



## TIPS FOR WRITING AND EXCERPTS FROM AWARDED PROPOSALS

### TIPS FOR WRITING

Fund for Teachers seeks proposals that articulate creative, thoughtful summer endeavors and demonstrate potential for teacher and student learning. The proposal's strength is in its clarity of ideas. Fund for Teachers honors the professionalism of dedicated teachers and respects their judgment as to what best impacts their practice.

1. Answer each question asked under all seven categories. You are not limited to these questions, but each should be addressed.
2. Allow your writing to reflect your passion and personality. The Fund for Teacher selection process is blind. This is an opportunity for the reader to get to know you without specifically identifying yourself.
3. Write each section in your own words. An application that sounds like a travel brochure does not typically get funded.
4. Use the scoring rubric. The FFT application is similar to an open-book test: We provide the judging criterion that is used by the selection committee to make awards. So help yourself and use the rubric.
5. Ask someone to read and score your application using the rubric. Objective feedback often catches typos, as well as sections that need more – or less – elaboration.
6. **Proofread.** There is no spell or grammar check within the online application system. Triple check your spelling and grammar before hitting the submit button, as typos do not reflect professionalism.
7. Watch your language. Don't use educational jargon. If you are going to use a term not commonly known to those outside of education, define the meaning or concept. Avoid passive language such as "hope" or "might". Use active language such as "will", "plan to", and "are able".
8. Be realistic about your proposed expectations for your project description and student impact. More isn't always better, sometimes it's just more.
9. Read the guidelines. We have created application guidelines that are detailed but valuable. Read them all, don't skim.
10. Teams: Show a commitment to collaboration. There should be evidence that applying as a team, rather than an individual, is warranted. Collaboration is vital to a successful team proposal.
11. Find a Fellow and get inspired (and informed) from past fellowships. There are 4,000 Fellow Alumni across the country; some are in your school or district. Do a key word search in our teacher project search database to find fellowships completed in past years at <http://www.fundforteachers.org/fellowsearch/index.cfm>. Ask a Fellow for advice and to provide you feedback. Use the Fellows Forum to ask questions <http://www.fundforteachers.org/forum/index.php> or email FFT at [info@fundforteachers.org](mailto:info@fundforteachers.org) to make contact with a particular Fellow.

Although we can not guarantee that you will be awarded based on these tips, we can assure you that your chances for funding are far better if you use them to write your application.

## PROPOSAL QUESTIONS

Applicants have four pages (approx 18,000 characters) to answer the following questions. Construct your proposal in a word processor first and cut and paste into the Fund for Teachers online application. Each of the following bulleted sections is entered into a separate text box within the online application. You will be required to insert your answers for each section separately.

Note: The online application does not feature spelling or grammar check.

- FELLOWSHIP RATIONALE AND PURPOSE: When thinking about your teaching practice, what would you like to learn? What are the key questions you want to explore? What challenge or passion inspires your proposed fellowship?
- PROJECT DESCRIPTION: Describe and outline in detail your proposed fellowship. What key activities will you pursue, and why are they important? What is the time frame for achieving the goals outlined in the rationale and purpose?
- TEACHER GROWTH AND LEARNING: How will your fellowship help you address your key questions and/or learning goals? How will this fellowship help you grow as a teacher?
- STUDENT GROWTH AND LEARNING: How will students benefit from your proposed fellowship? What meaningful additions will this experience bring to your classroom?
- BENEFITS TO SCHOOL COMMUNITY: How will your fellowship experience contribute to your school community's efforts to engage students and improve learning? How will you share the fellowship learning with colleagues?
- PLAN FOR IMPLEMENTATION OF FELLOWSHIP LEARNING: Outline a plan for implementing learning from your proposed fellowship within your classroom or school. Your implementation plan may be (1) Curricular Unit/Project Outline: Focus on unit goals, student skills developed, general content covered, teaching methods, and assessment ideas or (2) Action Plan: Clear goals, strategy and outcomes for classroom or school wide structures.
- BUDGET NARRATIVE: Provide a brief narrative that shows evidence of thoughtful planning and research into your specific itinerary. The narrative should explain the rationale for the project's expenses. It is helpful to be precise; if final dates are not known then stipulate a time frame and approximate costs as specifically as possible. Please note that the total amount requested is not a factor for selection; costs should be sensible and realistic in relation to the proposed activities scope. The selection committee reserves the right to increase or decrease the proposed budget as needed.

If your budget includes a technology expense, please specify: why the item is necessary for the fellowship's success, why you have chosen the specific brand/type, and whether you have prior experience using the technology.

**\*\*The following proposals are meant to serve as examples only.\*\***

**EXCERPTS FROM AWARDED PROPOSALS**  
**INDIVIDUAL AND TEAM SAMPLE PROPOSALS ARE LISTED FOR EACH DIFFERENT SECTION**

**FELLOWSHIP RATIONALE AND PURPOSE**

- When thinking about your teaching practice, what would you like to learn?
- What are the key questions you want to explore?
- What challenge or passion inspires your proposed fellowship?

**INDIVIDUAL**

I am concerned. The United States faces a triumvirate crisis global in scale. We are facing economic problems not seen since the Great Depression, an ecological crisis – global climate change – on a scale not known in our recorded history, and educationally, America is no longer in the top 20 in the world in math and science. I seek to discover how, as a math teacher, I can help address these latter two problems simultaneously by the way I teach my subject.

Environmental Education can – and must – help people understand the true connections, linkages and interdependencies between our environment, our energy sources, and the economy which underpin and form the very foundation of a vibrant and successful 21st century society. The education required to be successful in the 21st century is one founded on technology and innovation; a new way of thinking and learning about integrated, systemic solutions to not just our economic and environmental challenges, but also to our interdependent health, social, and political challenges. Public education must also be an equalizer of opportunities; however, unfortunately our current system does just the opposite – the achievement gap between low-income and their economically comfortable counterparts has not changed significantly in the last 30 years.

Having spent over three years in the classroom and a year working for an environmental non-profit in Washington, D.C., I have learned our education system is making solid strides forward in educating students about environmental issues, but we are falling far short to what is needed. It will take a much more comprehensive, holistic, and powerful and coordinated effort to not only alleviate the disastrous effects of global climate change but, ultimately, help close the gaps in academic achievement and the transition to a clean energy economy.

Traditionally, teaching about the greenhouse effect and, most recently, climate change, would occur in science classrooms. However, recent research shows we do not have the time to wait, nor can we risk failing to address this issue without urgency. I am wondering; how can I, as a math teacher, take bold action and address these issues within my classroom? How can I infuse information about climate change, renewable energy, and ultimately green-collar jobs into my curriculum? How can I teach the various functions in Algebra in ways that are meaningful and purposeful to students? How can I show that the primary algebraic functions – linear, quadratic, polynomial, rational, radical, exponential, and logarithmic – are simple models for our complex world?

My goal is multifaceted: I want to learn how to make a high school algebra curriculum that is meaningful, fun, and that also helps build an environmentally literate citizenry. Specifically, I aim to create an Algebra II project-based, standards-aligned curriculum that not only engages my students more, but educates and inspires their interest in green-collar jobs – especially renewable energy and energy efficient technologies.

In order for America to compete globally in the 21st century, an environmentally literate citizenry will be needed – one that will learn how to drive and develop a green economy that will ease the ramifications of climate change.

## **TEAM**

As educators, it is our responsibility to make advances towards closing the achievement gap. However, even with over 20 years of collective teaching experience, our second grade team feels we do not currently have the tools to meet the needs of our diverse learners, especially our English Language Learners and our struggling readers. We are committed to best practices that inspire young readers and guide our instruction. Our goal is to inspire young readers and reignite their passion and interest in reading. Our vision is to create and implement an academically rigorous, high quality literature-based program for our students. By attending the five-day Reading Workshop Institute at Teachers College in New York City, we will learn to create an enriching year-long reading program that is student-centered and fosters literacy independence.

The last several years of literacy instruction in our district has been phonics-based, with little emphasis on fostering a love for reading. An early development of the love of reading would be one major first step towards closing the achievement gap in our district. We can all think back to specific students who were not reached by the district adopted literacy curriculum; therefore, the students fell further through the cracks.

As children, we were not taught to listen to that inner voice that talks back to us as we read. We were not explicitly instructed on how to think and create questions about the text we were reading. We read the words on the page, but we had to figure out on our own what it is like to talk back to the book through thinking, discussing, questioning and investigating. The goals of Reading Workshop align with this philosophy of teaching reading and critical thinking - it is a natural, organic, and honest process. We need to supplement the district adopted program with authentic and joyful student-centered experiences.

Literacy is the foundation for success. Second grade is a pivotal year in reading. It is said that after second grade, the emphasis becomes upon reading for learning, rather than learning to read. Without the foundation in place for moving into subsequent grade levels, students will only get left further behind. We are committed to making this literacy foundation as solid as possible.

## PROJECT DESCRIPTION

- Describe and outline in detail your proposed fellowship.
- What key activities will you pursue, and why are they important?
- What is the time frame for achieving the goals outlined in the rationale and purpose?

### INDIVIDUAL

Over the course of twelve days in Mexico, I will travel from Mexico City to Oaxaca in order to experience my unit on Mexico firsthand and to expand my knowledge of the subject matter beyond what I have read about. My home stay experience will allow me to create a personal connection in Oaxaca, and will help me to broaden my knowledge of the area through firsthand accounts. While I will be increasing my knowledge of the art, cuisine, dance, and history of these areas, my overall focus will be on the artisans and markets in Oaxaca. The primary questions that I want to answer through my fellowship are: What typical foods are sold in the markets of Oaxaca? What are the processes that artisans use to create the popular market goods made in Oaxaca and sold throughout Mexico? How does bartering work within markets? What are the unwritten rules of bartering etiquette? How does poverty affect education in Oaxaca? And what is the impact of poverty on artisans and small business owners in Oaxaca?

My journey will begin in Mexico City. While there, I will be exploring Mexico's most famous artists and the heart of Mexico City – the Zocalo. I will visit the area of Coyoacan in order to see Frida Kahlo's Casa Azul and the Diego Rivera Museum. I will also see a Ballet Folklorico Performance at the Museum of Anthropology. We spend a lot of time talking about Mexican artists, the Ballet, and Mexico City's Zocalo in my Spanish Level I course. While the bulk of my investigation will apply to the Oaxaca Unit in Level II, this travel experience will benefit all of my classes. I will use photographs and video footage and incorporate new knowledge of all that I experience in order to enhance the curriculum for Spanish I students.

After Mexico City, I will travel south to Oaxaca. In Oaxaca, I will spend eight nights with a host family where I will be able to form personal connections with the people living there and improve my communication skills in Spanish. As a non-native speaker, immersion experiences create opportunities for great personal growth in communication. I will complete the bulk of my investigation on days four through ten of my trip. On day four, I will be visiting the Ocotlan Market, where I will be able to answer my questions about the food in Mexican markets, the atmosphere in the marketplace, and I will be able to practice my bartering skills. I want to document this experience by conducting video interviews with local shoppers and artisans and by taking pictures of the experience. Later in the day, I will be able to learn how to make some traditional Oaxacan dishes through a trip to Seasons of My Heart Cooking School. Not only will I get to see how various dishes are made, but I will also be able take part in the cooking activity myself, and of course, taste the creations. I will be able to bring back to my students information and firsthand accounts about what the markets and food in Oaxaca are really like. I will also be able to incorporate a cooking activity into my curriculum, which will really give students an authentic experience.

Through my next four stops, I will explore how artisans create the goods that are sold in markets throughout all of Mexico. I will also seek to answer my question about the impact of poverty on artisans and small business owners in Oaxaca. In San Bartolo Coyotopec, I will be studying the Black pottery that the Oaxacan region is famous for. I will travel on to San Martin Tilcajate in order to see how artisans create the Alebrijes, the colorful wooden animal carvings. In Santo Tomas Jalietza, I will visit the Loom Weavers, and will be able to see how they make the various textiles sold in the markets. My final stop in visiting local artisans will be to Teotitlan del Valle, in order to visit the Rug Weavers. All of these experiences will allow me to witness and document the process by which traditional Oaxacan goods are hand made. I will video record the making of the goods, as well as the finished products, so

that students will form a connection between the people that make the items and the finished products sold in the markets. Purchasing the items will also enrich the market curriculum and make it more real for students. The goods will be used both to show students, and as part of the market simulation activity at the end of the unit.

My quest will continue with a visit to Centro de Esperanza Infantil, which is a local school. I will be exploring the impact of poverty in Oaxaca on the education system. I will spend two days working with the children at the school and learning about what school is like for youngsters in Oaxaca.

The last segment of my journey is to Monte Alban, an ancient Zapotec City. I will explore the temples, tombs, ball court, and the ancient astronomical observation point. Understanding the history of the Oaxacan people will help me to better teach about the people living there today.

After twelve days in Mexico, I will return home with all of the information I will need to create a hands-on cultural unit on Oaxaca, which will instill in students an understanding of the people, customs, and economy of Oaxaca. I will also have information to make parts of other units more colorful, interesting, and real for students.

## **TEAM**

In our ten day excursion to France and Italy, our team will set out to Paris and Rome to photograph and video our experience investigating the art, architecture, and culture in these two cities rich in history and the rebirth of art. We will also explore a few other cities in the surrounding regions of Paris and Rome that were the birthplace and working locations of French and Italian master artists to broaden our knowledge of the distinct characteristics of each location and reflect on the culture that influenced the artist's work. The two main questions we are searching to answer are; 1. How important a role does an artist's surroundings and culture play in influencing their artwork? 2. Would learning art history through a virtual field trip created by a student's own instructor produce more academic interest, rigor, and relevance in their learning?

Our dream to traverse the streets that many of the most renowned artists have traveled will take wing starting in Paris, France. We will tour the Louvre to see the Mona Lisa by master Italian artist Leonardo da Vinci. Da Vinci was not just an artist, but also a scientist and dreamer. He is a model for students to follow when discovering new possibilities. The Louvre also houses Greek, Roman, Egyptian, and Islamic antiquities we will record to show the range in types of art and how some art is not only decorative, but also functional. The Musee' d Orsay will be our next stop to study more modern works by Van Gogh, Seurat, Cezanne, Degas, and Renoir, among others. A scheduled walking tour of Paris will take us to Notre Dame Cathedral, Eiffel Tower, Arc de triomphe, Les Invalides and Napoleon's tomb, St. Chapelle (built to house the crown of thorns and a piece of the cross) and Place de la Concorde where beheadings ordered by the monarchs were performed. All these sites have cross-curricular and historical applications teachers can use to enrich their content area.

A forty-five minute train ride from Paris takes us to Giverny, the location of Monet's house and gardens. We will spend half a day documenting the Chinese footbridges and lily ponds that inspired a near blind artist in the twilight of his life. Before leaving Paris for Rome, an inquiry into Rodin's "The Thinker", an iconic sculpture located at Musee' Rodin will finish off our trek and lead us out of the city of lights and on to Italy.

A short flight from Paris lands us in the Eternal City, Rome, which is home to many architectural and artistic treasures stored in numerous museums. The art of Rome ranges from Roman mosaics and Renaissance masterpieces by Michelangelo and Leonardo to Baroque statues by Bernini and modern still lifes by Morandi. We spend a few days touring Vatican City's museums, the Sistine Chapel to see Michelangelo's famous ceiling and The Last Judgement, and also St. Peter's Basilica to encounter Michelangelo's sculpture La Pietá. We will explore St. Peter's Basilica from top to bottom, literally climbing the cupola to look down from the top of the dome and then

traversing our way through the necropolis and grottoes below where past popes are buried. A guided tour of Rome will take us to the Pantheon, Colosseum, Trevi Fountain, the Roman Forum, and the catacombs to see incredible ancient works created before modern invention. A one and a half hour train ride from Rome will bring us to Florence, the birthplace of the Italian Renaissance and a stone's throw from da Vinci's hometown. In Florence, we will spend a full day examining various artworks including Michelangelo's David, Brunelleschi's amazing cathedral dome, Giotto's frescoes in Santa Croce and works in the Uffizi Galleries. The Uffizi houses some of the most esteemed collection of Renaissance artwork including da Vinci's Annunciation and Botticelli's Birth of Venus.

Our five days in France and five days in Italy will also include documentation of a day in the life of two teachers making their way through a foreign country. Through video and photos we will capture our experiences and comment on the logistics of using public transportation, reading and ordering off a menu, talking to the people to find our way around, and other everyday events we encounter when trying to make our way from city to city.

## **TEACHER GROWTH AND LEARNING**

- How will your fellowship help you address your key questions and/or learning goals?
- How will this fellowship help you grow as a teacher?

### **INDIVIDUAL**

I believe that teachers are as diverse as the learners they teach. Some educators, for example, bring the beauty of literature through acting while others of us use their musical abilities to teach the patterns inherent in mathematics. I am a teacher that sees learning through culture. It is the relationship between my students and information they encounter that teach them not only the facts for tests, but also the spirit of the literature they are learning. This fellowship allows me to be the best teacher in this context by placing me back in the role of a passionate learner in order to develop a curriculum that will inform, motivate, and encourage students to contribute in their own innovative ways.

I ask myself every week when I plan my lessons whether I am both informing my students and also inspiring them to see the true joy of learning. I ask myself whether I am sharing the academic risk taking behaviors necessary to cover new ground in learning that will eventually shape the world around them. And every week, I come to the conclusion that my role as an educational leader is to show through example what I expect of my students and colleagues. This fellowship enables me to develop this often undernourished aspect of my development as an educator. This fellowship will strengthen my practice as an expert in my own journey through this new world of documenting narratives and prepare me to be a guide to my students and fellow teachers to find their own unique contributions to curriculum. My aforementioned learning goals are embedded in the soul of this fellowship and will enable me to philosophically and practically make this interactive educational website come to life.

### **TEAM**

Through our travels and research, our understanding of the variables that affect climate change will be much more complete. With that clarity in mind from our personal experiences, our teaching effectiveness increases substantially—we have background knowledge through which to ask more engaging questions, foster a more creative problem solving process, and help students consider a broad range of explanations as they analyze information and develop their opinions based on a more complete set of truths. This enthusiasm and added knowledge improves our rapport with students, absorbing them into meaningful learning. Our travels also serve to enrich and challenge our thinking about climate change alternatives, evaluating if those models are transferable to the US.

The fellowship will provide us with the opportunity to interview and record authorities on climate change using video technology. We are professional science teachers, but not experts on climate science or conveying information via film. However, the importance of the issue fuels our desire to be better informed without media bias so that we can present a diversity of ideas to our students with clarity. This adventure will challenge our communication skills, learning from and sharing with as many people as we can contact. Using multimedia to bring the guest experts into our classrooms, we equip ourselves to make a compelling case for at least considering each student's contribution to global warming. We challenge ourselves to integrate the bike co-op into our passion to use science productively.

## **STUDENT GROWTH AND LEARNING**

- How will students benefit from your proposed fellowship?
- What meaningful additions will this experience bring to your classroom?

### **INDIVIDUAL**

My fellowship would benefit the students on a variety of levels. First, they would benefit from a content standpoint. My interviews regarding immigration would put a very real face on the narrative told in Enrique's Journey by Sonia Nazario, the first text of the year read by the junior class. The students would watch these digital narratives at various points during the reading of the book and be able to connect images and voices to the Central American immigration experience chronicled in this descriptive, journalistic narrative. Stories that I find will be able to add detail to the large themes of immigration from the standpoint of those on the other side of the border. My students often have a superficial understanding of immigration as something that occurs so that people can "get a better life." The digital narratives will add more dimensions to a very complex and layered issue.

After learning from the content of my digital narratives, my students would then learn about the process of making one of these narratives. The students would work on identifying a subject, selecting a theme, and crafting an interview. Students would also be instructed in basic principals of photography and composition for their digital images. This would be followed by the actual production of the digital narrative that would involve the students learning how to properly use digital recorders and digital cameras to capture the sound and images for their narrative. Finally, the students would learn how to edit and weave their pictures and sound together in a visual story by using free digital editing software. Through making editing choices, the students would learn about narrative structure. Some students will also have the opportunity to translate their narratives into English and provide an additional voiceover when necessary. In the large view, my students would learn that there are valuable, untold narratives in their own community. They would begin to see the potential for oral history that lies in each person—regardless of their educational or economic background. My students will learn to turn those stories into something visually and orally captivating. This creative process will help give value to these community members in their own minds and in the eyes of the larger community when they present them to an audience. They will begin to see their own role, as the next generation, in passing on these stories and making them accessible to people who might not ever have heard them.

### **TEAM**

Inevitably, students will benefit from having instructors with subject area expertise. While currently we can assist students with the math skills they need to be successful in the entrepreneurship course, we do not possess a deep understanding of entrepreneurship beyond that provided by our textbook.

We believe our proposed fellowship will better equip us with the knowledge necessary to guide our students toward becoming successful entrepreneurs. We believe that the artifacts we bring back (videos, audio clips, product samples, etc.) will significantly enhance the student experience in the entrepreneurship course. By seeing and hearing about the business ideas of others with limited resources, students can be more creative in their business pursuits. At the same time, these stories can help students better define the scope of their projects. We anticipate that students might take on a project that requires too much initial capital or too little. These stories will give them something they can measure their business ideas against. We also hope that these stories will be inspirational for students and encourage them to persevere in spite of obstacles that might arise. In our conversations with microentrepreneurs, we will ask them to highlight successes and struggles. Our students need to understand that behind every meaningful achievement likely lies a sizable struggle. It is our hope that these stories can bring alive

the entrepreneurship process, which at times can seem tedious. We aim to illuminate the humanity that is the driving force behind it all.

Students will not only experience this new curriculum in the classroom, but will further enrich their experience by participating in a team microlending project. This may involve an organization such as HOPE International or one of the many other microfinance institutions accessible to them in our area. We envision our students not only actively participating in the lending process, but also traveling together on a school-sponsored trip to one or multiple lending sites where they will have the opportunity to exchange ideas with local entrepreneurs as they witness the full microlending process.

The skills that a high school graduate needs for life success are changing. Our goal is not just for our students to earn a diploma or to attend college, but to compete successfully in today's job market and advocate for themselves as they navigate the waters of their economy. The most successful players will be both mathematically and financially literate, and the curriculum we intend to engage them in will serve as a means for achieving both goals. There is no denying the intersection of mathematics and finance; they go hand in hand, and each can act as a powerful tool for teaching the other with depth and clarity.

### **BENEFITS TO SCHOOL COMMUNITY**

- How will your fellowship experience contribute to your school community's efforts to engage students and improve learning?
- How will you share the fellowship learning with colleagues?

### **INDIVIDUAL**

By participating in this fellowship I will ultimately enhance my school community through the development and implementation of a school-wide museum that will display artifacts and pictures obtained from the fellowship. In order to encourage and maintain the district's networking relationship the school museum will be opened to all schools within the district for the purpose of touring and sharing this amazing cultural experience. The museum will be located in the school's media center and will be equipped with resources, such as Egyptian reading, math, and science materials that can be checked out upon request by all teachers within the school and district for the purpose of planning instructional units. These materials can also be utilized by students for the purposes of project-based activities and research, or merely leisure.

I will be able to encourage families and community members to come out to view the interactive Egyptian display that will feature a combination of their child's work and authentic artifacts from Egypt. Designated staff representatives and out-of-district meetings will be held inviting other district colleagues and their administrators to share in the experience through a Power Point presentation redelivering the findings of the fellowship.

I will also extend beyond my own school environment by utilizing "Teacher-tube", Twitter, Facebook, and "teacher bloggings" all accessible on the World-Wide Web to share the findings of my explorations. Parents will be invited to participate in an "International Family Night" introducing them to the artifacts, literature, and educational information brought back from the fellowship. There will also be an integration of the Egyptian fellowship within the school's "Black History Month" program introducing the community to different aspects of the Egyptian culture such as food, clothing, and traditions performed by the students.

### **TEAM**

Our school Staff strives to teach effective reading strategies to English Language Learners (ELLs) and struggling readers, however it has been a constant challenge to differentiate our instruction enough to reach them. Our advanced readers are also in need of differentiated support so they are challenged enough at their reading levels in order to further succeed. Upon completion of the Reading Institute, Team Deuce will have the practical knowledge and inspiration to incorporate Reading Workshop strategies into our everyday literacy instruction.

As we become growing experts at Reading Workshop, our practice will be shared with others at our site. Our entire staff has already taken the first step toward a more comprehensive approach to literacy by assessing every student for their reading level. Team Deuce will build on that first step by teaching our Staff how to use the reading level assessment data to guide their literacy instruction, and how to begin implementing Reading Workshop strategies to meet the literacy needs of their students. We will share this with our colleagues two different ways through peer observation and Staff professional development. Peer observation gives our colleagues an opportunity to experience the Reading Workshop model in our classrooms, then debrief with us.

Delivering the Reading Workshop model content to our Staff, during professional development opportunities, can explicitly inform the teachers about theory and strategies.

Our Team will also develop a Professional Learning Community (PLC) - a collegial group of school staff who are united in their commitment to student learning. We will work and learn collaboratively, visit and review each other's

classrooms in order to maintain ongoing discussion and learning from each other about the Reading Workshop model.

To educate the greater community, we will provide informational meetings at PTA, English Learner Advisory Committee (ELAC), and School Site Council (SSC) meetings, as well as exhibit the Reading Workshop model at Family Literacy Night. We will give more concrete, specific instruction to parents on how they could support their children's reading at home.

Beyond our site, we will work with other teachers and schools already practicing Reading Workshop to build momentum to our Reading Workshop-based literacy movement. Through joint professional development, classroom observation, and cross-site PLCs, we can expand collaboration around the Reading Workshop model throughout our district!

## **IMPLEMENTATION OF LEARNING**

Outline a plan for implementing learning from your proposed fellowship within your classroom or school. Your implementation plan may be (1) Curricular Unit/Project Outline: Focus on unit goals, student skills developed, general content covered, teaching methods, and assessment ideas or (2) Action Plan: Clear goals, strategy and outcomes for classroom or school wide structures.

### **INDIVIDUAL**

Unit Plan/Project Outline

Enduring Understandings:

Natural and synthetic materials for musical instrument construction may affect sound characteristics. Musical instruments must be designed to interact effectively with humans (ergonomics).

Essential Questions:

How do various materials affect sound in a musical instrument?

How does size affect pitch?

Key knowledge/skills:

Woodworking tools and machines must be operated safely.

Natural and synthetic materials can be used appropriately for many purposes.

Materials can be shaped, joined, and finished to be practical and attractive.

What students will understand:

Density and species are characteristics of wood that will affect sound quality.

Information technology tools may be used to design human-made objects.

Effective designs work well and are attractive.

What students will do:

Draw with a CADD program.

Select appropriate materials for a Mountain Dulcimer.

Use tools and machines to construct musical instruments.

Perform using constructed musical instruments.

Performance Assessment:

Making Musical Instruments

1. Notebook entry: Analyze sounds produced by natural and synthetic materials.

2. CADD drawing: Create an accurate working drawing of a Mountain Dulcimer.

3. Performance: Use hand-made musical instruments in a public performance, Assessment - Rubric

Activities:

1. Review the concept of sound waves.

2. Take a variety of synthetic and natural materials. Using "Audacity" and a microphone, rap each one multiple times using a wooden dowel. In a journal, characterize the sound – sharp, muted, type of pitch, etc. and look at the wave pattern.

3. Move to a partner's computer and guess which of your partner's sounds match a material, based on its wave pattern.

4. Make sounds with several stringed instruments. Note the qualities of the sounds in a journal and the materials that were used to construct them.
5. Guest presenter: How does a luthier select materials for instruments?
6. Learn how to use a CADD program to draw an accurate 2D or 3D drawing.
7. In the lab, learn about the safe use of tools and machines.
8. In the lab, use tools and machines to construct a flute using pvc pipe. Then, design a flute that plays in a different key. What is the mathematical relationship between the length of the flute and the spacing of the fingerholes?
9. Select your materials and make a mountain dulcimer.
10. Learn to play your instrument.
11. Form a team. Create or select a piece of music. Arrange the piece and plan your performance. Form a new group at [indabamusic.com](http://indabamusic.com)
12. Record and save a wav file of each part of the composition and upload to [indabamusic.com](http://indabamusic.com).
13. Using the mixing board app on [indabamusic.com](http://indabamusic.com), mix the composition.
14. The final activity will be a concert for your classmates and for the public.

## **TEAM**

Our strategy to implement our fellowship learning will include not only using the lessons we have learned directly in our own classrooms, but also the implementation of a new school-wide structure geared toward promoting creativity in expression across multiple curricular areas. We plan to name and promote this program using a title that incorporates our school mascot and the term, "Expressions". After implementing this program on our own campus, we also plan to expand its scope so that it may be replicated by other campuses in our district. The goals, strategies, and outcomes of the Expressions program are as follows:

## **GOALS**

Our overall goal is to promote and recognize the value of creative expression among students and staff on our campus. We want to expand our students' abilities as writers, encourage creativity in expression, showcase creative achievement, and share best practices with our colleagues.

Specifically, we will:

- a) initiate pilot programs/lessons whereby we will demonstrate creativity techniques we have learned via face-to-face interaction, videoconferences, video lessons, and collected student samples to share with colleagues in preparation for complete implementation of techniques across schools and grade levels;
- b) within one year, implement pilot programs/lessons on our campus and disseminate information about techniques to colleagues across the district; and
- c) collaborate with students and faculty to create a published product no less than twice a year showcasing the creative expression of both students and staff.

## **STRATEGIES**

In order to accomplish our stated goals, we will need to:

- a) become a regular aspect of preexisting grade level, department, and vertical district meetings, disseminating information about the techniques learned at the Creativity Workshop;
- b) work with campus administrators and district academic coordinators on a plan to implement techniques campus-wide and across the district;
- c) post all information and student samples on district servers for easy access across departments, campuses and grade levels;
- d) continuously collect student samples for use in instruction as well as for recognition purposes and solicit additional examples of creative expression from faculty members; and

e) continue to encourage participation in the Expressions program by publicly recognizing creative expression at least twice a year through the publication of a campus literary magazine and relevant awards programs.

#### OUTCOMES

Upon full implementation of the Expressions program on our own campus, we plan to achieve the following outcomes:

- a) We will support a campus environment which fosters creative expression for all students and staff;
- b) We will take one additional academic year for district-wide implementation, provided that pilot programs are successful;
- c) We will continue to hold follow up vertical and horizontal meetings to review results and decide how to best adapt practices to avoid redundancy of materials across grade levels, and to maintain consistent use of techniques within and across grade levels and campuses; and
- d) We will publish a campus-wide literary magazine each semester as a natural motivator for practicing creative skills. The literary magazine will be focused on, but not limited to, writing. We will accept other forms of creative expression such as drawing and photography in order to further inspire creative application. Likewise, school staff members will be encouraged to contribute their own creative works. The literary magazine may be published electronically to minimize production costs or printed, provided that district resources are available.

## **BUDGET NARRATIVE**

- Provide a brief narrative that shows evidence of thoughtful planning and research into your specific itinerary. The narrative should explain the rationale for the project's expenses.
- It is helpful to be precise; if final dates are not known then stipulate a time frame and approximate costs as specifically as possible.

### **INDIVIDUAL**

The Walking Narrative Project consists of airfare, hotel accommodations, meals, and the technology necessary to document interviews and upload blogs for an interactive website. Most of the Ireland-based estimated costs are derived from the Lonely Planet 2010 Ireland Guide. This is the most recent of all Ireland travel books and the most reliable in terms of cost that I have used in my 3 tours backpacking in different countries. Return airfare from LAX to Dublin on off-peak travel days costs \$1052 according to the cheapest of the airfare search engines researched (cheapoair.com, expedia.com). This includes all associated fees, and of course, may be subject to change. Bus travel from within the country is estimated at \$87 according to the latest travel costs listed in the Lonely Planet 2010 Guide. This will cover the costs from traveling between the major cities of travel. All other transportation will be on foot.

Accommodations range in price from a high of \$85 in Dublin for a modest hotel room with easy access to internet facilities to \$42 to the more rural towns in the Dingle Peninsula. The estimated costs for 8 days in Dublin, 6 days in Cork, 5 days in Galway, and a 12 hike from towns across the Dingle peninsula adds up to \$1,925.

Food costs remain fairly stable throughout the country with prices slightly higher in major tourist centers such as Dublin. The average cost for food per day is \$42 at a total cost of \$1,302 for the 31 day fellowship. Considering that this surpasses the \$5,000 limit, I will cover the overage as part of my contribution.

Technology is the crucial component in properly documenting the narrative that will color the imaginations inspiring students on the Walking Narrative website. In order to have daily internet access for editing and uploading video interviews, daily blogging, and emailing for scheduling interviews and contacting partner teachers at home, a durable and powerful computer is essential. The MSI Wind L2100 is well-reviewed for its capabilities, size, and durability costing a reasonable \$480. The Kodak Playsport mini camcorder is the perfect pocket-sized design for the fellowship providing 1080p HD video, megapixel photo capabilities, direct USB computer connection, and is waterproof up to 10 feet which is necessary considering Ireland's frequent rainfall. At \$150 with the addition of two SD 4g (\$56) memory cards capable of recording many hours of interviews video documentation can easily be achieved. Sony Vegas Movie Studio 9 editing software is necessary to cut the videos together, include titles, and even outtakes for website upload and easy DVD burns at \$50 and even outtakes for website upload and easy DVD burns at \$50. The Sony Digital Voice Recorder (ICD-UX71) is an essential piece of equipment as it serves to record interviews when video is not feasible and provides a secondary source of digital sound recording for the price of \$100. This brings the total cost of technology to \$836. Rest assured that my school focuses on technology integration and I am knowledgeable with video and digital media in addition to website development. Moreover, this media will also find a second life to supplement the technology in our school to enable students to create their own video interviews.

The final cost of the project will be the cost of securing a domain name and hosting. Since this is an ongoing expense and places me once again beyond the budget, I will cover the overage of \$97 per year. All hiking gear and backpacking necessary for the Dingle Way portion of the trip have already been acquired on previous journeys in the past and therefore there is no need to purchase these items.

Total cost = \$5299, Requesting maximum amount of \$5000 from Fund for Teachers. I will personally cover the overages over \$5000.

## TEAM

### Transportation:

Two roundtrip tickets from Houston to Tokyo on June 7, 2010 and returning on June 28, 2010 costs \$2400.00 on Kayak.com via Continental airlines. After researching different modes of transportation we decided that a JR rail pass would serve our needs best because it would allow us the freedom of unlimited travel from city to city for the full

21 days. The cost of this pass is \$650.00 for a 21-day period, coming to \$1300.00

### Participation Costs:

We will be visiting three museums in the Tokyo area: The Tokyo Metropolitan Art Museum, The Edo Tokyo Museum, and the Imperial Palace.

Two in Shigaraki: The Miho Museum and the Shigaraki Ceramic Cultural Park.

Six in Kyoto: Kyoto Museum of Cultural Arts, Kyoto National Museum, Kawai Kanjiro Museum, To-Ji Temple, Ryoan-Ji Temple and the Kiyomizu Pottery Complex.

Two in Bizen: Okyama Prefectural Bizen Ceramic Museum and the Kurashiki Archaeological Museum.

We will also attend two Tea Ceremony classes one in Tokyo at The Choshooan Tea Room, and one in Kyoto at The WAK Japan Kyoto Tea Ceremony. Admission for two at all museums and Tea Ceremonies costs \$450.00

### Food Allowance:

Our trip is 21 days long. We need \$50 a day per person, which would bring the total to \$2100.00.

### Lodging:

We looked online at Kayak.com and Hotels.com for simple inexpensive accommodations, close to the city centers. Japan is notoriously expensive and to keep costs down we have arranged a home stay while in Shigaraki.

### Here is our Itinerary:

6-8 to 6-10 three nights in Tokyo @ Hotel Monterey La Soeur Ginza Tokyo 4x160=480

6-11 to 6-17 seven nights in Shigaraki @ the Yamada pottery. We are asking for \$600.00 to give as an honorarium to the pottery and artist for allowing us to stay.

6-18 to 6-21 four nights in Kyoto @ Kyoto Tokyo Hotel

4x140.00=\$560.00

6-22 to 6-25 four nights in Bizen@ Kokusai Hotel

4x140.00=560.00

6-26 to 6-27 two nights in Tokyo @ Hotel Monterey La Soeur Ginza Tokyo 2x160.00=\$320.00

Total Lodging Expenses: \$2520.00

### Miscellaneous Expenses:

We are asking for \$500.00 each to purchase on-site materials, ceramic tools and supplies and artwork for our classrooms for a total of \$1000.00. We will be furnishing the needed digital cameras, video cameras and laptop to maintain the Japanese Ceramic travel blog while traveling. We are asking for \$100.00 for digital video media and a compact flash memory card.

This comes to a grand total of \$9870.00 or \$4935 .00 per fellow.