K-12 Art Enrichment Program Grant Proposal

by

Julie Johnson

A Grant Proposal Project Report Submitted in Partial Fulfillment of the Requirements for the Master of Science Degree in

Education, Professional Development

Approved: 3 Semester Credits

Dr. James Lehmann

The Graduate School

University of Wisconsin-Stout

June, 2011

The Graduate School

University of Wisconsin-Stout Menomonie, WI

Author: Johnson, Julie L.

Title: K-12 Art Enrichment Program Grant Proposal

Graduate Degree/ Major: MS Education

Research Adviser: James Lehmann, Dr.

Month/Year: June, 2011

Number of Pages: 36

Style Manual Used: American Psychological Association, 6th edition

Abstract

Hillsboro School District art teacher proposes to design and implement a visual art enrichment program for students K-12. Program experiences will be aligned with Wisconsin Model Academic Standards for Art and Design Education as well as the National Standards. Decisions in pedagogy will be based on thorough research in the field of experiential learning and constructivism. The visual art enrichment program will involve these components: field trips, visiting artist workshops, and community-based learning. These three components have the potential to connect classroom learning to the outside world of art. Forming this connection is necessary in fully understanding art. Logistic and financial issues are the two main factors currently preventing these opportunities from being available. Hillsboro School District students and their families show a financial disadvantage with 40% of students receiving free and reduced school lunch. Hillsboro, Wisconsin is a rural area therefore students are a significant distance from resources such as art museums. These issues could easily result in students missing opportunities to participate in art enrichment activities. The objectives of this art enrichment program will be to have 100% of K-12 students experience a visiting artist workshop and to have 100% of high school art students attend an art museum. In addition, 4th, 8th, and 9th- 12th grade art students will participate in some form of community involvement relating to art. The effectiveness of enrichment activities will be measured by teacher-developed rubrics and student feedback surveys. These will serve as data for project evaluation.

Abstract
List of Tables
Chapter I: Introduction
Purpose of the Project/Grant Proposal
Definition of Terms9
Methodology9
Chapter II: Literature Review
Experiential Learning and Constructivist Theory11
Field Trips: Traditional and Virtual14
Visiting Artist Workshops and Service Learning
Summary
Chapter III: Project Goals and Objectives
Transfer Learning In and Out of Classroom
Experience in Lifelong Learning Environments
Chapter IV: Project Methodology
Evaluation Plan and Tools
Dissemination Plan
Budget
References
Appendix A: Cover Letter
Appendix B: Grant Foundation Proposal Request

Table of Contents

List of Tables

Table 1: Activities Aligned with Each National Standard	21
Table 2: Action Plan, Time Line, and Evaluation Methods	23
Table 3: Dissemination Plan Outline	24
Table 4: Transportation Costs Round Trip: Milwaukee, WI	24
Table 5: Museum Admission for Students and Chaperones	25
Table 6: Total Cost of Art Museum Field Trip	25
Table 7: Visiting Artist #1: Silversmith	25
Table 8: Visiting Artist #2: Muralist	26
Table 9: Visiting Artist #3: Book Artist	26
Table 10: Total Cost for Three Visiting Artist Workshops	27
Table 11: Total Cost for Five Nursing Home Visits	27
Table 12: Total Cost Involved in this K-12 Art Enrichment Program Proposal	28

Chapter I: Introduction

Currently there is a gap in the quality of Hillsboro School District's K-12 art education program. The art program is lacking opportunities for students to make connections between school learning and the outside world. This gap could be filled by art enrichment programming. Several possible learning opportunities exist that could accomplish this goal. Well planned field trips, visiting artist workshops, and community interaction all have the potential to help close the gap. These types of activities create opportunities for students to connect classroom learning to the world around them. If connections to the real world aren't experienced, classroom learning will not seem authentic and will fail to engage students.

The first area of enrichment we will explore is a well-planned field trip. Field trips immerse students into an authentic environment and can help students place classroom topics into a bigger picture which adds authenticity. Field trips add variety to instruction and connect students with resources that promote lifelong learning. When students find outside learning opportunities they can practice taking their learning from school and applying it to the world around them. When students are able to do this they begin seeing learning in a new light.

Museums offer an authenticity of their own since the majority of the exhibits are original and one of a kind. In terms of art, authenticity is of significant importance. Seeing the original Georges Seurat painting *Sunday Afternoon on the Island of La Grande Jatte* is a totally different experience than seeing a poster reproduction or even seeing a digital image on a computer screen. When studying this painting in the typical art class the teacher points out that the size is large, approximately seven by twelve feet. Also typically noted would be the artists painting style of Pointillism. The classroom learning can cover the facts but standing before the real painting puts the viewer is a truly

6

unique position. The viewer can see the scale of the art before them, the texture of the paint, and the other paintings of the era around them. This learning opportunity cannot come from anything other than experience. This is true of any artwork. Seeing the originals is a uniquely educative experience that can't be duplicated in the classroom.

Virtual field trips have the potential to add realism for students without even leaving the school building. We know that students learn in a variety of ways. Smedley & Higgins (2005) stated, "virtual field trips can be used to present information in several different modalities, thereby addressing different learning styles" (p. 114). Virtual and actual field trips appeal to a variety of learning modes helping more students extract more meaning from the experience. Virtual field trips are also as "pre-visits" to a site where an actual trip will be taken. A virtual pre-visit to an art museum could help to focus students once they arrived and help them connect more quickly with the exhibits as well as being used when actual trips are not possible.

Learning on a field trip, leaving the traditional classroom in pursuit of a new mode of learning is an adventure in real world experience. Field trip learning is both educationally and socially beneficial (Pace & Tesi, 2004). Learning outside the school walls on a field trip is good practice for students and teaches them to embrace outside opportunities to learn.

Another opportunity which would add realism for students and connect classroom learning to the outside world is to invite a visiting artist into the classroom. An artist speaking to students about their art and leading a hands-on workshop with the students builds connections with professionals working in the field. It also gives students an example of artists who are making a living through art.

Community based service learning activities are another way to connect classroom learning to a bigger picture, in this case the community. These types of activities are

7

character and leadership building as well and are mutually beneficial for the student and the community. Community service is important to introduce at a young age so students can understand their importance in the community in which they live.

Statement of the Problem

There is a current lack of opportunity for art students to make connections beyond the classroom walls. It is well known that students learn by experiencing. Field trips, workshops, and community interaction are experiential modes of learning that can form real world connections. Studies show these modes of learning have lasting impressions on students by adding realism to the topic of study. These modes of experiential learning are not something currently available to K-12 art students in the Hillsboro School District. The need in art education for these types of enrichment activities is standardsbased. The Wisconsin Model Academic Standards for Art and Design Education says that by the end of 12th grade students should be able to know and recognize styles of art from their own and other parts of the world. They should also be able to recognize many styles of art from various times. A field trip, visiting artist workshop, and community based service learning could all act as key components in meeting this goal

Purpose of the Project/Grant Proposal

The purpose of this grant proposal is to gain support for the design and implementation of a visual art enrichment program for students K-12. Students who have participated in learning experiences outside the classroom setting are far more likely to continue exploring resources such as museums and community involvement which promote lifelong learning. The overarching goal of this project is for students to gain a greater understanding of art and its role outside of the regular classroom setting.

Definition of Terms

Visiting artist. An artist that comes to the school to educate students about the artwork they specialize in. A typical visiting artists program contains a discussion and a workshop portion.

Experiential learning theory. Kolbe (1984) defined experiential learning as "the process whereby knowledge is created through the transformation of experience. Knowledge results from the combination of grasping and transforming experience" (p. 41)

Constructivism. Construction of new knowledge is a combination of prior learning matched against new information, and readiness to learn, constructivism opens up to new perspectives, leading individuals to informed choices about what to accept and how to fit it into their existing schemata (Thanasoulas, 2001). Constructivism emphasizes learning and not teaching, encourages learner autonomy and personal involvement in learning

Pointillism. Pointillism is a form of painting in which tiny dots of primary-colors are used to generate secondary colors.

Methodology

At the heart of any successful lesson is thoughtful planning and an acute awareness of how students learn. Enrichment activities are no different. Students are not going to learn by merely walking into an art museum, sitting in a visiting artist's lecture, or sitting in front of a computer. The relationship between experience and education has been widely studied by various theorists and psychologists throughout time. One prominent theorist on the topic, Dewey (1938) stated, "the belief that all genuine education comes about through experience does not mean that all experiences are genuinely or equally educative. Experience and education cannot be directly equated to each other" (p. 25). It is the educator's responsibility to design the experiences to lead students to the desired learning outcomes. Learning theories and related studies will aid in the design of the art enrichment program.

I will measure the validity of the chosen art enrichment activities against the state and local standards. I will also be surveying the students about their experience. We will also be following up on concepts explored in the museum once back in the classroom.

Chapter II: Literature Review

Introduction of Research Supported Need

Marzano (2004) found there is a "direct relationship between access to academic background experiences and family income" (p. 7). This makes these learning experiences not only educationally and socially valuable by way of their own merit but crucial for low socio-economic family students. Hillsboro School District students and their families show a financial disadvantage with 40% of students receiving free and reduced school lunch. Hillsboro, Wisconsin is a rural area therefore students are a significant distance to resources such as art museums. Research in experiential learning and constructivism show that real world experiences have the power to serve as focal points for learning. These learning situations can offer real world connections and close the gap between classroom learning and the outside world.

Experiential Learning and Constructivist Theory

2004).

The purpose of this review is to examine research pertaining to experiential learning and constructivism. These learning theories support the goals of the proposed visual art enrichment program. Key concepts and models of experiential learning and constructivism research will aid in the design, planning, and implementation of the proposed program. The program's focus is to create learning opportunities for students in new settings beyond the traditional classroom. The goal is to connect classroom learning to the outside world. A long range goal of the program is to create lifelong learners by providing early experiences in resources that support learning beyond the school walls.

Experiential learning theory promotes active learning or learning by doing (Kolb, 1984). When students are actively involved they demonstrate a better understanding of the material and retain that information for much longer periods of time (Pace & Tesi,

11

Kolb (1984) defined experiential learning:

As the immediate personal experience that serves as the focal point for learning, giving life, texture, and subjective personal meaning to abstract concepts and at the same time providing concrete, publicly shared reference point for testing the implications and validity of ideas created during the learning process. (p. 21) Kolb's ideas represent a constructivist view. Constructivism focuses on constructing new knowledge from authentic experience by building on prior knowledge (Thanasoulas, 2001).

Kolb and Dewey, among other theorists, have extensively studied experiential learning. Experiential learning theories have had a profound impact on how we educate our students (Kolb, 1984). In order to highlight the impact constructivist views have had on our educational system we can compare constructivism to a much different view, the objectivist view. According to Kolb (1984) the objectivist views "deny any role for consciousness and subjective experience in the learning process" (p. 20). Objectivists view knowledge as existing outside of the learner. Objectivists believe knowledge is transferred directly from teacher to student. Constructivist approaches offer a much wider opportunity for the diverse learning needs of our students.

Experiential learning offers a variety of learning scenarios for the learner. The learner can adapt the experiences to how he learns best. For example, in an art museum, students have options for how they interact with the art. Students could read the information posted around the museum, get a self-guided audio tour using headphones and the prerecorded tour, follow an actual guide on a live tour, or use a notebook to sketch, make notes, etc. on their own. The situation is provided, the trip to the museum, but within that situation there are many modes for learning for the variety of learners.

John Dewey was an early believer in the power experience plays in quality education. Dewey was clear that not every experience was educative and outlined specifics as to what constitutes an educative experience. The two main qualities necessary for an experience to be educative are: agreeableness and effect on later experience (Giles & Eyler, 79). According to Dewey, both qualities must be present in order for the experience to be educative. For example, if an experience was enjoyed by the learner but had no potential for affecting a later experience then according to Dewey it is not quality.

Dewey set forth four criteria to judge whether or not an experience has the potential to be educative. Dewey's (1933) four criteria are:

- 1. Must generate interest
- 2. Must be worthwhile intrinsically
- Must present problems that awaken new curiosity and create a demand for information
- 4. Must cover a considerable time span and be capable of fostering development over time (p. 217-18).

Dewey explains how experiences are educative using two principles, principle of continuity and principle of interaction. The principle continuity states that all experiences build on previous ones and all experiences need to be directed to end in growth and development. For this reason it is crucial that teachers always make sure students have the prior knowledge necessary to fully engage in a planned experience. In the second principle, the principle of interaction, the learning is said to result from the transaction between the learner and the environment. According to Dewey (1938) these two principles interact and unite to form the "longitudinal and lateral aspects of experience" (p. 44). Dewey believed that in order for knowledge to be usable through

recall the knowledge must have been acquired in an experience. If knowledge was not learned in an experience then it is not available for transfer to new experiences. According to Dewey, students watching a demonstration could not have truly learned through that mode alone.

Field Trips: Traditional and Virtual

Leaving the classroom in pursuit of a new mode of learning is an adventure in real world experience (Falk & Dierking, 1997). Students have participated in field trips for many years. Most adults can recollect field trips they took in grades K-12. Do we remember field trips as adults because they were merely a break from the routine of the school day? Or, as Falk and Dierking (1997) suggested is there more to it than mere novelty?

According to Falk & Dierking (1997):

In a study of one hundred and twenty –eight individuals, forty six of which were adults, 96 % could recall a field trip taken between first and third grades. One hundred percent of the subjects remembered one or more things learned on the trip and could relate it to content/ subject matter. Seventy-nine percent of all subjects remembered whom they went on the trip with. This study revealed that field trips clearly create both educationally and socially related memories among their subjects. (p. 2)

These memories, both educational and social, have a long-term impact because the students were active in the process. One specific study looked at eight adults recollections of field trips (Pace & Tesi 2004). One key finding of the study concerned how actively involved students were while on the field trip. Experiences where students were actively involved were remembered and viewed as more educationally beneficial than those where they were not.

Learning is a process; the memories gained on field trips must be used in a higher function, a related educational mission (Falk & Dierking, 1997). The Lewinian Model, developed by psychologist Kurt Lewin, supports research on field trip learning by showing how experiences are processed and applied to future experiences (Kolb, 1984). Lewin poses that learning is a four stage cycle. The first stage of the cycle is the hereand-now concrete experience. During the second stage the learner makes observations and reflects. Then according to model, the learner enters the third stage where he forms abstract concepts and theories. In the final step the learner tests the implications of the newly gained concepts in different situations.

Marzano (2004) found the following:

By definition, a direct approach to enhancing academic background knowledge is one that increases the variety and depth of out-of-class experiences. Such experiences include field trips to museums, art galleries, and the like. These activities go a long way toward leveling the playing field in terms of the students' academic background knowledge. (p. 16)

How well students will learn new information is heavily impacted by what they already know- background knowledge (Marzano, 2004). One important factor which influences background knowledge is the number and frequency of academically oriented experiences the student has had. Students who have had the most access to educational experiences tend to have a more diverse wealth of background knowledge. Therefore, school directed out-of-class experiences can even that playing field for students who have not otherwise had access. In addition, visits to out-of-classroom learning environments can lead to future visit and habits of lifelong learning. Pace & Tesi's (2004) study shows 25% of the adult subjects have returned to a field trip site that they originally visited on a school field trip (p. 37).

Experiential learning theory is very conducive to art enrichment programs as well as art in the classroom setting. Learning in art is focused experience with little emphasis on direct instruction. Art learning, like experiential learning, is viewed as a personal and continuous process where ideas are formed and re-formed through experience. Kolb (1984) stated, "the tendency to define learning in terms of outcomes can become a definition of nonlearning, in the process sense that the failure to modify ideas and habits as a result of experience is maladaptive" (p. 26). So if it is our goal as an educational system to stimulate inquiry then we need to remember to put experience and process at the top of our lesson planning goals.

As with any effective lesson plan, a quality enrichment program should be centered on the state and national standards for art education. The national standard for the visual arts mission statement itself supports the idea of experiential learning. Consortium of National Arts Education Associations (1994) stated:

The standards address these objectives in ways that promote acquisition of and fluency in new ways of thinking, working, communicating, reasoning, and investigating. They emphasize student acquisition of the most important and enduring ideas, concepts, issues, dilemmas, and knowledge offered by the visual arts. They develop new techniques, approaches, and habits for applying

knowledge and skills in the visual arts to the world beyond school. (p. 1). Each standard encompasses new area focusing on fluency and quality of experience. The way the standards are constructed is very conducive to the way students should develop in art, through constant reshaping experiences.

Field trips don't need to be expensive or far away. Taking students outside to learn from the outdoors can be just as educative as going to a museum on a bus. Rising fuel costs have forced some districts to reevaluate field trips (Nabors, Edwards, & Murray, 2009). The standards- driven accountability movement also had significant impact on our schools time table. The limited number of instructional minutes has become too high stakes to sacrifice in the name of field trips.

Luckily there is a cost-free way to do this as well, virtual field trips. Virtual field trips can connect topics to the real world and make learning more meaningful. Virtual field trips are an alternative way to expose students to experiences that might never otherwise encounter (Tuthill & Klemm, 2002). Reasons for the limited use of field trips include a lack of preparation time, scheduling problems, overcrowded classes, liability, lack of funds, transportation problems, and the poor quality of some tour guides (Stainfield, Fisher, Ford, & Solem, 2000). Virtual field trips eliminate all these problems. According to researchers Bellan and Scheurman (1998) virtual field trips do not replace regular field trips but can be used as valuable pre or post activities for the real trip. Disadvantages of virtual trips were the same as with actual trips and mostly fell to the responsibility of the instructor. Poor planning of a virtual field trip will be no more or less effective than poor planning of an actual trip. Students are not going to learn just by standing at a museum any more than wandering aimlessly on an online museum site. It is the responsibility of the instructor in either case to guide the experience and embark on the journey with the students to enhance the process along the way.

A huge advantage of the virtual field trip is that no place is out of reach. There are not the limits that exist with the actual trip. Instructors have much more control over the learning that takes place on virtual field trips.

The assessment, the teacher's responsibility, should take place informally immediately after the visit followed by a formal assessment later in the classroom. The teacher should collect evidence to assess how well the students understood the content. Site coordinators also listed behaviors exhibited by classes who were effectively and properly prepared for a field trip visit. Site coordinators described well behaved groups as wasting less time getting ready for activities and during transitions, less confused regarding expectations and procedures, attentive, respectful, and were controlled and orderly (Nabors, Edwards, & Murray, 2009). Site coordinators want teachers to request pre-visit information and review with students, make sure students are aware of the plan and logistics, and discuss the objectives and reasons for the visit (Nabors, Edwards, & Murray, 2009).

Seeing art in museums is inspirational to young artists. Museum experiences instill a sense of wonder and open one's mind to new possibilities. In a museum the art is original and arranged in context. Anyone who has experienced an art museum knows that seeing a reproduction is no match to seeing the real thing. According to the Wisconsin Model Academic Standards for Art and Design Education, a key concept students should graduate from high school understanding involves the *authenticity* and *originality* of art. Seeing originals in a museum help students understand the concept of authenticity. This concept is especially important in a digital age where images can be so easily seen they are taken for granted.

Visiting Artist Workshops and Service Learning

Service learning is another type of experiential learning that has much to offer for both the community it serves and the students. Service learning experiences apply classroom learning to real life scenarios and giving student a chance to practice constructing knowledge themselves through experience. Experts agree that when service learning is intentionally executed as an instructional tool to meet goals and content standards, its impact reaches far beyond just the feel good benefit. (Gonsalves, 2011). Just as related to any form of experiential learning, planning must be focused on goals for student learning. Service learning gives students leadership opportunities to grow as well because the focus is taken off the traditional leader, the teacher, and a new situation arises where there can be many leaders.

Visiting artists workshops are another form of experiential learning that can have a powerful impact on how students view art. An artist working in the field is authentic to the students because it is an example of art outside the school walls. This type of learning experience is much more common in Europe but is gaining popularity in the United States as well (Sanderson & Savva, 2004). There is not adequate research in the area of the effectiveness of visiting artist workshops in schools. However, reports on artist in schools invariably note the positive impact on the participants' skills, understanding of the arts and attitudes towards the arts.

The enjoyment factor is also commonly noted. Going back to Dewey's qualifications as to what makes an experience educative, enjoyment alone, we are told does not suffice. However, in this case, the research is not there to prove that the learner can or cannot apply knowledge to later situations, the second marker of an educative experience. We can assume that generally the more well-planned activities are perceived by students as more enjoyable.

Summary

Research shows that students learn by constructing knowledge from their experiences. As educators it is our duty to create as many experiences as we can for students to participate actively in their learning process. Field trips, visiting artist workshops, and community service learning are three types of activities that can help art become more relevant and engaging for students.

19

Chapter III: Project Goals and Objectives

There is a current lack of opportunity for art students to make connections beyond the classroom walls. It is well known that students learn by experiencing. Field trips, workshops, and community interaction are experiential modes of learning. Studies show these modes of learning have lasting impressions on students by adding realism to the topic of study. These modes of experiential learning are not something currently available to K-12 art students. Living in a rural area, distance acts as an obstacle to many of the museums and other resources. Hillsboro School District students and their families also show a financial disadvantage with 40% of students receiving free and reduced school lunch. These two distinct disadvantages could result in students never having the opportunity to experience art enrichment activities to expand upon and add realism to classroom studies.

In order to maximize the learning potential of art museums, visiting artist programs and community involvement I will need to reevaluate and restructure the K-12 curriculum. The first step in implementation will be to restructure my curriculum to support the art enrichment program. A key factor in the effectiveness of experiential learning is determined by what the student already knows. I need to reevaluate our units of study and their sequence to ensure that students have the knowledge and prior experiences they need going into the art enrichment activities.

100% of Hillsboro High School art students will have the opportunity to visit a museum, attend a visiting artist program, or participate in a community project by June 3, 2012.

All art students will participate in an art enrichment activity. The activity will start in the regular classroom setting as a unit of study and will extend to the out of classroom site as the culminating activity. After acquiring the necessary background knowledge and experiences related to the out of classroom experience the students will be prepared to fully engage in the new mode of learning.

During the enrichment activity the student will practice transferring what they have learned in the classroom to the new experience out of the classroom.

At the conclusion of the activity students will have the experience of lifelong

learning centered environments.

The proposed art enrichment program proposes to implement a field trip, visiting artist programs, and a community based service learning activities. These activities are aligned with many of the National Art Education Standards (1994).

Table 1

Activities that Align with Each National Standard

National Standard	Activity Which Meets Standard
#1: Understanding and applying media, techniques, and processes.	Visiting Artist Workshops
#2: Using knowledge of structures and functions.	Museum Field Trip
#3: Choosing and evaluating a range of subject matter, symbols, and ideas.	Visiting Artist Workshops Museum Field Trip Community Activity
#4: Understanding the visual arts in relation to history and cultures.	Visiting Artist Workshops Museum Field Trip
#5: Reflecting upon and assessing the characteristics and merits of their own work and the work of others.	Visiting Artist Workshops Museum Field Trip Community Activity

Chapter IV: Project Methodology

Julie Johnson, Project Director, has successfully taught K-12 Art for six years. Johnson graduated from University of Wisconsin Green Bay with a bachelor's degree in art education. Johnson graduated with honors and participated in many art and education related extra-curricular activities. In addition to teaching K-12 art, Johnson is currently illustrating a children's book and is the set design manager for the high school drama department.

Hillsboro School District Art Students, 400 K-12 students from Hillsboro, WI population 1300.

I will measure the outcomes of the enrichment activities using rubrics and surveys. The rubrics will be used to assess written assignments students complete in conjunction with the experiences. The surveys will assess student perceptions of the experience. I will also be extending the experiences to further activities once back in the classroom setting.

Action Plan and Timeline /Evaluation Plan and Tools

I will measure the outcomes of the museum visit using rubrics and surveys. The rubrics will assess the formal analysis assignment and student behavior and conduct. We will also be surveying the students about their experience at the museum. We will also be following up on concepts explored in the museum once back in the classroom.

Table 2

Action Plan, Time Line, and Evaluation Methods

Activity	Begin Date	End Date	Responsibility	Evaluation Method
Objective #1: By June 3, 2012 100% of 9^{th} - 12^{th} grade art students at will participate in a field trip to an art museum.	September 2011	June 2012	Project Director	Attendance records
Activity 1.1 Art students will tour the museum and complete a teacher developed activity.	September 2011	June 2012	Project Director and Subjects	Formal Analysis of an Artwork
Activity 1.2 Concepts from museum visit will be reviewed and elaborated upon throughout the remainder of the school year.	September 2011	June 2012	Project Director and Subjects	
Ojective#2: By June 3, 2012, 100% of the art students in the Hillsboro High School District will have participated in a	September 2011	June 2012	Project Director and Subjects	Attendance Records and
visiting artist workshop Activity 2.1 Students will be able to reflect on their experiences in written format	September 2011	June 2012	Project Director and Subjects	Workshop Reflection
Objective #3: By June 3, 2012, 100% of the art students in 4 th , 8 th , and painting and ceramics classes at Hillsboro High School will help plan and implement art activities to carry out and a local nursing home.	September 2011	June 2012	Project Director and Subjects	Lesson Plans Created by Students
Activities 3.1 Students will carry out activity and assess its effectiveness through a survey.	September 2011	June 2012	Project Director and Subjects	Nursing home survey

Dissemination Plan

Table 3

Dissemination Plan Outline

Specific Information	Target Audience	Dissemination Strategy
An electronic journal of the trip including photos, summary of events and highlights, and student comments.	Art Teachers	School website would serve as a means for sharing the trip's photos and highlights with other students and parents.
Instructional Materials: explanation of art museum assignments, rubrics for art museum assignments, and student work samples.	Art Teachers	Art Education blogs and/or websites
Photos, summary of events and highlights, and student comments.	Local citizens	Press release would serve as a means for increasing general public awareness of the field trip as well as alerting other area art teachers and high schools about the trip.

Budget

Museum Field Trip

This section of the proposal requests sponsor investment of \$5,000. Total bus costs are calculated based on formulas set by the School District of Hillsboro's bus company. Admission prices are calculated based on group rates provided by The

Milwaukee Art Museum. The following budget will provide a day at The Milwaukee Art

Museum for the 45 participating high school art students.

Table 4

Transportation Costs Round Trip: Milwaukee, WI

Description	Cost
Bus Cost	\$781.20
Driver Cost	75.20
Fuel Charge	74.40
Total Cost of Bus	\$930.80

Table 5

Museum Admission for Students and Chaperones

Description	Cost
Students (45)	\$180.00
Adult Chaperones (4)	16.00
Total Cost of Admission	\$196.00

Table 6

Total Cost of Art Museum Field Trip

Total Cost of Milwaukee Art Museum		
\$930.80		
\$196.00		
\$1126.80		

Visiting Artist Workshops

There will be a total of three visiting artist workshops at different times throughout the school year.

Approximately 45 7th-12th grade art students will participate in a full day workshop with a local silversmith artist.

Table 7

Visiting Artist #1: Silversmith

Description	Cost
Fee for Workshop	\$380.00
Travel Fee	20.00
Materials Fee	500.00
Grand Total	\$900.00

The second visiting artist will be a muralist geared toward 4th -6th grade art students. This will be a full day experience for the 75 students. The project will be focused on creating 3 group murals. The location of the murals will be in the school's garden/ courtyard area. Table 8

Visiting Artist #3: Muralist	Visiting	Artist	#3:	Mur	alist
------------------------------	----------	--------	-----	-----	-------

Description	Cost
Fee for Workshop	\$700.00
Travel Fee	150.00
Materials Fee	375.00
Grand Total	\$1225.00

The final visiting artist will be a book-making artist who focuses on story telling through art. K- 3^{rd} grade students will develop stories and illustrate to create books in small groups. This will workshop will consist of two $\frac{1}{2}$ days.

Table 9

Visiting Artist #3: Book Artist

Description	Cost
Fee for Workshop	\$500.00
Travel Fee	100.00
Materials Fee	225.00
Grand Total	\$825.00

Table 10

Total Cost for Three Visiting Artist Workshops

Description	Cost
Visiting Artist #1: Silversmith	\$900.00
Visiting Artist #2: Muralist	\$1225.00
Visiting Artist #3: Book Artist	\$825.00
Grand Total for 3 Workshops	\$2950.00

Community Involvement

The final component of the art enrichment program consists of community involvement. One area of definite community involvement will be taking trips to the local nursing home to do art projects with the residents. The grade levels/ classes that will be participating in this program will be 4th and 8th grades as well as the high school painting and ceramics classes. This will require five round trip bus rides to the nursing home as well as the cost of the art materials.

Table 11

Total Cost for Five Nursing Home Visits

Cost
\$281.50
\$650.00
\$931.50

Table 12

Total Cost involved in K-12 Art Enrichment Proposal

Description	Cost
Total Cost of Milwaukee Art Museum	\$1126.80
Total Cost of Three Visiting Artist Workshops	\$2950.00
Total Cost of Community Project: Nursing Home Visits	\$931.50
Program Grand Total	\$5008.30

References

- Bellan, J.M., & Scheurman, G. (1998). Actual and virtual reality: making the most of field trips. *Social Education*, 62(1) 35-40.
- Consortium of National Arts Education Association. (1994). National standards for visual arts.
- Dewey, J. (1933). How we think. Boston: Heath.
- Dewey, J. (1938). Experience and education. New York: Collier Books.
- Falk, J., & Dierking, L. (1997). School field trips: assessing their long-term impact. *Curator*, 40 (2), 211-218.
- Giles, D.E. & Eyler, J. (1994). The theoretical roots of service-learning in John Dewey: Toward a theory of service-learning. *Michigan Journal of Community Service Learning*, 1(1), 77-85.
- Gonsalves, S. (2011). Connecting curriculum with community. *Education Digest*, 76 (6), 56-59. Retrieved from EBSCOhost June 17, 2011.
- Kolb, D.A. (1984). *Experiential learning: experience as the source of learning and development*. Englewood Cliffs: Prentice Hall.
- Marzano, R.J. (2004). *Building background knowledge for academic achievement*. Alexandria: Association for Supervision and Curriculum Development.
- Nabors, M. L., Edwards, L.C., & Murray, R.K. (2009). Making the case for field trips:
 What research tells us and what site coordinators have to say. *Education*, *129*(4), 661-667.
- Pace, S. & Tesi, R. (2004). Adult's perception of field trips taken within grades k-12:Eight case studies in the New York metropolitan area. *Education*, 125(1), 30-40.
- Sanderson, P. & Andri Savva. (2004). Artists in Cypriot primary schools: the pupils' perspective. *Music Education Research*, *6*(1), 5-22.

- Smedley, T.M. & Higgins, K. (2005). Virtual technology: Bringing the world into the special education classroom. *Intervention in School and Clinic*, *41*(2),114-119.
- Stainfield, J., Fisher, P., Ford, B., & Solem, M. (2000). International virtual field trips: A new direction? *Journal of Geography in Higher Education*, 24(2),255-263.
- Thanasoulas, D. (2001). Teaching & learning: constructivist learning. Retrieved May 18, 2011, from http://www.eltnewsletter.com/back/April2001/art 542001.htm
- Tuthill, G. & Klemm, E.B. (2002). Virtual field trips: Alternatives to actual field trips. *International Journal of Instructional Media*, 29(4), 453-465.

Appendix A: Cover Letter

June 14, 2011

Terry Liu National Endowment for the Arts 1100 Pennsylvania Avenue NW Washington, DC 20506

RE: Hillsboro School District K-12 Art Enrichment Program

Currently there is a gap in the quality of Hillsboro School District's K-12 art education program. The art program is lacking opportunities for students to make connections between school learning and the outside world. This gap could be filled by art enrichment programming. Several possible learning opportunities exist that could accomplish this goal. Well planned field trips, visiting artist workshops, and community interaction all have the potential to help close the gap. These types of activities create opportunities for students to connect classroom learning to the world around them. If connections to the real world aren't experienced, classroom learning will not seem authentic and will fail to engage students.

Hillsboro School District is pleased to present this proposal for your review. We appreciate the National Endowment for the Arts for taking an interest in enriching our art program and look forward to partnering with you to bring this project to life. Please give me a call at (920) 737-4189 or contact me at julievanvleet@gmail.com if you require any further information or have any questions concerning this proposal.

Thank you,

Julie Johnson K-12 Art Educator Hillsboro School District 777 School Road Hillsboro, WI 54634

Appendix B: Grant Foundation Proposal Request

Retrieved June 16, 2011, from http://www.nea.gov/grants/apply/GAP12/ArtsEdAW.html

ARTS EDUCATION: Art Works

Introduction

The NEA's guiding principle is embodied in one sentence: "Art works."

"Art works" is a noun; the creation of works of art by artists. "Art works" is a verb; art works on and within people to change and inspire them. "Art works" is a statement; arts jobs are real jobs that are part of the real economy.

Art Works encourages and supports the following four outcomes:

- *Creation:* The creation of art that meets the highest standards of excellence,
- Engagement: Public engagement with diverse and excellent art,
- *Learning*: Lifelong learning in the arts, and
- *Livability*: The strengthening of communities through the arts.

Applicants will be asked to select the outcome that is most relevant to their projects (they also will be able to select a secondary outcome). When making selections, applicants should identify the outcome(s) that reflect the results expected to be achieved by their project. If a grant is received, grantees also will be asked to provide evidence of those results.

1. *Creation*: The portfolio of American art is expanded.

Support is available for projects to create art that meets the highest standards of excellence across a diverse spectrum of artistic disciplines and geographic locations. Through the creation of art, these projects are intended to replenish and rejuvenate America's enduring cultural legacy. Creation activities may include:

- Commissioning, development, and production of new work.
- Design competitions and design or planning projects for new arts or cultural spaces or landscapes.
- Workshops and residencies for artists where the primary purpose is to create new art.
- Opportunities for writers and translators to create or refine their work.
- Projects that employ innovative forms of art-making and design.

The anticipated results for Creation projects are new works of art. If a grant is received, at the end of the project grantees will need to provide evidence of the new art works created. If the project activities do not lead to the creation of completed works of art within the period of a grant, grantees may demonstrate progress toward the creation of art by describing the artists' participation and

work accomplished by the end of the grant. *Engagement:* Americans throughout the nation experience art.

Support is available for projects that provide public engagement with artistic excellence across a diverse spectrum of artistic disciplines and geographic locations. These projects should engage the public directly with the arts, providing Americans with new opportunities to have profound and meaningful arts experiences. Engagement activities may include:

- Exhibitions, performances, concerts, and readings.
- Film screenings.
- Touring and outreach activities.
- Restaging of repertory and master works of historical significance.
- Art fairs and festivals.
- Documentation, preservation, and conservation of art work.
- Public programs that raise awareness of cultural heritage.
- Broadcasts or recordings through Web sites; live streaming, audio- and video-on-demand, podcasts, MP3 files, or other digital applications; television; and radio.
- Design charrettes.
- Publication, production, and promotion of digital, audio, or online publications; books; magazines; catalogues; and searchable information databases.
- Services to artists and arts organizations.
- Projects that extend the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.
- Projects that employ innovative forms of art and design delivery.

The anticipated results for Engagement projects are direct experiences with the arts for the public. If a grant is received, at the end of the project grantees will need to describe the participants' experiences as well as the composition of the participant group. If the nature of the project does not allow for the documentation of participants' experiences explicitly, grantees may document the composition of the participant group and numbers of participants and activities, and describe the activities used to engage the public with art. *Learning: Americans of all ages acquire knowledge or skills in the arts.*

Support is available for projects that provide Americans of all ages with arts learning opportunities across a diverse spectrum of artistic disciplines and geographic locations. These projects should focus on the acquisition of knowledge or skills in the arts, thereby building public capacity for lifelong participation in the arts. Learning activities may include:

- Lifelong learning activities for children, adults, and intergenerational groups.
- Standards-based arts education activities for K-12 students.
- Workshops and demonstrations.
- Mentorships and apprenticeship programs.

- Professional development for artists, teaching artists, teachers, and other educators.
- Assessments and evaluations of arts learning.
- Online courses or training.
- Lectures and symposia.
- Production, publication, and distribution of teachers' guides.
- Innovative practices in arts learning for Americans of all ages.

The anticipated results for Learning projects are increases or improvements in the participants' knowledge or skills in the arts. If a grant is received, at the end of the project grantees will need to describe the participants' learning, the composition of the participant group, and the numbers of participants and activities, as well as the activities used to facilitate the acquisition of knowledge or skills in the arts. Grantees who receive support through the Arts Education discipline for standards-based projects will be required to report on additional measurable results, including identifying specific learning outcomes, describing the assessment method, and reporting on the number of participants who demonstrated learning.

2. Livability: American communities are strengthened through the arts.

Support is available for projects that incorporate the arts and design into strategies to improve the livability of communities. Livability consists of a variety of factors that contribute to the quality of life in a community such as ample opportunities for social, civic, and cultural participation; education, employment, and safety; sustainability; affordable housing, ease of transportation, and access to public buildings and facilities; and an aesthetically pleasing environment. The arts can enhance livability by providing new avenues for expression and creativity. Arts-and design-related Livability activities may include:

- The development of plans for cultural and/or creative sector growth.
- The enhancement of public spaces through design or new art works.
- Arts or design activities that are intended to foster community interaction in public spaces.
- Cultural sustainability activities that contribute to community identity and sense of place.
- The engagement of artists, designers, and/or arts organizations in plans and processes to improve community livability and enhance the unique characteristics of a community.
- Innovative community-based partnerships that integrate the arts with livability efforts.

Please note that certain types of Livability activities will require applicants to provide information in accordance with the National Environmental Policy Act and/or the National Historic Preservation Act.

The anticipated long-term results for Livability projects are measurable community benefits, such as growth in overall levels of social and civic engagement; arts- or design-focused changes in policies, laws, and/or regulations; job and/or revenue growth for the community; and changes in in-and-out migration patterns. Given the nature of Livability projects, benefits are likely to emerge over time and may not be fully measureable during the period of a grant. If a grant is received, at the end of the project grantees will need to provide evidence of progress toward achieving improved livability as appropriate to the project. Reporting requirements for Livability are different from -- and more extensive than -- the reporting requirements for the other outcomes.

Innovation

The NEA recognizes that arts and design organizations are often in the forefront of innovation in their work and strongly encourages innovation within the outcomes listed above. Innovative projects are characterized as those that:

- Are likely to prove transformative with the potential for meaningful change, whether in the development or enhancement of new or existing art forms, new approaches to the creation or presentation of art, or new ways of engaging the public with art;
- Are distinctive, offering fresh insights and new value for their fields and/or the public through unconventional solutions; and
- Have the potential to be shared and/or emulated, or are likely to lead to other innovations.

To provide new leadership in the area of innovation and to ensure that innovative ideas and formats for artistic expression are supported, the NEA is requiring that Consortium applications be for innovative projects. Consortium applications **must** demonstrate how their projects meet the definition of innovation above.

* * * * *

The Arts Endowment also is interested in projects that extend the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. This is achieved in part through the use of *Challenge America* funds.

Please note: The *Art Works* category does not fund direct grants to individuals. Direct grants to individuals are offered only in the category of Leadership Fellowships.

Project Reporting and Evaluation

We ask all applicants to define what they would like to achieve, how they will assess the degree to which it is achieved, and, upon completion of the project, what they have learned from their experiences. Such feedback need not entail large-scale or expensive evaluation efforts. Applicants should do what is feasible and appropriate for their organization and project. When a grant is completed, grantees must submit a final report and answer questions on their achievements and how these were determined. Before applying, please review the reporting requirements for the outcome that will be selected for the proposed project: Creation, Engagement, Learning, and Livability. Beyond the reporting requirements for all grantees, selected *Art Works* grantees will be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. Grantees may be contacted to provide evidence

of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Grantees should maintain project documentation for three years following submission of their final descriptive reports.

For a random sample of grants involving the presentation of art, selected grantees will be required to conduct surveys of audience members to gauge the nature and extent of audience response to these art experiences. Grantees selected to conduct surveys will receive materials, technical assistance, and up to \$1,000 in nonmatching supplemental funding from the NEA. Grantees that are selected will be notified of their participation at the time of grant award.

Outcomes

All Arts Education applicants must choose the **Learning Outcome** (Americans of All Ages Acquire Knowledge or Skills in the Arts). Applicants have the option to select a secondary outcome if appropriate to the proposed project.

Each applicant should be as specific as possible in describing how their project will achieve and demonstrate the outcome selected. Project goals, activities, and outcomes should be clearly defined and carefully integrated.

Deadlines

Art Works applications will be accepted under two deadlines: March 10, 2011, and August 11, 2011. Funded activities can be divided into two areas: **Community-Based Projects** and **School-Based Projects**. Apply under the deadline with the project example that most closely corresponds to the primary focus of the proposed project. Projects in all artistic disciplines are accepted at both deadlines.