



**Connecticut State Department of Education**  
in partnership with the  
**Department of Economic & Community Development – Connecticut Office of the Arts**  
**Grant Opportunity to Support the Arts in Education**

Purpose: To provide schools with the resources to strengthen their arts programming through meaningful partnerships with local and statewide arts organizations and institutions.

**RFP 811**

Application Submission Date: October 31, 2014



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# Arts in Education Mini-Grant

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# Arts in Education Mini-Grant

## I. Overview

The Connecticut State Department of Education (CSDE), the Department of Economic and Community Development – Connecticut Office of the Arts (COA), and the Connecticut Arts Council have partnered to provide mini-grants to schools and districts to strengthen their arts programming through meaningful partnerships with local and statewide arts organizations and institutions. The Office of the Arts, which administers the nationally recognized Higher Order Thinking (HOT) Schools model, offers expertise in arts integration in schools. In combination with the substantial support of the CSDE, this partnership will assist Connecticut districts in re-envisioning how arts programming can be developed, integrated and sustained in their schools.

Applicant schools will be asked to identify their place on a continuum of need for support toward arts access, arts connection or arts integration, as defined in the HOT Schools model. Successful applications will include plans for how this funding will help move their school forward on this continuum. There is an optional self-assessment guide in Appendix B. Applications will only be judged against other applications at the same level of the continuum. There are three rubrics in the following areas. Please only use the appropriate rubric that corresponds to your self-assessment in planning your application.

- *Arts Access*: students are exposed to arts through field trips, school or classroom visits, performance(s), and/or lecture demonstrations by artists or artist groups.
- *Arts Connection - Correlation*: students engage in learning opportunities that enhance learning through arts experiences and/or link ideas between disciplines.
- *Arts Integration*: Collaborations that provide sequential arts learning experiences that weave ideas and/or concepts between and among arts and non-arts disciplines, effectively advancing knowledge and/or skills in an arts discipline while concurrently advancing knowledge and/or skills in other disciplines.

Awardees will be required to participate in at least two full-day professional development opportunities; one at the beginning of the grant period: December 18<sup>th</sup> at Long Warf Theater in New Haven and one at the end of the school year. Awardees will be required to share their work and best practices at the second event, and make them available to a statewide audience. Awardees are also encouraged to participate in additional professional development opportunities administered by COA and the HOTs schools throughout the grant period.

## II. Purpose

State funds of up to \$250,000.00 will be distributed to Local Education Agencies (LEA) across the state to increase access, correlation, and/or integration of arts programming in schools by partnering with local or state arts institutions, organizations and teaching artists.

Applications that include a component of parent engagement are encouraged. Teachers across disciplines, including at least one arts teacher, should be active participants in writing the proposals. Examples of possible partnerships at each level on the continuum will be provided to applicants.

Winning applicants will also demonstrate how they will share the best practices they have developed with other districts and schools. Contributors will be provided with an opportunity to share their work and join in professional development at a program sponsored by the CSDE and the COA in the spring.

Requests for funding may include but are not limited to costs for supplies, technical assistance, professional development, stipends for teaching artists, or professional facilitation with arts institutions. Grants in the amount of up to \$50,000 will be awarded to the applicant school(s), through the LEA.

### **Grant Awards**

Grants will be awarded based on the size, scope and quality of the proposals, to suit the needs demonstrated in the attached application and budget description. Funds will be awarded up to a maximum of \$50,000 per LEA.

Please see Appendix C for sample projects and budget descriptions to guide your application design. Determining factors in funding levels can include the number of students reached, the number of teachers/teaching teams involved in the project, and the level of integration of the activities described in the proposal. For example proposals that reach multiple schools or grade levels within a school, may receive higher funding levels.

### **III. Eligibility**

Funds are intended to be used at a school-level to strengthen arts programming and increase arts integration in the curriculum. However, LEAs can apply on behalf of one or more schools with different projects. An LEA can also apply on behalf of a shared project between multiple schools in their district if their application meets all criteria. The following criteria apply to all applications:

1. Applications must include a partnership with a Connecticut-based arts organization, institution or artist.
2. Applications must be written by teachers from more than one subject area including an arts specialist, and preferably applications should be written collaboratively with a representative of the arts organization and/or a teaching artist.
3. Applications must demonstrate accurate self-assessment at the school level at what place they are on the integration continuum of need as defined in Appendix A. A self-assessment guide is available in Appendix B.
4. Applications must demonstrate how the grant funds will assist the school to deepen and sustain their relationship with their partner organization and/or assist the school in moving forward on the continuum as defined in Appendix A.

5. Applications are not to include an administrative fee.
6. Preference will be given to applications that include a component of parental and/or civic engagement.

#### **IV. Specific Criteria**

Acceptable proposals will include:

1. Grant Cover Page
2. A Brief Executive Summary
3. Proposal Objectives, Student Outcome(s) and Timeline
4. Budget (requested amount) and Budget Narrative (how the funds will be used)
5. Sustainability Plan

#### **V. Selection Process**

All proposals will be evaluated by individual teams convened by the Connecticut Association of Schools (CAS) using standardized rubrics (see Appendix D, E, or F) and evaluative process.

#### **VI. Accountability**

Grantees will be obligated to provide a year-end report detailing the progress to meet plan objectives. In an effort to share best practices across the state, grantees will also be requested to participate in technical assistance or professional development offerings.

#### **VII. Grant Awards**

Grant funds will be awarded within four weeks following the grant submission deadline and are subject to availability of state funds.

#### **VIII. Submission Process**

The original signed grant proposal with four copies must be submitted by 4:00 p.m. on October 31, 2014, to:

Ms. Eileen Williams  
Connecticut State Department of Education  
State Office Building  
165 Capitol Avenue, Room 222  
Hartford, CT 06106  
860-713-6743

# Arts in Education Mini-Grant Opportunity

## GRANT PERIOD

November 15, 2014, to June 30, 2015

## GRANT COVER PAGE

To be Completed and Submitted with the Grant Application

<p><b><u>APPLICANT NAMES, POSITIONS AND SIGNATURES:</u></b> <i>Name, Address, Telephone, Fax, E-mail</i></p>	<p><b><u>PROGRAM TITLE:</u></b></p>  <p><b><u>GRADE LEVELS AFFECTED:</u></b></p>  <p><b><u>PROGRAM FUNDING DATES:</u></b> <i>From November 1, 2014, to June 30, 2015</i></p>
<p><b><u>CONTACT PERSON(S):</u></b> <i>Name, Address, Telephone, Fax, E-mail</i></p>	<p><b><u>ESTIMATED FUNDING:</u></b></p>

I, \_\_\_\_\_, the undersigned chief administrative official, submit this proposal on behalf of the applicant agency, attest to the appropriateness and accuracy of the information contained herein, and certify that this proposal, if funded, will comply with all relevant requirements of the state and federal laws and regulations.

In addition, funds obtained through this source will be used solely to support the purpose, goals and objectives as stated herein.

Signature of Authorized  
Administrative Official

Name (typed) \_\_\_\_\_

(Name, Title)

\_\_\_\_\_  
(Date)

Agency: \_\_\_\_\_

# Arts in Education Mini-Grant Opportunity

## Executive Summary

Please provide a one-page Executive Summary describing how you determined your (school's) place on the continuum, major goals to address numbers 1-6 in Section III, the impact on the depth of student knowledge, and the way your project will deepen your relationship with your partner organization or assist your school in further integrating arts in curriculum, and how you will assess progress.

# Arts in Education Mini-Grant Opportunity

## Plan Objectives, Student Outcomes, Timeline

Please briefly describe all plan objectives that will result in student/teacher outcomes aligned to the anticipated time for completion. Be sure to include elements such as the role of your partner arts organization, Common Core State Standards (CCSS) curriculum alignment, integration of instructional practices, planning and collaborative time with teachers, professional development events and communication venues with parents and community. Strategies utilized to achieve the objectives may be listed. The objectives should be measurable and result in quantifiable outcomes that demonstrate the deepening and strengthening of arts access, correlation and/or integration in the school.

Objective/Strategy	Student Outcomes	Timeline



## Budget and Budget Narrative

Please enter the amount of funds to be utilized in the categories below. Give a brief description explaining how the funds will be used. If supplies are to be purchased, list the items and relative costs. Also, include costs pertaining to registration, professional services, travel, etc.

Category	Description	Amount
<b>100</b> Personal Services/Salaries: Stipends/Substitute Pay/Artist Fees		
<b>300</b> Purchased Professional and Technical Services		
<b>322</b> In-service		
<b>324</b> Field Trips		
<b>330</b> Professional Development		
<b>340</b> Other Professional Services		
<b>530</b> Communication/Facilitation		
<b>580</b> Travel		
<b>600</b> Instructional Supplies		
<b>800</b> Other		
<b>TOTAL</b>		

# Arts in Education Mini Grant Opportunity

## Budget Codes

### **100 Personal Services - Salaries**

Amounts paid to both permanent and temporary grantee employees, including personnel substituting for those in permanent positions. This includes gross salary for personal services rendered while on the payroll of the grantees.

### **300 Purchased Professional and Technical Services**

Services which, by their nature, can be performed only by persons or firms with specialized skills and knowledge. While a product may or may not result from the transaction, the primary reason for the purchase is the service provided. Included are the services of architects, engineers, auditors, dentists, medical doctors, lawyers, consultants, teachers, accountants, etc.

### **322 In-service (Instructional Program Improvement Services)**

Payments for services performed by persons qualified to assist teachers and supervisors to enhance the quality of the teaching process. This category includes curriculum consultants, in-service training specialists, etc., who are not on the grantee payroll.

### **324 Field Trips**

Costs incurred for conducting educational activities off site. Includes admission costs to educational centers, fees for tour guides, etc.

### **330 Employee Training and Development Services**

Services supporting the professional and technical development of school district personnel, including instructional, administrative, and service employees. Included are course registration fees (that are not tuition reimbursement), charges from external vendors to conduct training courses (at either school district facilities or off-site), and other expenditures associated with training or professional development by third-party vendors.

### **530 Communication**

Services provided by persons or businesses to assist in transmitting and receiving messages or information. This category includes telephone and voice communication services; data communication services to establish or maintain computer based communications, networking, and Internet services; video communications services to establish or maintain one-way or two-way video communications via satellite, cable, or other devices; postal communications services to establish or maintain postage machine rentals, postage, express delivery services, and couriers.

### **580 Travel**

Expenditures for transportation, meals, hotel and other expenses associated with staff travel. Per diem payments to staff in lieu of reimbursement for subsistence (room and board) are also included.

### **600 Supplies**

Amounts paid for items that are consumed, worn out, or deteriorated through use, or items that lose their identity through fabrication or incorporation into different or more complex units or substances.

### **800 Other**

Amounts paid for goods and services not otherwise classified above.

## **Arts in Education Mini-Grant Opportunity**

### **Sustainability Plan**

Please briefly describe below how you plan to sustain the efforts implemented in this proposal. It may include plans such as: utilization of other funding sources for continued professional development, use of interdisciplinary professional learning communities, collaborative planning opportunities with arts educators, investing in arts educators, school-wide or districtwide curriculum revision, board approval for continued improvement, quarterly updates sent to parents and community members, development of Web site resources, or any other means of continuation.

## ABOUT HIGHER ORDER THINKING SCHOOLS

**Higher Order Thinking (HOT) Schools** is a community of practice that networks and develops entities interested in teaching and learning in, about, and through the arts using the HOT Approach. HOT practices and strategies stimulate student curiosity, ignite their sense of wonder, empower students so they feel invested in their school and their learning, and steer students toward a journey of lifelong learning. Students who attend a HOT school enjoy numerous outlets for expression and for reinforcement of the intrinsic value of their thoughts.

The program builds higher-order thinking skills and prepares students to be successful learners and contributors in the 21st Century through strong arts, arts integration, and democratic practice. In HOT schools, the arts are rigorous academic subjects, each with its own sequential curriculum that conveys knowledge not learned through other academic disciplines. HOT Schools teachers work collaboratively to structure interdisciplinary curricula that promote deep learning of subject matter, higher order thinking, creativity and teamwork by strategically linking learning in the arts to learning across the curriculum.

**The HOT Approach** is an innovative delivery system that provides teachers, teaching artists, administrators, parents, and arts organization educators vital professional development, resources, tools and strategies to develop, deepen and expand effective practices in arts education, arts integration, school culture change, and leadership development.

HOT Schools participate in ongoing professional development and employ the HOT Approach to advance teaching and learning along a continuum from Arts Access, to Arts Connections and Correlations, to Arts Integration.



**HIGHER ORDER THINKING SCHOOLS CONTINUUM OF PARTICIPATION ©**  
 FOR SCHOOLS, TEACHING ARTISTS AND ARTS ORGANIZATIONS

WHAT IT IS ... MOVING ALONG THE CONTINUUM. ...



**Access**

Exposure to arts through field trips, school or classroom visits, performance(s), "informance(s)," and/or lecture demonstrations by artists or artist groups.

May or may not include a study guide or cultural or academic connections highlighted during the presentation/experience.

**How To Advance:** Begin to define goals for arts learning and arts experiences for school community.

Explore different opportunities in various art forms; engage a HOT Coach to develop a progression plan; participate in HOT School Program professional development. Begins to build support for arts and arts integrated learning



**Connection  
Correlation**

Extension of Arts Access experiences through a pre or post-event study guide, workshops, or other resources provided by the service provider/community partner, or cultural or academic connections highlighted throughout the event.

Short-term residencies (2-5 visits, with the same group of learners) with defined program goals and objectives, and evaluation component. Includes some planning between artist/org and school.

Goals and plan in place (and supported by administration) to advance along the HOT Continuum

**How To Advance:** Participate in HOT PD; begins to make connections / correlations between disciplines; begins to address Common Core State Standards and learning goals in arts and non-arts classrooms. Strengthens support for arts and arts integrated learning



**Integration**

Sequential arts learning experiences that weave ideas and concepts between and among arts and non-arts disciplines.

Long term residencies (10+ visits, with the same group of learners) include an intensive collaborative planning and reflection process between the service provider and user that incorporates documenting and collecting evidence of impact throughout.

In-school unit development integrates local arts and cultural resources as a natural component of teaching and learning (global classroom); instructional practice effectively advances knowledge and/or skills in an arts discipline while concurrently advancing knowledge and/or skills in other disciplines.

Instruction aligns with Common Core Standards.

**How To Advance:** Continue participation in HOT PD and leadership development; shares best practices with other educators. Deepen partnerships, community and district support for arts and arts integrated learning

Schools can use this guide to identify their current depth of practice along the continuum.  
 HOT Schools provides professional development and a Menu of Services to help schools move along the Continuum. Email  
[HOTSchools@wesleyan.edu](mailto:HOTSchools@wesleyan.edu)



## Self-Assessment Guide

This guide is intended to assist applicants in identifying their current depth of practice on the Continuum toward Arts Integration. It **does not follow** that applicants who align in the Arts Access category will be entitled to a higher or lower grant amount than those who align with Connection/Correlation, or Integration – and vice-versa. There will be no penalty for self-assessing at the lower end of the continuum. It is not required that applicants use this form, and the quality of applications will not be judged by your responses.

Please select the response to 1-17 below that best describes your school’s standard practice.

		Access	Connection Correlation	Integration
		1	2	3
1.	Do all students in your school meet, not meet, exceed the minimum suggested instructional time in music and art?	Does Not Meet	Meets	Exceeds
2.	Do all or some students in your school also receive instructional time in theater and/or dance?	None	Some	All
3.	Do arts teachers in your school have common planning time with each other? How often do they meet?	Less Than Once a Month	1-3 times per month	Weekly
4.	Do arts teachers in your school have common planning time with non-arts teachers? How often do they meet?	Less Than Once A Month	1-3 Times Per Month	Weekly
5.	Does your school have an interdisciplinary planning team? How often do they meet?	0 Times Per Year	1-4 Times Per Year	5+Times Per Year
6.	Does your school bring in arts performances for whole school assemblies?	0-1 Time Per Year	2-4 Times Per Year	5+Times Per Year
7.	Approximately what percent of individual classrooms bring in arts experts or performances?	0-15%	15-50%	50+%
8.	Approximately what percent of students in your school take field trips to arts venues such as museums, theater, symphony, ballet?	0-15%	15-50%	50+%
9.	Approximately what percent of these experiences does your school expand by adding or selecting opportunities that include cultural or academic connections, fact pamphlet, lecture demonstration?	0-15%	15-50%	50+%
10.	Approximately what percent of these experiences does your school expand by adding or selecting opportunities that include Pre or post event study guide, workshops, or short term (up to 5 day) residencies?	0-15%	15-50%	50+%
11.	Approximately what percent of these experiences does your school expand by adding long-term residency experience (6+days with the same students) that integrates the arts discipline(s) with non-arts disciplines?	0-10%	10-60%	60+%
12.	Approximately what % of these activities includes a face-to-face planning meeting between the teachers who will be involved and the arts provider?	0-10%	10-60%	60+%
13.	Approximately what % of these activities includes an assessment component that is directly tied to student achievement in an arts discipline?	0-10%	10-60%	60+%
14.	Approximately what % of these activities includes an assessment component that is directly tied to student achievement in a non-arts discipline?	0-10%	10-60%	60+%
15.	How often are parents included in the planning of these activities?	0-10%	10-60%	60+%
16.	How often are parents invited to participate in these activities?	0-30%	30-60%	60+%
17.	What percentage of your teachers has professional development opportunities that include content about arts integration?	0-10%	10-60%	60+%
<b>TOTALS</b>	Please tally your responses; the column with the most affirmative responses is an indicator that this is where your school falls on the continuum.			

## Sample Activities

Arts experiences on the Continuum are progressive in the amount of time an arts partner engages with the same group of learners, the type and scope of planning involved in developing each session, the degree to which the activities support the curriculum, and the depth of experience, and knowledge and skills-building the plan provides to advance teaching and learning.

### **Access Examples:**

- Presentation at a school assembly or performance series
- Lecture Demonstration
- Single master class for arts students
- Field trip to an arts venue such as museum, theater, symphony

Access activities may include resource materials provided by the arts partner such as a flyer about the history of quilt making before visiting the museum's quilt exhibit, or background information and a writing activity on the Nutcracker before or after going to see the performance, or an opportunity for students to touch or try out instruments as part of a classroom or whole school musical experience. Funds can be used to facilitate planning with the arts partner to further integrate their work into the school and classrooms.

### **Connection/Integration Examples:**

- 3-day in-school percussion residency for 2nd graders designed to give students hands-on experience in using different drums, and which focuses on connecting drumming and cultural traditions
- 2 visual arts workshops per classroom, related to quilt making and that include references to math, conducted by museum staff, for students preparing to visit the museum's quilt exhibit
- A storytelling residency that occurs once a week for 4 weeks that demonstrates ways in which different cultures use storytelling

These activities extend an Access experience through additional resources and opportunities determined by some planning between the teachers and the arts partners. Connection/Integration Experiences will have clearly defined goals and objectives and an evaluation component.

### **Integration Examples:**

- In-depth poetry residency for 4th grade students which focuses on honing elaboration and creative writing skills
- Semester-long partnership between a school and dance company to explore and perform concepts of physics.
- Artist educator from a local theater company collaborates with teachers to improve fluency in reading by working with students over 8 weeks to write, perform, and narrate a short play.
- Local artists and classroom teachers work with middle school students to respond to a problem, issue or opportunity which they have identified as pertinent to their community.
- Movement and music focused sessions for emergent readers that occur two times a week for 6 weeks to provide students and teachers different ways of understanding.
- A school partners with an historical museum and a teaching artist to create three 15-minute documentary programs that are researched and produced by student teams

Integrating plans will engage the expertise of the arts partner as well as the expertise of the classroom teachers to collaboratively develop and assess sequential arts learning experiences that weave ideas and concepts between and among arts and non-arts disciplines. These plans will include clearly defined standards-based curricular goals and objectives in both the arts and non-arts disciplines, and a documentation and assessment component, and these opportunities will be relevant to students in a way that helps them connect learning to life.

**Arts In Education Mini-Grant Rubric - ACCESS**

	0	1	2	3	Points
Collaboration with Arts Organization, Institution or and/or teaching Artist	The application lacks an arts partner	The application identifies arts partner(s)	The application identifies arts partner(s) and demonstrates a plan for collaboration	The application has evidence that it was written in direct collaboration with an arts partner(s)	
Teacher Participation in Writing of Proposal	No evidence that teachers were actively involved with writing the proposal	Evidence that an arts teacher has had input in designing the application.	Evidence that teachers from multiple subject areas, including the arts, have had input in designing the application.	Evidence that a team of teachers from multiple subject areas have designed and written the proposal in collaboration with an arts partner.	
Self- Assessment of needing assistance with arts access as defined in the HOT continuum.	No justification for self-identifying as needing access.	Uses only the self-assessment guide as justification for access level identification.	Uses self-assessment guide as the primary justification for access-level identification, but includes some narrative description of the school's needs.	Uses self-assessment guide and includes narrative description of the school's needs that indicates an awareness of why increasing arts access is vital for students.	
Deepening of arts integration / partnership with an arts partner	No plan for how funding will assist the school in moving toward connection on the HOT continuum.	Application articulates a plan to either deepen the relationship with the arts partner(s) and/or to move the school toward connection on the HOT continuum for the next school year.	Application articulates a cohesive plan for the school to deepen the relationship with the arts partner(s) and/or move toward connection on the HOT continuum over the course of 2 or more years.	Application articulates a cohesive plan to either deepen the relationship with the arts partner OR move toward connection on the HOT continuum over the course of 3 or more years.	
Civic or Parental Engagement	No plan for civic or parental engagement.	Plan includes at least one activity or event that engages parents or community members.	Application demonstrates a plan to engage parents and/or community at multiple points during the duration of the grant period	Application demonstrates a plan to engage parents and/or community at multiple points throughout the duration of the grant period and connects these activities to the arts partner(s)	
Sustainability	No sustainability plan is in place.	Teachers or administrators will seek grant funding to continue programming	Teachers & administrators will work with an arts partner(s) to secure grant funding and/or other resources or the arts organization will contribute funds and/or other resources	A comprehensive sustainability plan is in place which will allow for deepened arts experiences and professional development for teachers.	
Professional Development	Teachers will attend required PD events held by the SDE and COA.	Teachers will attend required PD and at least one existing HOT training	Teachers will attend required PD events, and at least one HOT training and will provide training/modeling to non-participating teachers in the school.	Teachers will attend required PD events, at least one HOT training, and a plan is in place for collaborative time within the school day for lesson planning and technical assistance.	



**Arts In Education Mini-Grant Rubric – CONNECTION/CORRELATION**

	0	1	2	3	Points
Collaboration with Arts Organization or Institution and/or teaching artist	The application lacks an arts partner	The application identifies an arts partner	The application identifies an arts partner and demonstrates a plan for collaboration	The application has evidence that it was written in direct collaboration with arts partner(s)	
Teacher Participation in Writing of Proposal	No evidence that teachers were actively involved with writing the proposal	Evidence that an arts teacher has had input in designing the application.	Evidence that teachers from multiple subject areas have had input in designing the application.	Evidence that a team of teachers from multiple subject areas have designed and written the proposal in collaboration with an arts partner.	
Self- Assessment of needing assistance with arts connection as defined in the HOT continuum.	No justification for self-identifying as needing connection.	Uses only the self-assessment guide as justification for connection level identification.	Includes narrative description of the school’s needs that indicates understanding of the principles of connecting/correlating the arts to core subject areas, and demonstrates an understanding of the difference between access and connection/correlation	Includes narrative description of the school’s needs that indicates an understanding of the value of arts learning and knowledge of the principles of connecting the arts to core subject areas, and how the arts can be used to teach Core standards: Literacy, Numeracy, Science and/or Social Studies.	
Deepening of arts integration / partnership with arts partner(s)	No plan for how funding will assist the school in moving toward connection on the HOT continuum.	Application articulates a plan to either deepen the relationship with the arts partner(s) AND to move the school toward integration on the HOT continuum for the next school year, and to assess progress.	Application articulates a cohesive plan for the school to deepen the relationship with the arts partner(s) AND move toward integration on the HOT continuum over the course of 2 or more years, and to assess progress.	Application articulates a cohesive plan to either deepen the relationship with the arts organization and move toward integration on the HOT continuum over the course of 3 or more years, and to assess progress.	
Civic or Parental Engagement	No plan for civic or parental engagement.	Plan includes of one activity or event that engages parents or community members.	Application demonstrates a plan to engage parents and/or community at multiple points during the duration of the grant period, and seek arts learning resource opportunities for parents/community members	Application demonstrates a plan to engage parents and/or community at multiple points throughout the duration of the grant period and connects these activities to the arts partner(s) and considers parents as resource partners.	
Sustainability	No sustainability plan is in place.	Teachers or administrators will seek grant funding to continue programming	Teachers & administrators will work with arts partner(s) to secure grant funding and/or other resources or the arts organization will contribute funds and/or resources.	A sustainability plan is in place which will allow for continued professional development, as well as a plan to secure the role of the arts educators to provide standards-based arts learning and provide technical assistance to their peers.	
Professional Development	Teachers will attend required PD events held by the SDE and COA.	Teachers will attend required PD and at least one existing HOT training and provide training/modeling to non-participating teachers in the school.	Teachers will attend required PD events, and at least one HOT training collaborative planning time is provided for i teachers to engage in interdisciplinary planning.	Teachers will attend required PD events, at least one HOT training, and a plan is in place for collaborative time within the school day that establishes communities of practice around integrating the arts OR a plan for how the school could structure practices based on the HOT schools’ model.	

Arts In Education Mini-Grant Rubric - INTEGRATION					
	0	1	2	3	Points
Collaboration with Arts Organization or institution and/or teaching artist	The application lacks an arts partner	The application engages an arts organization, institution and/or Artist to provide arts experience(s) but lacks evidence of collaborative planning with the service provider.	The application identifies an arts partner(s) and demonstrates a collaborative plan to advance arts integration.	The application has evidence that it was written in direct collaboration with an arts partner(s) and identifies appropriate school, arts partner, and common goals to advance arts integrated teaching and learning	
Teacher Participation in Writing of Proposal	No evidence that teachers were actively involved with writing the proposal	Evidence that arts teachers from multiple subject areas including arts classroom teachers have had input in designing the application.	Evidence that teachers from multiple subject areas including arts classroom teachers have met with arts partner(s) to have input in designing the application.	Evidence that a team of teachers from multiple subject areas have designed and written the proposal in collaboration with arts partner(s).	
Self- Assessment of needing assistance with arts integration as defined in the HOT continuum.	No justification for self-identifying as at the integration level as defined in the HOT continuum.	Uses the self-assessment guide as justification for integration level identification, and demonstrates understanding of the principles of arts integration.	Includes narrative description of the school’s needs that indicates a value of arts learning, and an–understanding that arts integrated teaching and learning is different from arts access and arts connections/correlations, and is critical to advance students’ understanding in all areas of the curriculum	Includes narrative description of the school’s needs indicating that the school culture reflects a common belief that the Arts and arts integration are an integral part of a whole curriculum, the arts are taught with integrity and fidelity for their own value and an interdisciplinary planning team collaborates frequently to plan authentic arts integrated teaching and learning opportunities internally and with arts partners.	
Deepening of arts integration / partnership with arts partner(s)	No plan for how funding will assist the school in deepening the relationship with the partner institution.	Application articulates a plan to deepen the relationship with the arts partner(s) to strengthen arts integration aligned with the HOT continuum for the next school year, and to assess progress.	Application articulates a cohesive plan for the school to progressively deepen the current and form new relationships with arts partner(s) over the course of 2 or more years, how the relationship will support integrating the arts in curriculum, and to assess progress.	Application articulates a cohesive plan for the school to progressively deepen the current and form new relationships with arts partner(s) over the course of 3 or more years, how the relationship will support school, arts partner, and common goals to advance arts integrated teaching and learning, and to assess progress..	
Civic or Parental Engagement	No plan for civic or parental engagement.	Application demonstrates a plan to engage parents and/or community at multiple points throughout the duration of the grant period.	Application demonstrates a plan to engage parents and/or community at multiple points throughout the duration of the grant period, connects these activities to the arts partner(s), and considers parents as resource partners and as advocates for arts learning.	Application demonstrates a plan to engage parents and/or community in multiple ways and at multiple points throughout the duration of the grant period, connects these activities to the arts partner(s). and engages parents as resource partners and as advocates for arts learning	
Sustainability	No sustainability plan is in place.	Teachers or administrators will seek funding and other resources to continue and deepen programming and instruction	Teachers & administrators will work with an arts partner(s) and parent advocates to secure grant funding and/or other resources.	Application includes a parent, community and district supported sustainability plan that evinces the value of dedicated arts teachers and arts integrated teaching and learning, and encourages continued professional development aligned with HOT Schools practice, and relationship building with arts providers	
Professional Development	Teachers will attend required PD events held by the SDE and COA.	Teachers will attend required PD and at least two existing HOT trainings and provide training/modeling to non-participating teachers in the school.	Teachers will attend required PD events and at least two HOT training and collaborative planning time is provided for teachers to engage in interdisciplinary planning and/or at least one Professional Development day is designed to offer arts integration to every teacher in the school.	Teachers will attend required PD events, at least two HOT trainings, a plan is in place for collaborative time within the school day that establishes communities of practice for interdisciplinary curriculum design. OR the school develops a plan to fully engage in HOT Schools Approach	

# Arts in Education Mini-Grant Opportunity

APPENDIX G

## Resources

- 1. HOT Schools Webpage**  
<http://www.cultureandtourism.org/cct/cwp/view.asp?a=3933&q=293712>
- 2. Directory of Teaching Artists**  
<http://www.cultureandtourism.org/cct/cwp/view.asp?a=3933&q=302168>
- 3. HOT Schools Professional Development Series**  
<https://docs.google.com/document/d/1TFli86j8ZUCLSR7RSyYnAzGxH0e5jh6zdM3kQy-XDTM/pub>
- 4. HOT Schools Professional Development Calendar and Registration**  
<https://docs.google.com/document/d/1H1yXvT3JXMsG65KlbS8Y-KiF4nSkYAWARgFRIf02CeE/pub>
- 5. COA Table of Community Resources**  
<https://docs.google.com/spreadsheets/d/17ZOxc8KipVfdcGBOBvCj uDVxxodzuJtuHDH LnDwDAI/pubhtml>
- 6. Common Core Standards in Connecticut**  
<http://ctcorestandards.org/>
- 7. State Department of Education Prepayment Grants Local Fiscal Processing Manual**  
<http://www.sde.ct.gov/sde/lib/sde/PDF/dgm/payments/lfpm.pdf>

# Arts in Education Mini Grant Opportunity

APPENDIX H

## STATEMENT OF ASSURANCES

### CONNECTICUT STATE DEPARTMENT OF EDUCATION STANDARD STATEMENT OF ASSURANCES GRANT PROGRAMS

**PROJECT TITLE:**

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**THE APPLICANT:**

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HEREBY ASSURES THAT:

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(insert Agency/School/CBO Name)

- A. The applicant has the necessary legal authority to apply for and receive the proposed grant;
- B. The filing of this application has been authorized by the applicant's governing body, and the undersigned official has been duly authorized to file this application for and on behalf of said applicant, and otherwise to act as the authorized representative of the applicant in connection with this application;
- C. The activities and services for which assistance is sought under this grant will be administered by or under the supervision and control of the applicant;
- D. The project will be operated in compliance with all applicable state and federal laws and in compliance with regulations and other policies and administrative directives of the State Board of Education and the Connecticut State Department of Education;
- E. Grant funds shall not be used to supplant funds normally budgeted by the agency;
- F. Fiscal control and accounting procedures will be used to ensure proper disbursement of all funds awarded;
- G. The applicant will submit a final project report (within 60 days of the project completion) and such other reports, as specified, to the Connecticut State Department of Education, including information relating to the project records and access thereto as the Connecticut State Department of Education may find necessary;
- H. The Connecticut State Department of Education reserves the exclusive right to use and grant the right to use and/or publish any part or parts of any summary, abstract, reports, publications, records and materials resulting from this project and this grant;

- I. If the project achieves the specified objectives, every reasonable effort will be made to continue the project and/or implement the results after the termination of state/federal funding;
- J. The applicant will protect and save harmless the State Board of Education from financial loss and expense, including legal fees and costs, if any, arising out of any breach of the duties, in whole or part, described in the application for the grant;
- K. At the conclusion of each grant period, the applicant will provide for an independent audit report acceptable to the grantor in accordance with Sections 7-394a and 7-396a of the Connecticut General Statutes, and the applicant shall return to the Connecticut State Department of Education any moneys not expended in accordance with the approved program/operation budget as determined by the audit;

**L. REQUIRED LANGUAGE (NON-DISCRIMINATION)**

References in this section to “contract” shall mean this grant agreement and to “contractor” shall mean the Grantee.

(a) For purposes of this Section, the following terms are defined as follows:

- i. "Commission" means the Commission on Human Rights and Opportunities;
- ii. "Contract" and “contract” include any extension or modification of the Contract or contract;
- iii. "Contractor" and “contractor” include any successors or assigns of the Contractor or contractor;
- iv. "Gender identity or expression" means a person's gender-related identity, appearance or behavior, whether or not that gender-related identity, appearance or behavior is different from that traditionally associated with the person's physiology or assigned sex at birth, which gender-related identity can be shown by providing evidence including, but not limited to, medical history, care or treatment of the gender-related identity, consistent and uniform assertion of the gender-related identity or any other evidence that the gender-related identity is sincerely held, part of a person's core identity or not being asserted for an improper purpose;
- v. “good faith" means that degree of diligence which a reasonable person would exercise in the performance of legal duties and obligations;
- vi. "good faith efforts" shall include, but not be limited to, those reasonable initial efforts necessary to comply with statutory or regulatory requirements and additional or substituted efforts when it is determined that such initial efforts will not be sufficient to comply with such requirements;
- vii. "marital status" means being single, married as recognized by the state of Connecticut, widowed, separated or divorced;
- viii. "mental disability" means one or more mental disorders, as defined in the most recent edition of the American Psychiatric Association's "Diagnostic and Statistical Manual of Mental Disorders", or a record of or regarding a person as having one or more such disorders;
- ix. "minority business enterprise" means any small contractor or supplier of materials fifty-one percent or more of the capital stock, if any, or assets of which is owned by a person or persons: (1) who are active in the daily affairs of the enterprise, (2) who have the power to direct the management and policies of the enterprise, and (3) who are members of a minority, as such term is defined in subsection (a) of Connecticut General Statutes § 32-9n; and

- x. "public works contract" means any agreement between any individual, firm or corporation and the State or any political subdivision of the State other than a municipality for construction, rehabilitation, conversion, extension, demolition or repair of a public building, highway or other changes or improvements in real property, or which is financed in whole or in part by the State, including, but not limited to, matching expenditures, grants, loans, insurance or guarantees.

For purposes of this Section, the terms "Contract" and "contract" do not include a contract where each contractor is (1) a political subdivision of the state, including, but not limited to, a municipality, (2) a quasi-public agency, as defined in Conn. Gen. Stat. Section 1-120, (3) any other state, including but not limited to any federally recognized Indian tribal governments, as defined in Conn. Gen. Stat. Section 1-267, (4) the federal government, (5) a foreign government, or (6) an agency of a subdivision, agency, state or government described in the immediately preceding enumerated items (1), (2), (3), (4) or (5).

- (b) (1) The Contractor agrees and warrants that in the performance of the Contract such Contractor will not discriminate or permit discrimination against any person or group of persons on the grounds of race, color, religious creed, age, marital status, national origin, ancestry, sex, gender identity or expression, mental retardation, mental disability or physical disability, including, but not limited to, blindness, unless it is shown by such Contractor that such disability prevents performance of the work involved, in any manner prohibited by the laws of the United States or of the State of Connecticut; and the Contractor further agrees to take affirmative action to insure that applicants with job-related qualifications are employed and that employees are treated when employed without regard to their race, color, religious creed, age, marital status, national origin, ancestry, sex, gender identity or expression, mental retardation, mental disability or physical disability, including, but not limited to, blindness, unless it is shown by the Contractor that such disability prevents performance of the work involved; (2) the Contractor agrees, in all solicitations or advertisements for employees placed by or on behalf of the Contractor, to state that it is an "affirmative action-equal opportunity employer" in accordance with regulations adopted by the Commission; (3) the Contractor agrees to provide each labor union or representative of workers with which the Contractor has a collective bargaining Agreement or other contract or understanding and each vendor with which the Contractor has a contract or understanding, a notice to be provided by the Commission, advising the labor union or workers' representative of the Contractor's commitments under this section and to post copies of the notice in conspicuous places available to employees and applicants for employment; (4) the Contractor agrees to comply with each provision of this Section and Connecticut General Statutes §§ 46a-68e and 46a-68f and with each regulation or relevant order issued by said Commission pursuant to Connecticut General Statutes §§ 46a-56, 46a-68e and 46a-68f; and (5) the Contractor agrees to provide the Commission on Human Rights and Opportunities with such information requested by the Commission, and permit access to pertinent books, records and accounts, concerning the employment practices and procedures of the Contractor as relate to the provisions of this Section and Connecticut General Statutes § 46a-56. If the contract is a public works contract, the Contractor agrees and warrants that he will make good faith efforts to employ minority business enterprises as subcontractors and suppliers of materials on such public works projects.
- (c) Determination of the Contractor's good faith efforts shall include, but shall not be limited to, the following factors: The Contractor's employment and subcontracting policies, patterns and practices; affirmative advertising, recruitment and training; technical assistance activities and

such other reasonable activities or efforts as the Commission may prescribe that are designed to ensure the participation of minority business enterprises in public works projects.

- (d) The Contractor shall develop and maintain adequate documentation, in a manner prescribed by the Commission, of its good faith efforts.
- (e) The Contractor shall include the provisions of subsection (b) of this Section in every subcontract or purchase order entered into in order to fulfill any obligation of a contract with the State and such provisions shall be binding on a subcontractor, vendor or manufacturer unless exempted by regulations or orders of the Commission. The Contractor shall take such action with respect to any such subcontract or purchase order as the Commission may direct as a means of enforcing such provisions including sanctions for noncompliance in accordance with Connecticut General Statutes §46a-56; provided if such Contractor becomes involved in, or is threatened with, litigation with a subcontractor or vendor as a result of such direction by the Commission, the Contractor may request the State of Connecticut to enter into any such litigation or negotiation prior thereto to protect the interests of the State and the State may so enter.
- (f) The Contractor agrees to comply with the regulations referred to in this Section as they exist on the date of this Contract and as they may be adopted or amended from time to time during the term of this Contract and any amendments thereto.
- (g) (1) The Contractor agrees and warrants that in the performance of the Contract such Contractor will not discriminate or permit discrimination against any person or group of persons on the grounds of sexual orientation, in any manner prohibited by the laws of the United States or the State of Connecticut, and that employees are treated when employed without regard to their sexual orientation; (2) the Contractor agrees to provide each labor union or representative of workers with which such Contractor has a collective bargaining Agreement or other contract or understanding and each vendor with which such Contractor has a contract or understanding, a notice to be provided by the Commission on Human Rights and Opportunities advising the labor union or workers' representative of the Contractor's commitments under this section, and to post copies of the notice in conspicuous places available to employees and applicants for employment; (3) the Contractor agrees to comply with each provision of this section and with each regulation or relevant order issued by said Commission pursuant to Connecticut General Statutes § 46a-56; and (4) the Contractor agrees to provide the Commission on Human Rights and Opportunities with such information requested by the Commission, and permit access to pertinent books, records and accounts, concerning the employment practices and procedures of the Contractor which relate to the provisions of this Section and Connecticut General Statutes § 46a-56.
- (h) The Contractor shall include the provisions of the foregoing paragraph in every subcontract or purchase order entered into in order to fulfill any obligation of a contract with the State and such provisions shall be binding on a subcontractor, vendor or manufacturer unless exempted by regulations or orders of the Commission. The Contractor shall take such action with respect to any such subcontract or purchase order as the Commission may direct as a means of enforcing such provisions including sanctions for noncompliance in accordance with Connecticut General Statutes § 46a-56; provided, if such Contractor becomes involved in, or is threatened with, litigation with a subcontractor or vendor as a result of such direction by the Commission, the

Contractor may request the State of Connecticut to enter into any such litigation or negotiation prior thereto to protect the interests of the State and the State may so enter.

**M.** The grant award is subject to approval of the Connecticut State Department of Education and availability of state or federal funds.

**N.** The applicant agrees and warrants that Sections 4-190 to 4-197, inclusive, of the Connecticut General Statutes concerning the Personal Data Act and Sections 10-4-8 to 10-4-10, inclusive, of the Regulations of Connecticut State Agencies promulgated there under are hereby incorporated by reference.

I, the undersigned authorized official; hereby certify that these assurances shall be fully implemented.

Superintendent Signature: \_\_\_\_\_

Name: *(typed)* \_\_\_\_\_

Title: *(typed)* \_\_\_\_\_

Date: \_\_\_\_\_