,000.00
12. Total Costs (lines 9-11)	572,478.00	612,049.00	612,049.00	612,049.00		2,408,625.00

***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: 07/01/2017 To: 06/30/2020 (mm/dd/yyyy)
 Approving Federal agency: ED Other (please specify):
 The Indirect Cost Rate is 3.98%.
- (3) If this is your first Federal grant, and you do not have an approved indirect cost rate agreement, are not a State, Local government or Indian Tribe, and are not funded under a training rate program or a restricted rate program, do you want to use the de minimis rate of 10% of MTDC? Yes No If yes, you must comply with the requirements of 2 CFR § 200.414(f).
- (4) If you do not have an approved indirect cost rate agreement, do you want to use the temporary rate of 10% of budgeted salaries and wages?
 Yes No If yes, you must submit a proposed indirect cost rate agreement within 90 days after the date your grant is awarded, as required by 34 CFR § 75.560.
- (5) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:
 Is included in your approved Indirect Cost Rate Agreement? Or, Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is 3.98%.

ED 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 524

ASSURANCES - NON-CONSTRUCTION PROGRAMS

Public reporting burden for this collection of information is estimated to average 15 minutes per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Office of Management and Budget, Paperwork Reduction Project (0348-0040), Washington, DC 20503.

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

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

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

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

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

<p>SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL</p> <p>Completed on submission to Grants.gov</p>	<p>TITLE</p> <p>Superintendent</p>
<p>APPLICANT ORGANIZATION</p> <p>Oakland Unified School District</p>	<p>DATE SUBMITTED</p> <p>Completed on submission to Grants.gov</p>

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

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

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

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

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

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

Statement for Loan Guarantees and Loan Insurance

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

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

* APPLICANT'S ORGANIZATION Oakland Unified School District	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: Dr.	* First Name: Kyla Middle Name:
* Last Name: Johnson-Trammell	Suffix:
* Title: Superintendent	
* SIGNATURE: Completed on submission to Grants.gov	* DATE: Completed on submission to Grants.gov

DISCLOSURE OF LOBBYING ACTIVITIES

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

Approved by OMB
4040-0013

1. * Type of Federal Action: <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	2. * Status of Federal Action: <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	3. * Report Type: <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
4. Name and Address of Reporting Entity: <input checked="" type="checkbox"/> Prime <input type="checkbox"/> SubAwardee * Name: <input type="text" value="Oakland Unified School District"/> * Street 1: <input type="text" value="1000 Broadway"/> Street 2: <input type="text"/> * City: <input type="text" value="Oakland"/> State: <input type="text" value="CA: California"/> Zip: <input type="text" value="94607"/> Congressional District, if known: <input type="text" value="CA-013"/>		
5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime: 		
6. * Federal Department/Agency: <input type="text" value="United States Department of Education"/>	7. * Federal Program Name/Description: <input type="text" value="Arts in Education"/> CFDA Number, if applicable: <input type="text" value="84.351"/>	
8. Federal Action Number, if known: <input type="text"/>	9. Award Amount, if known: \$ <input type="text"/>	
10. a. Name and Address of Lobbying Registrant: Prefix: <input type="text" value="Dr."/> * First Name: <input type="text" value="Kyla"/> Middle Name: <input type="text"/> * Last Name: <input type="text" value="Johnson-Trammell"/> Suffix: <input type="text"/> * Street 1: <input type="text" value="1000 Broadway"/> Street 2: <input type="text"/> * City: <input type="text" value="Oakland"/> State: <input type="text" value="CA: California"/> Zip: <input type="text" value="94607"/>		
b. Individual Performing Services (including address if different from No. 10a) Prefix: <input type="text" value="Dr."/> * First Name: <input type="text" value="Kyla"/> Middle Name: <input type="text"/> * Last Name: <input type="text" value="Johnson-Trammell"/> Suffix: <input type="text"/> * Street 1: <input type="text" value="1000 Broadway"/> Street 2: <input type="text"/> * City: <input type="text" value="Oakland"/> State: <input type="text" value="CA: California"/> Zip: <input type="text" value="94607"/>		
11. Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure. * Signature: <input type="text" value="Completed on submission to Grants.gov"/> * Name: Prefix: <input type="text" value="Dr."/> * First Name: <input type="text" value="Kyla"/> Middle Name: <input type="text"/> * Last Name: <input type="text" value="Johnson-Trammell"/> Suffix: <input type="text"/> Title: <input type="text" value="Superintendent"/> Telephone No.: <input type="text" value="510-879-8200"/> Date: <input type="text" value="Completed on submission to Grants.gov"/>		
Federal Use Only:		Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)

NOTICE TO ALL APPLICANTS

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

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

be discussed in connection with related topics in the application.

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

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

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

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

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

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

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

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

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

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

1. Project Director:

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
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2. Novice Applicant:

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

Yes No Not applicable to this program

3. Human Subjects Research:

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

Yes No

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

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

No Provide Assurance #, if available:

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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.

Exempt Research Narrative.pdf	Add Attachment	Delete Attachment	View Attachment
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Exempt Research Narrative
OUSD/LDI AAEDD BCDL Project

Research subjects in the BCDL project will include children in grade 1-3 (ages 5-9) and their classroom teachers. Both cases fall under the exemption categories as 1) Research will be conducted in their respective school settings (“commonly accepted education settings, involving normal educational practices”) and 2) Research will “involve the use of educational tests, survey procedures, interview procedures, observation of public behavior,” with the investigators NOT participating in the activities being observed.

Teachers will be surveyed, interviewed, and observed during classroom activities to ascertain impact of treatment upon their teaching practice. Students will be assessed by their teachers as part of the program, but in a manner consistent with the normal practice of teachers assessing their student’s skills and knowledge. Students will be observed by researchers in dance performance setting where the researchers are not participating in the activities.

In all reporting, both public and internal, subjects (teachers and students) will remain anonymous, without any personal identifiers.

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

Building Capacity in Dance Literacy

An Integrated Approach to Dance Learning in the primary grades

Application by Oakland Unified School District, 1000 Broadway, Oakland CA, 94607

Contact: Fillmore Rydeen (fillmore.rydeen@ousd.org) 510-879-8200

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

Project Narrative File(s)

* Mandatory Project Narrative File Filename:

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

Building Capacity in Dance Literacy:
An Integrated Approach to Dance Learning in the Primary Grades

(CFDA) number 84.351D
Assistance for Arts Education Development and Dissemination
(AAEDD)

Submitted June 29, 2018

By the

Oakland Unified School District

Table of Contents

Table of Contents	1
A. Significance	2
(1) Significance of the problem or issue addressed by the proposed project.	2
(2) Project dissemination that will enable others to use the information or strategies.	6
B. Project Design	11
(1) Improve teaching and learning to support rigorous academic standards for students.	11
(2) Project rationale.	13
(3) Project design for implementing and evaluating to guide replication of project activities	22
(4) Building capacity to yield results that extending beyond the period financial assistance.	23
C. Project Personnel	24
(1) The qualifications, including relevant training and experience, of key project personnel.	24
(2) The qualifications, relevant training and experience, of project consultants.	26
D. Management Plan	30
(1) To achieve the objectives of the proposed project on time and within budget,	30
(2) Mechanisms for ensuring high-quality products and services from the proposed project.	38
(3) Time commitments of the project personnel	39
E. Project Evaluation	42
(1) Methods of evaluation including the use of objective performance measures	42
Student Impact	45
(2) Methods of evaluation to provide performance feedback and permit periodic assessment of progress toward achieving intended outcomes.	46
Program Efficacy, Design, and Fidelity	47
Program Sustainability	48
(3) The extent to which the methods of evaluation will, if well implemented, produce promising evidence (as defined in 34 CFR 77.1(c)) about the project's effectiveness.	48
Glossary of terms and acronyms:	53
Bibliography	54

A. Significance

(I) Significance of the problem or issue addressed by the proposed project.

Project Summary

The Oakland Unified School District (OUSD) will collaborate with Luna Dance Institute (LDI) to implement a Primary Dance Education project in grades one through three integrated with ELA learning, utilizing in-class coaching, outside-of-class consultancies, workshops and online modules, working with 5 average sized schools over a three-year period. OUSD located in Oakland, California is a large urban district that currently offers minimal dance education to its students; 46 elementary schools have no formal dance instruction at all during the school day, and the entire district has only one full-time dance teacher at the elementary level. The many low-income students in OUSD have limited access to visual and performing arts (VAPA) programs in general, with a substantial opportunity gap between those who qualify for a Free and Reduced Lunch (16% VAPA enrollment) and those who do not (84% VAPA enrollment).¹ Research in dance education, cited below, indicates that dance supports children's brain development, literacy and social relationships; can positively affect socio-emotional learning with reductions in depression, anxiety, and aggression; and improve early reading skills. The need and potential benefit among OUSD students is clear.

The project, Building Capacity in Dance Literacy (BCDL): An Integrated Approach to Dance Learning in the primary grades (First through Third) will establish a replicable model for

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

sustainable, high quality dance programs in the lower primary grades of OUSD. LDI and OUSD propose to target populations within Oakland that have been traditionally underserved by dance educational services: selecting schools that provide 50% or more Free and Reduced Lunches (FRLP), including students and teachers with disabilities, and otherwise providing services to those with limited access to arts programs.

BCDL uses the district's Dance Learning in the 21st Century: A Blueprint for Teaching & Learning Dance Grades K-12 (referred herein as the Blueprint) to provide standards-based, culturally responsive dance education to five average size elementary schools. The project increases teacher dance literacy by making use of an innovative blended approach to dance professional development including side-by-side teacher-artist collaboration, online resources, and workshop intensives. The project also collects data on student achievement in dance, as well as English Language Arts (ELA). Guided by recent studies showing that teachers often find PD ineffective owing to limited, temporary, or one-off approaches, the BCDL will offer sustained, in-depth, standards-based coaching, modeling, observation, mentorship, workshops and feedback over a three-year period. The project's design will yield a fully vetted primary dance instructional model useable by OUSD as well as disseminated through state and national dance organizations for embedding dance learning into ELA. It will utilize strategies, developed in past collaborative work by the OUSD and LDI, to shift dance from its fringe status as enrichment or frill to core content that calls on students to learn through their body moving in space, time, and energy.

Significant Issue & California Context

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

After a 46 year effort, California passed legislation to implement a single subject dance teaching credential by 2022. In preparing for its rollout, the California's visual and performing arts standards are being revised to align with the National Core Arts Standards. These new standards will be approved in 2019, with the accompanying framework coming in 2020. With new standards and framework, California school districts have the opportunity for authentic arts integration learning which connects an, “. . . art form and another subject area and meets evolving objectives of both”.² OUSD is poised to address this opportunity by providing a model of what is possible in primary dance education, including expanding opportunities for student learning and addressing gaps in professional development infrastructure.

The Problem

Limited access to arts education in OUSD is two-fold: virtually no access to dance education, and generally little access to visual and performing arts programs for low-income students. An Unfinished Canvas,³ a 2009 study commissioned by the William and Flora Hewlett

² Kennedy Center definition of arts integration

³Woodworth, K.R., Campbell, A.Z., Bland, J.A., Mayes, N.L. (2009) *An Unfinished Canvas. District Capacity and the Use of New State Funds for Arts Education in California* Menlo Park, CA: SRI International

Foundation revealed California districts allocate a larger proportion of funds to music than to any other arts discipline, and dance receives the smallest piece of the pie at 3%. Despite the study's policy recommendation to support districts in building capacity for arts education, the most recent data collection efforts through the Arts Education Data Project indicate that still, nine years later, less than 1% of OUSD students receive instruction in dance. This finding reflects the state of dance education nationally with a 17% decline in offerings from a decade ago.⁴Data from California's A Blueprint for Creative Schools (2013) reveals that only 16% of student who qualify for Free and Reduced Lunch (FRLP) are enrolled in any visual and performing arts course, as compared to the 84% of students enrolled in VAPA courses who are not of low income.⁵ These low rates indicate that the overwhelming majority of OUSD students lack the opportunities and benefits that a sequential standards-based dance education can provide. Low academic performance and high-poverty school districts like OUSD face greater challenges when trying to allocate resources to arts education planning and implementation since high stakes testing results influence the amount of time allocated for curricular activities outside of English language arts and math.

With the upcoming dance teaching credential and rich cultural and education resources in Oakland, OUSD is well poised to make a lasting impact toward equitable arts education, particularly through increased dance programming. Through numerous community partnerships, OUSD has made progress in expanding access to arts education, primarily in the disciplines of music and visual art. The relationship OUSD shares with LDI has provided a glimpse into what

⁴Parsad, B., and Spiegelman, M. (2012). Arts Education in Public Elementary and Secondary Schools: 1999–2000 and 2009–10 (NCES 2012–014). National Center for Education Statistics, Institute of Education Sciences, U.S. Department of Education. Washington, DC

⁵ Op. Cit. *Blueprint for Creative Schools*

is possible in dance learning in small scale projects, limited by private funding opportunities. Although the Alameda County Office of Education facilitates a PD program in arts education through its Integrated Learning Specialist Program (ILSP); the dance content in the ILSP is not as robust as the other art forms, and elementary teachers are left to find dance education PD resources on their own. As a result, our elementary school teachers have skills, or incentives to provide dance instruction of any kind to the students in OUSD.

OUSD currently has 36,990 TK (Transitional Kindergarten) - 12th grade students enrolled as of May 2018. The target population for this proposal includes 10,161 students in first through third grade, 74% who receive free and reduced lunch and 12.4% who receive special education services. Within the targeted population are OUSD students who are identified as 39% Latino, 24% African American, 14% White, 14% Asian, and 9% other; 42% of these are classified as English Learners.

The intention of this project is to begin the process of bringing dance education back into the mainstream of K-12 education after four decades of dance education's disappearance in the California public school system. The proposed project will enable the OUSD to prepare elementary education teachers to incorporate dance into the instructional day, and set the expectation for sequential standards-based dance education once the dance teaching credential programs are established and dance programs are more fully incorporated in middle and high schools.

(2) Project dissemination that will enable others to use the information or strategies.

At the conclusion of this project OUSD intends to move BCDL forward as a viable dance instructional program for all its elementary schools leveraging the systems, structures, professional development programs, and curriculum developed under U.S. Department of Education funding. BCDL will disseminate online resources that describe, illustrate and make accessible the BCDL frameworks, implementation guidelines, and best practice strategies identified throughout the project. The curated model will be shared with the California Dance Education Association (CDEA) for distribution to their membership. It will be an important and timely resource given the anticipated 2022 rollout of the California Teaching Credential in Dance increasing the subsequent ability to hire credentialed dance specialists in OUSD schools and statewide.

These findings will also be published in recognized journals such as the Journal of Dance Education or Arts Education Policy Review, and presentations at local, regional, state, and national conferences such as the Arts Education Partnership annual conference or the American for the Arts conferences, that focus on arts integration as a meaningful strategy for school improvement in language literacy.

OUSD has partnered with LDI to create comprehensive dance programs at three of our current elementary schools. In the absence of a vetted model, the process is time consuming and resource laden, often dependent on shifting priorities of private foundations. These projects have remarkable impact at the school level, but limited impact district-wide. BCDL provides an evidence-based model that can be deployed, throughout the remaining district elementary schools

to develop dance programs at a much reduced cost. Additionally, by implementing this program at multiple schools simultaneously, the necessary conditions and best practices for scaling up dance programs in the most cost effective ways, will be revealed.

Additional strategies for dissemination will be included in the project management plan (Section D, Section B-3 and B-4).

(3) Importance and magnitude of the results or outcomes likely to be attained by the project.

The partnership between OUSD and LDI has yielded successful implementation of dance instructional programs on the school level. Additionally, OUSD has been successful in scaling the music instructional model developed ten years ago with a previous Arts in Education Model Development and Dissemination grant (AEMDD) evaluated by PI David Reider and research partner Dr. Lawrence Scripp. Lessons from the MILE program have driven the transformation from a predominately self-selecting instrumental music program to a program that serves all students in aligned with a school's learning priorities. In dance, OUSD has yet to create the systems and conditions for dance educational programs to gain ground systemically. Given the soon to be adopted state arts standards and the new dance credential the time to begin building the dance learning infrastructure is upon us.

The BCDL 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. These distinguishing features make BCDL particularly suitable for replication: (1) a unifying dance framework that allows dance and dance-integrated learning to function as an essential component of the core academic curriculum; (2) flexibility in the curriculum and

instructional application of BCDL frameworks to focus on precise language literacy learning goals and processes, (3) ongoing, inquiry-based professional development as a major component for building teacher capacity in the treatment schools, (4) The refinement of the online app Mobile Arts Assessment Tool (MOBART) for measuring dance literacy, indicators of dance and language parallel processes and concepts, and arts integrated ‘teaching for transfer’ strategies. MOBART(Fresno County PDAE, 2014)) engages teachers in the evaluation of student dance achievement, solidifying their own knowledge of high-quality dance instruction.

BCDL will also demonstrate improvements in *student achievement* by revealing the capacity of dance to support many facets of language literacy skill development. As a result of their integrated experiences, students will develop broader and deeper views of dance that advance the range and complexity of their learning, allowing them to solve problems in dance, language arts, and their combination.

Research studies have explored the relationship between arts integration programs and students’ performance on standardized academic tests. The study by Catterall, Chaplea, Iwanga 1999 in *Champions of Change*, Fiske, 1999⁶, is of particular significance. It found that standardized test scores were increasing faster in schools participating in arts integration programming, than in comparable schools without such services. The results also suggest that arts integration effects are significant for all kinds of students, but may have the highest potential for at-risk students.

USDOE funded research (AEMDD projects) suggests that dance supports children’s brain development, literacy, and social relationships, with the potential to benefit children’s

⁶ 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*

English language development (Jefferson County, 2005-07; District 75, New York City, 2005-08; PS70, Bronx, 2005-08). MRI imaging technologies have enabled neuroscientists to better understand the strong and obvious connections between body and brain, and their role in early development. Using these and other tools, arts and cognition research demonstrates that learning by doing and learning by observing may benefit from early exposure to dance.⁷ Pamela Paulson (2012) describes how a strong kinetic (dance) arts program will activate multiple systems in students' brains, with emotional impacts that affect student learning.⁸ Research in dance and literacy among first graders in Chicago found that dance, with defined and specific movement activities, can impact early reading skills in consonant recognition, vowel recognition, and phoneme segmentation.⁹ During the 15 years that Luna Dance Institute (LDI) has built TK-5 dance programs in OUSD, improvement in English literacy has been a consistent outcome described by teachers in surveys and focus groups.¹⁰

The BCDL Project will result in several significant areas of *teacher growth*, made possible through an ongoing continuum of professional development activities, individual school inquiry, and collaborative planning that includes teachers, artists, and BCDL staff. These activities will strengthen teachers' skills with dance learning standards and processes, in order to:

- (1) adapt and implement an integrated dance and language literacy curriculum that demonstrates how dance 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

⁷ Grafton, S., Dross, E.S. (2008) *Dance and the Brain*. Retrieved June 25, 2013 from the Dana Foundation: <http://www.dana.org/news/publications/detail.aspx?id=10744>.

⁸ Paulson, P. (2012). The brain and learning. *Journal of Dance Education*, 12 (1), 81-83.

⁹ *The Basic Reading Through Dance study*, McMahon, 2003

¹⁰ Luna Kids Dance. 2010. *Dance Learning in the 21st Century: Blueprint for Teaching & Learning Grades K-12*. Oakland, CA: Oakland Unified School District

instruction in the context of dance-integrated learning literacy, and (3) thoughtfully create dance units and plan daily instruction to help students make deep connections between dance and language arts literacy through the exploration of parallel, shared processes and concepts, such as fluency, inferential thinking, academic language, critical thinking. 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 commitment to integrated arts instruction as an effective strategy for instructional improvement.

BCDL provides much needed research in arts education. It is anticipated that the BCDL research design will not only demonstrate similar results to the research cited in this proposal, but will also provide considerable evidence that student success (as measured by ELA and dance assessments) will predict more precisely the impact of dance on academic achievement in language arts literacy.

It is further predicted that BCDL will initiate a *systemic change* in dance instructional focus in OUSD. Currently, the OUSD elementary dance program serves two schools of 49 with an additional three served by community based organizations. Although successful in providing a quality dance experience to those who participate, the existing program does not meet the need for sequential, standards-based instruction for all students, particularly in high-poverty schools. Equitable access to dance education requires different thinking and innovative approaches to dance aligned with national and state standards for the art of dance and its connection with other academic subjects.

B. Project Design

(1) Improve teaching and learning to support rigorous academic standards for students.

In summary, BCDL proposes four strands designed to create a system that improves teaching and learning for students in OUSD.

1. Standards aligned dance instructional framework. The OUSD Blueprint for dance education will be updated to align with National Core Arts Standards, including a scope and sequence for grade-level expectations, programmatic descriptions that include students with and without disabilities, and assessment measures per year of instruction.
2. Blended professional development model allows participating teachers to receive professional learning in multiple ways including in-class modeling, professional learning communities (PLCs), workshops and online modules. The side-by-side collaborative model allows for classroom teachers to deepen their dance literacy as they observe their students participating in standards-based dance instruction.
3. MOBART online assessment platform provides both formative and summative data on dance learning by students. It will be used to both evaluate the efficacy of BCDL in the project schools and to build teacher skills throughout the year.
4. Professional Learning Communities (PLCs) are a district strategy for professional development. BCDL utilizes grade-level and school-level PLC inquiry cycles to deepen teacher dance literacy through analysis of dance assessments.
5. Implementation rollout follows a gradual release model over 3 years for teachers ensuring fidelity to program standards. Teachers will have the opportunity to observe expert dance

instruction by LDI teaching artists, the opportunity to co-plan and co-teach dance units of instruction, and finally design and teach dance integrated lessons with support and feedback from LDI staff.

(2) Project rationale.

OUSD will partner with LDI to create and implement model dance classes based on its earlier collaborative work, *Dance Learning in the 21st Century: Blueprint for Teaching & Learning Dance* grades K-12, published by OUSD in 2010 and field-tested at New Highland Academy 2009-2015¹¹ ¹² and in special education classes at Grass Valley Elementary 2013-18.

This model is based on a set of core principles:

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

Evidence-based approach

Dance Learning in the 21st Century: Blueprint for Teaching & Learning Dance grades K-12, hereinafter referred to as the *Blueprint*, was written in anticipation of the National Core Arts Standards (NCAS) published in 2014 because LDI was privileged to participate in early national conversations about the development of the NCAS standards for dance. NCAS anchor

¹¹ Ibid.

¹² Luna Dance Institute, 2014. *Addressing Equity Through Arts in Education*, unpublished paper, Oakland, CA: Oakland Unified School District

standards of Creating, Performing, Responding, and Connecting were at the core of the philosophy, theoretical underpinnings, and sample curriculum included in the Blueprint.

BCDL will integrate formative evaluation methods developed by LDI over a 15-year period such as classroom teacher reflection templates, student discussions and collection of verbal responses, and interviews with teachers and administrators. LDI will coordinate their frequent reflective feedback processes with the evaluation plan. This documented evidence suggests that some student outcomes are immediate, and others occur over time. Teachers report that in as little as one semester, they see improvements in student engagement, confidence, and joy. There is a decrease in behavior management issues as students are increasingly able to regulate their own body in response to newly developing social-emotional efficacy. By the end of one year, students report on their own accomplishments: they are proud that they tried new things and they learn through collaboration. Their teachers report student facility with English language learning and their dance teaching artists see increased embodiment and understanding of the creating and performing processes. If a school selects a dance program with a progression of learning, by the second year, OUSD students meet every grade-level standard in NCAS-dance¹³. As a result of these findings, BCDL, will work with schools that are committed to building a dance program over time. Dance will consist of weekly, 50-minute, dance instruction with side-by-side collaborative PD between classroom teacher and teaching artist for 30 weeks each year. In addition to NCAS-dance, the project relies on Universal Design for Learning Guidelines, and the use of audio and video recording to maximize the student experience in dance. As Oakland boasts a culturally rich dance community, the project also includes performances or field trips

¹³ Unpublished reports of student, teacher, artist, and administrator transcribed interviews 2006-18.

with local artists to enhance a culturally-rich experience for all children. Past examples include performances by the physically-integrated dance company, AXIS; Native American master hoop dancer, Eddie Madril, and the intergenerational Oakland group, dNaga.

Dance Integration

In addition to the standards-based dance curriculum taught by LDI teaching artists described above, this project increases the capacity for integrating dance into the curriculum through its side-by-side PD model and accompanying PD activities. The Kennedy Center's definition for Arts Integration is particularly strong. It reads, "Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets the evolving objectives in both."¹⁴ Dance often gets the short shrift in arts integration because so few classroom teachers feel confident or competent to use dance effectively.¹⁵¹⁶ Teachers who value integrating the body into a holistic education, often resort to yoga-like exercises, or routines like the Brain Dance™ or the Brain Gym™. Although these movement activities can be integrated into dance curriculum, they do not offer an experience in the art form. The art form can only be understood through creating and performing. Through the side-by-side PD model used in BCDL, classroom teachers first come to see their students in new ways and shed their fear of children in motion¹⁷. Later, they become more curious about dance content and might enroll in an LDI workshop or participate more actively in PD workshops held at their school site. Teachers increasingly use dance in their classroom during transitions, to highlight a reading lesson, or as "open-dance-floor" improvisation time. Several teachers have co-created dance integration units with their partner teaching artist and more than one classroom teacher has

¹⁴ Silverstein, L.B. & Layne, S. (2010). Defining Arts Integration. The John F. Kennedy Center for the Performing Arts. Washington, D.C.

¹⁵ Russell-Bowie, D.E. (2013). What? Me? Teach dance? Background and confidence of primary preservice teachers in dance education across five countries. *Research in Dance Education*, 14:3.

¹⁶ Macdonald, C.J. (1992). Effects of an inservice program on 8 teachers attitudes and practices regarding creative dance. *The Elementary School Journal*, 93:1.

¹⁷ Unpublished transcripts of LDI evaluations 2006-18

left the classroom to create and implement a schoolwide dance program, increasing the number of children who have access to dance and ensuring sustainability of the dance program.¹⁸

In BCDL, PD is offered as a palette of activities that include: grade level PD run by the artists and classroom teachers together; whole school PD; offsite workshop intensives at LDI for those who seek a deeper experience; weekly teacher-artist curriculum shares and check-ins; formative assessment mid- and end-of-year focus groups. The PD format is movement-based, giving the adults opportunities to experience the dance content directly, as well as theory and practice group discussion. PD is augmented by online resources including integration activities and exemplar lessons; sample curriculum taught to their students; and links to videos of master works, NCAS-dance, sample assessments; and more.

The approach used for PD in dance follows the National Dance Education Organization's Professional Teaching Standards¹⁹ as well as Oakland Effective Teaching Framework (OETF)²⁰. It is based on Eleanor Duckworth's constructivist model for teacher education, which integrates inquiry, theory, and practice in all workshops²¹. Teachers learn how to create and implement dance activities and lessons in accordance with the National Core Arts Standards for Dance emphasizing Creating, Performing, Responding, and Connecting,²² as well as California's Preschool Foundations for the Arts.²³ As Darling-Hammond, et al (2009) also recommended that PD aligns with other district initiatives, BCDL teachers will learn how to personalize the dance

¹⁸ Ibid.

¹⁹ National Dance Education Organization. 2005. *Professional Teaching Standards for Dance in Arts Education*. Bethesda, MD: NDEO

²⁰ Oakland Unified School District. 2015. *Oakland Effective Teaching Framework (OETF)*. www.ousd.org/Page/11430

²¹ Duckworth, E. 1996. *The Having of Wonderful Ideas and Other Essays on Teaching and Learning*. New York: Teachers College Press

²² *National Coalition for Core Arts Standards (2014) National Core Arts Standards. Rights Administered by the State Education Agency Directors of Arts Education*. Dover, DE, retrieved from www.nationalartsstandards.org

²³ California Department of Education. (2010) *Preschool Learning Foundations, Vol. 2*, Sacramento, CA: CDE Press

standards to align with their literacy and social-emotional learning goals and to teach dance at a high level of cognitive process (Analyzing, Evaluating, Creating per Bloom's revised model).²⁴

Based on best practices already used in model elementary dance programs in the district, the side-by-side professional development, along with opportunities for theory-to-practice investigation in more traditional PD workshops improves teachers' dance literacy. Teachers consistently report that watching their students in dance class allows them to see their students in new ways; to better serve their students as new strengths are revealed; and to be able to reflect on ways they can support student autonomy, confidence, and meaningfulness in other areas of learning. They also report that students become more confident, improve self-regulation and social skills, and learn English quicker when they participate in dance.

After the first planning year, the project begins with a full day PD workshop before the school year begins. A morning session introduces the school to the project which is important because the program must be held by the administration, including colleagues of the participating teachers. The afternoon session allows the participating cohort to get to know the teaching artists and make preliminary plans for the year. Curriculum is sketched and coordinated, with the understanding it will be adapted throughout the year. During the first year, all classes of the participating grade levels (grades one through three) receive weekly classes with side-by-side PD taught by a teaching artist hired and trained by LDI. Grade level cohorts (classroom teachers and artists) meet once in fall and once in spring to assess student progress, clarify dance content, and make plans for any collaborative student or professional performances. A second PD is offered to participating teachers in January, following the December mid-year focus group. Final

²⁴ Krathwohl, D. 2002. A Revision of Bloom's Taxonomy: An Overview. *Theory Into Practice*. 41(4), pp. 212-264.

evaluative focus group and interviews with students, artists, teachers, and administrators held in May/June. Any participant may take LDI summer intensive workshops at no additional cost. Throughout the year, collaborative PD and formative assessment is held by weekly communication between the teaching artist and classroom teacher and teaching artist participation in all school PDs. This process continues for all three years, with shifts in content. Year One focuses on NCAS-dance and student expectation for dance learning. Year Two focuses on NCAS-dance and its relationship to dance integration. Year Two includes collaborative curriculum design using the OUSD literacy curriculum, the Language of Dance™²⁵ symbol system, and the elements of dance found in NCAS-dance. During Year Three, teaching artists take a step back and offer more of a coaching role, including providing content inspiration, as the classroom teachers take on more responsibility for integration. Along the way, in response to classroom teacher questions and requests, artists develop increasingly more online content as resources to the teachers.

Special Needs and Early Learning

All PD (grade level cohort groups, schoolwide workshops, summer intensives, and artist trainings) review developmental theory, Universal Design for Learning Guidelines (as described by www.cast.org)²⁶, and culturally-responsive teaching practices through the lens of dance²⁷. Dance learning will align with Socio Emotional Learning (SEL) competencies to emphasize self-awareness and regulation of the body moving in space; social awareness and relationship-building as children learn to navigate space, time, and energy as a group; and

²⁵ Language of dance, created by Dr. Ann Hutchinson Guest, is a teaching approach that uses the Movement Alphabet

²⁶ Reedy, P. 2013. "Universal Design for Learning: Why Does it Matter to Dance Teaching?" *InDance*, Oct. 2013

²⁷ Gilsdorf, R. A., Aldis, D. 2014. "Creative Equity Leadership in K-12 Dance: Developing Our Knowledge, Skill, and Will. *Journal of Dance Education*, 14(3), pp. 113-116 dx.doi.org/10.1080/15290824.2014.90703

responsible decision-making as they learn to compose dances that express their own ideas within the context of a dance problem to solve.²⁸ In the past, LDI teaching artists have received specialized training in working with students with physical disabilities, autism, trauma, vision-impairment or blindness, and communication disabilities or deafness.

Reflective practice is a core part of the model throughout the process and is used by students, teachers, and artists. It informs the teacher's own learning, as well as assessing their children's readiness for deeper challenges in the art form.^{29 30} It will be used in tandem with MOBART for inquiry and formative evaluation.

Technology

Technology will enhance student and teacher learning in five ways:

1. Authentic integration into the dance curriculum to support success in creating, performing, responding, and connecting. For example, (a) First grade: students' dance-making processes and products are video-recorded monthly and the classroom teacher shows the videos in class to elicit students' responses to their work and that of their peers. First grade NHA teacher, Emily Blossom, did this for her Mills Teacher Scholar research project, gathering five students at a time for a "lunch bunch" reflection on what they were doing in the video. She said it built vocabulary and the students' enjoyed having their dances taken seriously--she was surprised at how much they saw and how purposeful they were in their dancing. (RESPOND standard) (b) Second grade: students tape each other dancing--sharing the responsibility as camera operator and

²⁸ Weissberg, R. & Cascarino, J. 2013. Academic learning + Social-emotional learning = national priority. *Kappan*. Oct. '13, pp. 8-13

²⁹ Schön, D. (1983). *The reflective practitioner: How professionals think in action*. New York, NY: Basic Books.

³⁰ Coe, D. 2003. "Dance has connected me to my voice: The value of reflection in establishing effective dance pedagogy." *Waikato Journal of Education*, Vol. 9, pp. 39-49

choreographer, they then have peer shares about what they did and saw. Does filming dance make you a more mindful performer (PERFORM standard) (c) Third grade: Third grade NCAS standards including editing and revising. Students use videotapes of their work to improve them. They might also have a unit specifically aimed at creating a piece for the camera. Dance video is a specific genre. It requires a particular perspective. By third grade, students have cognitive awareness of the outside eye. (CREATE standard) Also, third graders can be assigned homework to research master choreographers, view their work and and create dances inspired by the works of those master artists.

-(CONNECT standard, as well as ANALYZE for the CREATE standard)

2. Online modules will be developed to reinforce learning in PD workshops through short review exercises prompted by question such as: How to facilitate the Brain Dance™?³¹ What's going on in this lesson regarding assessment of student learning? How can one deepen metacognition during dance class? How does one elicit student responses while observing dance? The online PD content will be sourced from the NCAS-dance, as well as common university texts in dance including McCutcheon's *Teaching Dance as Art in Education* (2006)³²; Reedy's *Body, Mind & Spirit in Action: a teacher's guide to creative dance* (2015)³³; and Hanna's *Dance to Learn: the Brain's Cognition, Emotion, and Movement* (2015).³⁴ Lesson exemplars will be created to document the curriculum, as well as a source of PD, based on LDI's Perfect/Imperfect Lessons©2017 format.

PDgo! (powered by Knowledge Delivery Systems) is OUSD's professional

³¹ Gilbert, A. 2006. *Brain Compatible Dance Education*. Washington DC: National Dance Association

³² McCutcheon, B. 2006. *Teaching Dance as Art in Education*. Champaign, IL: Human Kinetics

³³ Reedy, P. 2015. *Body, Mind & Spirit in ACTION: a Teacher's Guide to Creative Dance 2nd edition*. Berkeley: Luna Kids Dance

³⁴ Hanna, J. 2015. *Dance to Learn: The Brain's Cognition, Emotion and Movement*. London: Rowman & Littlefield

development management tool. It will allow us to create a personalized professional development plan for each teacher, create online courses and learning activity refreshers, register and track attendance at workshops, and capture logs and reflections from coaching interactions. (Please see attachments for a PDgo! mock-up).

3. Collaboration between teaching artist and classroom teacher, grade level participant cohort, schoolwide faculty, and school-to-school workshop participants will be reinforced through various online forums, encouraging participant reflection, sharing of success and challenge stories, idea generation, and discussion of ways to adapt lessons.
4. A district dance web page or special portal will hold a library of reference material including online videos of lesson exemplars; sample curriculum; links to curricular resources, current research, videos of diverse styles of dance; and websites from national dance organizations.
5. Teacher use of the MOBART app to assess student dance work will engage real-time authentic assessment practices that become formative and reflective learning experiences for teachers. (Please see attachments for Images of MOBART)

Selection Process

Participant schools will be selected based on criteria established during the planning year, meeting requirements set forth in this proposal and all accompanying requirements of the USDOE. Priority will be given to schools that seek to build a sequential, scope-and-sequence dance program and where 100% faculty at each grade level are willing to fully participate. This will assure equity in student access and continuity from year-to-year. The classroom teacher-artist team will work together to create schedules, curriculum, and communication

methods that allow for a flexible and responsive process to meet the emerging interests of the students and teacher, while keeping the quality of standards-based instruction at the highest level.

(3) Project design for implementing and evaluating to guide replication of project activities and strategies, including information about the effectiveness of the approach or strategies employed by the project.

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

The longstanding relationship with LDI has already proven effective at replication of strategies. They piloted the Blueprint at New Highland Academy (2009-15), moving the school from having zero dance to having dance for every child TK-5th grade and a designated dance teacher hired by the district and trained by LDI to sustain the program. LDI applied the same strategies, adapted for cultural- and ability- responsiveness, at Grass Valley Elementary (2013-18) and Reach Academy (2015-18). The approach used by LDI includes extensive documentation of curriculum, student video recordings, reflection, correspondence between classroom teacher and artist, transcripts of audio-recorded focus groups and interviews with students, teachers, and administrators. BCDL requires a formalization of these formative

evaluation strategies, including updating the Blueprint, adding assessment chapters, and creating a manual describing project outcomes with lessons learned and advice for replication.

OUSD Visual and Performing Arts Manager, Fillmore Rydeen and LDI Director of Teaching & Learning, Patricia Reedy, co-wrote an article for California's Leadership magazine about the dance program at New Highland³⁵ and we expect to publish an article at the completion of this project, as well. A presentation will be made at the district level and proposals will be submitted to present at state and local arts and education annual conferences, such as American for the Arts, Arts Education Partnership, California County Superintendents Services Association, CREATE California, National Guild for Community Arts Education, National Dance Education Organization.

(4) Building capacity to yield results that extending beyond the period financial assistance.

Even with the newly adopted teacher credential in dance, it will be quite some time before there are sufficient numbers of credentialed dance specialists at the elementary level in California. Thus, it is critical that classroom teachers and their administrators develop an appreciation for and commitment to providing dance education to all students.

This project reveals what is possible in dance education when it is implemented in a high-quality way, culturally-relevant, and taught progressively according to the NCAS-dance. BCDL uses a side-by-side professional development model to increase classroom teachers' understanding of dance education. Aligned with Self-determination theory, it is expected that the voluntary nature of the project, along with three years of supported immersion into the art form,

³⁵ Reedy, P. & Rydeen, F. (2008). Creating, Performing and Communicating through Dance, *Leadership Journal*, 38(2), Nov/Dec, pp 22-25, 37

will result in teachers developing confidence and finding meaning in bringing dance to their students. They will be more skilled at integrating dance authentically into their language arts curriculum and also more aware of how standards-based dance benefits their students. They will assure dance continues to live on in their school. OUSD has consistently supported dance education projects in partnership with LDI for more than fifteen years and will continue to do so with available resources. With the infrastructure afforded by BCDL the resources for dance learning in the classroom will be leveraged to far greater effect.

We expect that as more teachers and more schools see how sequential dance learning makes a difference to student achievement, districts will respond by creating places for the newly credentialed California dance teachers. The paradoxical, Catch-22, of dance education in California to date, whereby the lack of the credential limited job opportunities in dance and the lack of jobs in dance was used as an excuse to not renew the credential, is no longer an issue in California. This project will be exemplar of what is possible that can be used to model future dance programs in OUSD and throughout the state.

C. Project Personnel

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

Project Director: Fillmore Rydeen will provide district level leadership for the project. In his oversight role, he will be responsible for preparing professional service contracts, managing all project contractors, onboarding of new personnel, managing project budgets, maintaining project deadlines, submitting required reports, ensuring compliance with grant requirements as proposed and as required by the USDOE. The Project Director will work closely with project contractors

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

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

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

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

English Language Arts Curriculum Specialist: Responsibilities will include support of project contractors in creating integrated units of study and ensuring rigorous curricular and instructional standards in ELA are being delivered by BCDL. Additionally, the person filling this position will provide training during project workshops and online modules for participating teachers. The ELA curriculum specialist will consult with the project lead team to provide assessment guidance as well as feedback on project goals.

Christi Rosegnio, currently holds the position of OUSD Coordinator of Elementary ELA has over 6 years of experience leading Elementary English Language Arts curriculum and instructional programs.

(2) The qualifications, relevant training and experience, of project consultants.

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

how the design process of innovative school projects must navigate the spaces between researchers and designers (IJDL, 2018). He was Visiting Associate Professor at University of Massachusetts, Boston, where he directed technology learning programs and initiatives, Research Scientist at Boston College Lynch School of Education, and Research Scientist at BBN Systems and Technologies.

Research Collaborator Larry Scripp, founder of Center for Music and Arts in Education will support the evaluation with expertise on ELA integration with arts learning. He brings over 30 years of research experience in arts integrated learning. He has authored oft-cited and influential works on arts learning (e.g. Critical Links, Children in the Arts) and has led research on over 15 major arts learning grants.

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

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

Nancy Ng has a 30-year career as a dance educator in the San Francisco Bay Area. She is the Director of Community Engagement for LDI and facilitates professional development workshops. She is past president of the California Dance Education Association and serves on the boards of the California Alliance for Arts Education and the Berkeley Cultural Trust & Arts

Education Steering Committee. In 2016 Ng received a Milestone Leadership Award from the National Guild of Community Arts Education. Ng was on the writing committee for the California Preschool Learning Foundations VAPA standards, and a consultant for the Illinois early dance standards. She is on the editorial board for NDEO's Dance Education in Practice .

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

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

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

(NDEO), grants from National Endowment for the Arts, California Arts Council, and the University of California Berkeley Chancellor's Grant Program.

Dance Teaching Artist / Coach: Using a side-by-side PD model that was created by Reedy in 2005 and piloted at New Highland Academy in OUSD, dance teaching artists (DTAs) from the faculty of LDI create relationships with classroom teachers to support their growth as they increase confidence and skills to bring dance to life in the classroom. Each DTA/classroom teacher pair will work out an individual plan for 20 hours of PD that includes weekly check-ins, as well as any or all of the following:

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

Presently, LDI has a faculty of nine full-time dance teaching artists, all of whom have been trained in the side-by-side PD model, Universal Design for Learning, dance inclusion, and Social-Emotional Learning. A select number (4) will be trained in the OUSD gradual release model. DTAs will attend the workshops offered to OUSD participants to begin to cultivate the relationship and share a common language and experience. Three faculty members are bilingual Spanish-English speakers and all have experience working in special education. Luna is

dedicated to hiring staff of diverse culture, language, and ability, representing the communities within which we work.

D. Management Plan

(1) To achieve the objectives of the proposed project on time and within budget, including clearly defined responsibilities, timelines, and milestones for accomplishing project tasks.

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

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

- Project Director: Fillmore Rydeen, Director of Visual and Performing Arts, OUSD
- Project Manager: Nancy Ng, Director of Community Engagement, LDI
- Curriculum Manager: Patricia Reedy, Director of Teaching and Learning, LDI
- Principal Investigator and Lead Evaluator: David Reider, Education Design
- Additional consultations by Kyleigh Nevis, OUSD Instructional Technologist and Christi Roscigno, OUSD ELA curriculum coordinator.

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

During the planning year the BCDL leadership team will work together to further shape the project goals and benchmarks. The team will confer during weekly calls/meetings as well as project retreats to adapt the plan based on participant feedback and student learning data. All shifts in curriculum, PD content, or assessments, will be documented as part of the formative

assessment process. It is expected that as the project progresses, there may be changes in faculty or administration that might require specific and extra attention to keep the project on track.

Timeline (details to be found in Management Chart that follows)

Y1: Planning Year, testing elements of design at OUSD schools with existing dance program

Project Management Planning Retreat

Y2: Summer, hiring and training artists

Full day PD workshop for teachers at beginning of school year

Pre-test students on first dance day

Pilot assessment fall semester

Launch student instruction and PD for teachers

May - ELA and dance post-assessments

Management team retreat late spring/summer

Curricular adjustments based on assessments late summer/early fall

Superintendent site visits and presentation

Y3: Full day PD workshop for teachers at beginning of school year

Pre-test 1st graders on first dance day

Student instruction and PD for teachers

May - ELA and dance post-assessments

Management team retreat late spring/summer

Curricular adjustments based on assessments late summer/early fall

Superintendent site visits and presentation

District wide presentation of project outcomes to date

Prepare conference proposals

Y4: Full day PD workshop focused on integration at beginning of school year

Pre-test 1st graders on first graders on first dance day

Students instruction and PD for teachers

May - ELA and dance post-assessments

Management team retreat and final data analysis late spring/summer

Conference Presentations

Reports and articles prepared for disseminating project outcomes

Blueprint becomes online resource for disseminating project outcomes

In addition to developing project goals and benchmarks for the participants, the leadership team will develop goals and benchmarks for working together. They will meet regularly to ensure the project remains within budget, the project timeline is maintained, and to review ongoing feedback and implement appropriate adjustments to maintain project efficacy.

Management Plan

Goal #1: Develop and implement standards-based dance program in 50 1st-3rd grade classrooms.						
Project Goal/Task	Project Year				Benchmark	Responsible
	1	2	3	4		
Develop three year implementation structure for model classes with side-by-side PD for 50 1st-3rd grade teachers Develop technology plan	X				Blueprint completed By end of year 1 planning document, school outreach, criteria established	LDI/OUSD
On-board and train dance instructors in OUSD Blueprint and gradual release PD model	X	X	X		Hire & train by 6/30/20 and ongoing as needed	LDI
Select schools & teachers by established criteria	X				Create outreach materials and application by 12/15/18, outreach presentations to schools spring 2019	OUSD
Create and implement sequential dance curriculum grades 1-3		X	X	X	Weekly 50 minute dance classes at 5 schools.	LDI
In-class weekly model dance instruction w/side-by-side PD		X	X	X	Ongoing; release dance strategies to teacher year 4 with support	LDI

Goal 2: Teachers utilize Performance Assessment tools to document student learning in dance						
Project Goal/Task	Year				Benchmark	Responsible
	1	2	3	4		
Develop Performance Assessment tools based on NCAS-dance Include testing design elements on district schools that already receive dance, eg. NHA, Reach and Grass Valley for sped use.	X				Created by 6/30/20; Piloted fall '20; Revised and used Years 2-4	LDI
Train teachers and artists to use dance assessment		X	X	X	Summer 2020; ongoing during pilot phase	LDI
Pilot assessment tool for interrater reliability between teachers and artists and across grade teachers	X	X	X		Fall '20 with intermittent check-ins to avoid assessment fatigue 2x/year	LDI
Develop and provide dance assessment tools to MOBART and test MOBART systems	X				Year one develop dance rubrics for MOBART field test year 1 in 2 LDI dance classrooms	LDI
Pilot MOBART system		X			Pilot MOBART in fall semester 2019.	LDI/OUSD
Pre Assess students in dance using MOBART		X	X	X	First dance day SY 19-20	LDI/OUSD
Post Assess students in dance using MOBART		X	X	X	May 2020, 2021, 2022	LDI
Formative Teacher Assessment (self, peer)		X	X	X	May 2020, 2021, 2022	LDI
Program Assessment			X	X	Participant focus groups 2x/year Grade level, schoolwide, and project wide analysis of data Management annual retreat	LDI

Goal 3 Students demonstrate improved dance skills according to NCAS-dance grade level proficiencies						
Project Goal/Task	Year				Benchmark	Responsible
	1	2	3	4		
Revise OUSD Blueprint to align with Common Core and confirmed NCAS is aligned with priority district goals	x				OUSD Blueprint includes latest OUSD priorities for inclusion and culturally responsive curriculum; NCAS in alignment, new e-document created for dissemination	LDI OUSD
Participants review and understand NCAS, and OUSD blueprint		x	x	x	NCAS and OUSD main text of SI	LDI
Teachers and artists co-create first unit of dance instruction		x	x	x	Summer 2020	LDI
Participants create subsequent units of dance instruction		x	x	x	Ongoing work with coaches	LDI
Students receive weekly dance instruction taught by teaching artists		x	x		Ongoing	LDI
Students participate in dance integration activities taught by classroom teacher			x	x	Beginning SY 20-21	LDI

Goal 4 GPRA: Measure changes in student achievement in English Language Arts, as measured by appropriate district-administered standardized assessments. These are detailed in the evaluation plan.

Project Goal/Task	Year				Benchmark	Responsible
	1	2	3	4		
Select statistically matched control schools	X	X	X	X	Each year a 1:2 matching using propensity and baseline equiv. Re-evaluate matching schools each year for attrition	PI, OUSD
Develop custom data request to include anonymized student project ID numbers.	X	X	X	X	Each year completed for every project student	PI, OUSD
Produce student academic data reports for PI analysis	X	X	X	X	Each year for all data sets	PI, OUSD

Goal 5: Lower primary (grade 1-3) classroom teachers increase dance literacy toward planning and integrating dance into their curriculum

Project Goal/Task	Year				Benchmark	Responsible
	1	2	3	4		
Create online PD module explaining NCAS and OUSD blueprint in dance learning.	X	X				LDI w/ OUSD support
Teachers utilize the Blueprint in planning progressive dance curriculum and dance integration activities. ongoing		X	X	X		LDI
Weekly side-by-side collaborative PD through model classrooms ongoing		X	X	X	Artist support fades during year four as classroom teachers integrating more (personalized to teachers confidence and skill)	LDI

Regular check-ins between teacher and artist ongoing		x	x	x	ongoing	LDI
Grade level PLCs, lesson shares, formative assessment 2x/year		x	x	x		LDI
Schoolwide PD, lesson shares, formative assessment 2x/year		x	x	x		LDI
Multiple access to dance integration study through: daylong PD at start of each year; online courses; LDI offsite intensives. Teachers work with school and artists to determine best method of PD delivery, minimum 10/hour year in addition to the weekly classes and check-ins.		x	x	x		LDI

Goal 6: OUSD uses data from BCDL to create systems and conditions for districtwide dance implementation and broader dissemination						
Project Goal/Task	Year				Benchmark	Responsible
	1	2	3	4		
Management retreats annually	X	X	X	X	Review project goals, data and feedback, make program adjustments for fidelity.	All
OUSD dance web page w/video exemplars, curricula, and resources		X	X	X	Update periodically	OUSD w/Luna
Ongoing formative assessment	X	X	X	X	Document progress during management meetings	OUSD w/Luna
Report to superintendent		x	x	x	Annually	OUSD

Walk throughs		X	X	X	Annually with site administrator and designated content administrator(s)	OUSD
Submit conference proposals			X	X	National arts organizations	OUSD/Luna

(2) Mechanisms for ensuring high-quality products and services from the proposed project.

During the planning and annual retreats, the leadership team will identify relevant project goals and actions and backwards map to ensure completion on time. Throughout the duration of the project the leadership team will hold a weekly conference call to update the team on curriculum development, professional development activities, assessment and data collection progress, as well as any research and evaluation issues. The principal investigator and evaluation team will provide quarterly updates on progress towards project goals.

In addition to our research and evaluation team, OUSD regularly monitors the implementation of new and promising programs by conducting content team school walkthroughs. The structured walkthroughs provide district administrators in multiple content areas as well as site administrators the opportunity to observe first hand education programs while providing critical feedback to instructional programs. This process will provide increasingly informed opportunities for the BCDL to design scale-up strategies with upper level district administration.

(3) Time commitments of the project personnel

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

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

Since the adoption of this document, much has changed on the socio-political landscape locally and nationally. The National Core Art Standards developed an extensive model of new standards that are congruent to the "Blueprint"; California created a TK program with hundreds of teachers needing support in early education; and OUSD, in response, has adopted Social Emotional Learning (SEL) as core curriculum in the early grades. District wide practices such as

restorative justice and culturally responsive teaching have been established that are missing one key element--permission to learn through a moving body.

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

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

Approximate personnel time allocated for the project implementation:

- Project Director: (35 days/year) 15% FTE OUSD
- Project Manager: (80-120 days/year) – time varies due to diminishing services in years 3&4 Contractor LDI
- Curriculum Manager: (60-80 days/year) – time varies due to diminishing services in years 3&4 Contractor LDI

- Technology specialist OUSD (40 Days/year) 20% FTE OUSD
- ELA specialist OUSD (40 Days/year) 20% FTE OUSD
- Principal Investigator and Evaluation Team: 20% FTE (2.5 persons, consultant)
- Dance Coaches Implementation years approx. 3.0 FTE Luna
- Participating Teachers (20 hours/year) in class coaching and 20 hours outside the work day/year.

E. Project Evaluation

The comprehensive evaluation for BCDL, conducted by Education Design, INC (eDez), David Reider, Principal Investigator, will comprise two separate efforts: A) outcomes-based research study (impact evaluation) focusing on the impact of the program as measured by 1) teachers' professional development outcomes related to arts learning in dance as reflected by teaching and learning knowledge, skills, and abilities (KSA) and 2) students' integrated arts-learning KSA outcomes related to dance and ELA; and B) program evaluation of the grant activities with a focus on fidelity of implementation, efficacy, sustainability, and transferability of the model. eDez has led large scale arts education and arts-integrated evaluations for federally funded projects (PDAE, AEMDD, NEA, FIPSE) for nearly two decades. As an independent firm, eDez maintains third-party neutrality to fairly collect, analyze and report all data.

(1) Methods of evaluation including the use of objective performance measures that are clearly related to the intended outcomes of the project and will produce quantitative and qualitative data to the extent possible.

The intent of BCDL is to develop the capacity of grade 1-3 teachers to deliver high quality standards-based arts instruction in dance. To measure the extent of achievement of program intent, the evaluation will respond to the following primary questions each year, aligned with the goals and objectives:

Goal 1: *To what extent is a PD dance program developed and implemented within project schools?*

Goal 2: *To what extent and to what comfort level do teachers utilize performance assessment*

tools, including MOBART to document and improve dance learning?

Goal 3: *To what extent do students demonstrate improved dance skills?*

Goal 4: *To what extent do students demonstrate improved ELA achievement?*

Goal 5: *To what extent do classroom teacher increase dance literacy and integrate dance into their curriculum?*

Goal 6: *To what extent does OUSD disseminate dance programs throughout district based on the BCDL model (Year 4)?*

Project Goal	Objectives	Indicators	Data Source	Quantitative/Qualitative
Goal 1	Develop and implement program	Achievement to date of materials	Blueprints and planning documents, school recruitment reports, technology plan, PD reports	QUALT
	PD and training for teachers and teaching artists	Extent of training classroom coaching	Observation, interviews	QUALT
Goal 2	Teachers using assessment tools	Program progress and efficacy	Interviews, focus groups, observations	QUALT
	Assessment development	State of assessments and technology	Instrument reliability alpha results, instrument use, piloting	QUANT
	Teacher use	Teacher KSA increase in dance	Teacher materials on PDgo!, student ratings on MOBART, Teacher[DR2] content and dispositional survey	QUANT QUALT
Goal 3	Improved dance skills	Student achievement	Prepost and formative student assessments in dance and ELA	QUANT QUALT
	Document development	Blueprint revision, Dance instruction units	Inventory analysis	QUALT
Goal 4	GPRA: student achievement	Evidence of student improvement in ELA	Standardized ELA assessment[DR3]	QUANT

Goal 5	Increased teacher dance literacy	Increased and sustained integration	Observations, student dance assessments,	QUALT
Goal 6	Program Dissemination	Scaled program elements at additional OUSD schools	Observations, reports, support requests, context expansion (more teachers using, scaling to other sites	QUALT

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

Teacher Outcomes

Teacher outcomes will be reported from the following data points: 1) arts content survey and 2) annual dispositional survey on arts learning (both prepost and based on three previously and validated US ED [DR4] AEMDD and PDAE teacher arts learning assessments developed by the team), 3) dance-specific content survey co-developed with LDI based on an existing validated survey instrument *Teacher Practitioner* [DR5] *Dance Survey*, 4[DR6]) PD exit surveys after each workshop or training event to help inform ongoing improvement, 5) data from fall/spring site visits (sample classroom observations, teacher interviews), 6) twice-annual reflection using the validated Elementary Dance Reflection Tool (NYC Dept. of Education) and 7) participation and attendance data (GPRA measures). Further, teachers' ability to assess arts learning has been a core value of arts PD over the past 25 years (Deasy, 2002, Fiske, 1999), a quality that directly relates to teachers' ability to teach and integrate the arts substantively (Herpin, Washington, & Li, 2012). Based on the EASEL (Evaluation and Analysis of Scored

Exemplars for Learning) arts learning framework (Reider et al., 2018) teachers' ability to assess and evaluate dance is central to the BCDL program model. The MOBART [DR7] tool will facilitate teachers' assessment of their students' work as well as provide valuable data to the research team on teacher and student growth. We will collect both online analytics usage data as well as sample artifact images (pictures, videos). Finally, we will collect usage and implementation data (observations, inventory and lesson plan analysis), and classroom artifacts for analysis.

Student Impact

Though the emphasis of the program design is on teacher professional development, we believe it important to measure student outcomes, to be reported on two strands: 1) dance practice and knowledge, and 2) ELA achievement as measured by scores on district-administered standardized tests (SBAC, ELPAC, F&P), since the design is premised on a belief that ELA-integrated dance curriculum will have a positive effect on ELA achievement, primarily through the shared fundamental concepts (Scripp & Reider, 2007) of storyline, vocabulary, listening and retelling, picture narrative, writing with scaffolding, all ELA elements commonly assessed at the early grade levels.

To assess student dance achievement, the evaluation will document *teacher assessments* of student dance activities in MOBART, since the evaluation itself is both a strategy and an indicator of dance KSA uptake by teachers. Researchers have access to this online data and can track student changes in dance over time. In the iACCESS project, 100 teachers uploaded over 3000 pieces of student work, including theatre arts videos, a rich data set for arts researchers, in compliance with strict IRB protocols. Additionally, student video artifacts become both an

analysis resource through expert review by the evaluation team as well as the basis for instructional improvement in reflection between the teacher and the LDI teaching artist. Teachers will also use a reflection document based on the Dance Reflection Tool (OUSD Blueprint) for ongoing formative documentation and feedback. To assess the impact of dance instruction on ELA achievement, we will conduct a quasi-experimental study that will match scores of BCDL students with those from comparison students not receiving project services.

(2) Methods of evaluation to provide performance feedback and permit periodic assessment of progress toward achieving intended outcomes.

The program evaluation will be formative in design with annual summative reporting and consists of two focal areas: 1) program efficacy, design, and overall fidelity of implementation, and 2) program sustainability. Continual feedback (formative design) to the design team will occur through weekly conference calls, meetings, and site-visits. We commonly engage the PDSA (plan-do-study-act) reflective cycle borrowed from improvement science evaluation (Lemire, *ibid.*) for team-based formative feedback, certainly to be relevant in partnership and community building. In this formative role, evaluators will play a critical friends role in reporting and helping to continually improve development, PD, implementation, and assessment activities. We will frame findings within the Extended-Term Mixed-Method Evaluation (ETMM) Design (Chatterji, 2004) that includes a long-term timeline; an evaluation guided by the project's purposes; a deliberate incorporation of formative and summative data collection and analysis; sharply focused performance measures; and quantitative and qualitative evidence. This will help align the evaluation activities with the logic model, allowing annual progress to be measured against growth, scale, and uptake predictions.

Program Efficacy, Design, and Fidelity

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

To study implementation, we will develop a hierarchical fidelity measure based on the logic model, reporting on extent of achievement of each of the model's nodes. Developed in previous grants, a fidelity checklist approved by US DOE technical assistance team scores each component at rubric-guided levels. Scores represent how each component is implemented as an independent variable (through regression analysis) will chart progress toward meeting the measurable objectives outlined above. We will respond to fidelity of implementation on three dimensions: Method, Frequency, and Support. *Method* includes direct assessments (checklist of observable program components) and indirect assessments (teacher interviews, PDgo! and MOBART input data, research study findings); *Frequency* details the extent to which teachers and classrooms are observed in workshops and instructional practice; *Support* includes how schools, administration, and participating schools evolve a climate for arts learning as a result of BCDL. Using a numerical index, we will apply methodology developed by Peck and Gorzalski (2009) to document impacts for teachers who implement with adequate fidelity, in alignment with program outcome goals.

Questions include: *To what extent is the program performing according to plan? To what extent are each of the main components developed, trialed, refined, and disseminated*

throughout the four years, particularly during the early years? What are the barriers in each of the design categories? How does dance learning and dance-integrated instruction impact schools over time with regard to dispositional shifts?

Program Sustainability

In the latter years we will collect data on implementation independence, adaptability, and the ability of teachers to implement dance instruction lessons at a point when they will presumably be more familiar with arts learning strategies and practices and will require less support from teaching artists. We will be looking for indicators of teacher-driven content modification, newly developed units or elements, adaptation factors of lesson plans and scaled deployment of program activities in other OUSD classrooms using online-accessible materials and resource.

Questions include: *How does dance instruction in the District change from year to year as the program develops? How can leadership (building and district) foster sustainability and spread to other schools in the district? What are the critical components necessary for faithful adoption in project classrooms? Elsewhere? To what extent does assessment of student work using online technologies sustain the model?*

(3) *The extent to which the methods of evaluation will, if well implemented, produce promising evidence (as defined in 34 CFR 77.1(c)) about the project's effectiveness.*

We will collect teacher data from three surveys (arts content, arts learning dispositional, dance content) all administered prepost annually. Additional data collected will include annual pre-post teacher interviews (years 2-4 s/sample population), workshop, team meetings, and

classroom observations (2X/year), and inventory analysis; including workshop and classroom artifacts, lesson plans for units, and video samples of student work uploaded on MOBART. We will also collect analytics from teacher participation in the online PD sessions from PDgo! The teacher arts content and dispositional surveys will be closely based on current and previous PDAE and AEMDD teacher disposition surveys, (the most recent dispositional instrument used was validated to a coefficient of $\alpha = .88$ by the second year, the content instrument to $\alpha = .92$).

Interviews will use a prompted-point semi-structured protocol and a 'talk-survey' instrument where teachers reflect upon written responses. We will interview principals each year to ascertain leadership shifts and responses. We will engage a mixed-methods, participatory research design (Creswell, 2003) with all interviews digitally recorded, transcribed, and analyzed along an emergent dimensional coded schema (researchers will use NVivo or Dovetail QDA) with indicators of change and growth longitudinally recorded each year using the constant comparison method (Dye, Schatz, Rosenberg & Coleman, 2000), to be aggregated for summative analysis annually, and project-wide during Year 4. This will help explain how, why, and extent the intervention worked as predicted identifying factors such as quality of implementation, frequency, scope, and development of categories and subcategories of behaviors and dispositions related to arts integration teaching and learning constructs.

Student data on dance uptake and growth will include teacher reports, teacher ratings of student work on MOBART, expert review of student videos, and observation of events and performances. Student data on ELA gains will include scores from district-administered ELA assessments: 1) for grade 3, Smarter Balanced Assessments (SBAC), for grades 1-2, specific items from SRI and Fountas and Pinnell Early ELA assessments (grades 1-2) selected in

collaboration with OUSD Director of TK-12 Language and Literacy, and 2) The English Language Proficiency Assessments for California (ELPAC), required for students identified as English Language Learners, of which over 50% of BCDL's students qualify.

Quantitative teacher gains will be analyzed and reported most likely as ANCOVA (with covariates used as control variables) repeated means measures related to both the dispositional and arts-content surveys (typically with teacher response the dependent variable), administered pretest each year. Additionally, inferential statistics, particularly t-test analysis (Wilcoxon), using pretest measure as covariate, posttest as the dependent variable will yield gains over time. Criteria of significance will meet the $p = .05$ level established by the WWC for ed.gov research thresholds (WWC, 2014).

Previous results from the iACCESS project using instruments and analyses upon which those of BCDL will be based (see appendix) yielded extremely favorable results: e.g. teacher content gain scores (t-test) of $t = 13.23$, p value of 0.00 (3.08 e-17); suggesting the effectiveness of the PD model as well as the sensitivity of the instrument. We predict similar results with BCDL.

For comparison of student scores on standardized ELA assessments, we will conduct a quasi-experimental design study. Propensity techniques based on relevant demographic and baseline data will establish a 1:2 (each project year approximately 1250 BCDL students with 2500 comparison) nearest neighbor match, statistically controlling for differences in observed variables. Baseline equivalence will be verified for continuous variables with a two-sample t-test to determine pre-study differences between cohorts. Using a random intercepts clustering model

(HLM) to analyze achievement outcomes will help identify nested situations regarding classrooms within schools and grade level differences. Additional covariates such as race, gender, baseline achievement scores, and SES are included as fixed effects. This should work for all types of tests (SBAC, ELPAC, etc.) since data from the compared groups is similar. Statistical power analysis reveals that given our estimated sample size in year 4 each year (1250), at an alpha (significance) level of 0.05 and a power level (Type II error rate) of 0.80, we could detect an effect size of 0.14 standard deviations (with a power level of .90, .19 effect size), power sized deemed reasonable by the literature. If numbers of schools prove too low to deem a multilevel model appropriate, we will proceed with a single level OLS regression model to estimate the average treatment effect holding constant relevant controls. We believe that the proposed study designs meets the WWC Evidence Standards with Reservations (WWC, *ibid.*), providing evidence of the effectiveness of BCDL.

Qualitative data will be analyzed using an open-coding, constant-comparison methodology, similar to grounded theory (Glaser, 1978, Glaser & Strauss, 1967, Patton, 2001) to identify themes across multiple sources. In addition to narrative descriptions, these data will generate descriptive statistics derived from pre/post samples. Baseline and post-year data collection of all data types will occur in September and May respectively of each year and observations will occur during PD workshops and sample classroom events throughout.

Formative reporting (written, formal) will occur quarterly and include PDSA cycles of reflective practice activities, and informally during calls and conferences. Summative report to

be delivered at the end of each project year and end of grant period. Project reporting will consist of year 1: on project planning and materials development processes and outcomes, year 2: on training and impact outcomes for teachers and students, continued development outcomes, year 3: expanded program processes and impact outcomes, year 4: full project implementation and expansion outcomes.

Glossary of terms and acronyms:

- (BCDL)** Building Capacity in Dance Literacy: The title of this proposal to the US DOE.
- (CBOs)** Community Based Organizations: Non-profit arts organizations providing educational services in schools
- (CDEA)** California Dance Education Association
- (DTA)** Dance Teaching Artist
- (ELPAC)** English Language Proficiency Assessments for California: state test for English language proficiency
- (FRLP)** Free and Reduced Lunch Program: A poverty Indicator
- (GPRA)** Government Performance Results Act
- (ILSP)** Integrated Learning Specialist Program: professional development program in the arts offered by the Alameda County Office of Education.
- (KSA)** Knowledge, Skills and Abilities
- (LDI)** Luna Dance Institute: Partnering community based organization providing the professional development activities for this proposal
- (MOBART)** Mobile Arts Assessment Tool: Online application for quick teacher friendly assessments in performing arts. Developed for a PDAE project through the Fresno County office of Education in 2014
- (NCAS)** National Core Arts Standards: The new national standards for arts education. California has introduced legislation to update its current content standards.
- (NDEO)** National Dance Education Organization:
- (OETF)** Oakland Effective Teaching Framework: A framework developed in Oakland Unified by teachers and administrators outlining professional standards for instructional practice.
- (OUSD)** Oakland Unified School District: The school district in Oakland California comprising of 83 K-12 schools.
- (PD)** Professional Development
- PDgo!:** Powered by Knowledge Delivery Systems (**KDSi**) OUSD's online professional development platform that presents and tracks online professional development as well as completion of in-person professional development activities.
- (PLC)** Professional Learning Communities: Small collaborative groups of teachers engaged in generative, peer professional learning, supported by a dance coach.
- (SBAC)** Smarter Balanced Assessment Consortium: adaptive summative assessment used to measure annual academic progress
- (SEL)** Socio Emotional Learning
- (VAPA)** Visual and Performing Arts

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BCDL - Budget Narrative
Oakland Unified School District

	Year 1 planning	Year 2	Year 3	Year 4
Project Personnel	\$58,500	\$58,500	\$58,500	\$58,500
Fringe Benefits for Personnel	\$17,640	\$17,640	\$17,640	\$17,640
Travel (required meetings)	\$6,000	\$6,000	\$6,000	\$9,000
Equipment	\$2,500	\$2,500	\$2,500	\$1,000
Supplies	\$3,000	\$3,000	\$3,000	\$1,500
Contracted Services	\$440,000	\$440,000	\$440,000	\$440,000
Construction	\$0	\$0	\$0	\$0
Other	\$10,000	\$10,000	\$10,000	\$10,000
Total Direct Costs	\$537,690	\$537,690	\$537,690	\$537,690
Indirect Cost (3.98%)	\$22,885	\$24,341	\$24,341	\$24,341
Participation Stipends	\$12,000	\$50,000	\$50,000	\$50,000
Total	\$572,575	\$612,031	\$612,031	\$612,031

Detail by Category

Project Personnel (OUSD employees)				
Project Director (15% FTE)	\$19,350	\$19,350	\$19,350	\$19,350
Instructional Technology (20 % FTE)	\$19,600	\$19,600	\$19,600	\$19,600
ELA Curriculum Specialist (20 % FTE)	\$19,600	\$19,600	\$19,600	\$19,600

Project Director: Calculated at approximately 15% Full Time Equivalent (FTE) of the OUSD Director of Visual and Performing Arts Position currently held by Fillmore Rydeen. Responsible for project oversight, including onboarding of any personnel, preparing professional service contracts, managing all project contractors, managing project budgets, maintaining project

deadlines, submitting required reports, ensuring compliance with grant requirements as proposed and as required by the US DOE. Additionally the Project Director will work closely with project contractors to ensure the project remains aligned to OUSD priorities and intervene where needed with school administration and teachers.

Technology Specialist: Calculated at approximately 20% FTE of the current OUSD Technology Specialist position. The responsibilities will include support with project contractors in posting online professional development modules, and reporting usage data for participating teachers. Additionally, the position will provide training at summer intensive for participating teachers and be available for consultations with participating teachers as needed as they learn to use the OUSD PDgo! System.

ELA Specialist: Calculated at approximately 20% FTE of the current OUSD coordinator of Elementary Literacy, Christi Roscigno, will provide support and consultations regarding English Language Arts integrated curriculum and assessments. The ELA Specialist will work with the contractors on curriculum design and fidelity as well as presenting at select project PD workshops and modules on ELA integration. Additionally the ELA Specialist will be available to consult with the Principal Investigator to interpret assessment data when needed.

Fringe Benefits for Personnel	\$17,640	\$17,640	\$17,640	\$17,640
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Calculated at approximately 45% of salary for project personnel

Travel	\$6,000	\$6,000	\$6,000	\$9,000
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Travel expenses related to required United States Department of Education meetings for Project Director, Manager and/or Project Evaluator. Travel for conference presentations (State and National for dissemination)

Equipment	\$2,500	\$2,500	\$2,500	\$1,000
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Minimal equipment will be needed for this project, primarily classroom speakers for music and portable AV equipment for PD workshops. All software applications will be designed to run on chromebooks. All teachers in OUSD are provided a chromebook for regular work related duties and are readily available throughout OUSD. All Luna personnel are provided laptops for regular work. Cameras and other imaging equipment are readily available at schools or through the OUSD Visual and Performing Arts Department.

Supplies	\$3,000	\$3,000	\$3,000	\$3,000
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General meeting supplies for professional development activities. Minimal instructional supplies where needed including classroom ELA materials, dance props such as scarves or streamers.

Contracted Services				
Research and Evaluation (ED)	\$115,000	\$115,000	\$115,000	\$130,000
Project Management (LDIEE)	\$75,000	\$75,000	\$75,000	\$75,000
PD Workshops (LDI)	\$25,000	\$45,000	\$45,000	\$35,000
PD Online Modules (LDI)	\$60,000	\$20,000	\$20,000	\$30,000
In-Class Coaching -Residency (LDI)	\$30,000	\$100,000	\$100,000	\$100,000
Curriculum Management and development (LDI)	\$50,000	\$30,000	\$30,000	\$30,000
Online Curriculum Resources (LDI)	\$40,000	\$20,000	\$20,000	\$20,000
Assessment Tools (LDI)	\$20,000	\$10,000	\$10,000	\$5,000
MOBART Assessment & Documentation	\$25,000	\$25,000	\$25,000	\$15,000

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

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

Project Management and Curriculum Management: Includes the creation of professional development content in all forms including Online modules, workshop curriculum, summer intensive curriculum, and curriculum resources. Creation of assessments and assessment

protocols in conjunction with the project evaluator. Responsibility to hire, train, supervise and support all dance coaches and artists ensuring compliance to project goals. The project management will be co-lead by LDI management as follows:

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

Curriculum Manager (PD & student curriculum): Patricia Reedy will manage all aspects of program development: Create curriculum for PD workshops and Summer workshops; Create online PD modules; Support curriculum development for students (with coaches and participants); Develop online Curricular resources & assessment tools; Work with evaluator to provide content expertise for teacher and student assessments.

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

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

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

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

Residency and in class coaching: Participating teachers will be provided a dance teaching artist as the primary point of contact for professional development activities. The teaching artist will provide modeling, lesson design support, dance instructional coaching and feedback to participating teachers in a gradual release model. By the third year of participation the teaching artist will primarily provide curriculum support, observations and feedback to participating teachers implementing dance lessons in their classrooms. Additionally, teaching artists will monitor teacher professional learning plans, facilitate school PLCs in dance learning, and work collaboratively with participating teachers to monitor and assess student learning in dance. It is anticipated that there will be four teaching artists at approximately 50% FTE.

MOBART: Mobile online technology platform for evaluating and documenting student work. Tool originally developed under the US DOE PDAE grant iACCESS (2014) for Fresno County Office of Education. Teachers use the tool as a means toward learning arts quality assessment; researchers access the data to document student gains in arts learning. Costs include server management, rubric development, user population, logon, upload, and general tech support, and technology maintenance fees.

Construction	\$0.00	\$0.00	\$0.00	\$0.00
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No construction is needed for this project.

Other	\$10,000	\$10,000	\$10,000	\$10,000
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Grant related expenses including IRB approvals and monitoring; OUSD data services, conference registrations, and incidental costs.

Indirect Cost (3.98%)	\$21,000	\$21,000	\$21,000	\$21,000
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As indicated for OUSD by the California Department of Education (2017-20).

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

Participation Stipends	\$12,000	\$50,000	\$50,000	\$50,000
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Participation stipends are paid for work conducted outside the normal workday. OUSD has a negotiated rate of approximately \$35/hour including any benefits for professional development activities. We anticipate the average participation stipend for up to 50 participants to be \$1,000 for successfully completing all aspects of the blended professional development and curriculum design.

Budget Note: year 1 stipends are included due to a July 1-June 30 fiscal year in OUSD for teachers participating in workshops and small scale piloting curriculum and assessments.

Other Attachment File(s)

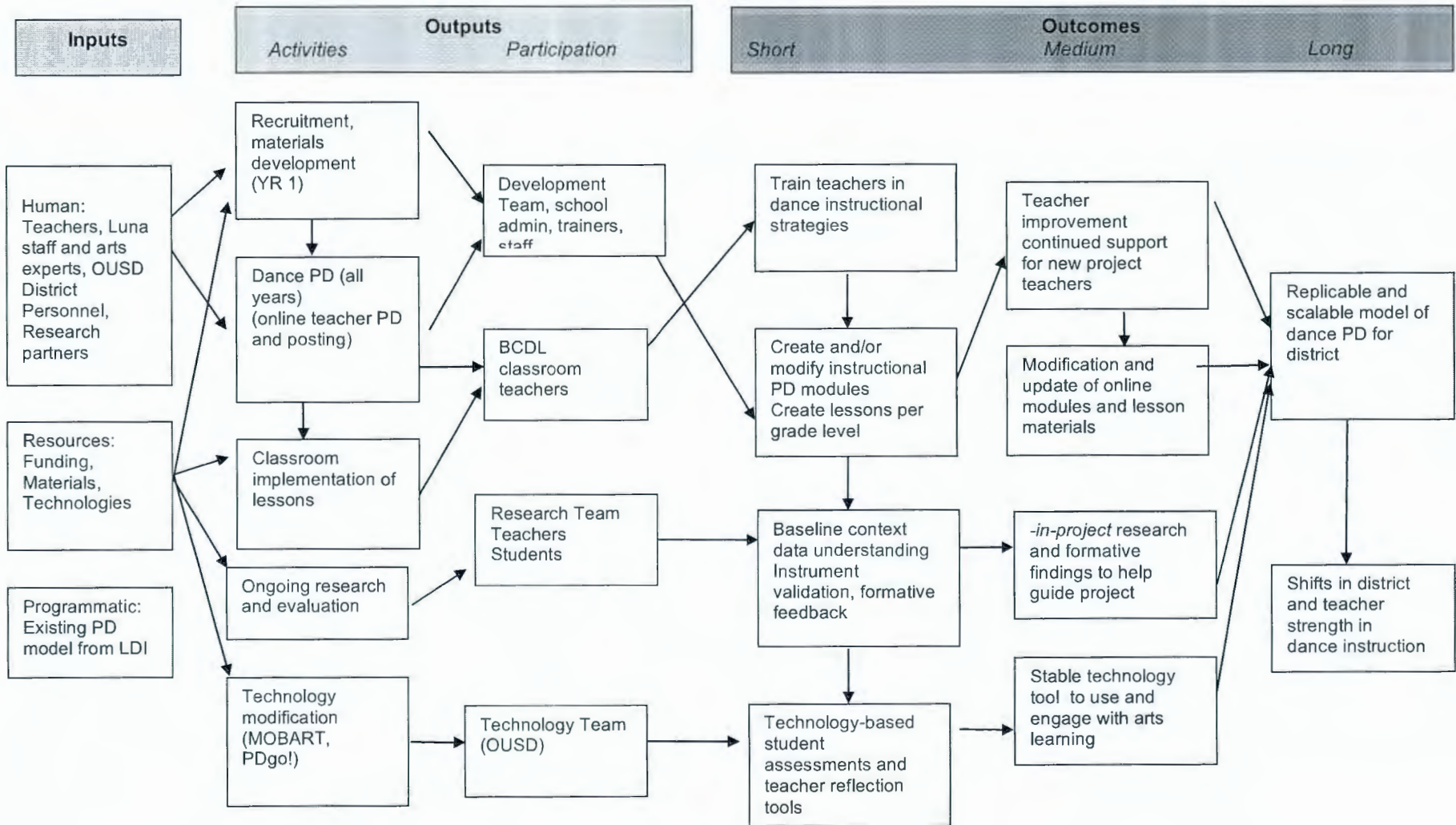
* Mandatory Other Attachment Filename:

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

Attachment A

Logic Model

BCDL AEEDD Logic Model



Attachment B
Mock-up

Online PD tool: PDgo!
Assessment Tool: MOBART

ELEMENTARY DANCE PD SESSION 1

This is a demonstration of PDgo! and how it can be used in a blended PD model.

[Register](#)

OUSD PDgo!
Sample

[← Exit Series](#)

ELEMENTARY DANCE PD SESSION 1

Description

This is a demonstration of PDgo! and how it can be used in a blended PD model.

Created By Fillmore Rydeen

Activities

[Elementary Dance Class - Demo](#)

[Elementary Dance Class - Rubric](#)

[Elementary Dance Class - video](#)

[Elementary Dance Class - Exit Ticket](#)

Activities

Discussions

[Previous](#)

[Next](#)



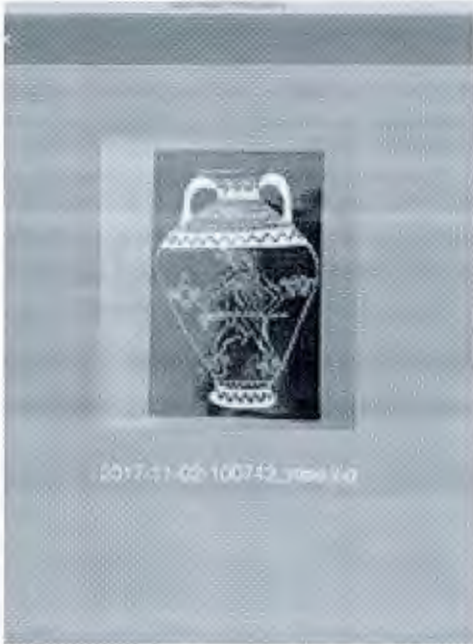
Complete a Task

Elementary Dance Class - video

[Dance Video - Assessment - CLICK HERE](#)



MOBART
Sample



What is the purpose of this project?

Project Name

What is the Title and Description?

Project Milestones

Next

Cancel



Physical Equipment



This element contains a Project plan. Elements placed here are subject to the same review process as other content in the project description.

Next

Cancel



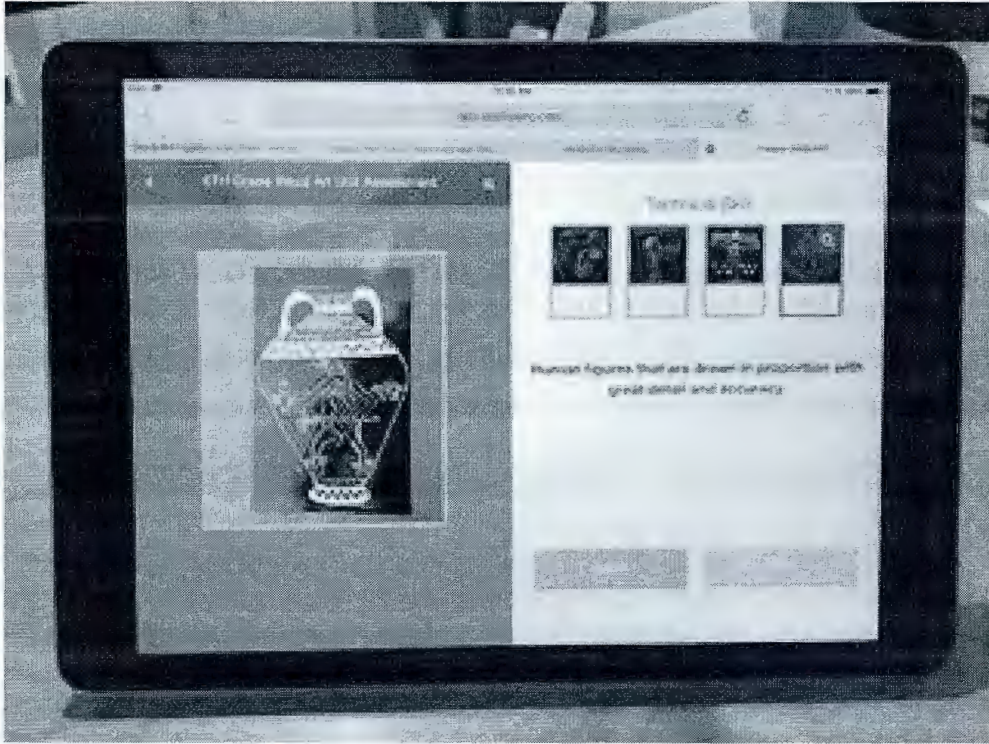
Storytelling Through Tableau



The student's pose is an integral part of the story being told. It is obvious who or what the student represents.

BACK

NEXT



Attachment C

Excerpt from OUSD Dance Blueprint

First Grade

THEORY & CONTEXT

The general first grade curriculum is focused on literacy. Teachers often interpret literacy as the ability to read and write the English language and they take the mandate to teach language arts seriously. However, there is a need for children to have multi-literacy. This means that they become FLUENT in the language of the body, space and time (dance); in the language of line, color, texture (visual art) and so on. It also means that they are able to use the symbol system of one form of literacy to deepen their understanding of another; such as, words to understand dance, sound to understand words, or dance to understand drawing.

During their kindergarten year, children had to acclimate to being part of a social group. Their early dance experiences enhanced this social learning by focusing on bodies moving through space: finding general and self space; articulating body parts with control and expression; learning how to move big and small, high and low, fast and slow with regard to the "self space" of their classmates. They learned how to watch the dances of their peers respectfully and how to begin to appreciate differences and similarities in the dances of their community. Now, in first grade, they are ready for more.

CONTENT GOALS

Body: articulation of body moves in parts and whole, body control

Moving: fluency in locomotion, axial movement and still shape

Elements of Dance: SPACE (line, pathway, direction, distance); ENERGY (verbs, adverbs, prepositions); TIME (tempo, rhythmic pattern, beat, accent and internal time review & deepening)

Forming: making short dances that consciously use energy. "I can make dances that communicate an idea or feeling."

Collaboration: partner activities that deepen understanding of relating parts to whole

UNIT FLOW – 1ST

In all units: regular practice of locomotor and axial movement, body part articulation and still shape.

Curricular Focus Fall (10 weeks): 1. Spatial elements: line, pathway, direction, distance, shape; 2. Collaboration: partner dances that deepen spatial learning using prepositions; 3. Forming: "I can make dances that communicate an idea or feeling"

or demonstrate my knowledge of the art form.” 4. Perform dances with beginning, middle and end, making choices within a teacher-directed score; 5. Responding/Audience skills: describing the dances of peers using the language of dance; articulating choices made in own compositions using the language of dance.

Curricular Focus Winter (10 weeks): 1. Energy elements: exploring movement qualities using verbs, adverbs qualities using verbs and adverbs; 2. Collaboration: partner dances that deepen energy learning using verbs and adverbs; 3. Forming: “I can use energy to communicate different ideas or feelings.” 4. Perform dances with beginning-middle-end structure (BME), making choices within a teacher-directed score; 5. Responding/Audience skills: describing the dances of peers using the language of dance; articulating choices made in own compositions using the language of dance.

Curricular Focus Spring (10 weeks): 1. Time elements: internal time (pace, pulse, duration); external time (tempo, beat, accent, rhythmic pattern); 2. Collaboration: creating rhythmic sound scores for peer dances; 3. Forming: create a short dance sequence to a particular rhythmic pattern, repeat with three variations; 4. Perform: Show two different dance variations to the same rhythmic pattern; 5. Respond: answer “what did I see?”, “what did I do?”, and “what did I hear?”

Attachment D

Letters of Support

OFFICE OF THE SUPERINTENDENT



OAKLAND UNIFIED
SCHOOL DISTRICT

Community Schools, Thriving Students

June 20, 2018

U.S. Department of Education
400 Maryland Ave. SW
Room 4W223
Washington, DC 20202-5950

Subject: Assistance for Arts Education Development and Dissemination (AAEDD)

To whom it may concern:

As the superintendent of the Oakland Unified School District (OUSD) I write this letter in support of the OUSD Visual and Performing Arts Department's application to the United States Department of Education to implement the elementary integrated dance program. This program will allow our elementary students to learn dance literacy connected to language literacy. Additionally, our teachers will be able to learn dance instruction in a variety of ways by selecting the professional development options that best meet their learning style and schedule, ultimately bringing a high quality dance program to our most vulnerable students.

As you may be aware, Oakland, like many urban school districts, struggles to balance the academic learning demands necessary for continued growth in our schools with the equally important goal of providing arts learning programs for our students. This gap in our educational program often leaves our students with limited arts opportunities during the school day.

I am particularly excited about the innovative approach of our Visual and Performing Arts Department in partnership with Luna Dance Institute to increase dance-learning support for our students and teachers coupled with the blended delivery model, which promises to significantly increase access to dance professional development ultimately leading to increased dance learning in OUSD. In addition to new opportunities for arts education for our students, this program will also provide a model professional development system using PDgo!, our online tool for teacher professional learning.

Given his experience with numerous arts education initiatives, I am confident that our director of Visual and Performing Arts, Fillmore Rydeen, will implement this program with integrity, within budget and on time. He has maintained a long partnership with Luna Dance Institute, a nationally recognized dance organization known for their high quality programs and professional development opportunities. In addition to Mr. Rydeen, I have full confidence in the nationally recognized leadership team of David Reider of Education Design, Kyleigh Nevis, Instructional Technologist, Patricia Reedy and Nancy Ng of Luna Dance Institute.

Through the support of the United States Department of Education, the Building Capacity in Dance Literacy project will help OUSD to make significant progress in dance education during the years to come. At the conclusion of this initiative, I am confident we will have fully developed a systemic approach to dance learning that will greatly enhance our ability to serve our students. Thank you for your consideration.

Sincerely,

Dr. Kyla Johnson-Trammell
Superintendent



June 27, 2018

To: Assistance for Arts Education Development and Dissemination Panel Reviewers
From: Create CA
Re: Oakland Unified School District Proposal

On behalf of CREATE CA, California's Statewide Arts Education Coalition, I am writing to recommend Oakland Unified School District's proposal *Building Capacity in Dance Literacy*. CREATE CA is an independent coalition guided by five leadership organizations (California Department of Education, California Arts Council, California County Superintendent Educational Services Association, California State PTA, California Alliance for Arts Education; and elected individuals.)

The disparity in arts education access across California is significant, with less than one percent of 6th-12th grade students enrolled in a dance course. Although data for K-5th grade is yet to be available, we can surmise that K-5 teachers have very little reason to integrate dance into their curriculum since it is barely offered in middle and high school. With the reinstatement of California's dance teaching credential, as well as other advocacy and policy efforts PK through higher education, California school districts and arts education agencies are collectively prepared to systemically shift equitable access to arts education.

Oakland Unified School District (OUSD) in partnership with Luna Dance Institute (LDI) is well poised to change how dance education is disseminated in California. OUSD and LDI have collaborated on numerous professional development projects over the past 10+ years. Arts education is included in OUSD's local control accountability plan, demonstrating their ongoing commitment to building arts education programs across the district. LDI is the state leader in dance education professional development—its teaching artists present regularly at the annual CREATE CA statewide conferences. These presentations have addressed professional development, equity and teaching artistry.

I am particularly excited about this project's potential to deliver a primary instruction dance education model that can be disseminated widely to urban and rural school districts throughout our state. The annual CREATE CA annual events will provide dissemination opportunities and Create CA actively showcases such models. I strongly recommend *Building Capacity in Dance Literacy* as a project that will address the systemic arts education inequities in California.

Sincerely,

A handwritten signature in cursive script that reads "Patricia A. Wayne".

Patricia A. Wayne
Program Director
www.createca.net



TEACHING & LEARNING: ELA, HISTORY, LIBRARY SERVICES

June 21, 2018

To whom it may concern:

It is with great pleasure that I write this letter in support of the Oakland Unified School District's (OUSD) Visual and Performing Arts Programs application to the United States Department of Education to create an integrated dance program for our primary students. This proposal will allow our teachers to collaborate with and learn from Luna Dance Institute Coaches resulting in approximately 1200 of our most vulnerable students to receive dance education as a regular part of their educational experience.

In addition to dance education, this proposal includes the development of strategies to integrate dance into the classroom allowing students multiple entry points into English Language Arts learning. For example, investigating parallel processes in composition through dance and literature or interpreting student created choreography. These dance strategies should not only reinforce ELA standards but provide a fun and creative way for students to show what they have learned.

This blended professional development model addresses one of our greatest educational opportunity gaps in our district; the extremely limited access to dance education in our schools. Currently OUSD employs one dance teacher working in 2 of our 49 elementary schools. The Building Capacity in Dance Literacy project combines both high quality dance instruction as well as robust professional learning to our schools. The professional development proposed will not only support our teachers to deliver dance education in their classrooms in the short term but will result in a professional development system allowing the OUSD Visual and Performing Arts department to continue to support all of our teachers for years to come.

I am confident in the collaboration with Luna Dance Institute (LDI) to fulfill and exceed the expectations as described in the proposal. LDI has had a long standing relationship with OUSD providing high quality professional development based dance programs in our schools as resources allow. Additionally, LDI created a blueprint for dance in OUSD in conjunction with the Visual and Performing Arts department. This partnership with LDI brings years of expertise, broad community support, additional funding, and a team of highly skilled professionals to this project.

In OUSD we are fortunate to have extremely dedicated educators committed to supporting all of our students. Creative expression, particularly in dance, is incredibly important for our students cognitive development. Unfortunately, OSUD does not have the infrastructure to deliver creative dance training to our teachers and subsequently our students. It is my hope that this project will come to fruition and provide an innovative professional development solution to address our significant gap in dance learning.

Thank you for your consideration.

Sincerely,

Nancy Lai
Director of TK-12 Literacy
ELA, History, and Library Services
Oakland Unified School District



June 25, 2018

Deputy Chairman for Grants and Awards
National Endowment for the Arts
1100 Pennsylvania Avenue, NW, Room 710
Washington, DC 20506-0001

This letter acknowledges the full support and enthusiasm of Allendale Elementary School for the Building Capacity in Dance Literacy program as proposed to the United States Department of Education bringing valuable dance programs and services at our school site. We look forward to the opportunity to develop an elementary dance program including weekly dance classes, professional development, and integrated curriculum resources. Ultimately, achieving the goal of building a sustainable creative dance program our school.

As principal of Allendale, I have had numerous conversations with teachers who are looking for new ways to engage their students through the arts. This project not only accomplishes this goal but also integrates dance into the ELA curriculum. Students will have the opportunity to move their bodies with increasing coordination and nuance, as well as learning to read, speak and write using target academic vocabulary about their dance experiences. I look forward to seeing students active, engaged and joyful as they participate in the proposed dance activities.

In addition to having dance teachers work with our students, our classroom teachers will have the opportunity to engage in professional development sessions to build their skills using dance strategies long into the future.

Sincerely,

Desirée Miles
Principal
Allendale Elementary School



June 26th, 2018

To Whom It May Concern:

This letter acknowledges the full support and enthusiasm of Greenleaf School for the Oakland Unified School District's (OUSD) application to the United States Department of Education, Assistance for Arts Education Development and Dissemination (AAEDD) Grant Proposal. Pending funding, we look forward to implementing dance and dance integrated strategies in our primary grades. Additionally, we are excited about the opportunity for our teachers to grow in their ability to use dance strategies long into the future. We deeply value arts education and have the goal of building sustainable creative dance programs at this site.

Greenleaf School, located in East Oakland, strives to provide a quality educational experience to its students and part of that education includes experiential learning in the arts. The dance integration project accomplishes two important goals: providing our students with high quality arts experiences through dance and movement, as well as providing our school the opportunity to develop the infrastructure to continue dance learning strategies long into the future. Our teachers have noted the need to develop new and creative strategies to support our students learning to speak using academic vocabulary while learning to work collaboratively with students they might not otherwise choose to partner with. This integrated creative approach to dance education will draw upon our students strengths, creativity, and joy to create active and engaging entry points into complex learning.

I look forward to the opportunity to work closely with Luna Kids Dance in the coming years. Through their work in OUSD they have created a framework for dance learning, offered professional development workshops, and in class residencies. LDI is highly respected for their depth of knowledge and experience in developing dance programs in the Bay Area. I believe the *Building Capacity in Dance Learning* project will be exactly what our school needs to ignite our students creativity.

Sincerely,

Brian Cooper
Assistant Principal, Greenleaf School

Attachment F

*Example
Evaluation Tools*

Thank you for participating in the iACCESS project this year. This project represents an historic opportunity in arts and general education to establish a model for arts integrated teaching, learning, and assessment practices. Your names are requested for longitudinal tracking purposes only. Education Design, INC adheres to strict confidentiality norms. Your personal data, including names, school, grade level, and subject taught is not shared with schools, school districts, or Fresno County. We are grateful to you for helping the research on arts learning with this survey and all the other work you've done with iACCESS this year.

1. First Name

2. Last Name

3. What grade classroom will you be teaching in SY 2016-17?

For the following questions, please select the best answer:

4. Which of the following is the best definition of arts integration?

- Students engage in a creative process that connects an art form and another subject area and teaches standards in both.
- Students engage in arts activities that enhance learning.
- Students are taught the arts and the transferable skills contained therein.
- Teachers incorporate an arts activity in order to teach standards in math, English Language Arts, science, or social studies.

5. Which of the following is NOT one of the five strands of the Visual and Performing Arts Framework?

- Technical Proficiency
- Aesthetic Valuing
- Artistic Perception
- Creative Expression
- Historical and Cultural Context

6. Which type of stage has an archway or an enlarged hole cut through a "fourth wall" to allow the audience to view the the action on the stage?

- Proscenium
- Alley
- Theater in the round
- Thrust

7. Blocking refers to:

- Where set pieces are located on stage
- The area defined as the stage (performing space)
- The planning and working out of the movements of actors on stage
- Highlighting dialogue of the script

8. Students can use all of the following to create characters *EXCEPT*...

- Physical characterization
- Listening for cues
- Vocal expression
- Improvised dialogue

9. To analyze a theater text or performance, students should use?

- The 5 W's (who, what, where, when, why)
- Their own experiences
- Theater vocabulary such as plot, setting, characters, climax
- All of the above

10. Stage directions are from the actor's point of view as he/she faces the audience. Referring to the diagram above, where is the actor standing:

- Down left
- Up left
- Down right
- Up right

11. What is not a component of dramatic structure in theater?

- Rising/Falling Action
- Climax
- Resolution
- Dialogue

12. Which of the following is NOT a simple technique for creating a feeling of spatial depth on a flat surface?

- Linear perspective
- Overlapping
- Atmospheric perspective
- Chiaroscuro

13. Use the reproduction above of Third-Class Carriage by Honoré Daumier to answer the following question. In this work, the artist's use of strong contrasts has the effect of:

- Imparting a sense of continuous movement
- Establishing the dominance of the two women in the foreground
- Creating an impression of expansive space
- Merging the painted environment with the real environment of the viewer

14. In works of visual art, as in other art forms such as music and dance, the intentional, regular repetition of a given element most commonly serves to create a feeling of...

- Dissonance.
- Rhythm.
- Contrast.
- Dominance.

15. As part of a theatre exercise, a fourth-grade teacher asks students to react, without talking, to given scenarios. The scenarios include situations such as stepping in gum, hearing a loud noise, and walking in a cold wind. This exercise is most likely designed to help students develop an understanding of:

- The value of being attentive to everyday events
- How pantomime is used to communicate feelings
- The importance of verbal communication
- The similarities among all types of people

16. Creative drama can be used to help children develop awareness of feelings and personal interactions through an emphasis on:

- Character development
- Stage technique
- Dramatic plotting
- Memorizing lines

17. Complementary colors are those which:

- Sit next to each other on the color wheel
- Sit across from each other on the color wheel
- Are close to each other in hue, e.g. red and orange
- Are of the same hue, but different value

18. In visual arts, space refers to all of the following except:

- Gives a feeling of texture
- The area within the boundaries of the composition
- Can be negative or positive
- Gives a feeling of depth

19. Which of the following statements is *NOT* true?

- A work of art that is unified only uses one element of design
- Unity is the sense of everything belonging together in a design
- Movement in a design can show emphasis
- The light and dark values in a design can show contrast

20. To evaluate the quality of student art work, a teacher must:

- Be an excellent artist (painter, dancer, etc.)
- Have advanced or expert knowledge about the art form
- Be able to discern quality levels based on clearly defined criteria
- Have studied the arts as a child
- Believe the creative process cannot be evaluated

21. Referring to the image above, this painting is an example of a work by the renowned American folk artist:

- Frida Kahlo
- Mary Cassatt
- Grandma Moses
- Georgia O'Keefe

22. Orange, resulting from mixing equal amounts of red and yellow, is which of the following?

- Tertiary hue
- Saturated hue
- Primary hue
- Secondary hue

23. The difference between a tint and a shade is:

- In a tint you add black to a hue, in a shade you add white to a hue
- In a tint you add white to a hue, in a shade you add black to a hue
- In a tint you darken the hue, in a shade you lighten the hue
- None of the above

24. Match each term to the most appropriate example of the Kennedy Center's definition of the four ways arts are found in schools:

	Arts Integration	Arts Enhancement	Arts as Curriculum	Professional arts experiences for students
A visiting artist teaches a lesson on how to draw a landscape	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Without art instruction, students are asked to draw a portrait of Father Junipero Serra to illustrate an essay about the history of the mission period.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students study line, shape, and color to create a landscape demonstrating their understanding of life during the mission period.	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students visit an art museum to see an exhibit of mission-era artwork.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Thank you for completing this survey. Your thoughtful responses will help greatly to contribute to the ongoing research of arts in education.

iAccess Teacher Talk Survey 2015

Name:

Grade taught:

Subject:

The value of arts instruction

Low			Average				High	
0	.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0

The value of integrating arts with other core subjects

Low			Average				High	
0	.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0

My ease of integrating arts learning with ELA

Difficult			Reasonable				Easy	
0	.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0

My experience with integrating arts learning with ELA

None			Some				A lot	
0	.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0

I consider myself an artist (I make or create artistic works)

Not true			Somewhat				Very much so	
0	.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0

My students are comfortable with making visual arts products (paintings, drawings)

Not at all			Somewhat				Very much so	
0	.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0

I am confident and able to assess the quality of student artwork

Not at all			Somewhat				Very much so	
0	.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0

I prefer arts integration in my classroom than arts instruction

Don't agree			Somewhat agree				Totally agree	
0	.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0

iAccess Teacher Baseline Survey YR1

Thank you for participating as a lead teacher in this innovative arts learning project. This project represents an historic opportunity in arts and general education to establish a model for arts integrated learning teaching, learning, and assessment practices. Your names are requested for longitudinal tracking purposes only. Education Design, INC adheres to strict confidentiality norms. Your personal data, including names, school, grade level, and subject taught is not shared with schools, school districts, or Fresno County.

1. First Name

2. Last Name

3. School Name:

4. Grade taught/teaching position:

Other (please specify)

iAccess Teacher Baseline Survey YR1

5. How would you rate your experience in developing arts-integrated units?

- none > a little > fair > a lot

Other (please specify)

6. How would you rate your confidence in fairly and reliably assessing student art work?

- none > low > some > high

Other (please specify)

iAccess Teacher Baseline Survey YR1

7. What is your current level of *INTEREST* in..

	none	>	a little	>	some	>	a lot
teaching visual arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
teaching theatre arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
teaching media arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
arts integration strategies for improving teaching and learning in general	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
arts integration strategies for improving English Language Arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
innovative and authentic student assessments for ELA practices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
innovative and authentic student assessments for arts learning practices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
developing arts-integrated lessons to reach all types of learners	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. What is your current level of *KNOWLEDGE* or *SKILLS* in..

	none	>	a little	>	some	>	a lot
teaching visual arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
teaching theatre arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
teaching media arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
arts integration strategies for improving teaching and learning in general	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
arts integration strategies for improving English Language Arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
innovative and authentic student assessments for ELA practices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
innovative and authentic student assessments for arts learning practices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
developing arts-integrated lessons to reach all types of learners	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

iAccess Teacher Baseline Survey YR1

9. Please rate your classroom practices along the following dimensions:

	never	>	infrequently	>	often	>	regularly
I develop and modify arts learning units by myself	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I meet with an arts specialist to develop and modify arts units and lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I collaborate with at least one other classroom teacher to develop and modify units and lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I teach arts-focused lessons to my students (i.e. art production, not integrated with other subjects)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I co-teach arts-integrated lessons with an arts teacher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I teach arts-arts integrated lessons to my students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

iAccess Teacher Baseline Survey YR1

10. Please rate the extent in which you use the instruction of arts skills, concepts, and processes...

	never	>	infrequently	>	often	>	regularly
to understand how to solve problems in other subjects.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
to understand reading, writing, stories or other language arts activities in class.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
to understand math concepts or math problems in class.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
to understand different cultures in class.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
to understand social or emotional development skills in school.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

11. Please rate your current level of engagement with research-based practices...

	new to me	>	a little familiar	>	familiar	>	very familiar
regular reflection writing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
inquiry methods for student learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
inquiry methods for teaching practices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
sharing learning processes with other educators	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
documentation of learning processes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
creating and analyzing effective student learning assessments of my units	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

12. As a teacher, I feel I need professional development in the following areas of the iAccess program (please rank order the selections; 1= top selection, 2 = 2nd selection, etc.)

	first choice	second choice	third choice	fourth choice
how to produce visual art (e.g. paint a picture)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how to produce theatre art (e.g. stage a performance, a scene)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
integrating arts and ELA instruction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
assessing arts quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Thank you for completing this questionnaire. As part of this program, you will be asked to respond to similar questions at two other points during the school year. Your responses will help the Metropolitan Opera Guild and the arts education field improve teaching and learning of arts-integrated teaching practices for all students.

Attachment G

*Oakland CA
Poverty Status*

Source: US Census Bureau



S1701

POVERTY STATUS IN THE PAST 12 MONTHS

2012-2016 American Community Survey 5-Year Estimates

Supporting documentation on code lists, subject definitions, data accuracy, and statistical testing can be found on the American Community Survey website in the Data and Documentation section.

Sample size and data quality measures (including coverage rates, allocation rates, and response rates) can be found on the American Community Survey website in the Methodology section.

Tell us what you think. Provide feedback to help make American Community Survey data more useful for you.

Although the American Community Survey (ACS) produces population, demographic and housing unit estimates, it is the Census Bureau's Population Estimates Program that produces and disseminates the official estimates of the population for the nation, states, counties, cities and towns and estimates of housing units for states and counties.

Subject	Oakland city, California				
	Total		Below poverty level		Percent below poverty level
	Estimate	Margin of Error	Estimate	Margin of Error	
Population for whom poverty status is determined	407,357	+/-602	81,567	+/-2,902	20.0%
AGE					
Under 18 years	82,634	+/-1,127	23,731	+/-1,384	28.7%
Under 5 years	25,891	+/-761	6,938	+/-639	26.8%
5 to 17 years	56,743	+/-1,199	16,793	+/-1,027	29.6%
Related children of householder under 18 years	82,387	+/-1,127	23,499	+/-1,386	28.5%
18 to 64 years	275,472	+/-1,233	50,533	+/-2,028	18.3%
18 to 34 years	110,959	+/-1,575	23,275	+/-1,304	21.0%
35 to 64 years	164,513	+/-1,431	27,258	+/-1,154	16.6%
60 years and over	72,026	+/-1,239	10,909	+/-676	15.1%
65 years and over	49,251	+/-888	7,303	+/-528	14.8%
SEX					
Male	199,145	+/-1,628	36,522	+/-1,694	18.3%
Female	208,212	+/-1,683	45,045	+/-1,732	21.6%
RACE AND HISPANIC OR LATINO ORIGIN					
White alone	155,455	+/-2,937	20,509	+/-1,537	13.2%
Black or African American alone	100,976	+/-1,969	27,142	+/-1,663	26.9%
American Indian and Alaska Native alone	3,232	+/-516	982	+/-305	30.4%
Asian alone	64,951	+/-1,805	13,121	+/-1,045	20.2%
Native Hawaiian and Other Pacific Islander alone	2,292	+/-440	654	+/-278	28.5%
Some other race alone	53,504	+/-2,679	14,217	+/-1,659	26.6%
Two or more races	26,947	+/-1,713	4,942	+/-869	18.3%
Hispanic or Latino origin (of any race)	108,720	+/-2,435	27,357	+/-1,876	25.2%
White alone, not Hispanic or Latino	111,213	+/-1,855	9,956	+/-893	9.0%
EDUCATIONAL ATTAINMENT					
Population 25 years and over	290,992	+/-1,634	48,429	+/-1,659	16.6%
Less than high school graduate	56,535	+/-1,461	17,462	+/-1,083	30.9%

Subject	Oakland city, California				
	Total		Below poverty level		Percent below poverty level
	Estimate	Margin of Error	Estimate	Margin of Error	Estimate
High school graduate (includes equivalency)	45,806	+/-1,414	10,696	+/-796	23.4%
Some college, associate's degree	72,746	+/-1,368	12,710	+/-707	17.5%
Bachelor's degree or higher	115,905	+/-1,650	7,561	+/-599	6.5%
EMPLOYMENT STATUS					
Civilian labor force 16 years and over	226,889	+/-1,793	28,194	+/-1,468	12.4%
Employed	205,845	+/-1,690	19,987	+/-1,143	9.7%
Male	106,490	+/-1,555	9,973	+/-804	9.4%
Female	99,355	+/-1,582	10,014	+/-730	10.1%
Unemployed	21,044	+/-1,060	8,207	+/-851	39.0%
Male	10,947	+/-746	4,049	+/-553	37.0%
Female	10,097	+/-728	4,158	+/-506	41.2%
WORK EXPERIENCE					
Population 16 years and over	333,174	+/-1,356	60,180	+/-2,214	18.1%
Worked full-time, year-round in the past 12 months	133,754	+/-1,958	4,479	+/-472	3.3%
Worked part-time or part-year in the past 12 months	93,285	+/-2,005	21,033	+/-1,306	22.5%
Did not work	106,135	+/-1,558	34,668	+/-1,448	32.7%
ALL INDIVIDUALS WITH INCOME BELOW THE FOLLOWING POVERTY RATIOS					
50 percent of poverty level	34,571	+/-1,747	(X)	(X)	(X)
125 percent of poverty level	103,784	+/-2,984	(X)	(X)	(X)
150 percent of poverty level	125,740	+/-3,059	(X)	(X)	(X)
185 percent of poverty level	151,732	+/-3,044	(X)	(X)	(X)
200 percent of poverty level	162,619	+/-3,341	(X)	(X)	(X)
300 percent of poverty level	223,825	+/-2,960	(X)	(X)	(X)
400 percent of poverty level	262,942	+/-2,873	(X)	(X)	(X)
500 percent of poverty level	294,159	+/-2,758	(X)	(X)	(X)
UNRELATED INDIVIDUALS FOR WHOM POVERTY STATUS IS DETERMINED					
Male	58,199	+/-1,519	13,950	+/-982	24.0%
Female	58,468	+/-1,564	16,208	+/-910	27.7%
15 years	75	+/-49	75	+/-49	100.0%
16 to 17 years	157	+/-78	157	+/-78	100.0%
18 to 24 years	9,087	+/-731	4,092	+/-520	45.0%
25 to 34 years	35,521	+/-1,412	6,977	+/-644	19.6%
35 to 44 years	20,034	+/-883	4,477	+/-491	22.3%
45 to 54 years	15,858	+/-776	4,451	+/-385	28.1%
55 to 64 years	16,378	+/-711	4,888	+/-510	29.8%
65 to 74 years	10,590	+/-533	2,223	+/-286	21.0%
75 years and over	8,967	+/-525	2,818	+/-367	31.4%
Mean income deficit for unrelated individuals (dollars)	6,174	+/-172	(X)	(X)	(X)
Worked full-time, year-round in the past 12 months	51,281	+/-1,537	1,388	+/-259	2.7%
Worked less than full-time, year-round in the past 12 months	33,565	+/-1,384	11,264	+/-946	33.6%
Did not work	31,821	+/-1,195	17,506	+/-997	55.0%

Subject	Oakland city, California
	Percent below poverty level
	Margin of Error
Population for whom poverty status is determined	+/-0.7
AGE	
Under 18 years	+/-1.5
Under 5 years	+/-2.2
5 to 17 years	+/-1.6
Related children of householder under 18 years	+/-1.5
18 to 64 years	+/-0.7
18 to 34 years	+/-1.1
35 to 64 years	+/-0.7
60 years and over	+/-0.9
65 years and over	+/-1.0
SEX	
Male	+/-0.8
Female	+/-0.8
RACE AND HISPANIC OR LATINO ORIGIN	
White alone	+/-0.9
Black or African American alone	+/-1.5
American Indian and Alaska Native alone	+/-8.3
Asian alone	+/-1.5
Native Hawaiian and Other Pacific Islander alone	+/-9.8
Some other race alone	+/-2.7
Two or more races	+/-2.8
Hispanic or Latino origin (of any race)	+/-1.6
White alone, not Hispanic or Latino	+/-0.8
EDUCATIONAL ATTAINMENT	
Population 25 years and over	+/-0.6
Less than high school graduate	+/-1.7
High school graduate (includes equivalency)	+/-1.5
Some college, associate's degree	+/-0.9
Bachelor's degree or higher	+/-0.5
EMPLOYMENT STATUS	
Civilian labor force 16 years and over	+/-0.6
Employed	+/-0.6
Male	+/-0.7
Female	+/-0.7
Unemployed	+/-3.0
Male	+/-4.1
Female	+/-3.7
WORK EXPERIENCE	
Population 16 years and over	+/-0.7
Worked full-time, year-round in the past 12 months	+/-0.3
Worked part-time or part-year in the past 12 months	+/-1.2
Did not work	+/-1.3
ALL INDIVIDUALS WITH INCOME BELOW THE FOLLOWING POVERTY RATIOS	
50 percent of poverty level	(X)
125 percent of poverty level	(X)
150 percent of poverty level	(X)
185 percent of poverty level	(X)
200 percent of poverty level	(X)

Subject	Oakland city, California
	Percent below poverty level
	Margin of Error
300 percent of poverty level	(X)
400 percent of poverty level	(X)
500 percent of poverty level	(X)
UNRELATED INDIVIDUALS FOR WHOM POVERTY STATUS IS DETERMINED	
Male	+/-1.0
Female	+/-1.4
	+/-1.3
15 years	+/-33.5
16 to 17 years	+/-18.6
18 to 24 years	+/-4.2
25 to 34 years	+/-1.6
35 to 44 years	+/-2.2
45 to 54 years	+/-2.0
55 to 64 years	+/-2.9
65 to 74 years	+/-2.4
75 years and over	+/-3.3
Mean income deficit for unrelated individuals (dollars)	(X)
Worked full-time, year-round in the past 12 months	+/-0.5
Worked less than full-time, year-round in the past 12 months	+/-1.9
Did not work	+/-1.8

Data are based on a sample and are subject to sampling variability. The degree of uncertainty for an estimate arising from sampling variability is represented through the use of a margin of error. The value shown here is the 90 percent margin of error. The margin of error can be interpreted roughly as providing a 90 percent probability that the interval defined by the estimate minus the margin of error and the estimate plus the margin of error (the lower and upper confidence bounds) contains the true value. In addition to sampling variability, the ACS estimates are subject to nonsampling error (for a discussion of nonsampling variability, see Accuracy of the Data). The effect of nonsampling error is not represented in these tables.

While the 2012-2016 American Community Survey (ACS) data generally reflect the February 2013 Office of Management and Budget (OMB) definitions of metropolitan and micropolitan statistical areas; in certain instances the names, codes, and boundaries of the principal cities shown in ACS tables may differ from the OMB definitions due to differences in the effective dates of the geographic entities.

Estimates of urban and rural population, housing units, and characteristics reflect boundaries of urban areas defined based on Census 2010 data. As a result, data for urban and rural areas from the ACS do not necessarily reflect the results of ongoing urbanization.

Source: U.S. Census Bureau, 2012-2016 American Community Survey 5-Year Estimates

Explanation of Symbols:

1. An '***' entry in the margin of error column indicates that either no sample observations or too few sample observations were available to compute a standard error and thus the margin of error. A statistical test is not appropriate.
2. An '-' entry in the estimate column indicates that either no sample observations or too few sample observations were available to compute an estimate, or a ratio of medians cannot be calculated because one or both of the median estimates falls in the lowest interval or upper interval of an open-ended distribution.
3. An '-' following a median estimate means the median falls in the lowest interval of an open-ended distribution.
4. An '+' following a median estimate means the median falls in the upper interval of an open-ended distribution.
5. An '****' entry in the margin of error column indicates that the median falls in the lowest interval or upper interval of an open-ended distribution. A statistical test is not appropriate.
6. An '*****' entry in the margin of error column indicates that the estimate is controlled. A statistical test for sampling variability is not appropriate.
7. An 'N' entry in the estimate and margin of error columns indicates that data for this geographic area cannot be displayed because the number of sample cases is too small.
8. An '(X)' means that the estimate is not applicable or not available.