

**Request for Qualification
Expanded Learning Opportunities**

ATTACHMENT 1: COVER SHEET

Applicant Information:

Applicant Name:	Puget Sound Educational Service District
Applicant Address Including city, state, zip code	800 Oakesdale Ave. SW Renton, WA 98057
Web address, if applicable	www.psesd.org

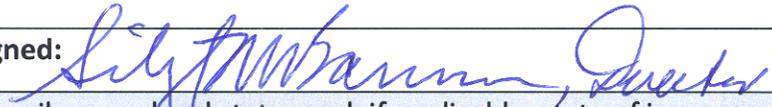
Primary Contact Information:

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Signature Block:

Signed: 	Date: 8/19/2013
Describe your legal status and, if applicable, state of incorporation (for example, Washington State non-profit corporation, Washington State partnership, sole proprietorship):	
Instrumentality of a governmental agency. 170(c)(1)	

Section A: Program Overview

Puget Sound Educational Service District (PSESD) (est. 1969) is one of nine regional educational agencies serving school districts in Pierce and King Counties of Washington. PSESD develops and delivers a wide selection of services that provide instructional and administrative support to PreK-12 schools and direct service to students, teachers, and families. PSESD programs and services continuously evolve in response to the needs of educational communities in our region. PSESD's region includes 35 school districts and 383,000 students. PSESD's mission is, "Success for each child, and eliminate the opportunity gap."

Should PSESD be selected as a partner of OFE to implement their Levy plans it will provide the services of its Arts Impact program, one of several programs within the PSESD Arts Education Dept. Started in 1999, Arts Impact has 14 years experience training teachers to infuse the arts. Arts Impact joined PSESD in 2002 as one of the many exemplary programs serving students, families, teachers and schools, in our region.

The Arts Impact model focuses on three major outcomes: increasing teacher knowledge and skills to teach and infuse the arts; improving teacher effectiveness; and improving student success. Research has shown that *"Of the school factors that have been isolated for study, teachers are probably the most important determinants of how students will perform on standardized tests."* (Sawchuk 2011) Arts Impact focuses on teacher change as the means to improve student success.

Arts Impact is a research-based professional learning model whose theory, practice and pedagogy align with Learning Forward's Standards for Professional Learning, the gold standard for best teaching practice across all education. Arts Impact's pedagogy is grounded in concept based learning, performance based assessment of student learning, and inquiry based instruction. In addition to improving student knowledge and skills in the arts, arts-infused instruction develops 21st century skills of critical thinking, creativity, collaboration, and communication.

Arts Impact provides 92 hours of sustained and intense professional development, 46 hours per year for two years. During the two-year training, teachers attend the following each year: a 30-hour summer institute to learn foundational arts and arts-infused concepts and skills; a 10-hour classroom mentorship with a trained teaching artist coach to support teachers in honing their arts-infused instructional practice; two, 3-hour collaborative working groups to review student data, do curriculum mapping, and share strategies, successes and challenges with colleagues across multiple school sites.

Arts Infused learning is defined as teaching authentically shared concepts between two content areas. Symmetry is a concept shared between visual art and math—it means the exact same thing in both subjects. Students learn the concept through two different pathways, math and visual art. Character attributes is an arts-infused concept shared by theater and reading; shape is a concept shared between dance and math, observational drawing is a concept shared between visual art and science. By the end of the two year training, teachers are able to independently teach arts-infused lessons appropriate to their grade level without continued support from Arts Impact. Teacher autonomy is an effective sustainability practice, building capacity for teachers to continue using arts-infused strategies throughout their teaching careers.

Section B: Key People

Project Leader

Beverly Harding Buehler, Program Manager of Arts Education for Puget Sound ESD will lead the project. From 2002-2011 Beverly contracted as an Artist Mentor for Arts Impact. During that time she mentored nearly 100 K-5 classroom teachers to infuse the arts and authored the visual arts/literacy curriculum for the Arts Impact 2008-2011 U.S. Department of Education Professional Development for Arts Educators grant. In 2011, Beverly was hired as a full time employee with PSESD to be Program Manager for the Arts Education Dept.

In this position Beverly has primary responsibility to manage all aspects of a 4-year U.S. Dept. of Education research grant. She has collaborated with the Early Learning Department at PSESD to develop and implement an early learning focused Arts Impact program. On Sept. 1, 2013 Beverly will take over as the Director of the Arts Education Department filling the position held for the past 10 years by Sibyl Barnum, who is retiring on Sept. 1, 2013.

Beverly received her Bachelor of Fine Arts from Earlham College and her Masters in African Art History from the University of Washington. Beverly has taught art, art history, and art appreciation for over twenty years with diverse learners, from preschoolers to adults. For ten years, she managed the Youth, Family, and Art Studio programs at Seattle Art Museum. In 2005, Beverly was named The National Art Education Association Pacific Region Museum Educator of the Year. She developed a K-5 drawing curriculum, Arts FUNdamentals, now embedded in three Seattle Public School elementary schools.

Other Key Staff

One other key full time staff member who will contribute to this project is Terese Emry, Associate Superintendent for K-Postsecondary Learning at PSESD. Terese holds a doctorate in Educational Leadership and Policy Studies from the University of Washington and is a National Board Certified Teacher. Terese has been working to improve student success for more than 20 years as a classroom teacher working directly with students, Director of National Board Certification Programs at OSPI focused on building teacher instructional capacity, and as Associate Director of the Center for Strengthening the Teaching Profession focused on building teacher leadership capacity in service of system reform to improve student learning. Terese oversees the Arts Education Dept. and ensures that quality instruction in line with best practice is implemented, with the ultimate goal of success for all students.

Artist Mentors, round out the remaining team of key personnel. Artist Mentors are teaching artists who contract with Arts Impact to teach in the summer institutes and coach teachers in the classroom. Currently the PSDSD Arts Education Department contracts with eleven teaching artists serving in their various programs. The three Artist Mentors who will deliver Arts Impact services for the Levy project have all worked more than ten years with Arts Impact. They all have vast experience providing expanded learning opportunities including professional development, artist residencies, coaching and directing student productions, and providing educational programming for student audiences.

Meredith Essex, a visual art Artist Mentor has been with Arts Impact since 1999. As a teaching artist and mentor, she has inspired many diverse people to discover their creative selves and find confidence in making and teaching art. In addition to Arts Impact she serves ArtsWA (formerly

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Washington State Arts Commission), ArtsEd Washington, and Port Townsend Artscape. She has written art and art-infused curriculum for Arts Impact, school districts, Idaho Commission on the Arts, Museum of Glass, and the Washington State History Museum. In 2012, she designed and piloted the City of Tacoma and Arts Impact's *Arts EnviroChallenger* program. She also teaches in the Masters in Education program at the University of Puget Sound.

Dave Quicksall, a theater Artist Mentor has written theater infused reading and writing curricula for Arts Impact. He received a BA in Theater at the University of California at Santa Cruz and went on to receive an MFA in acting at UCLA. In Seattle, Dave has worked in the professional theater as an actor, director, and writer for ACT, the 5th Avenue, Intiman, Seattle Children's Theatre, Seattle Shakespeare Company, and Book-It Repertory Theatre. As a playwright, Dave's dramatic adaptation of *Don Quixote* has been published by Dramatic Publishing and has been performed across the country. Dave is currently commissioned by the Seattle Children's Theatre to adapt the book *David and the Phoenix* for their 2014-15 season. He has been with Arts Impact since 2002.

Debbie Gilbert, Dance Artist Mentor for Arts Impact, is the Co-Artistic Director of the Whistlestop Dance Company. Gilbert performs, choreographs, and teaches students, educators, and teaching artists both nationally and internationally and has written dance curriculum for Arts Impact, Washington Alliance for Better Schools, and the Seattle and Anacortes School Districts. For the Committee for Children, she has consulted and choreographed for the latest edition of their Second Step Curriculum. She performs with Tickle Tune Typhoon, and Light Motion Dance Company, showcasing wheelchair and stand-up dancers. Debbie has been with Arts Impact since 2003.

Section C: Previous Experience Improving Student Outcomes

Population served and challenges faced

Arts Impact works with schools throughout King and Pierce Counties. Since 1999, 644 teachers have been through the program from over 106 schools, impacting approximately 83,400 students since 1999. Arts Impact serves PreK-grade 8 teachers and their students from the largest school district in the state to very small rural schools. Student demographics in schools served by Arts Impact match those of the Levy focus student population. During the 2012-13 school year the PSESD Arts Education Dept. provided services in 210 schools serving students from PreK-grade 5. The PreK classrooms were located in an Early Learning Center in the Hilltop area of Tacoma, the highest poverty area in the city. The Center feeds into elementary schools with low levels of student achievement, and multiple factors that contribute to putting students at risk of failing educationally. Arts Impact also served 49 elementary classrooms in seven schools in Seattle Public Schools. All but one of these seven schools were at a Segmentation level 1, the lowest rating, when we began working with them, indicating that these schools were not making adequate progress towards district established goals for student achievement. Most of the seven schools have very high percentages of English Language Learners, and one school, Kimball, has the most diverse population with over 30 different languages spoken by their families.

Addressing the challenges

Professional development and arts-infusion are the primary strategies for Arts Impact to improve student success. Arts Impact believes that an arts-infused approach to teaching helps all students, especially those who struggle with more conventional teaching strategies. Teachers frequently tell us that arts-infused instruction is particularly helpful to English language learners, students with cognitive learning disorders, students who feel disenfranchised, and students who struggle to pass tests and meet state standards. Because the arts provide alternate pathways for learning, students who struggle with language and learning disabilities are able to demonstrate their understanding of concepts in non-language based and alternate modalities first, helping pave the way to showing their understanding more traditionally, through a test or worksheet. When students who struggle in traditional subjects excel in the arts, it builds self-esteem and confidence increasing their tendency to persevere through challenges, raises esteem of their peers towards them, and reveals learning capacities that often went unrecognized by teachers.

Achievements

In the past two years, Arts Impact has been implemented in 160 PreK-5 classrooms. Student success on arts infused lessons is consistently high. Student data is collected for every student in every classroom. Teachers assess students using the assessment criteria on the Arts Impact lessons that includes a criteria based performance assessment checklist, student self-assessments, and a written assessment. The average percentage of students meeting criteria is 90% across all grade levels and content areas.

Additional achievement data is collected using STAR Protocol observations. The STAR Protocol is a classroom observation tool developed by the BERC Group with 15 Indicators that assess student learning in five key areas of Powerful Teaching and Learning: Skills, Knowledge, Thinking, Application, and Relationships. An additional Overall category measures the extent the lesson shows evidence of Powerful Teaching and Learning. Observations are made by trained observers from the BERC Group at baseline and again at the end of the first year of training. Ratings improved between 9 and 28 percentage points across all five critical learning areas plus the Overall category from baseline to the first observation. This indicates that the classroom environment was one where instructional practice and pedagogical habits that improve student learning were present and had improved.

In Seattle schools, Arts Impact also looked at the progress schools made on individual school Segmentation Rating. Six of the seven schools we worked with were rated at Level 1, the lowest rating, in 2009. By 2012 all but 1 had improved to Level 3. Segmentation ratings reflect school performance in meeting district wide goals for student achievement.

Additional achievement results and explanation of the STAR Protocol are provided in the data sample section.

Section D: Tracking to Success

Data Points that Drive the Work

Arts Impact uses quantitative and qualitative measures to inform program implementation and effectiveness, teacher efficacy, and student progress. Because Arts Impact is a professional

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development program we track various teacher outcomes as well as student outcomes. For students to be successful, teachers must first be successful in knowing what and how to infuse the arts and how to be an effective teacher.

Student success to meet criteria is tracked by collecting learning data specific to the intervention—arts-infused teaching of Arts Impact lessons. Learning criteria tracked is specific to the particular arts-infused concepts and skills of a specific lesson and curriculum. All Arts Impact lessons are aligned closely with Common Core State Standards. Every CCSS standard and learning process that is in a particular lesson is listed in the lesson resource section so that teachers can be intentional about their instruction, know which standards the lessons address, and plan arts-infused lessons to occur at the appropriate time on the curriculum calendar. Student performance based assessment results drives instruction and program implementation.

With the myriad of initiatives and programs being implemented at any given time within a school, it is difficult to determine the extent of the impact of one intervention on overall academics, behavior, attendance, or graduation rates. There are far too many variables both in and outside of school that impact those outcomes. The most a program can claim is that improvement in the specific targeted outcomes of their intervention occurred and that other positive outcomes happened simultaneously. This would indicate that overall, the intervention was supporting and aligning with other instructional initiatives that also targeted student success.

Arts Impact assessment tools, data points, and protocols for collecting the data are described below:

- **Teacher Learning** – Artist Mentors score all teachers on all assessment criteria of the summer institute lessons using performance-based assessments (PBAs). Teachers also score themselves on selected lessons. Teacher and Artist Mentor scores are compared to determine if teachers understand the criteria in the same way as the teaching artists. This data is given to the PSESD evaluator, Dr. Bruce Cunningham for analysis.
- **Teacher Engagement** tracks teacher completion rates for all professional learning activities to determine the degree of program fidelity of implementation. Sign-in sheets for all activities are collected along with other training assignments and logged into an excel grid where final completion percentage rates are.
- **Autonomy Rubric for Teachers** – This 4-point analytic rubric is used by the Artist Mentors to evaluate teachers' autonomy to teach and infuse the arts. Artist Mentors are trained on how to score the rubric. Rubrics are turned into the PSESD evaluation Dr. Cunningham for tabulation and analysis. Teacher growth between the first and second years of training are tracked and compared.
- **STAR Protocol** – a classroom observation tool, is administered by BERC Group independent observers trained to evaluate using the STAR. The BERC Group tabulates their findings and provides a report to Arts Impact. Teacher names and individual scores are not revealed to Arts Impact or any school or district personnel. Only aggregate scores are provided. The data is used pinpoint areas of teacher practice where professional development is needed most. The tool is also used as a self-evaluation tool by teachers.
- **Teacher surveys** – provide feedback on program implementation, content, and effectiveness. It also yields information on teacher dispositions about the value of arts-infused instruction as a strategy for student success.

- **Student performance based assessments** – are scored by both the classroom teacher and the artist mentor separately, obtaining an inter-rater reliability score so that assessment validity can be determined. Raw assessment data is turned into PSESD evaluator for tabulation and analysis. The inter-rater reliability score is calculated by the evaluator. Arts Impact inter-rater reliability scores are consistently above 90%, thus validating the assessment results and indicating that teachers understand what the indicators for student achievement of the criteria actually looks like.
- **MAP scores** – MAP scores for reading and math were collected and will continue to be collected for the seven Seattle schools. Arts Impact has a data sharing agreement brokered by the BERCC Group with the assessment and evaluation department at SPS. Last year, MAP scores were determined to be unreliable because of too much variation in implementation from classroom to classroom.
- **MSP scores** – are also collected for reading and math through the same data sharing agreement sited for MAP. The BERCC Group analyzes this data to determine if there was improvement on the standardized tests during the time of the Arts Impact program implementation.

Using Data to Inform Work and Make Program Adjustments

Performance based assessments (PBAs) provide valuable data for teachers that informs instructional adaptations and progress. PBA's provide individual student data on every criteria of the lesson letting teachers know which students may be struggling with certain areas of a lesson. PBA's also track class level data indicating if there are criteria the whole class is struggles with or whether it is safe to move forward in the instructional sequence. Teachers also use PBA's to inform students of their own learning. This allows students to be a participant in directing and improving their learning.

PBA's help Arts Impact monitor Artist Mentor quality. If the Artist Mentor is successful in both the teaching role at the summer institutes and then as a coach in the classroom, assessment results should be high. If they are not, it is evidence to help guide Artist Mentor improvement.

The Autonomy Rubric for Teachers (ART) indicates if the programs achieving its intended outcomes. ART scores are reviewed at the end of each year of professional development. There are 22 strands on the rubric. Low scoring strands indicate where to place additional emphasis in the second year of training. The ART measures 22 strands across three domains of arts-infused teaching: Planning, Teaching, and Assessing.

An example of using data to make program adjustments is an instance where there were particularly low scores in the ART Planning Domain Strand for identifying the “big idea” of a lesson. The “big idea” or “enduring understanding” as it is also known is the component of a lesson plan that identifies the lesson's relevance to real life or a student's prior experience. It is paramount that a teacher know what the purpose or relevance of a lesson is in order to engage students in the learning. A session was added to the summer institute that focused specifically on the “enduring understanding”—how to articulate and identify it so both teacher and student understand what the intended purpose of any given lesson is. The next year, ratings on that strand increased significantly.

Puget Sound ESD Arts Impact Data Sample

This document contains examples of three assessment tools used to measure student, teacher and school based outcomes as a result of the Arts Impact professional development program. Included in the sample are:

- **Student Performance Based Assessment** results 2011-12 and samples of visual art/math infused lesson assessments are in Appendix A.
- **STAR Protocol** outcomes comparing baseline observations from Fall 2011 and first year follow-up observations from Spring 2012 for the class of 2011-2013 teachers.
- **Autonomy Rubric for Teachers (ART)** results showing the growth in the number of teachers to score a 4 on the rubric between the Year 1 and Year 2 class of 2010-2012 teachers. A copy of the rubric is in Appendix B.

Student Performance Based Assessments

The following data sample demonstrates how Arts Impact collects data on individual student learning of arts-infused concepts. Criteria based checklists, like those shown in the sample Tables 1-6, are completed at the conclusion of each lesson. The sample contains a checklist for one class from each grade K-5. During 2012-13 Arts Impact collected this type of data from 72 classrooms, K-5.

The lessons in the sample are math/visual art infused lessons (See Appendix A). Each lesson has learning targets that include infused concepts—those that exist in both math and visual art—as well as math only or visual art only concepts, as appropriate.

Every lesson plan articulates specific learning targets and criteria on the cover sheet of the lesson plan. Learning targets indicate what the student should know and be able to do at the conclusion of the lesson. Learning criteria describe what the student will say, write, or do to show they have achieved the learning target.

Learning criteria are listed across the top of the checklist grid and are categorized as infused (Art and Math) or discipline specific (Art) or (Math). Student names are listed down the left side of the grid. A “1” in a cell of a student row indicates the student met that criteria and a “0” means they did not. The individual student scores are totaled to the right of each horizontal row. This data tells the teacher which students need individual help and with which criteria they need help.

Vertical columns are totaled and converted to a percentage, showing how the class as a whole performed on each criterion. This data tells the teacher where there are gaps in the learning with the class as a whole. It suggests that a re-teach and/or an examination of the teaching strategy for that criterion is indicated. This data also shows where the class as a whole was successful and indicates that students are ready for the next lesson in the sequence.

At the bottom of the checklist the teacher writes reflections about the learning processes evident in the lesson as well as providing Arts Impact with suggestions for lesson

improvements. These reflections often speak to Common Core State Standards (CCSS) mathematical practices. CCSS indicate eight essential mathematical practices that students across all grade levels should master. CCSS mathematical practices are areas of expertise that exist across most academic disciplines but particularly in the arts. They are: make sense of problems and persevere in solving them; reason abstractly and quantitatively; construct viable arguments and critique the reasoning of others; model with mathematics; use appropriate tools strategically; attend to precision; look for and make use of structure; look for and express regularity in repeated reasoning.

Outcomes for student learning on the performance based assessments for 2011-12 is shown in Table 1 below. Overall, students met 89%-93% of all criteria in the lessons, exceeding the targeted Arts Impact outcome that students meet at least 80% of criteria.

Table 1: Student Performance Based Assessment, 2011-12

	Overall %	Number of lessons	Lessons $\geq 80\%$	Number of Concepts	N of Concepts $\geq 80\%$	Inter-rater Agreement
Dance-infused Math	93%	22	21	118	103	99%
Theater-infused Writing	89%	35	30	176	156	98%
Visual Arts-infused Math	89%	15	15	67	64	99%
All Disciplines	90%	72	66	361	232	99%

STAR Protocol: Comparison Between Baseline and Year 1 Implementation

Researchers from The BERC Group conducted classroom observations using a protocol that assessed the presence of Powerful Teaching and Learning™ (PTL) at the AIDE Treatment and Control Schools in the Seattle Area in Fall 2011 and Spring 2012. The researchers observed one language arts or math lesson in each classroom for approximately 30 to 35 minutes. Researchers did not target Arts Impact lessons, as these were often co-taught with the artist mentors or already under observation by Arts Impact personnel. These scores are very positive and indicate that conditions for student learning definitely improved in these classrooms. An explanation of the STAR Protocol and what is measures is found in Appendix B.

Table 2: STAR Protocol outcomes between baseline and first observation

Essential STAR Component	% Scoring 3 or 4 Baseline, Fall 2011	% Scoring 3 or 4 Follow-up, Spring 2012	Change in score
Skills: Do students actively read, write, and/or communicate	42	70	+28
Knowledge: Do students demonstrate depth of conceptual understanding?	42	70	+28
Thinking: Do students demonstrate thinking through reflection and/or meta-cognition	41	50	+9
Application: Do students extend their learning in to relevant contexts?	8	20	+12
Relationship: Do students experience a challenging and supportive learning environment?	75	95	+20
Overall: How well was this lesson aligned with Powerful Teaching and Learning?	41	60	+19

Autonomy Rubric for Teachers (ART)

The ART tracks teacher autonomy to plan, teach and assess arts-infused lessons. The ART is a 4-point rubric with a 4 being the highest score and indicating that a teacher can successfully perform that instructional strategy independent of help from the Artist Mentor. Appendix A is copy of the ART instrument. The goal is for 80% of teachers to score a 3 or 4 on every strand of the Rubric by the end of the two-year training. Arts Impact met that goal. In addition, the number of teachers scoring a 4, the highest rating, was tracked for each year of the program. Table 3 below shows the change in numbers of teachers scoring a 4 between Years 1 and 2. The increase across strands indicates that teachers improved markedly in their ability to implement Arts Impact arts-infused lessons. The high rate of success of students on the performance based assessments supports this conclusion. Successful teachers produce successful students.

Table 3: Growth in percent of teachers scoring a 4 on the ART between years 1 and 2.

Percent of teachers at level 4 on the ART (AM ratings, benchmark is for 80% of teachers to perform at level 3 or 4)				
		Year 1 2010-11	Year 2 2011-12	Increase/Decrease
Planning	1.1 States enduring understanding	17%	54%	37%
	1.2 Writes learning targets	17%	54%	37%
	1.3 Writes criteria	17%	54%	37%
	1.4 Identifies infused concepts	0%	69%	69%
	1.5.1 Writes inquiry-based prompts	33%	54%	21%
	1.5.2 Writes strategies	50%	54%	4%
	1.5.3 Differentiates activities	58%	31%	-27%
	1.5.4 Identifies resources	56%	30%	-26%
	1.5.5 Writes assessments	42%	25%	-17%
Teaching	2.1 Manages classroom	100%	83%	-17%
	2.2 Uses warm-up	58%	50%	-8%
	2.3 Establishes classroom culture	58%	69%	11%
	2.4 Engages students	58%	54%	-4%
	2.5 Prompts for responses	18%	38%	20%
	2.6 Sequences instruction	50%	45%	-5%
	2.7 Paces lesson	33%	69%	36%
	2.8 Uses criteria-based reflection	25%	42%	17%
	2.9 Infuses arts teaching	0%	42%	42%
Assessing	3.1 Reflects and analyzes	67%	77%	10%
	3.2 Uses observable criteria	75%	62%	-13%
	3.3 Writes lesson edits	73%	85%	12%
	3.4 Reflects on teaching	100%	100%	0%

MATH & ARTS-INFUSED INSTITUTE LESSON PLAN (AIDE 2012-13)

VISUAL ARTS LESSON

KINDERGARTEN-Equations in Collage Quilts

Enter the name of each student. Then enter "1" if the student performs the concept, "0" if the student does not perform the concept or "ab" if the student is absent.

Discipline		MATH		ART AND MATH		Total 3 (or 4)
Concept		Decomposing Numbers/Using Grids		Equation Compositions		
Students	Student ID	Writes and groups objects to show equations.	Fills grid squares with one color horizontally to represent a number, uses colors in rows below it to show pairs of numbers that add up to 2, 3, and 4, and writes corresponding equations.	Glues paper squares in one color horizontally to represent five, glues different colors in rows below to show pairs of numbers that add up to 5.	Extension Combines 5's collages with a partner and write equations for a sum of 10; combines collages in group quilts and counts/writes equations. Not done	
1	Student Name	0	0	1		1
2	Student Name	ab	ab	ab		ab
3	Student Name	1	1	1		3
4	Student Name	1	1	1		3
5	Student Name	1	1	1		3
6	Student Name	ab	ab	ab		ab
7	Student Name	1	1	1		3
8	Student Name	1	1	1		3
9	Student Name	1	0	1		2
10	Student Name	ab	ab	ab		ab
11	Student Name	1	0	1		2
12	Student Name	1	1	1		3
13	Student Name	1	1	1		3
14	Student Name	1	1	1		3
15	Student Name	0	0	1		1
16	Student Name	1	1	1		3
17	Student Name	1	1	1		3
18	Student Name	1	0	1		2
19	Student Name	0	0	0		0
20	Student Name	ab	ab	ab		ab
21	Student Name	0	0	0		0
22	Student Name	ab	ab	ab		ab
23	Student Name	1	0	1		2
24						
25						
26						
27						
28						
29						
30						
Total for concept		14/18	10/18	16/18	0/23	
Percentage for concept		78%	56%	89%	0%	
					Mean for lesson	2.2
					Median for lesson	3.0

What was effective in the lesson? Why?

The giving of squares was a great activity – tactile and kids could hold in each hand, representation of a number. Gridpaper was unfamiliar and

What do I want to consider for the next time I teach this lesson?

Limit color choices on initial grid

What were the strongest connections between visual arts and math?

patterns

MATH & ARTS-INFUSED INSTITUTE LESSON PLAN (AIDE 2012-13)

VISUAL ARTS LESSON

FIRST GRADE-Stamping Equations

Enter the name of each student. Then enter "1" if the student performs the concept, "0" if the student does not perform the concept or "ab" if the student is absent.

Discipline			MATH	ART AND MATH	MATH	Total 2 (or 3)
Concept			Operations	Repetition/Symbol/ Operations	Equivalency	
Students		Student ID	Writes and groups objects to show addition.	Selects, counts, and stamps texture shapes and operations symbols in a row to show addition.	Extension Collaborates to make two combinations of two fabric strip equations: determines equivalency/greater than/less than, records equation, shares findings.	
1	Student Name		0	0	0	0
2	Student Name		1	1	1	3
3	Student Name		0	0	0	0
4	Student Name		1	1	1	3
5	Student Name		1	1	1	3
6	Student Name		1	1	1	3
7	Student Name		1	1	1	3
8	Student Name		0	1	0	1
9	Student Name		1	1	1	3
10	Student Name		1	1	1	3
11	Student Name		1	1	1	3
12	Student Name		1	1	1	3
13	Student Name		1	1	1	3
14	Student Name		1	1	1	3
15	Student Name		1	0	0	1
16	Student Name		1	1	1	3
17	Student Name		1	0	0	1
18	Student Name		1	1	1	3
19						
20						
21						
22						
23						
24						
25						
26						
27						
28						
29						
30						
Total for concept			15/18	14/18	13/18	
Percentage for concept			83%	78%	72%	
					Mean for lesson	2.3
					Median for lesson	3.0

What was effective in the lesson? Why?

Kids gained a greater understanding of equivalency and this has hugely impacted their math skills with fact families. Students learned about texture and could identify why stamping was an effective tool to use.

What do I want to consider for the next time I teach this lesson?

-using larger paper (longer & wider) -videotape/record conversation around comparison and equivalency

What were the strongest connections between visual arts and math?

symbols - using stamps to represent numbers

MATH & ARTS-INFUSED INSTITUTE LESSON PLAN (AIDE 2012-13)

VISUAL ARTS LESSON

SECOND GRADE-Geometric Shapes in Action

Enter the name of each student. Then enter "1" if the student performs the concept, "0" if the student does not perform the concept or "ab" if the student is absent.

Discipline			Art and Math	Art	Art and Math	Art	Total 4
Concept			Shapes	Line Direction	Shapes	Composition	
Students	Student ID		Uses a ruler to draw quadrilaterals, triangles, and irregular pentagons and hexagons.	Orients shapes and lines in vertical, horizontal, and diagonal directions.	Uses a ruler to divide circles into halves, and squares/rectangles into quarters and thirds.	Adds details with line and emphasizes shapes with color using watercolor pencil techniques.	
1	Student Name		1	1	1	1	4
2	Student Name		1	1	0	1	3
3	Student Name		1	1	1	1	4
4	Student Name		1	1	1	1	4
5	Student Name		1	1	1	1	4
6	Student Name		1	1	1	1	4
7	Student Name		1	1	1	1	4
8	Student Name		1	1	0	1	3
9	Student Name		1	1	1	1	4
10	Student Name		1	1	1	1	4
11	Student Name		1	1	1	1	4
12	Student Name		1	1	0	1	3
13	Student Name		1	1	1	0	3
14	Student Name		1	1	0	1	3
15	Student Name		1	1	1	1	4
16	Student Name		1	1	1	1	4
17	Student Name		1	1	0	1	3
18							
19							
20							
21							
22							
23							
24							
25							
26							
27							
28							
29							
30							
Total for concept			17/17	17/17	12/17	16/17	
Percentage for concept			100%	100%	71%	94%	
						Mean for lesson	3.6
						Median for lesson	4.0

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

What were the strongest connections between visual arts and math?

Appendix A: Performance Based Assessments

MATH & ARTS-INFUSED INSTITUTE LESSON PLAN (AIDE 2012-13)

VISUAL ARTS LESSON

THIRD GRADE-Multiplication in Symmetrical Assemblages

Enter the name of each student. Then enter "1" if the student performs the concept, "0" if the student does not perform the concept or "ab" if the student is absent.

Discipline		MATH	ART			Math			Total
Concept		Multiplication	Balance	Craftsmanship		Multiplication/Division			6 (or 7)
Students	Student ID	Organizes correct number of identical groups of beads/buttons to show expression.	Organizes rows in symmetry.	Evenly sponge paints ground.	Glues beads/ buttons securely.	Writes multiplication equation for own art.	Writes multiplication equation for other's art.	Extension Writes division equations for own and other's art.	
1	Student Name	1	1	1	1	1	1		6
2	Student Name	1	1	1	1	1	1		6
3	Student Name	1	0	1	1	1	1		5
4	Student Name	1	0	1	0	1	1		4
5	Student Name	1	0	1	0	1	1		4
6	Student Name	1	0	1	0	1	1		4
7	Student Name	1	1	1	1	1	1		6
8	Student Name	1	1	1	1	1	1		6
9	Student Name	1	0	1	1	1	1		5
10	Student Name	1	1	1	1	1	1		6
11	Student Name	1	1	1	1	1	1		6
12	Student Name	ab	ab	ab	ab	ab	1		ab
13	Student Name	1	0	1	1	1	1		5
14	Student Name	1	1	1	1	1	1		6
15	Student Name	1	1	1	1	1	1		6
16	Student Name	ab	ab	ab	ab	ab	1		ab
17	Student Name	1	1	1	1	1	1		6
18	Student Name	0	1	1	1	0	1		4
19	Student Name	1	0	1	1	1	1		5
20	Student Name	1	0	1	1	1	1		5
21	Student Name	1	1	1	1	1	1		6
22	Student Name	1	1	1	1	1	1		6
23									
24									
25									
26									
27									
28									
29									
30									
Total for concept		19/20	12/20	20/20	17/20	19/20	22/22	0/22	
Percentage for concept		95%	60%	100%	85%	95%	100%	0%	
									Mean for lesson
									Median for lesson
									5.4
									6.0

What was effective in the lesson? Why?

using beads to show expression

What do I want to consider for the next time I teach this lesson?

teach more explicitly the 'identical groups of beads' in context of symmetry

What were the strongest connections between visual arts and math?

MATH & ARTS-INFUSED INSTITUTE LESSON PLAN (AIDE 2012-13)

VISUAL ARTS LESSON

FOURTH GRADE-Depth in Space: Angles, Lines, and Values

Enter the name of each student. Then enter "1" if the student performs the concept, "0" if the student does not perform the concept or "ab" if the student is absent.

Discipline		Art and Math		Art		Total 4
Concept		Angles	Rays/Space	Craftsmanship	Value	
Students	Student ID	Identifies and draws rays with common endpoint with arcs less than, greater than, and 90°.	Draws overlapping converging, parallel, and perpendicular lines.	Uses a ruler to draw lines and creates areas of value clearly between lines.	Draws areas of light, medium, and dark tones.	
1	Student Name	1	1	1	1	4
2	Student Name	1	1	1	0	3
3	Student Name	1	1	1	0	3
4	Student Name	1	1	1	1	4
5	Student Name	0	1	1	1	3
6	Student Name	1	1	1	1	4
7	Student Name	1	0	1	1	3
8	Student Name	1	0	1	1	3
9	Student Name	1	1	1	0	3
10	Student Name	1	1	1	1	4
11	Student Name	1	1	1	1	4
12	Student Name	1	1	1	1	4
13	Student Name	0	1	0	0	1
14	Student Name	1	1	1	1	4
15	Student Name	1	1	1	0	3
16	Student Name	1	1	0	0	2
17	Student Name	1	1	1	1	4
18	Student Name	1	1	1	0	3
19	Student Name	1	0	0	0	1
20						
21						
22						
23						
24						
25						
26						
27						
28						
29						
30						
Total for concept		17/19	16/19	16/19	11/19	
Percentage for concept		89%	84%	84%	58%	
Mean for lesson						3.2
Median for lesson						3.0

What was effective in the lesson? Why?

Students practiced/identified types of angles and lines

What do I want to consider for the next time I teach this lesson?

-giving specific timeline -have students identify specific number and types of angles/lines found in others art

What were the strongest connections between visual arts and math?

types of angles & lines can create depth and movement

MATH & ARTS-INFUSED INSTITUTE LESSON PLAN (AIDE 2012-13)

VISUAL ARTS LESSON

FIFTH GRADE-Polygons in Architectural Design

Enter the name of each student. Then enter "1" if the student performs the concept, "0" if the student does not perform the concept or "ab" if the student is absent.

Discipline		Art and Math				Total 4
Concept		Geometric Shapes			Craftsmanship	
Students	Student ID	Identifies and describes ploygon figures and properties of their sides and angles seen in art.	Designs a structure made of straight sided shapes that include three kinds of triangles and three kinds of quadrilaterals.	Traces over drawing in pen, adds architectural details and patterns.	Uses grid, rulers, and templates in drawing design.	
1	Student Name	1	0	1	1	3
2	Student Name	1	1	1	1	4
3	Student Name	1	1	1	1	4
4	Student Name	1	1	1	1	4
5	Student Name	1	1	1	1	4
6	Student Name	1	0	1	1	3
7	Student Name	1	1	1	1	4
8	Student Name	1	0	1	1	3
9	Student Name	1	0	1	1	3
10	Student Name	1	1	1	1	4
11	Student Name	1	1	1	1	4
12	Student Name	1	1	1	1	4
13	Student Name	1	0	1	1	3
14	Student Name	1	1	1	1	4
15	Student Name	1	0	1	1	3
16	Student Name	1	0	1	1	3
17	Student Name	1	0	1	1	3
18	Student Name	1	0	1	1	3
19	Student Name	1	0	1	1	3
20	Student Name	1	1	1	1	4
21						
22						
23						
24						
25						
26						
27						
28						
29						
30						
Total for concept		20/20	10/20	20/20	20/20	
Percentage for concept		100%	50%	100%	100%	
					Mean for lesson	3.5
					Median for lesson	3.5

What was effective in the lesson? Why?

draft, use of tools/template, refining

What do I want to consider for the next time I teach this lesson?

label polygons on draft before starting final (to get the 3 different kinds, many only had 2), empahasize using ruler on final product

What were the strongest connections between visual arts and math?

geometry vocab, percision/tools

APPENDIX B

The STAR Protocol

A clear and common definition of effective teaching and learning is critical to learning how to change instructional practice. Both brain-related and school-related research findings point to common elements of student experience that correlate with higher achievement scores.

These elements are identified in the STAR Framework as Essential Components of Powerful Teaching and Learning. Using the STAR Framework as a tool to improve pedagogy, educators first internalize the philosophy of Powerful Teaching and Learning and learn to recognize its components in classroom practice, before considering specific classroom strategies. There are five Essential Components: Skills, Knowledge, Thinking, Application, and Relationships.

ESSENTIAL COMPONENTS OF POWERFUL TEACHING AND LEARNING

S SKILLS/KNOWLEDGE

Skills and/or Knowledge are manifested as the teacher provides opportunities for students to develop rigorous conceptual understanding, not just recall.

T THINKING

Thinking is evident as the teacher provides opportunities for students to respond to open-ended questions, to explain their thinking processes, and reflect to create personal meaning.

A APPLICATION

Application of skills, knowledge, and thinking is evident as the teacher provides meaningful personal connections and to extend their learning within and beyond the classroom.

R RELATIONSHIPS

Relationships are positive as the teacher creates optimal conditions for learning, maintains high expectations for learning, and provides social support and differentiation of instruction based on student needs.

Appendix C



Autonomy Rubric for Teachers

Since 2002, *Arts Impact* has used an analytic rubric to measure levels of teacher performance in **planning, teaching, and assessing** arts and arts infused instruction. This evaluation protocol, known as the *Autonomy Rubric for Teachers* (A.R.T.), is designed as a tool for facilitating continuous growth in teacher practice. *Arts Impact's* A.R.T. aligns closely with other frameworks for best teaching practice, including the *Charlotte Danielson Framework for Teaching*, the *Marzano Teacher Evaluation Model*, and the *5 Dimensions of Teaching and Learning* from the Center for Educational Leadership at the University of Washington.

In Year One of training, the Artist Mentor uses the tool as a way to track and give objective feedback to classroom teachers about their mentorships.

In Year Two of training, both the teacher and their Artist Mentor use the A.R.T. independently to reflect on the mentorship. They then take the opportunity to share their reflections on their individual scores and consider the overall growth by the teacher in teaching the arts. The tool is used by classroom teachers for goal-setting and continued planning for further professional development in arts and arts infused teaching.

The tool is attached to this document. In some *Arts Impact* programs, only the teaching and assessment sections will be used. The version of the document you receive will reflect the appropriate sections for your work.

Circle the level of performance you feel most closely reflects your work. Many teaching dynamics are a lifelong learning curve, but by making an appraisal of where you stand thus far, you and your mentors have a better understanding of where *Arts Impact* can best support you in your arts teaching and learning.

After you complete planning your lesson, as soon as possible (if applicable):

□ **Independently circle one rubric level** (1-4) for each of the nine **planning strands**;

All Arts Impact programs:

After you complete teaching your lesson, as soon as possible:

□ **Independently circle one rubric level** (1-4) for each of the nine **teaching strands**;

*After you **independently, side-by-side** assess the student artwork or performances, and before you discuss your assessments with your Artist-Mentor:*

□ **Independently circle one rubric level** (1-4) for each of the four **assessment strands**.

□ In the assessment meeting, **talk about the levels of autonomy** you have achieved as you reflect together—discuss the areas where your scoring is different than the Artist Mentor's scoring. Take time to celebrate your strengths, and talk about strategies you could pursue to realize continuous growth in arts teaching.

Our THANKS for using this tool! And congratulations for your reflective teaching practice!

Appendix C

INDICATORS OF TEACHER'S AUTONOMY FOR ARTS INSTRUCTION

Teacher Name _____ School _____ Date _____

Rater: Self Artist-Mentor _____ Evaluator/Staff _____

Directions: Circle the description for each strand that best illustrates **LESSON PLANNING**. (A-M=artist-mentor)

Pedagogical Framework 1. PLANNING Arts and Arts infused Teaching	4	3	2	1
1.1 States the enduring understanding that goes beyond a specific lesson (big idea) <u>Observations:</u> NOTE: Definition of an enduring understanding: A relationship between two concepts that is true across time, across cultures, and in multiple examples, e.g. "A character's objective can define the sequence of the story."	Identifies a big idea that transfers across examples	Identifies an idea related to a specific context	Identifies a theme	Enduring Understanding not identified
1.2 Writes developmentally appropriate arts learning targets (knowledge—concepts and skills—techniques) based on prior knowledge of students <u>Observations:</u> NOTE: Learning targets identify what a student should know, do or be in relation to the concepts taught.	Identifies specific , knowledge and/or skills related to Grade Level Expectations in State standards or Common Core Standards in the arts and other content areas	Identifies knowledge and/or skills that are related to the arts Grade Level Expectations or CCSS but not both	Identifies nonspecific knowledge and/or skills	Learning targets not identified
1.3 Writes observable criteria <u>Observations:</u> NOTE: Assessment criteria are what an observer will see, hear or can describe that shows what the student knows.	Writes attributes that can be observed and scored objectively	Writes attributes that can be observed, but might be scored differently by two raters	Writes attributes that can't be observed or scored objectively	Observable traits of criteria not identified
1.4 (If applicable) Identifies arts infused concepts <u>Observations:</u> NOTE: Arts infused concepts are those which are authentically shared between two or more disciplines, and mean the same thing in each discipline, e.g. Symmetry means the same thing in math as it does in visual arts and dance.	Identifies authentic conceptual connections between two or more disciplines; concepts mean the same thing in both disciplines	Links two disciplines contextually ; concepts mean different things in each discipline For example, a warm tone of voice means something different from warm tones of a color, even though they are both	Links two subjects thematically For example, doing a skit to illustrate Westward Expansion, but not teaching any theater concepts, skills or techniques	No connections are made between the art form and another discipline

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		concepts		
1.5. Instructional Strategies include:				
1.5.1 Writes inquiry-based learning prompts to engage students <u>Observations:</u>	Writes open-ended prompts and questions to engage students in higher order thinking , e.g. creating, analyzing, metacognition	Writes prompts and questions to involve student participation only in cognitive tasks , e.g. describing, listing, recalling	Writes prompts and questions that limit student engagement , e.g. yes/no questions, questions with one right answer	No prompts are identified
1.5.2 Writes teaching strategies in sequence to scaffold learning <u>Observations:</u> NOTE: Scaffolding includes establishing students' prior knowledge and intentionally sequencing instruction to build comprehension, both individually and cooperatively.	Writes strategies to check for prior knowledge , and sequences instruction to cooperatively build understanding	Sequences major steps, without reference to students' prior knowledge	Lists some steps without sequencing instruction	Sequence of activities is not identified
1.5.3 Differentiates learning activities to engage multiple modalities and learning styles <u>Observations:</u>	Writes a variety of strategies to engage diverse learning styles and ways of processing content, e.g. visual, linguistic, kinesthetic learning styles, as well as a range of individual/small group/large group activities	Writes strategies to engage diverse learning styles , without varying learning contexts	Writes strategies that favor one way of learning and processing content, e.g. linguistic learning style, or full group learning	Diverse learning needs not identified
1.5.4 Identifies supporting cultural resource <u>Observations:</u> NOTE: Arts Impact supports using local arts resources as much as possible, so that students have an opportunity to have a face-to-face encounter with the work of art or performance referenced in the lesson.	Identifies and references two or more arts resources from different cultural traditions which illustrate the concepts in the lesson	Identifies and references a single arts resource which connects to the concepts in the lesson	Selects an arts resource without a direct relationship to lesson concepts	Lesson resource not identified
1.5.5 Writes and embeds a variety of criteria based assessments so that both students and teacher assess learning throughout and after the lesson <u>Observations:</u>	Selects and embeds multiple criteria-based assessment strategies to engage both students and teacher in measuring learning	Writes and embeds only teacher-conducted assessment strategies in lesson	Writes only summative assessment strategies	Assessments not identified

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	formatively and summatively			
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Directions: Circle the description for each strand that best illustrates **TEACHING**. (A-M=Artist-Mentor)

2. TEACHING Arts and Arts Infusion Uses instructional strategies which include:				
	4	3	2	1
2.1 Uses classroom management procedures and organization of physical space to maximize instruction <u>Observations:</u>	Provides safe, structured classroom setting, material organization, and procedures to maintain flow and maximize instructional time.	Prepares classroom, but lacks structure (systems) for classroom setting, material organization, and student interaction	Attempts to prepare classroom during lesson	Omits classroom management strategies from teaching
2.2 Uses warm-up to introduce conceptual focus of lesson <u>Observations:</u>	Uses warm-up activity to preview and practice conceptual understanding	Mentions concept in warm-up	Uses a warm-up with no connection to concept	Omits warm-up in teaching
2.3 Establishes a classroom culture based on mutual respect and rapport , creating a foundation of trust from which students can risk <u>Observations:</u>	Cultivates culturally responsive, respectful norms ; encourages turn taking and taking risks	Uses respectful language , but preferences some responses over others, limiting risk taking	Gives empty praise, so that students lack confidence in how to respond	Suggests there is only one correct way to respond
2.4 Engages students in learning, so that students develop their own understanding of the content <u>Observations:</u>	Asks open-ended prompts and questions to engage students in higher order thinking , e.g. creating, analyzing, metacognition	Asks prompts and questions to involve student participation only in cognitive tasks , e.g. describing, listing, recalling	Asks prompts and questions that limit student engagement , e.g. yes/no questions, questions with one right answer	Uses direct teaching only – no student interaction
2.5 Prompts for creative original responses and innovative thinking <u>Observations:</u>	Brainstorms for individual responses and highlights innovative strategies that meet criteria	Reminds students there are a range of responses that meet criteria	Limits solutions that meet criteria	Allows for only one right answer
2.6 Sequences instruction to scaffold learning <u>Observations:</u>	Sequences instruction to cooperatively build understanding, with a clear beginning, middle and end and time for closure and student reflection on learning	Sequences major steps, with clear beginning, middle and end but no student reflection on learning	Teaches some steps in sequence, but omits major step(s) with no clear beginning, middle or end, or student reflection on learning	Leads lesson with no perceivable sequence, closure or student reflection

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<p>2.7 Paces lesson in response to student learning</p> <p><u>Observations:</u></p>	<p>Uses optimum time for each segment; adjusts pacing based on student feedback</p>	<p>Either moves too quickly or too slowly to engage and sustain learning</p>	<p>Paces lesson according to pre-determined timeframe, rather than student cues</p>	<p>Lesson is not completed, does not have closure</p>
<p>2.8 Uses criteria-based reflection to engage both students and teacher in assessing learning formatively and summatively.</p> <p><u>Observations:</u></p>	<p>Embeds multiple criteria-based assessment strategies to engage both students and teacher in measuring learning both formatively and summatively</p>	<p>Only teacher assesses learning during and after the lesson</p>	<p>Assesses only summatively</p>	<p>Assesses without criteria focus (uses subjective lens, e.g. beauty, complexity, etc.)</p>
<p>2.9 (If applicable) Infuses arts teaching with other core curriculum.</p> <p><u>Observations:</u></p>	<p>Infuses learning so that students can make authentic conceptual connections between two or more disciplines</p>	<p>Links two disciplines contextually, but blurs distinctions between the different ways the concepts are defined in each discipline</p>	<p>Links two subjects thematically (e.g. rain forest, migration), but teaches content only in one area</p>	<p>Identifies concept(s) from only one discipline</p>

Directions: Circle the description for each strand that best illustrates **ASSESSMENTS**. (A-M=Artist-Mentor)

3. ASSESSMENT AND EVALUATION ... Arts and Arts Infused Learning				
Uses assessment/evaluation strategies which include:				
	4	3	2	1
<p>3.1 Reflects and analyzes effectiveness of lesson, as well as causes for gaps in achievement</p> <p><u>Observations:</u></p>	<p>Refers to specific criteria when recalling and analyzing why targets were achieved/ not achieved</p>	<p>Recalls and analyzes general target achievements and breakdowns</p>	<p>Recalls general lesson success or breakdowns</p>	<p>Reflects on successes/ breakdowns inaccurately</p>
<p>3.2 Uses observable criteria in the lesson plan as only focus for scoring</p> <p><u>Observations:</u></p>	<p>Scores using criteria as only focus</p>	<p>Scores with inconsistent attention to criteria</p>	<p>Scores with subjective comments (based on teacher preconceived opinions or biases)</p>	<p>Omits criteria-based scoring from assessments</p>
<p>3.3 Writes lesson edits in response to student work, adapting for specific needs and abilities</p> <p><u>Observations:</u></p>	<p>Edits or adjusts lesson in response to specific student work; chooses alternative strategies as necessary</p>	<p>Edits or approves lesson with general reference to student work</p>	<p>Makes edits unrelated to student work</p>	<p>Plans to reteach lesson without lesson review</p>

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<p>3.4 Reflects on teaching</p> <p><u>Observations:</u></p>	<p>Reflects and analyzes choices made in both planning and instruction that impacted learning; uses reflections to refine future teaching</p>	<p>Reflects on choices made in instruction that impacted learning, without suggesting refinements</p>	<p>Assigns failure or success of lesson to factors outside of the teacher's control</p>	<p>Reflection on lesson is omitted</p>
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**Request for Qualification
Expanded Learning Opportunities**

ATTACHMENT 4: WOMAN AND MINORITY INCLUSION; NON-DISCRIMINATION

While applicants approved under this RFQ will not be awarded a contract with the City, Ordinance 123567 authorizing the Levy requires the City in agreements with any public entity, such as the School District, to encourage that entity to: (i) actively solicit small businesses, including women and minority-owned businesses for any subcontracting opportunities; (ii) employ a workforce reflective of the region's diversity, and (iii) comply with all the applicable requirements under local, state and federal law for non-discrimination in employment. Additionally, responders to this RFQ should be aware that Levy-funded contractors with the School District will be required to comply with all applicable requirements under local, state, and federal law. Please answer the following:

1. If your program is selected by the school district, do you anticipate subcontracting or hiring additional employees? NO

If the answer is yes, describe how you will perform outreach to include small businesses, including women and minority businesses, in subcontracting opportunities and any hiring policy or information demonstrating non-discrimination in hiring.

NOTE: A response to this question is required for informational purposes. Content will not be used to approve or deny an applicant.