

Implementing Positive Youth Development through Sports, Program:
Supporting Positive Activity by Redirecting Knowledge, Learning, and Education

Julia Amber Adams

Michigan State University

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Abstract

Supporting Positive Activity by Redirecting Knowledge, Learning, and Education, or SPARKLE, is a program designed to increase positive youth development within the setting of ballet instruction by addressing teacher qualification and participation in student learning and progress. Proposals for program structure, staffing, funding, and an extensive program evaluation process are reviewed to maximize the potential effects of SPARKLE for the ballet school faculty, teachers, and students. Focusing on the student division ages 7-13 and their teachers and faculty, SPARKLE aims to increase positive youth development through 3 four week stages. By establishing training in four crucial areas of child development: physical, psychological, social, and cognitive; teaching philosophy; and teaching strategies, incorporated through community collaboration and communication within faculty and supervisors working with students, SPARKLE aims to maximize teacher influence and build stronger more capable mentors who can guide young children into both positive and productive people and dancers.

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Implementing Positive Youth Development through Sports, Program Design:

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As an athletic trainer of any sport, only a small portion of your team or school athletes will go on to pursue their activity professionally. The vast majority of these athletes will go on to bring with them all they learn in the studio or on the field to their lives, accomplishments, and societal contributions. Even still, for those who will pursue a professional career within the sport, we are still guiding both athletes and young people. Ballet teachers are training, shaping, and molding the development of both, young people and dancers. By directing and teaching children from only a passion and respect for the continuation and preservation of ballet as an art form, we miss a large opportunity to shape who each child will individually grow to become in this world. This program, Supporting Positive Activity by Redirecting Knowledge, Learning, and Education, or SPARKLE, is designed to increase positive youth development within the setting of ballet instruction by addressing teacher qualification and participation in their student's journeys.

Context/Participants:

SPARKLE is designed for implementation into a ballet training school associated with an established, nationally ranked professional ballet company. Generally, this program may encompass a range of ages for both the Children's Division and the Student Division. The general age groupings are by year within the Children's Division and include a grown-up and me class for 18month old children, Pre-Ballet 2, Pre-Ballet 3, Pre-Ballet 4, Pre-Ballet 5, and Pre-Ballet 6. At age 7-8, students enter the Student Division in the Preparatory level, advancing

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through levels 1-5 before reaching the Pre-Professional Division. SPARKLE is specifically designed for a select grouping of levels within the Student Division, although applicable to other levels as well by extension. This program will focus on the Student Division levels: preparatory, level 1, level 2, and level 3. This is a crucial time of development for a young dancer, and many key milestones are reached within these 4 years. Preparatory is the first and youngest level within the Student Division, at ages 7-8. These students now attend a one hour ballet class twice a week as opposed to the single forty-five-minute ballet class previously attended within the Children's Division. The class focus shifts to the seriousness of development in strength, flexibility, technique foundations, and terminology. Goals for this level include increasing ballet terminology for foundational ballet steps and increasing understanding and physical execution of technique. The milestone reached in this level is the dancer's first performance opportunity in the end of the year showcase with the rest of the school, student and pre-professional divisions. The next level is level 1, ages approximately 9-10. This level continues and advances upon the strength building of Preparatory, moving to build a larger repertoire of ballet terms and executions. Dancers also make the change to one hand on the ballet barre, as opposed to two, now challenging balance and coordination. This year of training adds the next layer of foundational understandings and strengths for continued advancement of ballet steps. This also becomes the dancers' first year to participate in the Nutcracker, adding a new level of training for ballet involving responsibility, added rehearsal time outside of class, and opportunities to perform on stage with the professional company. Following the completion of Level 1, dancers move to Level 2, where ages range approximately

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from 10-11. In level 2, the demands are slightly increased to 2 days per week, a 1 hour class with an optional 1 hour jazz specialty class, and a 1.25-hour class. Level 2 dancers begin to expand upon their knowledge of ballet terminology, step execution, and added challenges of difficulty within class combinations. Level 3 dancers are approximately 11-13 years old, and the demands of this level increase significantly. Dancers now come to ballet 3 times per week for a 1.5-2-hour long class, with added mandatory character class and optional jazz. Dancers in level 3 reach the mile stone of beginning pointe work in this year, a new foundation for the rest of a dancer's ballet career. Within these 4 specific years of the student division, dancers ages 7-13 are increasing the intensity and seriousness in their commitment to ballet. This window of opportunity presents itself for prepared mentors to guide these children through the development of specific life skills that will help them in their lives far beyond the ballet barre.

Program Purpose:

The purpose of SPARKLE is to build role models, leaders, and mentors, not just experts within the craft of ballet, who can guide young children into both positive and productive people and dancers. Through an encompassing approach to the physical, psychological, social, and cognitive development of each child, mentors can fully maximize the potential for life skill teachings with qualities of dignity, integrity, and grace. By establishing training for child development, and teaching philosophy and strategies as well as community collaboration and communication within faculty and supervisors working with students, SPARKLE can maximize teacher influence and build stronger more capable mentors. Through an integration of community building within dancer peer groups as a team, the incorporation of co-curricular

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lesson plans integrating school educational philosophy into the studio, collaborative communication within the ballet faculty, and positive teacher-dancer relationships, this program aims to maximize the potential of coaching influence by building mentors within a structured framework.

Program Design:

General Overview

SPARKLE follows a three-part framework established by researchers Lubbers & Gould (2003). During a study focusing on world class player development stages, Lubbers & Gould identified the general three stages as follows. Stage 1, Introduction/Foundation; Stage 2, Refinement/Transitional; Stage 3, World Class Performance (Lubbers & Gould, 2003). Stage 1 focuses on learning to have fun and develop a love and passion for the activity. Stage 2 challenges a growth of refining skills and fundamentals, often including the process of learning to set goals and prepare valuable skills such concentration, stress management, and mental preparation strategies (Lubbers & Gould, 2003). Stage 3 refers to the development of self-regulation skills in which the individual learns to make decisions for him or herself, managing the increasingly complex and dynamic situations and environments (Lubbers & Gould, 2003). This three-part framework serves as the basic foundation for SPARKLE in two ways. The general structure of SPARKLE is formed around this three-stage framework in perspective with teachers and teacher development. The final stage 3 of SPARKLE then requires the teachers to implement the same three stage structure for their own students in their own teaching plans.

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SPARKLE begins by maximizing teacher influence through 6 areas of structured framework to build mentors and provide them with training in child development, teaching philosophy and teaching strategies. Then by creating a community collaboration and communication system of peer support within the faculty, opportunity for discussion and strategy sharing for specific student cases can strength their ability to guide their students. In stage 2, SPARKLE then provides a guiding strategy framework to establish goals and objectives that can be filtered through the third part. In stage 3, SPARKLE outlines a three-stage foundation pyramid that can be applied to the specific subset of participants. The teachers run their goals and objectives designed in stage 2 through the pyramid filter of stage 3 in the interactions and lessons in the studio with their students.

Stage 1: Building Mentors

Goal: to establish importance, motivation, and passion for becoming a mentor to students.

The role of a teacher's influence is limited only by their own constraints of perceived influence. The first step is to highlight for teachers the six main areas of coaching influence. An article regarding the crucial role that coaches play in developing champions by Gould (2002) unlocks the blinded constraints to teachers perceived influence, ensuring that a teacher becomes aware that her influence far exceeds the mere sharing of her own ballet knowledge, experience, and technique with her students. A teacher must have the knowledge base in combination with competency in coaching style and characteristics to effectively coach students through the proper ballet technique (Gould, 2002). Gould describes effective coaching as a "balance between strictness and kindness, personal dedication, passion for the sport and

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coaching, discipline, enthusiasm, organization, and displaying a professional coaching style with parents and athletes” (2002). Gould also vested 3 developmentally based focuses for teachers to utilize when guiding students to set goals: fun-based goals, developmental goals, and winning or performance goals (2002). These goals should be found within a personalized motivational climate unique to that teacher’s class dynamic. One way to establish this motivational climate is to expose the young dancers to the achievements of the professional company by taking a field trip to the next studio to peak in and see the older dancers working hard. Another aspect of coaching influence lies the teacher’s relationship with the student. By forming quality relationships, teachers can reach their students on a more personal level, providing specific guidance and support. By offering praise, pride in their student’s work and accomplishments, expressing concern, and being present physically, mentally, and emotionally, teachers can build a positive safe place of support for their students in order to foster positive youth development (Gould, 2002). By improving and adjusting their teaching strategies, teachers are able to utilize both indirect and direct opportunities for teaching moments incorporating both skills and characteristics directly related to achievement in ballet, as well as for various positive life skill developments. With both positive and constructive feedback from their teacher, students both are pushed to improve technically and learn to self-regulate and track their own improvement and progress. As stated by Gould, “coaches directly mentored athletes’ development and indirectly modeled the positive skills and characteristics athletes need for success. Through their own hard work, passion, dedication and positive outlook, coaches demonstrated these skills. While mentoring athletes, they directly taught skills such as

SUPPORTING POSITIVE ACTIVITY BY REDIRECTING KNOWLEDGE, LEARNING, AND EDUCATION goal setting, imagery and time management skills” (Gould, 2002, 4). Students learn from their teachers in every aspect, at every time. Not only the words you say, but the way you act, both in and out of the classroom. Teachers can recognize the potential for learning opportunities through example to become their student’s role model. According to Gould, teachers and students must match in needs, personalities, and styles, in order for the lessons to be received and accepted by the student (Gould, 2002, 4). Additionally, strategies that were modified and adjusted across various student specific situations were able to highlight on the individual needs and goals of each student and create more opportunity for success (Gould, 2002, 4).

These six intertwined focuses of coaching influence as outlined by Gould (2002) require a level of commitment from a teacher beyond only teaching. This commitment is found in leadership, role models, and mentors. Mentors are the central variable within the equation for success within a student’s zone of proximal development. As the activity becomes increasingly complex and difficult, the guiding adult with whom the student bonds emotionally becomes the mentor, allowing increased autonomy for student performance and success (Hamilton et al., 2006, 728). Mentors have the ability to affect student self-concept, belongingness and peer interaction (Hamilton et al., 2006, 734). Mentorship offers the opportunity to positively impact the psychological development of students through support, increasing student self-esteem and lowering depression rates, increasing student adjustment and learning through its effect on motivation and engagement (Hamilton et al., 2006, 734). Research continues to shed light on the important effects of mentorship and coaching influence on student success and well-being.

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Within the application of Stage 1, four general seminars will be administered over a course of four weeks in addition to weekly collaborative communication meetings with all participating faculty. At the beginning of the first week, teachers will participate in a seminar regarding the importance of mentorship and the six areas of teacher influence. At the end of the week, faculty will meet in a collaborative communication meeting to discuss how this information was used during their initial week in teaching during the program. The second week seminar will be given on key aspects of general child development, focusing on main theories of child physical, psychological, social, and cognitive development. Even teachers who work consistently with only one age group of children will participate. Following this seminar, faculty will meet in a collaborative setting and discuss their experience, what they had learned, and brainstorm ways to incorporate this new information into their teaching schemas. The third week, faculty will participate in a seminar regarding general teaching strategies. This seminar will cover a broad scope of options, that will then be discussed in the group collaborative communication meeting. Faculty will be challenged to work together to adapt certain strategies that they may find useful to their own age group of children using their knowledge gained during week 1. The fourth week's seminar will consist of different teaching philosophies. Faculty will then meet to discuss their own philosophies and work as a group to weave together their situationally relevant information collected over the past four weeks.

Stage 2: Guiding Strategies Framework

Referring back to Lubbers & Gould (2003) study on world class player development stages, stage 2, refinement/transitional builds off of the general knowledge and sparked

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interest established in stage 1, introduction/foundation. Stage 2 involves a refinement of relevant skills and fundamentals, learning to apply unique purpose behind the practice of teaching and mentoring (Lubbers & Gould, 2003). This stage is where participants build goals, and learn to apply different strategies for the different pressures of the job.

Stage 2 consists of building a guiding strategy framework for which teachers can outline their goals and objectives that will filter into the three stages for their teaching and student learning process during Stage 3 of SPARKLE. The strategy framework selected for use in SPARKLE was designed from a study by Camire et al. (2011) regarding strategies for facilitating positive youth development through sports. This stage centers around the idea of positive youth development as a term used to explain the “promotion of desirable competencies” such as behavioral cognitive, interpersonal, and intrapersonal life skills, that “lead to positive developmental outcomes for youth.” (Camire et al., 2011, 93). The first of 5 steps as outlined by Camire et al. includes developing a personal coaching philosophy. One that “prioritizes the physical, psychological, and social development of athletes” (Camire et al., 2011, 93).

Faculty will be asked to cogitate their own coaching context, student performance demands, and the current developmental level of athletes. What life skills can I interject into our class time? Am I accomplishing this? Are my students experiencing a positive environment in ballet? Have I created an appropriate balance between success and personal development, effort, and improvement? Faculty will be asked to analyze their current teaching philosophy, and design a written acknowledgement of their goals for their students development through their own philosophy of teaching.

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The second step is to develop a meaningful relationship with their students. During stage 1, teachers were provided the information necessary to venture past teacher and become a mentor to their students. This stage allows for more goal oriented direct action towards accomplishing this, keeping in mind that student trust and respect is earned through credibility and actions (Camire et al., 2011, 94). Organizing a group activity, such as a level movie night or other activity outside of ballet in the studio is one such idea that could bring the level together as a team (Camire et al., 2011, 94). The third step is to utilize developmental strategies created and discussed during stage 1 into coaching practice in the studio. In this step, it is important to focus on the basic fundamental concepts of your selected life skills for your students. Students will need to be taught what the specific life skill is, be given examples of this skill, and have an explanation for why it is important. During this step, teachers will teach their students how to make SMART goals (Camire et al., 2011, 96). This one beginning task for students and teachers to partake in, and continue to check with. SMART goals are Specific, Measurable, Achievable, Realistic, and Timely. Teachers should give a general lesson on this task for class wide group learning. Teachers should have students write out their own SMART goals for the season and hand them in. This creates a personal connection between the teacher and the student, such that both parties are working together to grow the student in the direction of their own goals aligned with those of the class. The fourth step is to implement practice of life skills for students. Volunteering is an opportunity for the student to learn organizational skills, compassion, empathy, and initiative (Camire et al., 2011, 97). These are critical life skills that could be introduced to students in the classroom group setting to be experimented with during

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opportunities to volunteer. Opportunities for this may arise in the moment, or be orchestrated, such as allowing a student to assist with the younger classes. Faculty should meet to discuss the best ideas to present to their students based on their developmental level and goals. The last step in stage 2 is to teach students how life skills transfer to the outside world. This can arise from learning to recognize and take advantage of teachable moments that arise throughout the season. Camire et al. explains that “transfer is not an automatic process and it is something that must be reinforced continuously in an explicit manner” (Camire et al., 2011, 97). Students must be constantly reminded to utilize the skills they are learning in the classroom in their lives outside the studio. Teachers should remember that they are guiding and coaching young people, just as much as they are guiding and coaching young dancers.

Stage 3: Positive Youth Development

Stage 3 is the stage of world class performance, where participants spend their time in practice honing their skills and expertise to reach their own potential of excellence (Lubbers & Gould, 2003). Now faculty has had the opportunities to grow a foundation of mentoring students to facilitate positive youth development, refine and transition that information into goals and guidelines to put into practice. Stage 3 of Program X is the last challenge of filtering in the goals and objectives outlined through the teacher’s accumulated and situation specific personal teaching philosophy to guide their students through the same process with their goals. Gould (2006) describes a pyramid foundation in an article written entitled “Lessons Learned from a Legendary Coach.” “He indicated that any pyramid needs a strong foundation and a strong foundation starts with well-anchored cornerstones. For him, these cornerstones were

SUPPORTING POSITIVE ACTIVITY BY REDIRECTING KNOWLEDGE, LEARNING, AND EDUCATION industriousness and enthusiasm. You must work very hard to be good, and being enthusiastic really helps” (Gould, 2006). Maintaining the foundation of positive motivation, teachers are challenged to work with their students to develop their own framework of the three stages as pertaining to the individual goals and situations of each student.

This stage requires 2 scheduled collaborative building meetings with faculty members. On the smaller scale of developmental goals for this specific context and participants within the Children’s Division and the Student Division, levels Preparatory through Level 3, Stage 1, Introduction/Foundation is covered within the Children’s Division. Stage 2 includes Preparatory and Levels 1. Level 2 serves as a transitional level between Stages 2 and 3, and stage 3 is met in Level 3.

Stage 1. The passion for dance is first fostered in the 6-7 years spent in the children’s division. Within this time, dancers are exposed to a limited basis of foundational terminology. At this time, stage 1 guides dancers through a positive and fun introduction to ballet.

Stage 2. Moving into Preparatory and Level 1, stage 2 is implemented, focusing on refinement and transitioning. Stage 2 is meant to teach dancers to practice with purpose and integrity, follow a goal plan, and develop concentration skills, stress management, and mental preparation skills. This is an essential stage to building a firm and solid foundation in the development of a young person and a young dancer. Moving from the children’s division to Preparatory and into Level 1, dancers are faced with new demands, challenges, increases in class time, and performance opportunities. They begin to understand self-discipline, and new opportunities present to introduce life skills.

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Stage 3. Level 2 begins to transition into Stage 3 on an individual basis, but by Level 3, the class should be within stage 3, working on “world class performance” (Lubbers & Gould, 2003). Dancers in level 3 are required to attend a significantly larger amount of class time during which hours of practice is focused on the development and finesse of technical skills as the dancers progress. With added responsibility such as assisting with the younger classes, pointe work, and increased performance opportunities, self-discipline and regulation become increasingly important as students learn to manage themselves within the increasingly complex physical, psychological, and social environment of ballet.

Teachers will design an appropriate class plan for their age group utilizing the developmental levels, teaching strategies, and teaching philosophies as a guide. One of the overarching goals of this program is to establish a connection between the education of child development stages to teaching ballet. “The successful acquisition of fundamentals is the cornerstone of continued technical, physical and mental development as the player moves through the developmental stages” (Lubbers & Gould, 2003).

Program Structure

Three Month Program

SPARKLE is a 3-month program divided into three month long stages.

Stage 1 consists of 4 weeks, and is faculty focused only. There are four 1.5 hour long seminars, once per week, with a 1 hour long collaborative discussion meeting following the seminar within the same week.

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Stage 2 is mostly focused on faculty and consists of 4 weeks each with one specific focus and 4 total collaborative discussion meetings, 1 per week. Faculty will meet for a 1 hour focus group to review one of the 4 emphasizes, and then again for 1 hour at the end of the week for their collaborative discussion meeting. The first week is focused on the development of a personal teaching philosophy. The second is on class bonding. The third should focus on student goals. And the fourth should focus on finding volunteer and transfer opportunities.

Stage 3, also 4 weeks, begins with the initial design of a new class plan, with continued improvements for an additional 3 weeks. Also during this stage there should be a total of 4 collaborative discussion meetings with participating faculty, 1 per week.

Funding

To run SPARKLE, there are six main job positions to fill: program leader/director, internal program evaluator, 4 guest lecturing positions. To reduce costs and provide added opportunities for students, the school implementing SPARKLE should invite grad students from nearby universities to fulfill these roles.

Program Leader/Director. The role of program leader/director should be filled by a top grad student selected from a neighboring university who's focus of study most closely compares to sports coaching and leadership or leadership within education in general. This individual would be present to supervise the 12 collaborative meetings as well as to lead the four focus group sessions during stage 2. This leader would be paid at an hourly rate of approximately \$20 for leading focus groups and \$15 to supervise collaborative meetings (as compliant with standard pay roll of school employees) in addition to refunds for transportation

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(as calculated added using the standard city bus fare cost of \$2.75 per one direction of a round trip for 4 seminars, 4 focus groups, and 12 collaborative meetings), for an estimated total cost of \$370.

4 Seminar Guest Lecturers. These grad students are selected from those studying the specific topic of discussion for each seminar. Each student will be asked to guest lecture and program budgeting will extend the offer to reimburse travel costs to and from the school, adding up to an estimate of \$22.00 (using the standard Pittsburgh Bus Fair cost of \$2.75 per one direction of a round trip for 4 individuals and seminars).

Participating Faculty. The school will include an hourly rate to pay faculty required to attend. Faculty required to attend will include all those in positions of faculty leadership and those working with the specific subset of age groups as dictated by the program. However, on account of the freedom for application given throughout the program, an extension of opportunity will be offered to those other teachers working with older age groups within the school with pay. Other faculty members who are not teaching within the school division are welcomed to attend with no pay. The list of required attendees includes 8 faculty members and teachers, the optional attendees include 4 additional teachers. Budgeting with the assumption that all 12 faculty members would be in attendance, we allow for a \$15 hourly pay per individual. This is consistent with the participation in classroom assistance and office work that is on regular pay roll within the school. The program includes 6 hours of seminar, 4 hours of focus group meetings, and 12 hours of collaboration communication meetings for a total of 22hours. Budgeting an estimate of \$3960 for faculty involvement and participation.

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Evaluation. Prior to costs for evaluation, the program totals at an estimate of \$4352. Allowing a standard 5-10% of the total cost for evaluation costs, we receive an estimate range of \$217.6 - \$435.2 for evaluation.

Total Estimated Cost. The estimated range of expense to implement this program would include a range of \$4,569.6 - \$4787.2

Program Evaluation

To show the effectiveness of this program and target initiatives to improve the program's success, the final stage is to implement a program evaluation (Gould & Powell, 2005).

Measurement Framework

Gould & Powell, (2005) explains three main components to project evaluation: context evaluation, implementation evaluation, and outcome evaluation. Within context evaluation, we look at the aspects of contextual factors that show the most impact, either positive or negative, on the program's ability to achieve its goal and purpose (Gould & Powell, 2005). To evaluate the implementation of SPARKLE, we look at the critical aspects of the project and the connection these activities have to the program's purpose (Gould & Powell, 2005). Additionally, the implementation process must be evaluated as along the way to determine areas of strength and weakness (Gould & Powell, 2005). The final aspect of evaluation is the outcome evaluation. In this stage, the main outcomes that we are trying to achieve are examined in terms of their success, the project's impact on the participants, their students, and school as a whole. This

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process also takes note of any unexpected outcomes and impacts resulting from or during the program (Gould & Powell, 2005).

By following the Evaluation Plan as outlined by the W.K.Kellogg Foundation, the SPARKLE evaluation will include background information on the program, evaluation questions, evaluation design, timeline, and a plan to utilize and communicate findings (WKKF, 2017, 118).

Evaluation Plan

Background Information. The purpose of the evaluation aspect is to identify the program's value in terms of its original purpose. By establishing training in four crucial areas of child development: physical, psychological, social, and cognitive; teaching philosophy; and teaching strategies, incorporated through community collaboration and communication within faculty and supervisors working with students, SPARKLE aims to maximize teacher influence and build stronger more capable mentors who can guide young children into both positive and productive people and dancers.

Evaluation Questions. A series of measurable evaluation questions will be composed. A framework of questions may include:

Pre- Program Participation:

1. How many teachers participating have prior training in child physical, psychological, social, and cognitive development?
2. How many teachers intentionally plan these areas of development into their lesson plans for class?

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3. How many teachers understand and can articulate the difference between teaching and being a mentor? Do teachers currently feel they are adequate mentors for their students?
4. Have teachers participated in consistent collaboration communication with other faculty members before this experience?

Stage 1:

1. Did teachers find the 6 areas of structured framework to building mentors as new information? Have teachers consciously and intentionally thought about implementing these areas into their teaching repertoire?
2. What new information was obtained through the remaining 3 seminars?
3. Did faculty utilize collaborative communication time productively? Did teachers feel this aided them in their understanding and implementation of new information?

Stage 2:

1. Had teachers and faculty been exposed to this information regarding either teaching philosophies or teaching strategies before these focus groups?
2. What did teachers gain from creating their own teaching philosophy? How do teachers feel this will impact the way they view teaching and mentoring?
3. Do participating teachers and faculty feel that teaching strategies and philosophies for academic teaching were applicable to ballet teaching settings? What alterations would they have to make within the setting to apply these strategies and philosophies to their own classrooms?

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Stage 3:

1. Were teachers able to implement their new philosophies and strategies based in new knowledge of child development into their teaching plans in the classroom?
2. What changes were made in the classroom as a result of this program?
3. How effective do participating teachers and faculty feel the collaborative communication settings were? What would need to change to maximize their effectiveness and productivity?
4. Were teachers able to develop a mentoring relationship with students?
5. Were teachers able to implement their goals from stage 2 into the stage 3 framework?

Post- Program Participation: strengths and weaknesses

1. How effective overall do participants feel this program was?
2. What were some program strengths?
3. What were some program weaknesses?
4. What was observed in child/student behavior, learning, and engagement throughout the program?

Evaluation Design. The evaluation design includes a measuring framework, and is based on the logic model of evaluation design explained by the W.K.Kellogg Foundation (2017).

Measuring Framework. To appropriately maintain a consistent and comparable evaluation of the SPARKLE program, we will establish a measurement framework. There are seven measurement framework components that will combine into our evaluation process (WKKF, 2017, 125). Outputs such as the direct products from program activities such as new knowledge

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acquired from seminars and outcomes such as immediate intermediate benefits as described in the logic model will be recorded (WKKF, 2017, 125). Indicators as noted progress towards the program purpose and goals will be recorded and analyzed under both qualitative and quantitative values gathered for measures of change. Data collection methods to accomplish this could include observation, surveys of faculty and students, and document analysis of faculty work throughout the program (WKKF, 2017, 125). Data will be collected on a weekly basis from participating faculty, evaluator observation, program leaders, and student observation (WKKF, 2017, 125). Throughout the measurement framework, contextual factors such as school events or student/faculty changes will be taken into account and recorded, and key stakeholders such as the school board of directors will be involved in the evaluation and implementation process (WKKF, 2017, 126). At the end of each monthly stage, a summation reporting document will be completed on program evaluation progress. At this time, an evaluation of program evaluation capacity will take place to ensure the program has adequate staffing and resources to complete a full evaluation (WKKF, 2017, 126).

Logic Framework for Evaluation Design. The evaluation process will occur through the LOGIC model as provided by the W.K. Kellogg Foundation (WKKF, 2017, 108) throughout the implementation of the program. Beginning with resources and inputs, the internal evaluator will keep a detailed list of all funding, staff, and consultations. This individual will also take note of the agendas of program activities such as seminars, focus groups, and collaborative communication meetings. Outcomes will be observed as statistics on the participation levels of the faculty involved in the program, leading into an evaluation of immediate outcomes including

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increased knowledge and development of teaching philosophies as created by the participants. The intermediate outcomes include the shorter-term results and impact the program and its immediate outcomes have on the students: is the program successfully building better mentors, are teachers forming mentor bonds with students, etc. Finally, the internal evaluator will examine the long-term outcomes of the program. Are teachers using increased knowledge of children's development to alter their teaching plans? Are teachers taking advantage of the collaborative communication sessions to discuss ways to improve their teaching philosophies and strategies? What results does this bring to the students in class? This model will be used to develop a series of evaluation questions and an evaluation plan as seen fit by the internal evaluator.

Timeline. Evaluation will take place loosely over the course of each stage in the form of general observation. An official evaluation of each stage will take place at the end of the month-long stage. A total program evaluation will be composed at the end of the third stage evaluation, integrating the three stages as a unified program.

Communicating Findings and Using Results to Inform Work. Detailed notes and logs will be kept throughout the month, but a final report conducted on each stage will be presented to the board of directors. This report will contain a detail agenda of the activities and meetings that have taken place, along with notes on observations, evaluation question answers, and participant feedback. Additionally, a section will be included on strengths and weaknesses of that stage, any changes seen fit going forward into the next stage, and any

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changes that will be made for the next time that stage is implemented as a program improvement plan.

Budgetary Information. A record of budget keeping will be included with the evaluation. This will include a log for budgeting staying on track and any records of extra or lacking expenses from the original plan.

Evaluator/evaluation team. In designing the evaluation aspect of this program, SPARKLE would have a staff person on hand who acts as data expert working with both the funders and evaluators as negotiated by the funders and board of directors (WKKF, 2017, 77). This person will first attend a webinar through either the American Evaluation Association or The Evaluator's institute (WKKF, 2017, 77). This person will keep a written record of any and all changes and program implementation adjustments. This internal evaluator will help compose updates to send to the board of directors of the school.

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