Aesop Comes Alive! Storytelling Celebration

Horace Mann Elementary School

Planning, Marketing & Assessment Plans

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## Aesop Comes Alive! Literature Review

Storytelling is an ancient art form, and the medium in which most of early history and tradition was recorded. Oral histories were passed down from one generation to the next, as they were both a source of information and entertainment (McDonald, 2009). The advent of the printing press and the subsequent spread of literacy have relegated storytelling to play a minor role in educational settings, but there is a great deal of information that supports and encourages and role of storytelling as an educational tool.

**Storytelling versus storyreading**:

The simple act of reading aloud to students is an entrenched and proven teaching method. Trostle and Hicks (1998) maintain that “story reading is traditionally the most popularly used vehicle for using children’s literature with young children” (Theoretical Background, para. 1). Indeed, reading aloud to children has been determined to have a profound impact on their future success (Trelease, 2006, p. 3). As Codell (2003) posits, “read-aloud is one of the extremely rare methods in education with positive results based not only in theory, but reality, too” (p. 10). The National Council of Teachers of English (NCTE) even advises teachers to “read to students daily” (NCTE, 2004, “On Reading, Learning to Read, and Effective Reading Instruction: An Overview of What We Know and How We Know It”, Effective Reading Instruction bullet #6).

Although they share common elements, storytelling is to be differentiated from story reading. The 1992 NCTE “Guidelines on Teaching Storytelling” provides this definition for storytelling:

“Storytelling is relating a tale to one or more listeners through voice and gesture. It is not the same as reading a story aloud or reciting a piece from memory or acting out a drama—though it shares common characteristics with these arts” (“What Is Storytelling?”, para. 1).

Codell (2003) asserts that storytelling is “always inventive” and “unique to the teller” (p. 234).

While pointing out the differences between storytelling and reading aloud is important for the purposes of definition, it is important to note that both are important in their own rights and as complements to each other. Codell (2003) recommends and instructs on how to use children’s trade literature in storytelling, and incorporates several readings of the book into the storytelling (p. 234-239). Trostle and Hicks (1998) maintain that storytelling “does not diminish the importance of story reading” (“Theoretical Background”, para. 7).

**Benefits of Storytelling Experiences**

Listening to stories may seem a passive activity, but it is one that students can gain much from. Frick (1986) points out that the “first and most obvious skills nurtured by storytelling …are those involving listening” (p. 301). Fellows (2009) characterizes storytelling as one of the “key early literacy activities”, and maintains that increasing storytelling in library programs can be beneficial to the “quality of libraries’ early literacy work” (p. 32). Listening can directly aid in the acquisition of language. Groce (2004) correlates hearing language during storytelling with the acquisition of curriculum-specific language. Speaker (2000) points out that “studies continue to confirm that the development of vocabulary and syntactic complexity in oral language are more advanced in children who are frequently exposed to a variety of stories” (p. 185).

In addition to the aiding in the acquisition of language itself, listening to storytelling can aid in other areas of language development. Groce (2004) describes storytelling as providing an opportunity for a teacher to assess student “comprehension, predicting, sequencing, and retelling” (p. 124) a story. Another teacher experienced similar benefits, and added “plot development” and “student dramatics”(Groce, 2004, p.124) as other skills reinforced by storytelling.

Listening to storytelling can also allow students to gain an understanding of the non-verbal cues that are so important in storytelling. Craig, Hull, Haggart, and Crowder (2001) point out the difficulty many students have in interpreting the more “social aspects of language” (p. 46), and correlate listening to storytelling with the acquisition of “this important skill” (p. 46). Sprenger (2009) relates increased brain activity with storytelling, specifically noting that “more eye contact and attention to “the storyteller’s gestures” and “inflection” are important in the process of “understanding the intent of a speaker’s message” (p. 39).

**Students as Storytellers**

The foremost benefit to storytelling is access to it as a form of expression. As NCTE states in its Position Statement on Storytelling (1992), “everyone who can speak can tell stories” (“Why Include Storytelling in School?”, para. 1). This gives students who are unable to write the ability to express themselves verbally.

This accessibility can be taken a step further: storytelling can allow students to communicate ideas with more complexity than their traditional reading and writing skills would allow. Craig et. al. (2001) posit that students are able to express information in the form of a story, often “at a level usually above their ability to write” (p. 46). Frick (1986) notes that storytelling exposes students to a richer form of language that is lacking from the more formal reading venues in schools and libraries.

This increase in complexity can help students hone their traditional literacy skills. Sylvester and Greenidge (2009) point out that digital storytelling has the potential to help students “reposition themselves from struggling writers to competent writers” (p. 291). The experience of hearing stories can motivate students to both read and write with more ease (Frick, 1986).

Another benefit of storytelling is its ability to be used in subjects across the curriculum. According to Groce (2004), “storytelling was found to be effective in creating interest and improving reading skills in activities associated with social studies, science, language arts, and bilingual education” (p. 127). As Lockett and Jones (2009) posit, “any subject matter can be incorporated into story form” (p. 178). Frick (1986) states that “information on science, geography, or nearly *any* imaginable subject might be encountered through sharing a story” (p. 301). McDonald (2009) not only relates her storytelling experiences as a classroom teacher, she also relates her use of storytelling in preservice teacher education (p. 181).

Student storytelling also provides experience in public speaking. Lockett and Jones (2009) posit that stories allow small children early exposure to public speaking (p. 177). Codell (2003) describes student storytelling as “empowering” (p. 234). Codell goes on to describe learning the storytelling process as having “incremental successes” (p. 234) along the way; these successes can build student confidence. Frick notes that students who learn to enjoy storytelling can transfer that to other types of presentations, including “book reports, informational reports, creative dramatics, and other oral reading activities” (p. 302).

**Digital Storytelling**

Digital storytelling has all the benefits of traditional storytelling, with several additional benefits. To understand the additional benefits of digital storytelling, we must first understand what exactly digital storytelling is. Sylvester and Greenidge (2009) define digital storytelling as “anything that employs digital technology to construct narrative” (p. 290). Thompson (2005) states that “digital storytelling combines the art of telling stories with the multiple media resources that are so prevalent in the lives of today’s students” (p. 1). Adams (2009) holds that “a digital story mixes still images (photos or artwork), voice narration, and music to tell a personal narrative, recount a historical event, or instruct” (p. 35).

The main focus of digital storytelling needs to be the story. As Adams (2009) succinctly states, “the story is core” (p. 35). She goes on to warn that storytellers cannot rely on digital gimmicks to dress up a story that is lacking (p. 36). Thompson (2005) advises that the “generation of an idea is both the central and starting point for a successful digital story” (p. 1).

The same technologies used to record the story can also aid in its development. The NCTE Position Statement on Storytelling (1992) advises digital storytellers to create their stories the same way writers do, using recorded versions to edit and refine their tale (NCTE, “How Do You Include Storytelling in School?”, para. 3). Additionally, the process of creating a digital story can assist struggling writers because it “facilitates the introduction of events in a logical and orderly sequence” (Sylvester and Greenidge, 2009, p. 291).

An added benefit of digital storytelling relates to the ethical use of the information used by students to create these stories. Thompson (2005) cites the opportunity to “discuss and model appropriate acquisition of digital resources”. Sylvester and Greenidge (2009) note the necessity of students citing their resources and any pertinent copyright information in their production. This is aligned to Standard 3 of *Standards for the 21st Century Learner*, which were created in 2009 by the American Association of School Librarians (AASL), which states that students should be able to “share knowledge and participate ethically and productively as members of our democratic society” (p.14).

**A Sense of Community**

Another benefit of storytelling is the sense of community it brings to its participants. Fellows (2009) characterizes library storytelling events as “a natural response to this desire for community” (p. 32). Codell (2003) recommends storytelling as a group venue, because of the participatory and encouraging nature of the audience (p. 234). Storytelling can bring a class closer together through shared experiences (Frick, 1986). Sprenger credits storytelling as being able to combat the often-isolating effects of “hyperconnectedness” (p. 34) because it “enhances people’s emotional connectedness” (p. 38). Even digital storytelling can foster a sense of community: Adams (2009) describes how student groups can provide feedback on their peers’ stories in a positive and constructive manner.

**Motivational Factors of Storytelling**

Both traditional and digital storytelling provide unique opportunities for students to become more engaged and motivated in the learning activity at hand. The use of costumes and props can often motivate students to share their stories by making the lesson a more “interactive experience” (Groce, 2004, p. 124). Other techniques that can heighten student interest include “voices, facial expressions and puppetry” (Groce, 2004, p. 126).

The personal nature of storytelling can also motivate students to participate in storytelling. Adams (2009) recommends using a “personal, emotional narrative” (p. 36) to create a “compelling” (p. 36) story. Thompson (2005) suggests using “their own pictures or interviewing a friend or family member” to “personalize their digital story” (p. 4). According to Lockett and Jones (2009), students’ being able to identify with the personal experiences of other students is beneficial to the social development and can create an environment that is “fun and captivating” (p. 178).

By sharing their personal stories, teachers can motivate their students to tell their own stories. Groce (2004) tells of a bilingual education teacher who shared stories of her family and her heritage, thereby prompting her students to do the same. Sylvester and Greenidge (2009) outline Lambert’s model for digital storytelling, which is composed of seven main elements, the first of which recommends that storytellers capture the attention of their audiences by using the “first-person point of view” (p.287).

Digital storytelling has additional motivational factors that are inherent to the technologies utilized. As Small (2005) posits, “the medium….contributes to the message” (p. 10). Adams (2009) notes the attraction kids have for technology, sharing a librarian’s comments that fourth and fifth grade students “like seeing themselves on the screen” (p. 36). Sprenger (2009) enumerates the variety of media that this generation of “digital natives” (p. 34) has grown up with, and their familiarity with the technology. This familiarity with and desire for technologies can be harnessed, and serve as a “motivator for students” according to Sylvester and Greenidge (2009). Also, they describe digital storytelling as having the “potential for stimulating struggling writers”.

Another motivational byproduct of digital storytelling is the increased audience that digital technologies can reach. Because digital stories are often accessible to much larger groups than written works are, students are motivated to put forth their best efforts (Sylvester and Greenidge, 2009).

**Obstacles in Storytelling**

Despite the wide array of literature on the virtues of storytelling in educational settings, there are many reasons why it is not implemented in classrooms. One of the primary reasons educators do not use storytelling in the classroom is because they lack exposure. Groce (2004) addresses the need for increased training opportunities in storytelling for teachers, students, and administrators (p. 122), and goes on to relate the positive results of several observations of teacher performance after in-service training on storytelling. Trostle and Hicks (1998) also recommend in-service training opportunities and college courses to prepare teachers who are well versed in storytelling (Implications and Directions for Future Research, para. 3).

Digital storytelling requires not only comfort with traditional storytelling methods, but also requires a certain level of technical knowledge. According to Sylvester and Greenidge (2009), the main factor in lack of digital storytelling in schools “is that most teachers have not been exposed to the medium” (p. 293). A contributing factor in this lack of exposure could be the perception that many of the tools required to work with the digital technologies are very expensive (Adams, 2009). However, Sylvester and Greenidge (2009) refute that idea, and maintain that most instructors are “not aware of the free and powerful tools already packaged on their computers” (p. 293). Adams cites several teachers who found the technology to be manageable, or relied on the digital native students for help when they encountered problems (p. 36).

**Summary**

Storytelling remains a valid and vibrant tool for the modern teacher. Whether traditional or digital storytelling methods are used, students can learn new skills from across the curriculum. Both a sense of self-confidence and a sense of community can be fostered during the storytelling experience. The main deterrent in implementing storytelling on a widespread basis is teachers’ lack of exposure and training. This can be remedied by pre-service and in-service teacher education opportunities.

## Aesop Comes Alive! Project Plan

**1.** **Executive Summary**

**1.1**  **What:** “Aesop Comes Alive!” is a collaborative storytelling project at Horace Mann Elementary School in Binghamton, New York. A professional artist and storyteller will work with the school librarian, the school art teacher, and students in third grade, teaching them how to tell a story based on one of Aesop’s fables in front of an audience. Students will also working with the teaching artist to create interpretive masks that will assist them in their storytelling. Additionally, students will digitally record their stories, which will be made available on the school’s website.

**1.2** **Why:** “Storytelling has long been a vehicle for teaching moral and ethical lessons, for artistic expression and for entertainment; we will use storytelling in much the same way, in our Storytelling Celebration with three-dimensional props, and to spread the lessons of Aesop's fables” (Karre, 2009, p. 3)

**1.3 Where:** The School Media Center (SMC) at Horace Mann Elementary School is located in a residential neighborhood in Binghamton, New York. It serves approximately 400 students in grades pre-K through grade 5, and has 44 faculty and staff members. Because of branch closures, there is no public library branch in the area, and it is a challenge for most students to get to the main branch of the Broome County Public Library. The school library is the only library many of the students have access to. While the SMC strives to support the early literacy and curricular needs of the students, it does have some weaknesses inherent in many school library programs. The school is not open past the end of the school day, nor is it used by community members at large. There are very few opportunities for parents and community members to visit the library.

**2. Goals and Outcomes of New Service**

**2.1 General goals for “Aesop Comes Alive!” include:**

* Goal #1: Students will learn about and acquire an appreciation for fables.
* Goal #2: Students will learn to interpret their chosen story through art.
* Goal #3: Students will learn how to perform their story in public, and will gain confidence in speaking in front of an audience.
* Goal #4: Students will use technology to digitally record their storytelling performance.

**2.2 Outcomes of “Aesop Comes Alive!”:**

* Outcome #1: All third grade students will work with the teaching artist, learning about fables. In addition, every student will choose a fable to learn.
* Outcome #2: All students will use a variety of art materials to create their masks, and will use the mask in their storytelling performances.
* Outcome #3: All third grade students will perform their chosen fable at “Aesop Alive” events.
  + 100% of students will perform their fable at the “Aesop Alive” show during the school day.
  + 70% of students perform their fable at the “Aesop Alive” evening performance.
* Outcome #4: All third grade students will digitally record their stories using Audacity software, headset microphones and desktop computers.

**3. Project Scope**

**3.1** **Project Details:** In the 2008-2009 school year, a parent expressed a desire to have a storytelling event in the school media center. School librarian MaryAnn Karre agreed to host the event, and took charge of planning it. The event was planned on a small scale, and took place in the school media center. Student participation and community attendance far exceeded expectations. As a result, school administration expressed a desire to hold the event annually, and on a larger scale.

Mrs. Karre is the event coordinator, and is responsible for all major aspects of planning the event, and implementing the plan. School principal Peter Stewart will coordinate the parent event. Mrs. Karre enlisted the services of professional storyteller and artist Eileen Ruggieri, who will co-teach the storytelling unit with Mrs. Karre as part of the third grade library media program this year. Art Teacher Mary Grassi will support the project as necessary. Several meetings have been planned throughout the school year for the project team to meet to as a group, with additional meetings set up between Mrs. Karre and Mrs. Ruggieri.

The project is composed of four main elements. First is the storytelling portion. Students will be introduced to the concept of storytelling in general, and Aesop’s fables specifically. Secondly, students will also learn how to incorporate art into their story performance, and will create an interpretive mask. This mask will be an integral part of their performance. The third element is the most public element - the actual performance of the stories. The school is planning two separate events for spring 2010: an assembly during the school day attended by the entire Horace Mann student body, and an evening performance for family, friends and community members. The last element of the project will be the digital recording of the story: students will become familiar with the software and hardware needed to record their stories. These stories will be made available on the school website.

In addition, several post-project activities are planned. During their regularly scheduled library media class, Mrs. Karre will have students reflect on their experiences in their student journals. In addition, the team members will gather to assess the project, and to set up preliminary plans for the following school year.

**3.2** **Necessary Components:** Several components are necessary for this project to be successful. These include:

* Professional storyteller: having someone with professional experience in storytelling is essential to the success of an event on this scale.
* School librarian: the school librarian is coordinating this event, and conducting the storytelling classes during the students’ regular library media class time.
* Administrative support: Mr. Stewart has embraced this idea, and is acting as event coordinator.
* Teacher cooperation and collaboration: this project involves grade level teachers, related arts teachers, and a teaching artist. Project planning and implementation should be coordinated with all third grade teachers, the art teacher, the school librarian, the teaching artist, as well as school administration.
* Funding: Funding needs to be secured through a combination of school funding and grant monies.
* Venue: the event will take place in the school auditorium.
* Art supplies and equipment: school librarian and teaching artist will ensure that all necessary supplies are available.

**4. Need for New Service**

**4.1** **Connection to school library mission:** This project is aligned to many of the goals of school media programs, as outlined by the American Association of School Librarians (AASL). The AASL states that the mission of school library programs is “to ensure that students and staff are effective users of ideas and information” (AASL, 1988). The “Aesop Comes Alive!” storytelling project embodies several of the AASL library media program goals, among them:

5 - “To provide resources and activities that contribute to lifelong learning while accommodating a wide range of differences in teaching and learning styles, methods, interests, and capacities” (AASL, Mission and Goals of the School Library Media Program, Goal #5).

6 - “To provide a program that functions as the information center of the school, both through offering a locus for integrated and interdisciplinary learning activities within the school and through offering access to a full range of information for learning beyond this locus” (AASL, Mission and Goals of the School Library Media Program, Goal #6).

This project is suitable for a variety of learning styles, and is delivered using several different teaching techniques. Students will see storytelling modeled, students will have step-by-step instruction on how to tell a story, students will engage in hands-on activities, and students will perform their story. Because this project encourages an appreciation of the stories, the arts, and performing in public, it is also imparting skills that will benefit the students over the course of their lives.

The program also allows the school media center to expand its services into other disciplinary areas, as well as to showcase the diverse learning activities that take place. It offers the school librarian a chance to collaborate with other educators both within and outside of the Horace Mann school community. Because few parents are able to participate in activities that take place during the school day, this allows an opportunity for parents to become more involved in their child’s education.

**4.2 User Needs Assessment**

**4.2.1** **Service Users:** this project is for third grade students at Horace Mann Elementary School. There are approximately 60 students in third grade, divided up into three sections. Almost 60% of the student body qualifies for free or reduced lunch, and over half the students belong to different ethnic groups. There is also a number of English as a Second Language (ESL) students in attendance at the school. The school serves as the educational and cultural center for a great deal of the students, and most would not have access to similar programs if they are not offered through the school.

**4.2.2** **Internal assessment:** as the sole library professional within Horace Mann Elementary School, Mrs. Karre was aware of the lack of a formal storytelling program in the library curriculum. Prior to the 2008-2009 school year, there had not be a formal storytelling event held at the school during Mrs. Karre’s tenure.

**4.2.3** **External assessment:** The impetus for the original storytelling event came from the parent of a student. The parent suggested a storytelling event, and a small program was planned. Overwhelming attendance at this event demonstrated that the community whole-heartedly embraced the concept of a storytelling function, and would support it. In turn, this community support led to administrative support to not only continue the program, but also to expand it.

**4.2.4** **User benefit/cost analysis:** Storytelling has a rich tradition in education, and this project has the potential to provide students with a myriad of benefits. Students who are exposed to storytelling have increased vocabulary acquisition (Speaker, 2000, p. 185). Storytelling can also increase student understanding of basic elements of stories, such as plot development (Groce, 2004, p. 124), and transfers over to written stories as well. Students who regularly listen to stories also gain understanding of the teller’s non-verbal cues, such as “eye contact”, “gestures”, and “inflection” (Sprenger, 2009, p. 39).

Students as storytellers can reap additional benefits. They can gain comfort and confidence at speaking in public, which is a very common fear among children and adults alike. Students who are unable to express themselves in writing are often able to express themselves verbally. By adding the digital storytelling component to this project, student motivation may increase: students enjoy using technology, and the prospect of seeing themselves in different media adds to the overall appeal of the project.

The risk or costs to students in this project are minimal. One potential risk that is reflected in the project goal/outcome section is the fact that students have to rely on adult action in order to participate in the evening storytelling event. Some students may not be able to attend through no fault of their own. This risk is somewhat mitigated by the dress rehearsal that will be performed during the school day to the entire body. The school will increase parental awareness of the event using a variety of tools, including the school newsletter, announcements, and press releases.

Another risk for the students is the potential for stage fright on the part of the performers. Fear of speaking in public is a common phobia, and could manifest itself during the storytelling events. The project plan allows for students to work in groups, and also provides ample time for practicing, which should minimize the occurrence of debilitating stage fright.

**4.2.5** **Impact on users:** This project will have an impact on users in several ways.

* Students will gain confidence in their ability to deliver oral presentations. This confidence can transfer to other similar activities, such as “book reports, informational reports, creative dramatics, and other oral reading activities” (Frick, 1986, p. 302)
* Students will gain an appreciation for Aesop and his tales of morality.
* Students will be able to use appropriate art materials to create interpretive mask to go along with their tale.
* Students will learn to integrate storytelling into new media using digital technology.

**5. Stakeholder Information**

**5.1.1** **Key internal stakeholders:**

* *School principal*: the school principal expects the program to be well planned, and well executed. He also expects that the storytelling event will provide benefits to the students, as outlined in Section 4.2.4.
* *School librarian*: the school librarian expects and needs to collaborate with her teaching partners in this project, including the classroom teachers, the art teacher, and the teaching artist. She also needs administrative approval and support for the event, including securing the school auditorium for the event.
* *Teaching artist*: the teaching artist needs a teaching space to meet with the students; she also needs to have any requested supplies and equipment available for her class time with the students.
* *Classroom teachers/art teacher*: these teachers are not directly involved in the planning or delivery of the storytelling unit and the storytelling event. They have an expectation to be kept apprised of the project status. They also have the expectation that this will minimally disrupt their own teaching in their respective classrooms.
* *Participating Students*: students expect and deserve instructors that are prepared, and lessons that are well thought out. They also have the expectation to learn relevant material in a fun and engaging manner.

**5.1.2** **Internal stakeholder communication plan:** communication between the school librarian, teaching artist, school principal, and collaborating teachers will be carried out through a combination of e-mail, written, and verbal communication. Any verbal communications should be followed up by written communication. Project updates should be sent out regularly to the project members, as well as the school staff as a whole. As event coordinator, the school librarian will be responsible for all internal communications.

**5.1.3** **Key external stakeholders:**

* *Parents and* *other family members*: parents enjoy attending these types of events and seeing their child(ren) perform. There is the expectation that there will be sufficient seating, and that they will be able to view the performance.
* *Non-participating teachers*: teachers who are not participating directly in the project still need to be aware of the project plan, including dates, times, etc.
* *District-wide school officials:* district-wide officials expect that the storytelling event, as an extension of the library media program, will support the district mission of providing “a rich environment for quality learning” (Binghamton City School District (CSD) website, 2010, Mission & Philosophy).
* *Arts Partners funding agency:* the Arts Partners Program administers grant funding for schools in Broome and Tioga counties for the purpose of incorporating the arts in to education. Horace Mann Elementary School received grant funding for this project. The funding agency is responsible for overseeing that the project fulfills their stated mission.

**5.1.4** External communication plan: as parent event coordinator, the principal is responsible for communicating the event with the larger school community, including: placing the event information on the school website home page; ensuring that announcements regarding the event are sent home with all students. School librarian, as event coordinator, will be responsible for sending out press releases; inviting local government officials and district officials; and communicating with the Assistant Superintendent for Curriculum, Instruction, and Accountability as needed. School librarian will also be responsible for all documentation that the funding agency may require.

**6. Resource Assessment**

**6.1** **Budget/resources required:** The following budget was prepared as part of a grant application to the Arts Partners Program, administered by The Discovery Center of the Southern Tier:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **A.** |  | **B.** | **C.** | **D.** |
| **Type of Expense** | **List each project expense.** | **Breakdown** | **School will pay**  **the following toward expense** | **Cult. Org will pay the following toward expense** | **Grant Request** |
| **School expenses** |  |  |  |  |  |
| Sub. Teachers |  |  |  |  |  |
| Buses |  |  |  |  |  |
| Teacher after School Time | 110 | 2 hrs. @ 27.50 = $55 for 2 teachers | 110 |  |  |
| Materials/  Supplies | 200  40  100 | Paint, glue, brushes, feathers, yarn & embellishments  Copies, invitations, programs  Refreshments, evening program | 100  40  100 |  | $100 |
| Other: | $100 | Custodial fee -  evening programs  $50 x 2 custodians | $100 |  |  |
|  |  |  |  |  |  |
| **Artist/Cultural org. expenses** |  |  |  |  |  |
| Cult. Org Admin Personnel |  |  |  |  |  |
| Teaching Artist Fees | $1200 | 3 hrs/contact session x 5 sessions 3 planning/reflections meetings 1 rehearsal visit = $1000  Storytelling performance - $200 |  |  | $1200 |
| Travel |  |  |  |  |  |
| Materials/ Supplies | $100 | Mask bases, dowels, paper, other supplies |  |  | $100 |
| Other: |  |  |  |  |  |
|  |  |  |  |  |  |
| **\*\*\* TOTALS:** | $1850 |  | $450 |  | $1400 |
|  |  |  |  |  | **Grant request** |

(Karre, 2009, p. 12-13).

**7. Action Plan**

**7.1** **Action Plan/Timeline:**

|  |  |  |
| --- | --- | --- |
| **Month** | **Task** | **Responsible Team Member** |
| **Summer** | Schedule tentative dates for inclusion on district calendar | School principal; school librarian |
| **September** | Research options and schedule storyteller and/or artist for program | School librarian |
| **September** | Research funding opportunities available for project; apply for funding in a timely manner. | School librarian |
| **October** | Finalize contract and schedule with storyteller | School librarian with school principal approval |
| **November** | Preliminary meeting: meet with storyteller; select a theme for storytelling project; schedule February meeting | School librarian, teaching artist |
| **Late January/ February** | Meeting: finalize project and dates; brainstorm ideas; outline project responsibilities | School principal; school librarian; teaching artist; related arts teachers; classroom teachers |
| **March through mid-April** | Teacher contact portion of the project will take place. | School librarian; teaching artist; classroom and related arts teachers as necessary |
| **Mid-April** | Dress rehearsal | School librarian; teaching artist |
| **March - April** | Implement marketing plan, including: putting event dates on school webpage; creating, printing, and distributing print materials promoting the event; contacting appropriate press outlets regarding event. | School principal, school librarian |
| **Late April** | Performance!! | School librarian; teaching artist |
| **May** | Podcasting and creating digital versions of stories | School librarian |
| **May** | Student reflection: students will record their impressions of project in journal | School librarian |
| **May** | Project assessment: team members will meet to assess project; what went well; what could be improved; begin preliminary discussions for the following year. | School principal; school librarian; teaching artist; classroom and related arts teachers |
| **Ongoing** | Communication: coordinate all internal and external communications regarding storytelling project | School librarian |
| **Ongoing** | Monitor outside funding opportunities | School librarian; school principal |

**8. Risk Analysis:** because this service is being integrated into the library media curriculum for third grade, many of the risks of this service focus on the night of the actual performance.

**8.1** **Risks/risk management:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Potential Risk** | **Impact on Project** | **Probability** | **Possible Solutions** |
| **School librarian is absent for more than 5 school days** | Serious - as event coordinator, the school librarian’s presence is crucial to the success of the project. | Low - Mrs. Karre earned a “Perfect Attendance” certificate for previous school year. | Ensure that project plan is written down and easily accessible; communicate project status to other key team members on regular basis |
| **Teaching artist is absent during scheduled contact times or performances** | Serious - the teaching artist has the expertise in staging storytelling performances | Low - Mrs. Ruggieri has worked as a storyteller for over 20 years, and has not had a problem with attendance. | School principal will fill in as event coordinator; school librarian will carry out teaching artist duties. |
| **School is closed on the day of the performance (ie: weather, building issue, etc)** | Serious - all after school activities are cancelled when school is cancelled. | Low - this is not typically an issue at this time of year. | Include a rain date in the project scheduling. |

**8.2** **Assumptions and limitations of proposal:**

**8.2.1 Assumptions:**

* Cooperation from classroom teachers and related arts teachers: while not directly involved in the implementation of project plan, cooperation is needed for scheduling, planning, distributing some marketing materials to students, and the student assembly.
* Full-time school librarian on staff: because program is being run through the SMC, the presence of a full-time school librarian is essential. This is a non-mandated position.
* Funding: this plan assumes continued funding by both the district and outside agencies from one year to the next.

**8.2.2 Limitations:**

* Parental involvement: students are reliant upon their parent/family to attend the evening performance. Not every student will be able to attend.

**9.** **Reflection**

This is my first attempt at writing a project plan of this scope. It was at times difficult to put on paper what had been discussed at meetings with my host librarian, as well as the paperwork I had. Creating one comprehensive document containing all the different elements of the project is not an easy task.

One of the concerns I have as a school media student is the detail of the project plan, and what purpose it serves. Is it written up to be submitted to administration in order to gain approval for the project, or does it serve as more of a guideline to keep the project on task, and make sure all goals of the project are being achieved? How easy is it to scale this type of plan back for projects that are on a smaller scale?

The importance of the literature review and other relevant materials becomes very important when creating a project plan such as this. On several occasions I found myself referring to my earlier research, and it was very helpful to have this already in place. I also found that using a template made organizing the plan so much easier, and would have had much more difficulty trying to create my own framework.

When contemplating the limitation and assumption portion of the plan, I realized the tenuous situation many of these projects are in. They are reliant of funding, stakeholder support, staff support. It demonstrates the need for both the literature review and the project plan, in order to justify the proposed project.

## Aesop Comes Alive! Marketing Plan

**1. Executive Summary**

The marketing campaign for the Aesop Comes Alive! event at Horace Mann Elementary School has been planned, but has yet to commence. Tentative scheduling for the event is the first week of May, and the majority of the marketing materials will be released closer to the event date. This marketing plan is based on this tentative date, and will need to be adjusted in the event of a date change. Additionally, some marketing materials are planned for release after the Storytelling Night. Planned marketing materials include: flyer sent home to all students; invitation to 3rd grade students and their family; school webpage notice; faculty/staff memorandum; and press releases.

**2. Introduction**

Marketing and school libraries may not seem a natural combination on the surface, but school librarians can market their programs in many ways. Relevant literature on this topic underscores this need for marketing, and contains suggestions for best practices to follow.

As the role of the school media center and school media specialist is evolving, so too do we need to work to change the public perception of the role that school libraries and librarians play in education. Beyers (2005) cites the findings of focus groups conducted on behalf of the American Library Association (ALA), which, questioned participants on their attitudes and perceptions of school libraries and librarians. The parent group viewed the school library as a “warm and welcoming place with a vast array of materials” (p. 48), but Beyers notes that parents’ positive perceptions decrease as their children grow older. Students view library media specialists as “behavior monitors and out of touch with technology” (p. 48). Teachers and administrators value school library programs, but “rarely use the library media center themselves” (p. 48). Beyers concludes that these findings demonstrate the need for school libraries to devise a marketing plan.

The main challenge of marketing a school library program is lack of available resources, chiefly funding and time. The current economic conditions are impacting school libraries in the form of budget and staff cuts. This forces school librarians to find creative ways to market their program. American Association of School Librarians (AASL) past president Sara Kelly Johns (2008) acknowledges that while marketing is difficult to make time for, and promises that even small efforts will be rewarded. Some suggestions offered are using frequent press releases or a “What’s New?” section on your library webpage to showcase what is going on in the library (p. 31). Burkman (2004) has marketing recommendations for each target audience, and several of her suggestions are incorporated in this marketing plan.

**2.1 Existing Marketing Efforts:**

It is important to note that marketing efforts for Aesop Comes Alive! have yet to begin. However, Mrs. Karre successfully markets other services within the school library program at Horace Mann Elementary School, and the marketing campaign will be modeled on these practices.

* Flyers: the Horace Mann school community and the school media center commonly use flyers to notify families of upcoming events in the school. These are sent home via student communication folders, as well as being displayed in high traffic areas in the school.
* School and library media center webpage: the school webpage is used as a communication/information vehicle for parents and students. It contains a calendar of events; entries can by hyperlinks to a more detailed description of the event. The library media center webpage is accessible from the school’s main page. This site is frequently updated, and used in information literacy lessons in the library.
* School communication tools: Library events have been featured in the school newspaper, as well as the district newsletter, “The Heritage”.
* Local media outlets: Mrs. Karre invites a local news personality to be a celebrity judge of the Horace Mann Idol contest, and the event is usually covered in the local news broadcast. She also sends out press releases to the local newspaper, The Binghamton Press & Sun-Bulletin.

**2.2 Marketing Needs/Gaps:**

* Invitations: the school media center does not typically send out individual event invitations to families. According to Burkman (2004), sending out invitations to parents can result in their “feel[ing] like an important component of the library program” (p. 42). A simple bi-fold invitation featuring the school logo and event details is desirable.
* School marquee: the school marquee is prominently situated on school grounds, and is used to advertise upcoming school events. While it does not usually advertise school library events, this event is on a large enough scale to be included.
* Event programs: most school library events do not require a formal program, but is appropriate for this event.

**3. Marketing Goals**

The marketing goals for Aesop Comes Alive! are as follows:

* The marketing campaign will directly notify all third grade students and families of the project.
  + Outcome: at least 70% of third grade students will attend the evening performance of Aesop Comes Alive! with their families.
* The marketing campaign will increase awareness of the event among school faculty and staff, visitors to the school, and community members.
  + Outcome: members from these groups will attend the event.
* The marketing campaign will increase awareness of school media center programs in the greater Binghamton community.
  + Outcome: coverage of event by one or more media outlets.
* The marketing campaign will increase awareness of the school media center webpage.
  + Outcome: visits to the webpage will increase.

**4.** **Target Audiences**

As Burkman (2004) states, marketing in school libraries has to extend beyond the student body. Below is a discussion of the target audiences for the Aesop Comes Alive! program at Horace Mann Elementary School.

* School principal (Internal): in his role as the school administrator, the principal is responsible for all programs and events that occur at Horace Mann. His approval is necessary for any expenditures that exceed the school media center budget. He supported the idea of an annual storytelling event, and has been very enthusiastic about Aesop Comes Alive!.
* District administrators (External): because district administrators designate the budget and staffing levels for the district’s school media centers, their continued support is essential. Increasing their awareness of programs offered at Horace Mann’s school media center, and inviting them to these events, is an excellent way to keep them informed.
* Parents and other family members (External): a minimal number of parents visit the school media center on a regular basis, but they are an important group of potential supporters. For the Aesop Comes Alive! program, their support and attendance is crucial, as student participation is dependent on parental support. Burkman (2004) recommends sending out “flyers, announcements, and newsletters” (p. 42) to notify parents of upcoming events. She goes on to suggest that sending separate invitations to parents will help them “feel like an important component of the library program” (p. 42).
* Horace Mann faculty and staff (Internal): communicating the particulars of Aesop Comes Alive! will help keep faculty and staff informed, and help gain their support for the project. Because the project plan requires some slight schedule changes, and also includes a school-wide assembly for the dress rehearsal, this support is very desirable. Aesop Comes Alive! also showcases the kinds of projects being undertaken in the school media center. Successful projects can increase teacher-librarian collaboration opportunities in the future.
* Students (Internal): the students, especially the third grade students, are an important audience to target. Student participation is essential for the program to be a success. Student excitement and enthusiasm for the program will be a goal of the individual lessons leading up to the event. Creating excitement among the student body is also a goal of the marketing campaign. As the hope is to have the storytelling night become an annual event, cultivating student excitement for the project is a step in ensuring continued success.
* Community members (External): community members do not currently use the Horace Mann school media center, but their support of school programs in general, and school library programs specifically, is important. The main goal of marketing efforts to this group is awareness of the beneficial programs that take place in the Horace Mann school media center.

**5.** **Positioning Statement**

The benefits of storytelling will be heavily incorporated in to the positioning statement for Aesop Comes Alive!, and state the benefits for both the students directly involved in this project, as well as other target audience members.

*Aesop Comes Alive! is a storytelling event for the third grade students at Horace Mann Elementary School. “Storytelling has long been a vehicle for teaching moral and ethical lessons, for artistic expression and for entertainment; we will use storytelling in much the same way, in our Storytelling Celebration with three-dimensional props, and to spread the lessons of Aesop's fables” to other students, family, and Horace Mann community members (Karre, 2009, p. 3).*

**6. Key Messages**

Though they differ slightly, the core messages for each target group focus on the benefits of storytelling.

* School Principal: storytelling provides many benefits; a storytelling event provides an opportunity to highlight positive programs at Horace Mann.
* District Administration: Horace Mann has a vibrant school media program that provides students valuable learning experiences.
* Parents/family members: Horace Mann is hosting a storytelling event, and your student may be performing. You are invited to attend!
* Horace Mann faculty and staff: Horace Mann school media center is hosting a storytelling event for 3rd grade students. This interdisciplinary and collaborative project will hold a school-wide assembly for a dress rehearsal, so all students will benefit from this project.
* Students: learn about fables, how to tell a story to your family and friends, and have fun doing it!
* Community: the Horace Mann school media center provides excellent programs that enrich student learning.

**7. Message Delivery Strategies:** this marketing campaign calls for a variety of vehicles to convey marketing messages to the target audiences.

**7.1 Tools for/Methods of Delivery**

* Flyers: flyers containing the relevant date/time/location information will be sent home to all Horace Mann students the week preceding the Aesop Comes Alive! performance. Flyers will also be placed in high traffic areas in the school, such as the entry vestibule.
* Notices to Parents/Families: notices will be sent home with third grade students notifying their families of the project. Additional notices may be sent home as needed (eg: any necessary rehearsals, etc).
* Invitations: in addition to the notices, invitations will be sent to all third grade families. Invitations will also be sent to district administration.
* Websites: event information will be added to school calendar on the school’s main webpage. A detailed announcement will be featured on the school media webpage. Digital recordings of student stories will also be accessible via the school media webpage.
* School marquee sign: event information will be displayed on school marquee sign at least one week prior to event.
* School newspaper and district newsletter: write-up and photos of event will be submitted to both the school newspaper and district newsletter within one week of the performance.
* Event programs: programs will contain information on storytelling in general and Aesop’s fables in particular; performer names will be main focus of program; any acknowledgements and thanks will also be in program.
* Staff memoranda: an initial memorandum will be sent to staff to notify them of the project and the basic information. Periodic updates will be sent out closer to the event, to remind and distribute any new information regarding project.

**7.2 Action Steps/Timetable/Responsible Parties**

The timeline included in this section is based on the tentative date of May 4. In the event of a date change, the timeline will need to be adjusted accordingly. This assumes a one week printing turnaround.

|  |  |  |
| --- | --- | --- |
| **Action Step** | **Timeline** | **Responsible Party/Parties** |
| **Event flyers: create flyers to be distributed to student body** | * Design and send copy of flyer to BOCES print shop by April 1. * Receive printed flyers back from print shop and distribute to classroom teachers by April 15. * Flyers distributed to students via communication folders by April 30. | * School librarian will design flyer, with school principal approval. * School librarian will distribute appropriate number of flyers to each classroom teacher. * Classroom teachers will distribute flyers via communication folders. |
| **Notices to parents: send home an initial notice with general description of project; send home any updates or pertinent information as needed.** | * Initial notice will be sent home to parents by February 1. * Any additional information will be communicated to parents on an as needed basis. | * School librarian will create any notices to be sent home. * Classroom teachers will distribute notices via student communication folders as necessary. |
| **Invitations: design invitation and send to Broome-Tioga (B-T) BOCES print shop; mail invitations to all third grade families.** | * Parent invitation will be designed and sent to print shop by March 23. * Invitations will be mailed out to parents no later than April 13. | * School librarian will design invitation. * School secretary will assist in mailing out invitations. |
| **Websites: event information will be entered on Horace Mann main webpage and the school media webpage.** | * Event information will be entered on Horace Mann webpage calendar as soon as date is determined, no later than three weeks prior to event. * Event information will be entered on Horace Mann school media center webpage as soon as date is determined, no later than three weeks prior to event. | * School principal will ensure that information is entered on school’s webpage. * School librarian will enter information on school media webpage. |
| **School marquee: event information will be displayed on school marquee.** | * Event information will be displayed on marquee by April 23. | * School principal will ensure that school custodial staff includes event information on school marquee. |
| **School communication tools: event write-ups will be sent to district newsletter editor for inclusion in district newsletter; event information will be given to school journalism club for inclusion in school newspaper.** | * Draft a write-up of story and send to newsletter editor by May 7. * Work with journalism club members on the Monday immediately following the event to facilitate event coverage in May edition. | * School librarian will create write-up and send to newsletter editor. * Journalism club co-advisors (school librarian and fourth grade teacher) will work with journalism club. |
| **Faculty/staff memoranda: create and distribute memoranda with basic project information and any pertinent updates.** | * Draft and distribute initial memorandum by January 31 (prior to start of project). * Send out any updates as necessary (date/time information, etc) | * School librarian will send out faculty/staff communications. |
| **Event program: design program and send to B-T BOCES print shop** | * Design program and send to print shop by April 16. | * School librarian will design program, with assistance from the teaching artist working on the project. |
| **Press Release: write and distribute release(s) to local media outlets** | * Send press release to local newspaper no later than May 7. | * School librarian will write/distribute. |

**7.3 Budget**

Because this project is being integrated into the third grade library curriculum, some of the costs of producing marketing materials would be covered by the existing school media specialist salary and school media center budget. The library applied for and received a grant of $1400 from the Arts Partners Program (Appendix A) for this program; in the application, the school agreed to cover the anticipated $100 for “copies, invitations, and programs” (Karre, 2009, p. 12). Projected costs from local BOCES print shop include: 80 invitations at $.20/invitation = $16.00; 200 programs at $.20/program = $40.00; 500 flyers at $.02/sheet = $10.00; postage to mail approximately 60 invitations to third grade families at $.45/invitation = $27.00. Total = $93.00.

**7.4 Mockups of Selected Marketing Methods:** program cover and invitation include clipart accessed from http://www.freeclipartnow.com, accessed on 4/4/2010.

**7.4.1 Invitation:**

Invitation front cover (will be in black & white):



You are invited to Aesop Comes Alive!

Invitation inside:

You are cordially invited to the 2nd annual Horace Mann Storytelling Night. Please join us and listen to our third grade students as they perform a variety of Aesop’s Fables. Light refreshments will be served afterwards.

Date: May 4, 2010

Time: 6:30pm

Place: Horace Mann Gymnasium

**7.4.2 Flyer**

The following flyer will be copied two per sheet, to minimize the number of copies required.

Our third grade class will be performing Aesop’s Fables. Please join us on Tuesday May 4, at 6:30pm in the Horace Mann gymnasium.



*Clipart from* *http://www.freeclipartnow.com*

*Light refreshments will be served afterwards in the school library.*

**7.4.3 Notice to Parents:**

Sample initial notice to parents follows; wording based on information in Arts Partners Program grant application (Karre, 2009, p. 3):

*Dear Parent/Guardian of a Third Grade Student:*

*We would like to inform you of some exciting news in the school library! Storytelling has long been a vehicle for teaching moral and ethical lessons, for artistic expression, and for entertainment. Your third grader will be learning about Aesop’s Fables and storytelling in library class. Our Storytelling Celebration will have creative masks, and will spread the lessons of Aesop's fables. We will celebrate the conclusion of this project with a Storytelling Festival that will take place in the evening. Dates and times will be announced - please watch for more information.*

*If you have any questions, please feel free to contact me!*

*Sincerely,*

*Mrs. Karre, School Librarian  
 email.address@horacemannschool.org  
 607-555-1212*

**7.4.4 Press Release**

Binghamton, NY - Horace Mann Elementary School hosted its 2nd Annual Storytelling Festival on Tuesday May 4. This year’s theme was Aesop Comes Alive!, and featured various fables performed by the school’s third grade students. Professional storyteller and artist Eileen Ruggieri taught the lessons with school media specialist MaryAnn Karre. Students learned the various steps of telling a story, and also made interpretive masks to use during their performances. Principal Peter Stewart proclaimed the event a success, and is looking forward to holding the event again next year. The event was funded partially through a grant from The ARTS PARTNERS Program is a local Arts in Education funding program that is administered by The Discovery Center of the Southern Tier.

**7.4.5 Program**

Program Cover:



*Clipart from http://www.freeclipartnow.com*

*2nd Annual Storytelling Festival*

*Horace Mann Elementary School*

*Tuesday May 4, 2010*

**8. Reflection** After completing the readings on marketing, I was afraid that my project was not conducive to a marketing campaign of the scale that I had read about. Most of the readings focused on larger projects that seemed well beyond the scope of the project I was working on. After some research though, I was able to locate several articles that dealt exclusively with marketing in a school library setting, and gained new perspective on the role marketing plays in a school library setting. I have referred to several of these articles in this marketing plan, and found them very helpful during the writing of this plan.

One of the things I learned in writing out this plan is how dependent this event is on other people completing their assigned tasks. The school librarian is the lone library professional in the school, and initially I thought that she would be responsible for most, if not all, of the action steps. When actually taking the marketing campaign components individually, and writing out action steps for each one, I realized how many other people will actually be involved in this. It really underscored the need for organization and communication, both of which are much easier when guided by a comprehensive plan.

Considering the amount of time this plan has taken thus far, I am curious as to whether the framework of this plan can be re-used each year, after the necessary revisions are done to account for any changes from the previous year.

## Aesop Comes Alive! Assessment Plan

1. **Introduction**

**Despite the myriad benefits storytelling offers to students, it is incumbent to formally assess the Aesop Comes Alive! storytelling celebration. This assessment will demonstrate whether the event has met its stated goals outlined below, and will show any areas where improvement may be needed.**

**Assessment of outcomes is an idea that is already well established in the education environment. Assessment can be done informally, for example when a teacher checks for understanding mid-lesson. Assessment can also be a formal process that relies on statistics and data to show program achievement. Because Aesop Comes Alive! is an integral part of the third grade library curriculum, the assessment will include both formal and informal tools.**

**Assessment data can be used in several ways. First and foremost, it can help school librarians identify gaps in learning, and allow them an opportunity to reteach the necessary skills or concepts. Snyder and Roche (2008) demonstrate that assessment can result in “improving instructional practice in the library program” (p. 24). Gamble (2008) describes assessment as a “diagnostic tool for confirmation or adjustment of teaching and learning strategies” (p. 17).**

**Assessment data can be used for library promotion and justification. As Marie and Weston (2009) state, “**In times of economic crisis, such as that faced by almost all school districts in the U.S. today, it becomes even more crucial to document the impact school libraries have on students' academic achievement and literacy” (p. 53). Smith (2007) saw the need for data-based evidence firsthand, as library positions in her district shrank due to a lack of data supporting their program achievements. She now relies on data to “firmly and clearly state the case for my programs” (p. 22). Snyder and Roche (2008) use data to “justify and promote our library program by providing evidence of the positive impact of our library activities on improving student achievement” (p. 25). As Ballard (2008) maintains, this can become a continuing dialogue that highlights “the critical role in meeting goals and objectives that assure students have the requisite skill set and literacies that are essential for achievement in the 21st century” (p. 22-23).

Assessment in school libraries can also have an affect on the school community in general, and the school librarian in particular. Smith (2007) describes how her program data helped the school avoid deficiencies in a Title I audit (p. 22). Harada (2007) posits that school librarians who continually assess their impact on student learning “can emerge as potential teacher leaders” (p. 24). This can help lead to increased credibility among fellow faculty members and increased opportunity for collaboration with them.

**1.1** **General goals for “Aesop Comes Alive!” include:**

* Goal #1: Students will learn about and acquire an appreciation for fables.
* Goal #2: Students will learn how to perform their story in public, and will gain confidence in speaking in front of an audience.
* Goal #3: Students will use technology to digitally record their storytelling performance.
* Goal #4: Students will learn to interpret their chosen story through art.

**1.2** **Outcomes of “Aesop Comes Alive!”:**

* Outcome #1: All third grade students will work with the teaching artist, learning about fables. In addition, every student will choose a fable to learn.
* Outcome #2: All third grade students will perform their chosen fable at “Aesop Alive” events.
  + 100% of students will perform their fable at the “Aesop Alive” show during the school day.
  + 70% of students perform their fable at the “Aesop Alive” evening performance.
* Outcome #3: All third grade students will digitally record their stories using Audacity software, headset microphones and desktop computers.
* Outcome #4: All students will use a variety of art materials to create their masks, and will use the mask in their storytelling performances.

**2.** **Assessment Plan for Outcome #1**

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| **2.1 Outcome to Assess** | **All third grade students will work with the teaching artist, learning about fables. In addition, every student will choose a fable to learn.** |
| 2.2 Target Audience for Assessment | The target audience for this assessment is the third grade students. There are approximately 60 students in this group, divided into three classes. |
| 2.3 Methods & Tools for Evidence Collection | The main tool used to assess student learning, particularly vocabulary gains, will be a pre-test/post-test. The pre-test will be administered prior to the start of the storytelling unit, the post-test will be given after its conclusion. The test will focus on key vocabulary terms, but will also test student knowledge of main elements of the storytelling process. (see Appendix C for test.) |
| 2.4 Alternative Methods & Tools | An alternative method of assessing this outcome will be through observation. The public storytelling performance will provide an excellent opportunity for assessment of storytelling proficiency. Additional opportunities for observing student learning will be during the weekly library instruction period. |
| 2.5 How Assessors will know the Outcome has been met | The pre-test/post-test results will demonstrate student gains in vocabulary and storytelling knowledge. This can be measured in a side-by-side comparison of same-student tests. Student performance in the storytelling public events will demonstrate their gains in storytelling skills. |
| 2.6 Responsible parties | The school librarian will be responsible for administering the pre-test/post-test to students, as it will be integrated into their regular library instruction. Teaching artist will assist school librarian in observing student achievement throughout the storytelling instruction unit, and also at the storytelling public events. |
| 2.7 Timeline for Assessment | Pre-test will be administered in late February, prior to start of storytelling unit. Observation will be conducted on an ongoing basis throughout the storytelling unit and culminate in the storytelling performances. |
| 2.8 Recommendations for reporting | Test results showing student gains in vocabulary and storytelling knowledge will be compiled by school librarian. Results will be shared with the project team members at the post-event team meeting. Report can be further shared with Horace Mann faculty and staff, as well as district administration. Information will be reported to funding agency, in the Art Partners - Final Project Report Form (see Appendix B). |

**3. Assessment Plan for Outcome #2**

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| **3.1 Outcome to Assess** | **Outcome #2: All third grade students will perform their chosen fable at “Aesop Alive” events.**   * **100% of students will perform their fable at the “Aesop Alive” show during the school day.** * **70% of students perform their fable at the “Aesop Alive” evening performance.** |
| 3.2 Target Audience to Assess | This outcome assesses third grade student attendance at storytelling performance. An additional assessment will analyze family attendance at the evening performance. |
| 3.3 Methods & Tools for Evidence Collection | Student attendance and participation will be recorded on class lists. |
| 3.4 Alternative Methods & Tools | Although not directly related to the outcome, a follow-up survey will be used to further analyze student attendance. The goal of this survey would be to determine the reason for student absence. |
| 3.5 How Assessors will know the Outcome has been met | Outcome has been met if attendance goals are met: all students participating at the in-school assembly, and at least 70% of students participating in the evening performance. |
| 3.6 Responsible parties | Classroom teachers will provide class lists, and will help record attendance during storytelling event. School librarian will calculate attendance percentages afterwards, and will compile information in report. |
| 3.7 Timeline for Assessment | Attendance will be recorded prior to the events, as students will be introduced by name. The statistical data will be analyzed after the event. |
| 3.8 Recommendations for reporting | This information will be combined with other assessment data, and presented during the post-event team meeting. Information will be reported to funding agency, in the Art Partners - Final Project Report Form (see Appendix B). |

**4. Assessment Plan for Outcome #3**

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| **4.1 Outcome to Assess** | **Outcome #3: All third grade students will digitally record their stories using Audacity software, headset microphones and desktop computers.** |
| 4.2 Target Audience to Assess | Target audience to assess will be the third grade students. |
| 4.3 Methods & Tools for Evidence Collection | This outcome provides students an opportunity to self-assess their performance. Students will be able to play back their recordings, and edit, delete, and re-record as necessary. Students will also include their self-assessments in their reflection journals for this project. |
| 4.4 Alternative Methods & Tools | Two additional forms of assessing this outcome:   * Informal observation: both the school librarian and the teaching artist will be present when students are recording their stories, and can observe student performance. * Review of recordings: recordings will be placed on the school media center website. Prior to adding them to the webpage, school librarian will review all digital stories. |
| 4.5 How Assessors will know the Outcome has been met | Outcome will be met when all students participate in digitally recording their story. |
| 4.6 Responsible parties | * Students will self-assess their digital storytelling performance. * School librarian and teaching artist will both informally observe students during the digital recording sessions. * Additionally, the school librarian will review all final recordings before putting them on the library’s website. |
| 4.7 Timeline for Assessment | * Self-assessment and informal observation will take place during the digital storytelling sessions (May). * Review of digital stories will take place prior to stories being added to school media website (May-June) |
| 4.8 Recommendations for reporting | Digital stories will be on the school media center’s webpage. Examples can be incorporated into the presentation for the final team meeting. Additionally, notice can be sent out to other target audiences of this project, including Horace Mann faculty/staff and district administration. Information will also be reported to funding agency, in the Art Partners - Final Project Report Form (see Appendix B). |

**5. Assessment Plan for Outcome #4**

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| **5.1 Outcome to Assess** | **Outcome #4: All students will use a variety of art materials to create their masks, and will use the mask in their storytelling performances.** |
| 5.2 Target Audience to Assess | Target audience for this outcome is the third grade students. |
| 5.3 Methods & Tools for Evidence Collection | The primary method of assessment for this outcome is observation. Both the school librarian and the teaching artist will be very involved in this hands-on portion of the storytelling unit, and will be able to gauge student progress on an ongoing basis. |
| 5.4 Alternative Methods & Tools | Elements of the pre-test/post-test will assess student understanding of the concept of interpretive masks, and these results will also be used to assess this outcome. |
| 5.5 How Assessors will know the Outcome has been met | Outcome will be achieved when all third grade students have completed their interpretive mask for the appropriate character they are portraying, using the appropriate materials for their character. This mask will be used in their storytelling performances. |
| 5.6 Responsible parties | The teaching artist will play a prominent role in assessing the interpretive masks. School librarian and art teacher will assist. |
| 5.7 Timeline for Assessment | Assessment will be conducted on an on-going basis during weekly scheduled library class; this part of the project will be completed from mid-March through mid-April. |
| 5.8 Recommendations for reporting | Assessment information from this outcome will be incorporated into the final report, and shared with the project team at the final meeting. Also, information will be reported to funding agency, in the Art Partners - Final Project Report Form (see Appendix B). |

**6.** **Reflection**

The assessments for this project were mostly outcome based, and measured the impact the storytelling program had on the third grade participants. The assessment tools used are commonly used in school settings, and also provide the information needed by the grant-funding agency.

I consider these outcomes and assessments to be interim in nature, as they are only measuring the direct impact of the program on this year’s participants. However, as the program continues on an annual basis, I can see the assessments evolving with the project. Possible areas to examine are: does this program have an impact on New York State ELA test scores? Does this program impact student behavior, are there fewer discipline referrals? Long term data would be needed to answer these questions, and would require different types of assessment tools.

One area I struggled with was trying to determine the best assessment tools for this project. Because the outcomes are so user-centric, I felt that data had to come from the students themselves. Many of the tools we learned about in class didn’t seem quite appropriate for the third grade target audience, such as surveys, focus groups and interviews. I chose to use self-assessment in some cases, as that was a prominent feature developed into the program from its inception. Because students would be journaling their reflections already, it seems logical to incorporate this into the assessment of the program.

In writing this last component of the PMA project, I can see how inter-related all the various pieces are. I found myself frequently referring to both my project plan and my marketing plan during the writing of this. The project plan is important, since that is where the stated goals and outcomes really took shape for me. I especially was reminded of my marketing plan when figuring out the “Recommendations for Reporting” section for each outcome. This is where assessment data can be used to promote your programs and services.

Overall, this project has shifted the way I would approach a new project or service. Having an idea that something would be good and actually showing that something is in fact having a positive impact within your user community are quite a distance from one another, and there are many details that need to be covered to get from one to the other.

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## Appendix A

Application 2009/2010

The ARTS PARTNERS Program is a local Arts in Education funding program that is administered by The Discovery Center of the Southern Tier. This program is funded and supported by the Local Capacity Building Initiative of the Arts in Education Program at the New York State Council on the Arts (NYSCA) and supports projects in Broome and Tioga Counties.

The Local Capacity Building Initiative is a statewide effort to provide local support for widespread participation in arts in education. To that end, our agency was invited by NYSCA to make grants in support of partnerships between schools and teaching artists or cultural organizations that focus on the integrated study of the arts and non-arts subjects. The applicants of record for this program will be a school and either an individual teaching artist or a cultural organization. However, eligible projects will involve a direct collaboration between at least one classroom teacher and one teaching artist. Funding decisions are based on the criteria and local funding priorities as they are outlined in these application materials.

ARTS PARTNERS grants are available to all public and private schools, pre-K through 12, in Broome and Tioga Counties. Schools or organizations may apply for grants ranging from $750 to $3,000.

**ARTS PARTNERS CALENDAR**

Information Sessions 9/22/09 4-5:30PM The Discovery Center

9/30/09 4-5:30PM TBA

See website for current dates and locations for Info Sessions. www.thediscoverycenter.org

Application Deadline 10/30/09 by pm or 4:00PM delivery

Award Notification By end of November

Project Work December 2009 - June 2010

Project Sharing 6/1/2010 4-6:00PM The Discovery Center

Final Reports 6/30/2010 by mail or 4:00PM delivery

\*Dates may be subject to change, verify important dates with Arts Partners\*

ELIGIBILITY CRITERIA:

Partnerships between schools and teaching artists and/or cultural organizations are eligible for funding.

Schools may be public, private, parochial, or charter. BOCES-related schools are also eligible.

Schools must be based in Broome or Tioga Counties.

Cultural organizations must show evidence of non-profit status.

Partnerships must serve students in grades pre-kindergarten through 12.

Projects are eligible if:

Activities will occur during the regular school day;

They will involve at least three contact sessions between the same teacher, teaching artist, and group of students. Five contact sessions are required of returning projects that have been previously funded for the same project in the past.

Activities and outcomes will be collaboratively designed, planned, taught, and evaluated by the participating teacher(s), teaching artist(s), and other school and community members;

They will address the New York State Learning Standards for both the arts and the non-arts subjects.

ARTS PARTNERS Does Not Fund…

Home schools.

Stand alone assembly programs, single performances, or one-time visits to cultural institutions.

Projects that appear to replace the role of certified art, music, dance, or theatre teachers.

Projects that focus on non-integrated, sequential arts education.

Extracurricular activities that take place after the school day, in the summer, or during non-school hours.

Programs for which selected students are taken out of regular classes or are self-selected for participation.

College-level courses, scholarships, contests, or student performing groups.

If awarded, recipient must be willing to:

Document and publicize the residency activities in and out of school. Write your legislators on school letterhead describing your arts-in-education project and the fact you have received state money through the ARTS PARTNERS Program.

Use the following credit in documentation and publicity: “This project is made possible with funds from the ARTS PARTNERS Local Capacity Building Initiative, a regrant program of the Arts in Education Program of the New York State Council on the Arts, administered by The Discovery Center of the Southern Tier." Also include any yearly local foundation/business support as directed by the Arts Partners office with your contract.

Conduct a 2 hour planning session between all teachers and artist(s) prior to residency work;

Attend a 2-hour professional development workshop organized by ARTS PARTNERS;

Participate in a 2-hour project sharing session organized by ARTS PARTNERS.

Pay your resident artists in a timely fashion.

Complete, by due date, all project final reports and financial statements as required by the ARTS PARTNERS program.

Plus Factors: Proposals may score higher in deliberations if:

The teaching artist is a resident of New York State;

Contact sessions are separated by enough time for reflection and refining;

The school’s certified art, music, dance, and or theater teachers participate in the planning and implementation of the project with the non-arts teacher(s).

The school partner contributes cash to the project.

LCB GRANT NARRATIVE QUESTIONS

Answer all questions in no more than four typed 8.5x11” pages at minimum 12 pt. font.

PROJECT TITLE

PROJECT OVERVIEW Briefly summarize your project in one to three sentences.

THE DETAIL STATEMENT   
Describe what the students, teachers, and teaching artists will be doing during this project. Please answer each question below in your narrative.

What is the topic or theme for the project? (e.g., The “Big Idea”—the broad theme that cuts across content areas)

Is there a need, opportunity, or challenge you are trying to address? (optional)

What are the art form(s) and non arts subjects that will be investigated?

Briefly describe the credentials and previous experience of the selected teaching artist(s) who will be involved in the project.

GOALS, OUTCOMES & ASSESSMENTS

What do you want the students to know, understand or be able to do as a result of this project?

What are the student learning goals in both the art form and non arts discipline?

How will the project support the New York State Learning Standards in both the arts and non arts subjects? See [www.emsc.nysed.gov/nysatl/standards.html](http://www.emsc.nysed.gov/nysatl/standards.html) for the NYS standards.

How will you measure the extent to which the students have met the learning goals? (By using rubrics, journaling, pre & post tests, etc.)

PREVIOUS FUNDING

If you previously received funding for this project, describe what you learned from last year’s project and assessment and what improvements and changes you are planning to implement this time.

COMMUNITY AWARENESS AND INVOLVEMENT  
Describe how parents, the entire school, community members and local government officials will be aware of, involved in and benefit from the project, if applicable.

The following items should be included as attachments:

TIMELINE Provide a timeline of the project activities. Can be by week or month if exact dates are not yet available. Use timeline worksheet provided.

PLANNING AND IMPLEMENTATION TEAM

a. Attach a list of the Planning & Implementation Team Members. Be sure to include both the school and the cultural side of the partnership. Use the form found later in this application.

b. A Resume or Bio and any other info from the Teaching Artist involved in the project. If a cultural organization is a partner, include its mission and not-for-profit 501c3 documentation.

BUDGET WORKSHEET

Attach completed budget for project. (Found later in this application).

Applicants must attend an Information Session or request a private meeting with the ARTS PARTNERS Coordinator or call to notify Arts Partners of their intention to apply.

ARTS PARTNERS COVER SHEET FOR 2009-2010 APPLICATION

SCHOOL PARTNER

School:

Street Address:

School Contact Person:

E-mail: & Phone number:

PRIMARY ARTIST OR ARTS ORGANIZATION

Artist Name OR Arts Organization Name:

Address:

Artist or Arts Organization Contact Person:

E-mail: & Phone Number:

Artist AND/OR Arts Organization websites:

CONTACT INFORMATION

Who will be the primary contact person for this project?:

Title of contact person:

Address:

E-mail: & Phone Number:

PROJECT INFORMATION

Name of Project:

Proposed Project Date Range:

Grant Amount Requested:

Who should the grant check be made out to?:

Who will be responsible for submitting the final report?:

CORE GROUP(S): A set of students that meet with the same teaching artist a minimum of 3 visits

Grade(s):

Number of Students:

Number of Teachers:

Number of Contact Sessions with Core Group (Each visit is a “contact session”):

INDIRECT GROUP(S): Students that may participate marginally in the project or partnership

Grade(s):

Number of Students:

Number of Teachers:

Number of Contact Sessions with Indirect Group(s):

SIGN below to verify that all partners have reviewed this application and that the proposed project is not currently supported by or under consideration for funding from the NYSCA Arts in Education Program.

|  |  |  |  |
| --- | --- | --- | --- |
|  | School Principal | School Contact Person | Artist or Arts Org |
| Signature 🡪 |  |  |  |
| Title 🡪 |  |  |  |
| Date 🡪 |  |  |  |

ARTS PARTNERS Application Checklist

√  
□ Contact Arts Partners or attend an Information Session to notify us of your intent to apply.

□ Convene the partnership team to develop a plan for the project.   
□ The application can be downloaded from the website and/or reproduced on the computer but the format must stay the same.  
□ Have completed application signed by the school Principal, the grant coordinator at the school and the teaching artist.

□ Submit by mail or hand deliver 7 copies of the application and supplemental materials to arrive by October 30th, 2009. No faxed or emailed copies will be accepted.

Does your application meet these program requirements?

□ At least 3 contact Days in the grant? 5 for returning projects.

□ At least 1 Non-Arts teacher on the Project and Implementation Team?

□ Contact days are separated by at least one day, preferably a week.

Be sure to include 7 copies of typed application including all these items:

|  |  |
| --- | --- |
| □ | The application cover sheet with contact information. |
| □ | The narrative application questions answered in up to four typed pages, 12 pt. font. |
| □ | Attachment: Project-team member list with contact information. |
| □ | Attachment: Timeline. |
| □ | Attachment: Complete budget |
| □ | Attachment: Artist resume and/or Cultural Organization resume |
| □ | Documentation of cultural-organization non-profit status (if applicable). (1 copy only) |

|  |  |  |  |
| --- | --- | --- | --- |
| SEND or deliver TO: | Arts Partners  The Discovery Center  60 Morgan Road  Binghamton, NY 13903 | Questions? | Laura L. Hobbs  [artspartners@thediscoverycenter.org](mailto:artspartners@thediscoverycenter.org)  phone 607-773-8661, ext. 203 |
| DEADLINE: | October 30, 2009 | [www.thediscoverycenter.org](http://www.thediscoverycenter.org) | |

ARTS-IN-EDUATION DEFINITIONS

ARTS-IN-EDUCATION: Arts in education, also known as arts integration, is a type of teaching and learning in which educators and artists collaboratively use the visual and performing arts as a tool to teach other core subjects, such as reading, writing, math, science, and social studies.   
Teaching Artist: A professional visual, performing, or literary artist with training and experience in an art form and with knowledge of teaching practice who works in schools and in the community. The teaching artist may perform for the students and teachers, may work in long-term or short-term residencies in classrooms, or in a community setting, or may lead in program development through involvement in curricular planning and residencies with school partners.   
Goal: Long-term results. Goals describe long-term intentions, based on shared values of the project team.

Student Outcome: The actual result (learning) of an activity designed to achieve a specific intended future result (objective) in a student-teacher- artist partnership experience.

LCB RESIDENCY: A partnership of schools and cultural organizations or artists, focusing on collaboratively planned and taught, interdisciplinary arts-in-education curriculum involving a minimum of three contact sessions between students and artists. A performance component by artists is not mandatory.

Contact Sessions: Each time an artist and teacher (together) connect with a small group of students it is considered one contact session. Double classroom sessions do not count as multiple contacts. Contact sessions are separated by a minimum of one day.

BUDGET DETAILS:

Generally the school partner contributes some cash toward the expenses of the project. The more the school is able to contribute, the higher the proposal may score during panel deliberations. However if the partnership is unable to garner any financial support for this project, please still apply but explain why and describe specific efforts to find sources of income.

Please Note: Financial support can sometimes take the form of in-kind contributions and should be listed on the budget explanation page. (e.g., donated items or materials that would otherwise be an expense)

See below the list of income examples; in-kind and cash.

Recommended minimum artist rates: $250 per school day or $40 per hour

|  |  |  |
| --- | --- | --- |
| EXAMPLES OF TYPES OF EXPENSE AND INCOME CATEGORIES COMMONLY USED IN ARTS-IN-EDUCATION PARTNERSHIPS | | |
| Expense Examples: | |  |
|  | | |
|  | Substitute teachers to cover time when teachers are at planning and professional development meetings | |
|  | Payments to teachers for after school work or planning time | |
|  | Materials and supplies | |
|  | Buses for field trips | |
|  | Administrative personnel at the cultural organization | |
|  | Teaching artist fees: planning, professional development, class time | |
|  | Travel reimbursement for teaching artist | |
|  |  | |
| INCOME EXAMPLES: | | |
|  | | |
| Cash | | |
|  | School district professional-development funds used toward the teachers’ professional development for the partnership | |
|  | School-district bus funds that can be used for the partnership | |
|  | School-district substitute-teacher funds that can be used to release teachers from the classroom for planning time and/or professional development | |
|  | School-district Titled funds that could be put toward the partnership to serve eligible students | |
|  | School-district funds used to purchase materials or equipment to support the project | |
|  | Parent-teacher-organization funds or fundraising events | |
|  | Educational-foundation funds that may be available to teachers (school district) | |
|  | Local businesses solicited to contribute | |
|  | Classroom fundraising events | |
|  | Contributed funds from the cultural organization’s foundation | |
|  | Community foundations | |
|  | Earned income from the cultural organization | |
|  | Any source other than the New York State Council on the Arts (SAP or ESB Grants) | |
| In-Kind | | |
| Any donated contributions of time, supplies, equipment, space from the school, artist, volunteers and community members | | |

LCB Application – Budget

(See sample budget on next page)

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | A. |  | B. | C. | D. |
| Type of Expense | List each project expense. | Breakdown | School will pay  the following toward expense | Cult. Org will pay the following toward expense | Grant Request |
| School expenses |  |  |  |  |  |
| Sub. Teachers |  |  |  |  |  |
| Buses |  |  |  |  |  |
| Teacher after School Time |  |  |  |  |  |
| Materials/  Supplies |  |  |  |  |  |
| Other: |  |  |  |  |  |
|  |  |  |  |  |  |
| Artist/Cultural org. expenses |  |  |  |  |  |
| Cult. Org Admin Personnel |  |  |  |  |  |
| Teaching Artist Fees |  |  |  |  |  |
| Travel |  |  |  |  |  |
| Materials/ Supplies |  |  |  |  |  |
| Other: |  |  |  |  |  |
|  |  |  |  |  |  |
| \*\*\* TOTALS: |  |  |  |  |  |
|  |  |  |  |  | 🡩Grant request |

\*\*\* Column A minus columns B & C equals your grant request, Column D.  
Use only real cash numbers in budget, see below for In-kind.

You may want to attach a separate page for budget explanations and the break down of supplies and time or In-kind income.

Will you accept partial funding? How will this affect your project?

Sample Budget

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | A. |  | B. | C. | D. |
| Type of Expense | List each project expense. | Breakdown | School will pay  the following toward expense | Cult. Org will pay the following toward expense | Grant will pay for the following |
| School expenses |  |  |  |  |  |
| Sub. Teachers | $80.00 | I sub @$80.- | $80.00 |  |  |
| Buses | $160.- | 1 bus to visit cult. org | $160.00 |  |  |
| Teacher after School Time |  |  |  |  |  |
| Materials/  Supplies | $50.00 | Paper, paints, & brushes- Art budget | $50.- |  |  |
| Other: | $30.00 | Food for art show reception |  |  | $30.00 |
|  |  |  |  |  |  |
| Artist/Cultural org. expenses |  |  |  |  |  |
| Cult. Org Admin Personnel |  |  |  |  |  |
| Teaching Artist Fees | $800.00 | 3 contact sessions @$250.00/day + 1 planning session $50.00 |  |  | $800.00 |
| Travel | $75.00 | 50miles x 3 days x 50cents/mile |  |  | $75.00 |
| Materials/ Supplies | $200.00 | Poster board, tissue paper, paints |  |  | $200.00 |
| Other: |  |  |  |  |  |
|  |  |  |  |  |  |
| \*\*\* TOTALS: | $1395.00 |  | $290.00 | 0 | $1105 |
|  |  |  |  |  | 🡩Grant request |

\*\*\* Column A minus columns B & C equals your grant request, Column D.

$1395.00 (col A) minus $290.00 (col B) minus 0 (col C) = $1105.00 (col D)

You will not have anything in column C if you are working with a teaching Artist only.

A Cultural Organization will be a not for profit entity like a museum.

Timeline Worksheet, a planning and grant preparation tool.

Determine the dates and describe the activities of the proposed project and fill the table below, columns will expand when you input your info:

|  |  |  |  |
| --- | --- | --- | --- |
| When? | Type of activity? | What? | Who? |
| Date of activityevent or meeting | Planning meeting,  artist contact session, teacher session, reflection session,  Professional Devel.,  Other | Describe what will happen during this time. | Identify who will be present and participating |
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Grant Project team members

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Name | Role in Project | Position or Affiliation | Email | Phone # |
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## Appendix B

ARTS PARTNERS ~ PROJECT FINAL REPORT FORM

The project coordinator, in conjunction with all project team members, must complete this form.   
Please contact and include feedback from teaching artist as well.

School \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ District\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ County\_\_\_\_\_\_\_\_\_

Project Coordinator’s Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_

Resident Artist(s)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   
Art Discipline(s)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Project Dates: from\_\_\_\_\_\_\_to\_\_\_\_\_\_\_\_ Total Residency Days\_\_\_\_\_\_ # Planning Sessions\_\_\_\_

Statistics of those directly involved with the project:

# Students\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ # Teachers\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Grade level(s)\_\_\_\_\_\_\_\_\_\_

Learning Standards addressed - list\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

# Parent Volunteers\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_# Community Volunteers\_\_\_\_\_\_\_\_\_\_\_\_\_

Statistics of those indirectly involved with project (participated to some degree but not entire project):

# Students\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ # Teachers\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Grade level(s)

What activities occurred? Check all that apply:

\_\_\_\_\_Student Presentation/Exhibition

\_\_\_\_\_Community Activity(ies) – specify\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_Parental Involvement

\_\_\_\_\_Community Involvement

What was used for promotion/publicity? Check all that apply and attach copies:

\_\_\_\_\_School Newsletter \_\_\_\_\_Television \_\_\_\_\_Radio

\_\_\_\_\_Bulletin Boards \_\_\_\_\_Parent Letter \_\_\_\_\_Local Newspaper

\_\_\_\_\_Other – specify\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Were your goals and objectives as stated in your grant application met? Please explain.

Will you continue to use the activities developed during the project? If yes, in what ways?

Rate your residency experience using a scale of 1-5, 5 being the highest score:

\_\_\_\_\_The collaboration contributed to students’ understanding of the academic curriculum.

\_\_\_\_\_The collaboration contributed to students’ understanding of the artistic process and the art form(s)

in which they were working.

\_\_\_\_\_The collaboration generated excitement and interest among students, teachers, administrators.

\_\_\_\_\_The artist was prepared for the project and generated excitement in the classroom.

\_\_\_\_\_There was adequate planning time and sufficient opportunity for all project team members to

discuss the project as well as time to reflect upon the experience.

Also please complete and include the following:

\_\_\_\_\_”Funded Project Financial Statement” – form attached

\_\_\_\_\_”Assess One Goal” – form attached OR the “Promising Practice” – form attached

\_\_\_\_\_Documentation in the form of photos, copies of student work, etc. Please include any of this on a CD as well as the hard copies so that it may be used for future publicity.

\_\_\_\_\_Provide any feedback you may have on the feedback form  
\_\_\_\_\_ Testimonials please! On student success stories and how students and Artists work together.

ARTS PARTNERS FUNDED PROJECT FINANCIAL STATEMENT

INCOME:

|  |  |  |
| --- | --- | --- |
| School Resources (must equal at least 50% of Grant Request through cash & in-kind) | | |
| School Cash from: | Original Budget | Real Income |
| School Discretionary |  |  |
| Foundations |  |  |
| Businesses |  |  |
| Parent/Teacher Organization |  |  |
| Titled Funds |  |  |
| Earned Income/Fundraisers |  |  |
| Other |  |  |
| In-kind Contributions: (Please attach a list of each good/service and its value – total here) |  |  |

|  |  |  |
| --- | --- | --- |
| Artist/Cultural Organization Resources | | |
| Cash from: | Original Budget | Real Income |
| Foundations |  |  |
| Businesses |  |  |
| Public (Local, State, Federal) |  |  |
| Earned Income |  |  |
| Other |  |  |
| In-Kind Contributions: (Please attach a list of each good/ service and its value – total here) |  |  |

Total Real Income $\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

EXPENSES:

|  |  |  |
| --- | --- | --- |
| School Expenses | Original Budget | Real Expense |
| Substitute Teachers |  |  |
| Buses |  |  |
| Teacher after school time |  |  |
| Materials/Supplies |  |  |
| Other |  |  |

|  |  |  |
| --- | --- | --- |
| Artist/Cultural Organization Expenses | Original Budget | Real Expense |
| Administrative Personnel |  |  |
| Artist Fees  (suggested fee of $250/day) |  |  |
| Materials/Supplies |  |  |
| Travel |  |  |
| Other |  |  |

Total Real Expenses $ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Expense Over Income $\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Grant Received $\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Real cash + In-kind Income from School and Artist/Cultural Organization must be at least equal to grant award!

ARTS PARTNERS – ASSESS ONE GOAL

(You must complete either this page OR the “Promising Practice” page)

Project Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_School\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Principal Overall Goal for Project\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Main Goal for Students\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Assessment: As a result of this project, students will be able to:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Using the above statement, fill in the form below:

|  |  |  |  |
| --- | --- | --- | --- |
| Relevant/Factual Data | Analysis of Evidence  What happened; what was observed | Conclusions  End result as it relates to goal | Anecdotes/Quotes/  Documentation – that  Justifies the conclusions |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

ARTS PARTNERS – PROMISING PRACTICE

A Promising Practice is a classroom lesson that was particularly successful and was inspired by your project.

Project Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_School\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Lesson Created by\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_For Grade Level\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Lesson Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

NYS Learning Standards Addressed\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Lesson:

How did you gage student success?

ARTS PARTNERS – PRINCIPAL’S REMARKS

On your school’s letterhead, please explain how this project reflected your school district’s instructional plan. Please include the credit: supported through the Arts Partners Program at The Discovery Center, and made possible through state funds from The New York State Council on the Arts, and locally for Broome County by the Roger L. Kresge Foundation, and for Broome and Tioga counties from the Gannet Foundation.

ARTS PARTNERS – FEEDBACK FORM

Your feedback is welcomed on how we can better help you with the grant process and will be used to shape the program in the future.

Please give feedback on anything about the program you wish to.

For example-Are the dates and times of the deadlines, Workshops and Project Sharing good times for you? Do you feel there is adequate technical assistance to help you when applying? Etc.

## Appendix C

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Teacher\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

What is a fable? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Who is Aesop?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

What is a moral in a story?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

What is a “storyboard”?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Please answer the following questions on a scale of 1-5 (1= you do NOT agree with the statement, 5= you agree VERY much).

I know how to tell a story in front of other people. 1 2 3 4 5

I know how to use my computer to record things. 1 2 3 4 5

I enjoy learning about fables, and their lessons. 1 2 3 4 5

I know how to make a mask to use during my story 1 2 3 4 5