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Welcome to the first edition of the Arts and Learning Review. *Its purpose is to build bridges between arts educators and a wider audience of those concerned with arts in the schools and in improving public education.*

Arts — Every Child, Every Day

ARTS & LEARNING REVIEW

BRIDGING THE ARTS IN EDUCATION GAP:
National Resources, Policy, and Local Practices

FROM THE BOARD CHAIR

Every teacher is familiar with "the Look." Students with *the Look* are engaged—they are physically and mentally present. They are focused, observant, and intentional.

Nick Rabkin reminded us of this in his keynote speech at the Measuring Up Conference in Boston last October *(see page 12)*. He commented, if the classroom task is challenging and has personal meaning, teachers encounter the phenomenon of "hot cognition," or "the dynamic state of cognitive, emotional, social, and physical engagement. Its chief indicator is *the Look*."

In this issue of NALC's *Arts and Learning Review*, we want our readers to get *the Look*. We want letters from you reflecting the "hot cognition" you experience if this review fulfills its purpose: **to inform, educate, inspire, and mobilize those with a stake in the education of children who believe students must receive quality arts learning in all schools, K–12.** By highlighting national and local initiatives, programs, and resources, NALC attempts to bridge the gap between the two; by spreading the word about the latest ideas and research, we hope to excite in readers the transformative power of the arts and illustrate the significant work that is being accomplished in our region.

Rabkin describes his fascination with the question of "why quality arts instruction has such power to enhance learning and drive change." He comments, "Collaboration, critique, practice, and reflection, all integral to art making, become part of learning every day....The curriculum turns toward work that uses knowledge and elaborated communication to create products with personal, aesthetic, and social significance. This is what education researchers and reformers often refer to as 'authentic intellectual work'." *(See* **Eric Oddleifson***'s review of Rabkin's book on page 15.)*

So it is not at all surprising to find elsewhere in this issue the "eight habits of mind that the visual arts teach," the result of research by **Ellen Winner** and **Lois Hetland** at **Harvard's Project Zero** *(See page 6)*. They say that district-level administrators in California are "embracing the arts as a way to engage students with low language skills in high quality thinking." Therefore, conventional notions of education in the arts as an end in itself are giving way to the concept of the arts as "deeply cognitive" and providing the "tools of thought for developing the imagination (so critical to both business functioning and scientific discovery), and enhanced learning across all subjects."

Borrowing from the **Education Commission of the States' Chairman's Initiative on Arts in Education**, NALC seeks to raise *awareness* of the many benefits of student involvement in the arts, develop better state level *research*, equip constituents with *tools* to analyze and interpret information related to the status of arts education in schools, and *support leadership* in developing policies and practices to improve educational outcomes through the arts. We hope the *Arts and Learning Review* will facilitate these things, and more, including generating *the Look* as you find items of interest and concern. *— Bob Wheeler*

NALC National Arts & Learning Collaborative at Walnut Hill
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Backdrop paintings for a production of Shakespeare's *A Midsummer Night's Dream* by Marshall Elementary and Walnut Hill students as part of NALC's Arts and Literacy Mentorship Program.

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MCC massculturalcouncil.org

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What is community?

Community is about family and the people who love you.
It means people around you.
Community can be the person you hate.
Community means respect others.
Community means the world!!!

FROM THE DIRECTOR

At NALC, we are working to develop community through the arts for children like **Phuc Tran** of the **Mather Elementary School** in Dorchester, MA, who wrote this eloquent poem. NALC partners with public elementary schools in Boston to develop arts and learning collaboratives that bring educational resources to urban schools that serve economically disadvantaged children.

NALC provides an arts and literacy mentorship program that gives elementary students the opportunity to engage in arts activities while developing mentor relationships with arts talented teens from arts rich high schools. Findings from an external evaluation demonstrate that participating elementary students have enhanced *cognitive skills, social skills, and perception*.

NALC also offers professional development to help teachers integrate the arts into classroom curriculum to improve student achievement and stimulate their engagement in learning. Recent funding for this work has been provided by the **National Endowment for the Arts**. Evaluation findings demonstrate that these offerings successfully align with school-based initiatives and priorities. Teachers have learned new educational strategies, have taken on leadership roles, and have increased expectations of their students. Students' arts skills and language arts skills have been enhanced through arts integrated learning experiences.

NALC believes that it is only possible to do this work well by developing enriched communities in the schools that we serve. Our elementary school partners (**Marshall, Mather, and Sumner** elementary schools) are served by **Lesley University**'s Creative Arts in Learning Division for teacher training, arts rich high schools (**Walnut Hill, Cambridge School of Weston, and Brimmer and May School**), an evaluation/ research group (PERG), and funding partners, in addition to NALC.

Several essential factors ensure program success:

- Principals who are committed to utilizing the arts to provide students with additional tools for learning and who are actively supportive and engaged in the partnership.
- Key individuals in schools and partner organizations who take on leadership roles and are committed to seeing the work through.
- The work of the partnership must serve the needs of teachers and school administrators, and address schools' educational goals.

"For me the best thing [about the class] was the use of poetry. As soon as the [faculty] asked for us to write a poem, I felt my body cringe. Afterwards, I saw the endless possibilities for my school."

— Principal, Charles Sumner Elementary School on NALC's Professional Development Offerings

Every *arts and learning collaborative* is as unique as the needs of schools and the talents and skills of partners. The partnership must serve the needs of educators or it is irrelevant. NALC has continually adapted its content offerings and program delivery to address schools' needs. Aligning programming with whole school improvement plans, district standards, and curriculum has been an important way to accomplish this.

Our teacher training programs are having great success utilizing the Collaborative Coaching and Learning model utilized by the Boston Public Schools. It provides dedicated professional development time during the school day, which enables cohorts of teachers to participate. In partnership with Lesley University, NALC provides arts based workshops to address teachers' curricular needs, an artist-in-residency during which arts integrated lessons are modeled, and coaching to assist teachers in creating and implementing lessons with their students.

The schools in which we work are subject to many challenges that characterize public education today. Pressures mount for students to do well on standardized assessments. Schools that are failing to raise scores are under disciplinary action. Such labeling subjects schools in need of resources to a loss of support. Budgets are tight and there is little allowance for "extras", to which the arts are often relegated despite their being named a core subject in national, state, and even district education policies.

Despite these real pressures our school partners have remained committed to developing *arts and learning collaboratives*, believing in the power of the arts to help students grasp meaning where it may have been inaccessible. We look forward to their continued leadership, to helping them enrich their communities, and to learning together how best to use the arts to better serve children. *— Meredith Eppel Jylkka*

What Do You Think?

Arts and Learning Review Call for Letters

NALC would like to hear your thoughts, concerns, ideas related to our publication. Letters should be under 150 words and will be edited for length, clarity, and accuracy. They should include contact information, e.g., telephone, e-mail and mailing addresses. We regret that we cannot return or acknowledge unpublished letters. Upon receipt, letters become the property of NALC and may be published in all media. Send letters by e-mail to: info@artslearning.org; by post to: Editor, *Arts and Learning Review*, NALC, 12 Highland Street, Natick, MA, 01760; or by fax to: (508) 653-9593.

Mather Elementary School 5th grader learns math concepts using the arts with help from her Cambridge School of Weston high school mentor in NALC's Arts and Literacy Mentorship program.

"This has been a very good opportunity for my students beyond their day-to-day work. The opportunity to work with others that look different from them and from different backgrounds is important. We talk a lot about seizing the moment and welcoming all experiences that will expose them to new ways of thinking and broadening their horizon."

— Teacher, Mather Elementary School about the Arts and Learning Mentorship Program with the Cambridge School of Weston

NALC'S MISSION

To transform schools by providing students with opportunities to learn in and through the arts, by:

- **developing community-based partnerships among schools, artists, arts and cultural organizations, and institutions of higher education,**
- **establishing the arts as part of a core curriculum,**
- **committing to long term collaborations, and**
- **developing the leadership capacities of teachers and school administrators through professional development and support.**

NALC IN THE NEWS:

Student art program based on connections

Reprinted from Boston Globe, *March 31, 2005*
By Emily Shartin, Globe Staff

NATICK – The paintings looked like colorful life-sized images of human bodies. But buried in the paint were lessons in mathematics.

The artwork was created by a class of fifth-graders from Boston's **Mather Elementary School**. Working with teenage students from the **Cambridge School of Weston**, they chose colors or images to represent their five favorite things and then filled drawings of their bodies with several blocks of each color or image.

The project was intended to teach concepts such as fractions, percentages, and the area of irregular shapes.

"We were doing art and math together," said **Nathaniel Davis**, a Mather student whose colors stood for interests including trucks, football, fish, and music.

The project was organized by the **National Arts and Learning Collaborative**, an arts education group based at **Walnut Hill School** in Natick. The collaborative, which is celebrating its fifth anniversary, works in part to promote arts education by pairing private high schools with public elementary schools and establishing mentor relationships between students of different ages and backgrounds. The group recently received a $60,000 grant from the **National Endowment for the Arts** to share practices with teachers.

As public schools grapple with more demands on the school day, arts education is often given short shrift, said **Meredith Eppel**, the collaborative's executive director. While her group would generally like to see more resources devoted to art in the public schools, she also notes that connecting it to other subjects can help make it seem more relevant. "It's hard to just say 'Let's do art for art's sake,' anymore," Eppel said.

Even without a tie to another subject, teachers say, art still imparts useful lessons. **Steve Durning**, an English teacher at Walnut Hill, a private arts school, helped lead students from Boston's **Marshall Elementary School** in creating a presentation that incorporated song, dance, and poetry.

"You have to generate the ideas, and you have to execute them in a coherent way," Durning said. "It really makes them use their brains in a different way."

Along with the Cambridge School and Walnut Hill, the collaborative works with **Brimmer and May School** in Brookline and plans to expand the program next year to include **Beaver Country Day School**, also in Brookline. The elementary schools they work with are all in Boston.

During a recent wrapup meeting and exhibit at the Cambridge School, students from both schools said they enjoyed working together.

"I met a lot of new Cambridge School students," said **Corbin Crosby**, a Mather Elementary School student, reflecting on the program. "We learned percentages…It was fun."

Crosby said he learned more about art during the program but added that it also helped him review math that might be part of the statewide MCAS exam. To help prepare for the program, the private school students took versions of the MCAS, which they are not required to take, to help them create appropriate projects for the Mather students.

Mather principal **Andrew Bott** said students at his school only take art for 45 minutes once a week. The fusion of art and other subjects is beneficial to students who learn in different ways, he said, and can also make lessons more fun and meaningful. "It helps build a long-term memory, a long-term skill," Bott said.

Doug Herbert, special assistant on teacher quality and arts education for the US Department of Education, said arts is considered part of a balanced curriculum under the federal No Child Left Behind Act. He spoke on how schools can integrate arts into their programs at a celebratory event hosted by the collaborative late last week. Herbert and Boston Superintendent **Thomas Payzant** both received awards for their support of arts education.

NALC's Fifth Year Anniversary Celebration at the Boston Public Library, March 24, 2005, during which Doug Herbert spoke on the No Child Left Behind Act and its implications for arts education in K-12 schools, and Superintendent of Boston Public Schools Thomas Payzant was awarded the NALC Arts in Education Service Award. From left to right: Dr. Payzant; Stephanie B. Perrin, NALC Co-Founder and Head, Walnut Hill School; Mr. Herbert, Special Assistant on Teacher Quality and Arts Education, US Dept. of Education; Bob Wheeler, NALC President; Meredith Eppel Jylkka, NALC Executive Director.

Many of the high school students said they gained just as much from the program as the children they mentored. They are given the opportunity to teach and share their experiences in art and also gain a different perspective on themselves and the world.

"It can open the eyes of students to possibilities that they might not have thought about," said Eppel.

Martabel Wasserman, a senior at Walnut Hill, said she became involved because she wanted to give back. She believes it is important to encourage younger students to express themselves. "It's saying that they have something valid to say," said Wasserman.

Many also noted that there are few opportunities for students in the suburbs to interact with students in the city. The experience, they said, helped debunk stereotypes they had about urban schools.

"It was just a really fun experience," said **Emily Katz**, a student at the Cambridge School. "Maybe I made a difference; you never know."

NALC Interviews Rod Ferris, Trustee, Performing Arts School of Worcester (PASOW)

by Bob Wheeler, NALC President

Recently, I interviewed **Rod Ferris** *about the* **Performing Arts School of Worcester (PASOW)**. *Mr. Ferris has been a board member of PASOW since the late 80s and was board chair for several years in the 90s.*

Rod Ferris (RF): [PASOW] is an after school program in the former YWCA building in Worcester. Our hours are 3:00–9:00pm, and we currently serve about 335 kids in dance, individual instrumental and vocal music, two youth orchestras, a chorale, and theater training. We are blessed with a fantastic orchestra director, an outstanding leader in the dance division, and a host of talented, dedicated teachers. We have a Latin American orchestra and Flamenco dance. We also have started a Celtic/Scottish/French Canadian ensemble.

NALC: Who does PASOW serve?

RF: A variety of students from as far as 50 miles away. We would like to expand our efforts to partner and collaborate more with the public school system. We help to provide arts programming to students from schools where the "budget choppers" have taken the arts out of the curriculum. It is disappointing that the arts are not recognized as important enough to spend the resources to make sure the arts are made available to all students.

NALC: Are you tuition-driven, financially?

RF: Yes, and we can offer very little financial aid. We'd like to have more students, up to at least 400. This past May, PASOW put on a gala benefit performance that was very successful. But it's still a tough go right now.

NALC: What is your particular interest in the arts?

RF: I am interested in the transformative power of the arts—above and beyond the obvious technical skills—to enable adolescents to mature and grow into broadly concerned, responsible citizens.

NALC: Now that's an interest very akin to NALC's and Walnut Hill's!

The mission of PASOW is to expand and enhance the cultural opportunities of all people, diverse individual and group instruction in music, dance, and theatre arts, within an organizational environment that honors every person. PASOW is a member of the national Guild of Community Schools of the Arts. For more information, contact Executive Director ***Fred Dowling*** *at (508) 755-8246 or go to PASOW's web site: www.pasow.org.*

Art work created by Mather Elementary students in partnership with teen mentors from the Cambridge School of Weston as part of NALC's Arts and Literacy Mentorship Program.

Eight Habits of Mind that the Visual Arts Teach

If you ask someone what students learn in visual arts classes, you are likely to hear that they learn how to paint, or draw, or throw a pot. Of course, students learn arts techniques in arts classes. But what else do they learn? Are there kinds of thinking dispositions that get inculcated as students study arts techniques?

Ellen Winner, a Professor of Psychology at **Boston College** and Senior Research Associate at **Harvard Project Zero**, and Associate Professor of Art Education at **Massachusetts College of Art** and Project Zero Research Associate **Lois Hetland**, are co-principal investigators of the Teaching and Learning in the Visual Arts project where they have been studying habits of mind that emerge from visual art study. Researchers observed and videotaped visual arts classes from **Walnut Hill** and the **Boston Arts Academy** and interviewed the teachers after each class to find out what they intended to teach and why they had taught as they had. The research team is also developing an assessment tool to describe what students do at each of four levels of increasing sophistication in each of the eight Studio Habits of Mind.

They feel the emphasis on "basic skills" in math and language...has made it difficult for teachers to educate children how to wonder, probe, explore —many of the qualities of mind emphasized in studio art.

The researchers saw eight important habits of mind being taught to students in visual arts classes.

1) Develop Craft: Students learn to use tools (brushes, pencils, etc.) and materials (charcoal, paint, etc.). When students were taught to develop craft, they also worked with one or more of the other habits of mind.

2) Engage and Persist: Teachers in visual arts classes present their students with projects that engage them, and they teach their students to stick to a task for a sustained period of time. Thus they are teaching their students to focus and develop inner-directedness. As one of the project teachers said, she teaches them to learn "how to work through frustration."

3) Envision: Students learn to envision what they cannot observe directly with their eyes. Sometimes students were asked to generate a work of art from imagination rather than from observation. Sometimes they were asked to imagine forms in their drawings that could not be seen because they were partially occluded. And sometimes they were asked to detect the underlying structure of a form they were drawing and then envision how that structure could be shown in their work.

4) Express: Students are taught to go beyond craft to convey a personal vision in their work. As one of the project drawing teachers said, "Art is beyond technique—I think a drawing that is done honestly and directly always expresses feeling."

5) Observe: "Looking is the real stuff about drawing," one of the project teachers said. The skill of careful observation is taught in visual arts classes and is not restricted to drawing classes where students draw from the model. Students are taught to look more closely than they ordinarily do and to see with new eyes.

6) Reflect: Students are asked to become reflective about their art making in two forms.

Question and Explain. Teachers often ask students to step back and focus on an aspect of their work or working process. Open-ended questions prompt students to reflect and explain, whether aloud or even silently to themselves.

Evaluate. Students get continual training in evaluating their own and others' work. Teachers frequently evaluate student work informally as they move around the room while students are working, as well as more formally in critique sessions. Students are also asked to make evaluations themselves—they are asked to talk about what works and what does not work in their own pieces and in ones by their peers.

7) Stretch and Explore: Students are asked to try new things and thereby to extend beyond what they have done before—to explore and take risks. As a painting teacher said, "You ask kids to play, and then in one-on-one conversation, you name what they've stumbled on."

8) Understand Art World: Students in visual arts classes learn about art history and the practicing art world today. They also explore

Right: Walnut Hill students guide children using the arts to create a student government at the Marshall Elementary School as part of NALC's Arts and Literacy Mentorship Program.

Far Right: Cambridge School of Weston Art Department Head Tom Evans shares student art work with Mather Elementary students during a visit as part of NALC's Arts and Literacy Mentorship program.

their own relationship to today's art world and learn to see their art making as a social and communicative activity.

Drs. Winner and Hetland have been working with classroom and arts teachers in California who are using their model to better articulate their curricula. Dr. Hetland writes:

> We've seen art teachers identify the habits that their goals and projects emphasize and redirect the project/goal to aim more directly toward building 'artistic mind.' We've also seen art teachers move from a singular emphasis on craft/skill, to using craft as a platform or opportunity to develop something else—envision, observe, express, stretch and explore, reflect. Some teachers are assessing student learning with the Studio Habits by identifying where in portfolios or critiques of student work they see evidence that students are thinking within the various categories. With non-art teachers, we see similar [integration of the Studio Habits], but with more emphasis on 'moving beyond craft.' With the Studio Habits, they are better able to look for overlaps of intention across subject areas (e.g., visual art and English language learning) and develop more rigorous interdisciplinary projects.

Still, Drs. Hetland and Winner believe that educators are putting new findings into practice "carefully, cautiously, and incrementally." They feel the emphasis on "basic skills" in math and language, with high-stakes aptitude tests, has made it difficult for teachers to educate children how to wonder, probe, explore—

District-level administrators are embracing the arts as a way to engage students with low language skills in high quality thinking.

many of the qualities of mind emphasized in studio art. "[Teachers] need a lot of support—from administrators and professional developers. [They need] to give themselves permission to invest the time to learn and to teach art in their classrooms. When they do, they say, 'This was what kept me coming to school this year. It was what made my classroom feel alive and feel like mine. I don't know what I'd have done without it.'"

Administrators and policymakers are starting to be influenced by the research. "[School] principals we've worked with in California," Dr. Hetland says, "are using the Studio Habits as a way to explain the value of art to themselves, their supervisors, parents, and other teachers. District-level administrators are embracing the arts as a way to engage students with low language skills in high quality thinking. This both advances learning and makes school a more comfortable place that [students] want to come to. That should lessen the chances of their dropping out of school. We've seen administrators beginning to focus more on the value of the discipline of art, rather than looking at art as a handmaiden for other valued learning—like reading and math."

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Ellen Winner

Dr. Ellen Winner is Professor of Psychology at Boston College and Senior Research Associate at Project Zero, Harvard Graduate School of Education. She received her Ph.D. in Psychology from Harvard University in 1978. Her research focuses on learning and cognition in the arts in typical and gifted children. She is the author of over 100 articles and three books: *Invented Worlds: The Psychology of the Arts* (Harvard University Press, 1982); *The Point of Words: Children's Understanding of Metaphor and Irony* (Harvard University Press, 1988); and *Gifted Children: Myths and Realities* (BasicBooks, 1997), which has been translated into six languages and was awarded the Alpha Sigma Nu National Jesuit Book Award in Science. She received the Rudolf Arnheim Award for Outstanding Research by a Senior Scholar in Psychology and the Arts from the American Psychological Association. She is a Fellow of the American Psychological Association and of the International Association of Empirical Aesthetics. She is currently studying the kinds of thinking skills taught in the visual arts, and the effects of music training on children's brain and cognitive development.

Dr. Winner is co-principal investigator of the Teaching and Learning in the Visual Arts Project with Lois Hetland, Ed.D., Associate Professor of Art Education at the Massachusetts College of Art and Research Associate at Project Zero. Together Drs. Winner and Hetland led the Reviewing Education and the Arts Project and published a series of articles reviewing the evidence for transfer of arts learning to non-arts cognitive achievement.

To read REAP's Executive Summary, go to: www.pzweb.harvard.edu/Research/Reap/REAPExecSum.htm.

The Education Commission of the States' Chairman's Initiative on Arts In Education

Sumner Elementary School student shares his artwork at an exhibit held at partner school Brimmer and May in NALC's Arts and Literacy Mentorship program.

In July 2004, the Education Commission of the States (ECS) launched the Chairman's Initiative on Arts in Education led by **Governor Mike Huckabee** of Arkansas commensurate with his two-year term as the ECS Chairman.

The goal of the Chairman's Initiative on Arts in Education—The Arts: A Lifetime of Learning—is "to ensure every child has the opportunity to *participate in, learn about,* and *enjoy* the arts. Toward that end, **state leaders have a responsibility to make and keep the arts strong in our schools.**" The initiative seeks to make known the "evidence that shows that student involvement with the arts can make a significant difference in improving educational outcomes in terms of their academic achievement, their engagement in learning, and their social and civic development."

In an article published by *Education Week* ("Putting Arts Front and Center," Jan. 26, 2005), Governor Huckabee and former US Secretary of Education **Dr. Rod Paige** defended the role of arts as "an integral part of a complete, successful, and high-quality education." This advocacy from the highest level of administration is invaluable to the continuation of—and investment in—arts programming in schools. "As a nation," Huckabee and Paige stated, "we must develop children who are productive, happy, well-adjusted citizens, rather than kids who can just pass a test and get through school. We must ensure that our children can compete in the 21st-century economy by preparing a workforce and a citizenry that can think creatively, skillfully, and 'outside the box.' The arts are a vital part of doing this—and of ensuring that every student can achieve his or her potential and contribute fully to our society."

Now over one year after the initiative set forth, the Commission continues its mission of ensuring access to high quality arts education in US schools. Its work plan is centered on four interrelated areas—Awareness, Research, Tools, and State leadership (ARTS). The plan provides a set of objectives vital to increasing the arts' stature in education:

- Raise levels of public awareness and deepen understanding among state policymakers about the educational, social, and civic benefits of student involvement in the arts.
- Call for and contribute to the development of better state-level research and data on which to base policy decisions.
- Equip state policymakers with tools to analyze and interpret state-level information related to the status and condition of arts education and instruction in schools.
- Support state leadership in efforts to develop policies and practices designed to improve educational outcomes for all students through school-based integration of the arts.

The ECS recognizes that state policymakers play a critical role in helping to achieve these goals and underscores the fact that "state policymakers have the ability to raise public awareness about the importance of arts in education, call for better state-level information upon which to base decisions, and demonstrate leadership through their own actions."

Accomplishments of the ECS to date include:

Sharing results of a national study of how the media portray arts education. ECS released an analysis of how and to what extent the national press portrays arts education entitled *Media Paints Arts Education in Fading Light*. The report identified key themes and presents recommendations to help advocates capitalize on media coverage to promote and protect arts education in schools. In summary, arts education is presented in opposition to an increased focus on standardized tests; District budget constraints can pit the arts against other subjects and programs, often resulting in cutbacks to the arts.

Conducting an analysis of state policies, focusing on those that have implemented programs. (See opposite page for information on *Artscan*, an interactive database for state arts in education policies.)

For more information on Governor Huckabee and the ECS Chairman's Initiative on Arts in Education, go to www.ecs.org.

National Endowment for the Arts Announces New Director of Arts Education

The National Endowment for the Arts appointed **Dr. Sarah Bainter Cunningham** as the agency's Director of Arts Education. In this position, Dr. Cunningham is responsible for providing national leadership in the arts education field, selecting panelists and managing the review panel process, and recommending grant programs and leadership initiatives. NEA Chairman **Dana Gioia** said of Dr. Cunningham that her "experience in evaluation, accreditation, and course development of arts and humanities education will be of great value to the agency as we continue to develop model arts education programs."

Before joining the NEA, Sarah Bainter Cunningham had been director of the Education Assessment and Charter Accreditation Program at the **American Academy for Liberal Education** (March 2004 to August 2005). The academy supports rigorous liberal arts education in K-12 schools and universities in the U.S. and abroad. Prior to this, Dr. Cunningham was the first academic dean and dean of students at the **Oxbow School**, a visual arts high school in Napa, CA. She helped found the school, designing curriculum that integrated the visual arts with academic courses.

For more information on Dr. Sarah Bainter Cunningham, go to: www.arts.endow.gov.

CUT OUT THIS SPECIAL SECTION FOR YOUR REFERENCE

An Eye on the Arts in Education in Massachusetts

Findings from the State Arts Education Policy Database and Artscan:

Arts Education Mandate

STATE ARTS EDUCATION POLICY DATABASE: Arts education is not mandated statewide. However, the Arts Curriculum Framework is disseminated statewide and the State Department of Education works with schools and districts in their implementation processes.

ARTSCAN: Instruction in art and music: Every town must maintain a sufficient number of schools to educate the town's eligible students. "Such schools shall be taught by teachers of competent ability and good morals, and shall give instruction and training in orthography, reading, writing, the English language and grammar, geography, arithmetic, drawing, music, the history and constitution of the United States, the duties of citizenship, health education, physical education and good behavior." (Mass. Ann. Laws ch. 71, § 1)

Arts Assessment

STATE ARTS EDUCATION POLICY DATABASE: There are currently no statewide arts assessments. Massachusetts' Department of Education representatives have participated in investigating and reviewing assessments as members of the Council of Chief State School Officers' State Collaborative on Assessment and School Standards arts project. The Department also worked with teams of arts teachers from ten districts who volunteered to explore arts assessment techniques with the possibilities of developing district wide assessments. Some schools have developed and implemented school wide assessment strategies and plan to document them for dissemination as local assessment models.

ARTSCAN: State-level and district-level arts assessment requirements not found in statute or code.

Arts Requirement for High School Graduation

STATE ARTS EDUCATION POLICY DATABASE: None at the state level. Some individual districts have such a requirement. Many of the schools that have arts as a major focus or magnet theme have included the arts as a requirement for graduation.

ARTSCAN: Arts requirements for high school graduation not found in statute or code.

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State Policies on Arts Education

Two excellent resources to bring awareness about state and national arts education policies are *Artscan* and the *State Arts Education Policy Database*. **Use these tools to help educate your colleagues and advocate for more comprehensive arts education offerings and policies.**

Artscan is an interactive policy database created by the Education Commission of the States to support the work of policy-makers and advocates as they work to give children an opportunity to learn about, participate in, and benefit from the arts. **It's designed to help identify policy options that states may want to adopt or incorporate into their existing initiatives.** *Artscan* can be accessed at www.ecs.org, after clicking on the Arts in Education link.

The ***State Arts Education Policy Database*** created by the Arts Education Partnership has recently been updated for 2005-06. The database is searchable by state or topic, and provides information related to standards, assessments, professional development, certification and licensure, graduation requirements and funding. For more information, go to: www.aeparts.org/policysearch/searchengine.

Some of the most compelling findings include:

- Thirty-six states and the District of Columbia include the arts in high school graduation requirements, either as a requirement or an elective.
- More than half of states require regular classroom teachers to take coursework in or demonstrate knowledge of the arts to receive teacher certification.
- While most states consider the arts as part of the basic or core curriculum, only Kentucky uses a statewide exam to assess student learning in the arts though some states require arts assessment at the district level.

Please note that Artscan *describes specific laws, statutes, and/or codes that have been created by the state legislature.*

Select findings CONTINUED FROM PREVIOUS PAGE

Arts Teacher Certification

STATE ARTS EDUCATION POLICY DATABASE: There are separate licenses for each of the four content areas of dance, music, theatre, and visual arts. Each content area requires a passing score on a test of content knowledge and on a communication and literacy skills based on the Massachusetts Tests for Educator Licensure (MTEL).

ARTSCAN: Teacher certification: The following statutes define certification requirements for teachers of the arts.

Dance (all levels): (Mass. Regs. Code tit. 603, § 7.06(4))
Music (all levels): (Mass. Regs. Code tit. 603, § 7.06(20))
Theater (all levels): (Mass. Regs. Code tit. 603, § 7.06 (30))
Visual Art (Levels: PreK-8; 5-12): (Mass. Regs. Code tit. 603, § 7.06(31))

Task Forces/ Commissions

STATE ARTS EDUCATION POLICY DATABASE: As part of the Education Reform Act several Board of Education Advisory Councils were established. Among them is the Arts Education Advisory Council (AEAC). For more information, go to www.doe.mass.edu/boe/sac/councils/arts.html

ARTSCAN: Establishes advisory councils to the state board of education in a number of areas, including fine arts education. (Mass. Ann. Laws ch. 15 § 1G)

Other Highlights:

Arts defined as a core or an academic subject

ARTSCAN: The Massachusetts board must establish a set of statewide educational goals for all public elementary and secondary schools. The board will direct the commissioner to institute a process to develop academic standards for the core subjects of mathematics, science and technology, history and social science, English, foreign languages, and the arts. The standards must cover grades kindergarten through twelve and must clearly set forth the skills, competencies, and knowledge that all students are expected to possess at the conclusion of individual grades or clusters of grades. The board will direct the commissioner to institute a process for drawing up curriculum frameworks for the core subjects covered by the academic standards. (Mass. Ann. Laws ch. 69 §1D and §1E)

Arts Standards

STATE ARTS EDUCATION POLICY DATABASE: The State Board of Education has adopted the Massachusetts Arts Curriculum Framework since June 1999. Content and performance standards have been developed for the four content areas—visual arts, theatre, music, and dance—and are used statewide on a voluntary basis. Employees in the Mass. Department of Education are aware of the arts standards and have reviewed them along with other model standards in the development of the state's standards. Massachusetts uses its own standards in which there are a lot of similarities with INTASC.

Arts requirement for licensure of regular classroom teachers

STATE ARTS EDUCATION POLICY DATABASE/ ARTSCAN:

PreK-2 program: Topics in basic principles and concepts of the arts, health, and physical education appropriate to the PreK-2 grades shall be included in an approved program but will not be addressed on a written test of subject matter knowledge. (Mass. Regs. Code tit. 603, § 7.06 (5)(c))

Elementary (Levels 1-6): The following topics shall be included in an approved program but will not be addressed on a written test of subject matter knowledge: 1. Basic principles and concepts in each of the visual and performing arts (art, music, drama/theater, dance). (Mass. Regs. Code tit. 603, § 7.06 (7)(c))

State-Sponsored School for the Arts

ARTSCAN: Not found in statute or code. *Note: according to* Artscan *thirteen states have policies related to public schools for the arts and five have policies related to summer arts programs.*

RELATED ONLINE RESOURCES:

Massachusetts Arts Curriculum Frameworks:
www.doe.mass.edu/frameworks/arts/1099.doc

Massachusetts Department of Education:
www.doe.mass.edu

Massachusetts Primary Law:
www.lawlib.state.ma.us/mass_primary.html

Massachusetts Cultural Council's Educational Offerings

Creative Teaching Partners Program

MCC's Creative Teaching Partners Program connects schools, cultural groups, and social service organizations with outstanding individual artists, arts groups, folklorists, and independent interpretive scientists from across the state. Partners are qualified to conduct in-depth residencies, teacher professional development workshops, school and district planning projects, and/or youth development programs.

For more information on these programs contact **David Marshall** or **Diane Daily** at (617) 727-3668, or go to www.massculturalcouncil.org.

NEA Teacher Institutes

This summer, 150 New England teachers, curriculum coordinators, librarians, and teaching artists convened at six week long teacher institutes sponsored by some of the region's top cultural and educational institutions. The institutes were sponsored by the National Endowment for the Arts and the MCC as part of a pilot program to advance the quality of arts instruction in American schools. Participants were immersed in rigorous study of a work of art at the **Boston Public Library, DeCordova Museum, Shakespeare & Co., Portland Museum of Art, Arts Alliance of Northern New Hampshire,** and the **Arts Literacy Project at Brown University.**

NALC plans to feature a profile on the NEA Teacher Institutes pilot in New England schools in the next *Arts and Learning Review.*

Creative Schools Program

MCC's Creative Schools Program is designed to help schools and districts strengthen teaching and learning in the arts, humanities, and sciences through activities that directly connect with school and district improvement plans and educational goals.

The program funds a range of activities, including:

- Development of curriculum or assessment models
- Collaborations with cultural organizations
- Professional development for educators
- Artist residencies that link directly to the school's curricula
- School- and district-wide planning to develop goals and implementation strategies for improving arts education

Any school or district serving students in grades Pre-K to 12 is eligible to apply. The next Creative Schools Program deadline is May 1, 2006.

The Massachusetts Cultural Council presented the Creative Schools banner at the Marshall Elementary School, Dorchester, MA, to recognize funding the school received in partnership with NALC and Lesley University. (From left to right: 2nd Grade Teacher Maureen O'Keefe, MCC Director Mary Kelley, State Representative Marie St. Le Fleur, Lesley University Professor Robert Shreefter, NALC Director Meredith Eppel, and Boston Public School Senior Program Director for the Arts Kathy Tosolini.)

CREATIVE SCHOOLS PROFILE:

Beverly Public Schools

Under the leadership of **Richard P. King**, director of Fine Arts, **Beverly Public Schools** has received a two-year grant from the MCC's Creative Schools Initiative in partnership with **Endicott College** to develop a collaborative teaching model for classroom teachers and fine arts specialists. The *Arts Integration Professional Development and Curriculum Project for Elementary Schools* serves 4th graders at six elementary schools.

The overall goal of the project is to help a cohort of teachers develop skills in five art disciplines (dance, drama, music, visual arts, and creative writing) and apply them to the development of new lesson activities that integrate the arts in the academic subjects being targeted. Music and Visual Art specialists have been designated as lead teachers, though the program's success has been contingent on the classroom teacher's participation in the development, planning, and teaching of arts integrated lessons.

Teachers participate in puppet making activity that emphasizes math skills with Endicott faculty member Maureen C. Quinquis.

The first year of the project (SY 2004-05) aimed to provide classroom teachers and elementary fine arts specialists with professional development and curriculum development activities to develop and implement a model *Arts Integration Program* focused on English Language Arts, History, & Social Sciences, and Math. Utilizing Endicott faculty in the Masters in Arts in Learning graduate degree program, the project provided intensive teacher training that covered the five art disciplines.

By March 2005, workshops were completed and each school selected a focus on one art discipline. Teaching artists conducted half-day residencies to work with fourth grade students to model arts integration lessons for teachers. Classroom teachers and fine arts specialists comprised a study team of their selected art discipline, which shared observations and findings with educators involved from other schools.

By the end of the first year, teachers had experienced a variety of uses for integrating the arts into lesson plans to extend and enhance the coverage of academic subjects. A positive outgrowth of the project has been the development of a collaborative approach to creating and teaching arts integrated lessons.

Educators have seen positive impacts of the program on student learning. **Kathy Gross**, music teacher at **Cove Elementary School**, said that, while measuring impact is difficult, students "are learning to use the things they know and can count on—their voices, their bodies, their hands, and their creative thinking skills—to plug into how they approach their academic subjects." In a social studies lesson, students learned about regions of the country by researching subjects and creating short plays to illustrate what they had discovered. This gave students the chance to "engage with the meaning and relevance of people and places of the region. It was especially helpful to those students who have trouble when the mode of writing gets in the way."

Wayne Clark, a fourth grade classroom teacher at Cove Elementary School, said that arts integration has given students who are not traditionally "book smart" the chance to shine. "Students who have difficulty putting their thoughts into words and forming written accounts of their research, now explore other methods of communication through

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Measuring Up: Strategies for Evaluating and Assessing Arts Education Conference

Organized by the **Barr Foundation** and **The Wang Center**, with co-sponsors the **Massachusetts Cultural Council, the City of Boston Mayor's Office**, and an Advisory Committee of local practitioners, funders, and researchers, the Measuring Up conference set out to demystify evaluation and assessment and offer tools to accept the premise that measuring the important work done in arts education today is warranted and beneficial.

Klare Shaw, Senior Associate at The Barr Foundation, described the impetus for the conference: "while artists, arts educators, art professors (and even art funders) may argue over the terminology that labels instruction as 'arts infused,' 'arts integrated' or 'arts for arts sake,' current trends in educational policy are questioning the importance of anything that cannot be tested or measured."

Held on October 24 in Boston, attendees came from arts and education organizations that offer curriculum based in-school arts education, high quality out-of-school arts education, and youth development oriented community based arts experiences. Participants worked with arts education and assessment professionals on the basics of student assessment and program evaluation.

Nick Rabkin, director of the **Center for Arts Policy at Columbia College Chicago** and editor of *Putting Arts in the Picture: Reframing Education in the 21st Century*, was the keynote speaker. Rabkin discussed the importance of identifying qualities that make for good arts instruction, which is "the first reason to take assessment seriously."

Using examples from two Chicago-based arts in education programs (CAPE and Project AIM), he outlined the salient features of excellent programs:

- The best programs draw on the artistic resources of their communities. They build sustained partnerships between schools and arts organizations, teachers and artists.
- They view student achievement and school improvement as pivotal to their mission—they are not only about advancing arts education.
- They use the arts as *media* to communicate content, and as *methods* of learning—through practices like careful observation, inquiry, practice, creation, representation, performance, critique, and reflection.
- They do not look the same in every school. They are designed around each school's particular strengths, interests, weaknesses, and the available arts resources.
- They provide arts instruction within the context of other subjects and on its own.
- They engage teachers, arts specialists, and artists from all disciplines in serious inquiry about making powerful pedagogical and curricular [connections] that cross the boundaries between the arts and other subjects, or that use the arts to link curriculum to the world outside school.
- They take assessment seriously.

He cited programs that have exhibited positive change in student achievement, teachers' leadership capacity, professional development outcomes, strategies for measuring student learning, parental involvement, and overall school culture. He described these programs as "developing an approach that is helping close the achievement gap and making schools happier places. They've demonstrated that this strategy is within reach of most schools, even those in the poorest communities."

We need to frame arts education as a set of tools and solutions, not as yet another interest group competing for a piece of the pie in a very noisy and contentious system.

At a moment when American education desperately needs new ideas, when it needs to reach beyond itself to find solutions for its persistent problems and the new ones imposed on it by the dynamics of economic and global change, the arts can actually help save education. But to do it, we are going to need to build real bridges. We need to frame arts education as a set of tools and solutions, not as yet another interest group competing for a piece of the pie in a very noisy and contentious system.

In addition to Rabkin's presentation, local teachers, artists and arts organizations, consultants, academic professors and funders, presented on their related work. Session highlights included: MCC staff sharing trends in logic models, outcome measurements, and other current aspects of evaluation being used in human services, education, and arts; Arts Education Consultant Carol Fineberg discussing the use of assessment in national arts education models with Museum Educator Peggy Burchenal of the Isabella Stewart Gardner Museum; and Harvard Project Zero Director Steve Seidel sharing common themes and new directions from the day's events alongside artist-educators from the Boston Arts Academy and Shakespeare and Company.

For a full report on the conference proceedings and Rabkin's presentation, check the Barr Foundation web site at: www.barrfoundation.org.

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movement and stories," he says, "If a student is having difficulty writing, we ask the student to sit down and tell us in their own words what it is they are thinking about. Then we work on how to put it down on paper. This has had a big impact on the child and their approach to learning and trying new things." Clark lauds the district for its commitment to the project and the MCC for their support, stating, "Without the commitment of time in the standard school day to incorporate arts-integrated learning and the grant to help the teachers learn how to integrate art into the curriculum, the project might not have been as successful as it has been." He added, there is not an educator around who would argue that this type of learning is not important. "It's the logistics and funding, which keeps this type of model from being implemented in more schools."

As the second year of the project progresses, teachers have a good grasp of what they can accomplish with arts integration. Remaining funds will be used to bring teaching artists into each school for a six-day residency this year.

FUNDER'S CORNER:

Sandy Gordon and the Boston Arts Academy Foundation

by Stephanie B. Perrin, NALC Co-Founder and Head of Walnut Hill School

"I have always seen the world through partnerships!"

These are the words of **Sandy Gordon**, who serves as President of the **Boston Arts Academy Foundation**, a nonprofit organization comprised of volunteers who raise money to support the **Boston Arts Academy** (BAA), an arts-focused public high school. For those public schools committed to offering strong arts programs for students, creating additional revenue streams has become a necessity. The school's foundation was created to "bridge the funding gap between what the district is able to provide and what an excellent arts and academics program really costs." District funding falls over $1 million short each year of what it costs to offer urban students a quality arts education.

Sandy Gordon is a founding volunteer of the foundation. Under Sandy's leadership, the partnership that has made the BAA's programs possible consists of many dedicated volunteers, school administrators and faculty, Boston Public School officials, and leaders from the **ProArts Consortium**, an association of six higher education institutions in the Boston area dedicated to the visual and performing arts, which founded the school. This venture is the result of many hearts and minds.

Sandy is an articulate, energetic, and committed woman, who shares with husband **Phil Gordon**, great enthusiasm for supporting excellence in public schools. She chose to support the BAA because of her admiration for its dynamic leader, **Linda Nathan**; her belief in the value of arts in the schools for all young people; and her belief that everyone who can be should be involved in volunteering because that is part of what makes a community successful. Working together is the key to accomplishing more than what one individual or institution can do alone. Sandy is modest and quick to give praise to others, but the success of the BAA owes much to her persistence and partnership.

Arts "feed the soul," says Sandy, giving students a chance to experience passion in their learning, as well as offering greater variety in terms of approaches to learning. She observes that the BAA is one of the "greatest vehicles for the breakdown of racial divisions in the city" because the common thread arts training lends to connecting people. She believes that working in the arts gives students a sense of history and of cultural belonging that they need in the modern world.

Funding for the arts in public schools has been cut dramatically in recent years, and often it is through the efforts of those with commitment to the community and a specific vision that the arts continue to be part of the lives of public school children. In the long term, it is Sandy's hope that school systems and governing bodies will support the arts at the level that many educators feel is necessary to promote active and successful learning, and that is not yet the case. This is why her work serves as a critical link to the future of arts in education. The children and schools of Boston are fortunate to have her on their side!

FUNDING RESOURCES AND INFORMATION

Associated Grantmakers of Massachusetts www.agmconnect.org
Programs for regional grantmakers and grantseekers, including a searchable foundation database and library.

Foundation Center's RFP Bulletin http://fdncenter.org/pnd/rfp/
Weekly announcements of funding opportunities.

Public Education Network (PEN) www.publiceducation.org
Offers the PEN Weekly NewsBlast—a free e-mail newsletter featuring school reform and school fundraising resources.

SchoolGrants www.schoolgrants.org
Offers free PK-12 grants-related newsletter.

FEDERAL ARTS EDUCATION FUNDING INITIATIVES

National Endowment for the Arts: Arts Education
www.arts.gov/grants/apply/Artsed.html
Learning in the Arts for Children and Youth, Access to Artistic Excellence, Challenge America: Reaching Every Community Fast-Track Review Grants, Summer Schools in the Arts

U.S. Department of Education, Office of Innovation and Improvement
• Professional Development for Arts Educators:
www.ed.gov/programs/artsedprofdev/index.html
• Arts in Education Model Development and Dissemination Grants:
www.ed.gov/programs/artsedmodel/index.html

NALC's Community Partners

Many individuals and organizations are part of NALC's family of supporters. We thank them all for their generous support.

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PROGRAM PARTNERS:
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Cambridge School of Weston
Charles Sumner Elementary School, Roslindale
International NETWORK of Schools for the Advancement of Arts Education
John Marshall Elementary School, Dorchester
Lesley University, Cambridge
Massachusetts Alliance for Arts Education
Massachusetts Cultural Council
Mather Elementary School, Dorchester
Walnut Hill School, Natick

UPCOMING CONFERENCES

NATIONAL

Arts Education Partnership (AEP) National Forum, February 5-6, 2006, Tacoma, WA. Focus: Critical Issues in Arts in Education: Partnering with Philanthropy. www.aep-arts.com

National Art Education Association Annual Convention, March 22-26, 2006, Chicago, IL.

National Association for Music Education (MENC) National Biennial In-Service Conference, April 19-23, 2006, Salt Lake City, UT.

Educat**ional Theatre Association Annual Conference**, September 21–24, 2006, Denver, CO.

REGIONAL

Massachusetts Music Educators Association, March 16-18, 2006, Boston, MA. www.mmeaonline.org/conference/teachers.htm

Massachusetts Art Education Association's Annual Spring Conference, April 28, 2006, DeCordova Museum & Sculpture Park, Lincoln, MA. www.massarted.com

MASSACHUSETTS POLICY AND ADVOCACY RESOURCES

Center for Collaborative Education www.ccebos.org
Mission to improve student learning in K-12 public schools and districts by promoting educational reform that is focused on school and system-wide change.

Center for Education Policy, UMASS/Amherst
www.umass.edu/education/cep/main.htm
The Center conducts studies, evaluates programs on topics relating to K-12 education reform and K-16 alignment, access, and outcomes, and convenes policy leadership conferences.

Massachusetts Alliance for Arts Education
www.massartsalliance.org

Massachusetts Advocates for the Arts, Sciences, and Humanities (MAASH) www.maash.org
Statewide advocacy organization for the arts, sciences and humanities representing the cultural community throughout Massachusetts.

Massachusetts Association of School Superintendents
www.massupt.org

Massachusetts Association of School Committees www.masc.org

Massachusetts Business Alliance for Education www.mbae.org
Brings together business and education leaders to promote public education reform through collaborative research, policy development, and advocacy.

Rennie Center www.renniecenter.org
Mission to develop a public agenda that informs and promotes significant improvement of public education in Massachusetts.

Sumner Elementary School students participate in an artist-in-residency offered by the Wolftrap Institute as part of NALC's NEA funded professional development offerings in partnership with Lesley University.

READING ROOM

The Complete Curriculum: Ensuring a place for the arts and foreign languages in America's schools
The report contains 10 recommendations for incorporating all core subject areas, including the arts, into the improvement strategies promoted by the *No Child Left Behind Act*.
www.nasbe.org/standard/15_Winter2004/Meyer.pdf

Ensuring a Place for the Arts in America's Schools. The State Education Standard, Vol. 4, No. 4, Winter 2004. National Association of State Boards of Education.
www.nasbe.org/Standard/Past.html

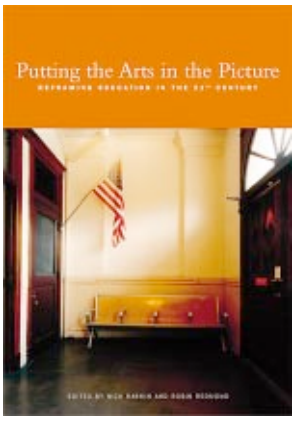
Finding the Will and the Way to Make the Arts a Core Subject: Thirty Years of Mixed Progress, by Douglas Herbert, Special Assistant on Teacher Quality and Arts Education, US Department of Education.
www.nasbe.org/standard/15_Winter2004/Herbert.pdf

Key Policy Letters Signed by the Education Secretary or Deputy Secretary (July 2004)
www.ed.gov/policy/elsec/guid/secletter/040701.html

NO SUBJECT LEFT BEHIND: A Guide to Arts education Opportunities in the 2001 NCLB Act. Updated with FY2005 Appropriations. Guide for state and local arts and education leaders to learn more about the federal *No Child Left Behind Act* and the multiple opportunites for arts education.
www.aep-arts.org/PDFFiles/NoSubjectLeftBehind.pdf

Passion and Industry: Research on Schools that Focus on the Arts.
Dr. Jessica Hoffmann Davis, founding director of the Arts in Education Program at the Harvard Graduate School of Education, researched three Boston area schools that focus on learning in the arts to identify distinguishing features and common characteristics. To order a copy, go to: www.artslearning.org

Putting the Arts in the Picture—Reframing Education in the 21st Century



Edited by Nick Rabkin and Robin Redmond
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by Eric Oddleifson, NALC Co-Founder and Trustee

Several years ago **Nick Rabkin**, Executive Director of the **Chicago Center for Arts Policy at Columbia College**, inquired about authors for a "killer" book—one which would be so powerful in its arguments that it would lead to a transformation in the way America educates its children. I'm pleased to report that he has succeeded in his quest. **No one can read this book without concluding that integrated arts is the power that the educational establishment needs to vastly improve educational outcomes for all children.**

Dan Weissman, a contributing author, refers to the conversation taking place at **Harvard's Project Zero**, where some researchers feel that the aesthetic dimension is the engine of learning (as **Elliot Eisner** observes, "the arts are the apotheosis of each of our intelligences"). And others, particularly **Howard Gardner**, believe it's only one of the elements of learning. Either way, Project Zero's work, Weissman writes, "suggests that the role of the arts in learning has so far been badly underestimated. We are accustomed to asking, 'Do the arts add something to learning?' The real question might be, 'Could there be anything that adds more?'"

What's the "elevator version" of the case for integrated arts? As Rabkin reports, the arts are deeply cognitive, not simply emotive, and provide the "tools of thought" for developing the imagination (so critical to both business functioning and scientific discovery) and enhanced learning across all subjects. He writes,

> At its best, arts integration makes the arts an interdisciplinary partner with other subjects. Students receive rigorous instruction in the arts and thoughtful integrated curriculum that make deep structural connections between the arts and other subjects. This enables students to learn both deeply. The practice of making art, and its performance or exhibition, becomes an essential part of pedagogy and assessment, but not just in art or music class. These activities become part of the routine of studying history, science, reading and writing, and math.
>
> Integrated arts education is not arts education as we generally think of it. It is designed to promote transfer of learning between the arts and other subjects, between the arts and the capacities students need to become successful adults.

Michael Wakeford, another of the book's contributors, observes

> The current conversation about just how the arts relate to learning does pursue something new and ambitious. It moves beyond claims that the arts deserve a place in American education either for their own intrinsic values of self-expression or aesthetic cultivation, or as a socializing force, and instead makes the more radical assertion that the arts, deployed most effectively, are of a piece with the higher order types of learning from which they have traditionally been deemed separate. It sets aside conventional notions of education in the arts as an end in itself in favor of the belief that arts experience and artistic knowledge equip students with competencies and habits of mind that embody learning more generally.

The book identifies successful programs in Chicago, Minneapolis, Boston, among others, as reflecting the goal of bringing the arts wholly and multi-dimensionally into the service of the learning mind.

What do we do about advancing the cause of arts integration as the focal point for transforming educational practice in America? Rabkin and Redmond indicate that a new element—teaching artists, and the sustained working partnerships of artists and teachers constitute an enormously important element of good arts integration initiatives. They also indicate that no teaching artist can replace the role of art, music, dance and theater teachers (the latter two being rare birds in public schools). Additionally, they suggest that serious arts integration requires serious attention to professional development—for teachers, arts teachers, and artists. Collaboration, curriculum development and interdisciplinary work are not normative behaviors in most public schools. They need to be learned.

Finally, they comment that "we must see the establishment of policies, rules, incentives and norms that support arts integration and encourage teachers to use it. As ways to "tip" the educational system towards the comprehensive adoption of arts integration Rabkin and Redmond suggest:

- establishing a research agenda that serves the community
- including arts integration in teacher preparation, and
- developing philanthropic leadership, indicating that private funders of various types have played pivotal roles in the development of arts integration.

They conclude by saying,

> The strategies of arts integration are educationally powerful because they are grounded in deep connections between the arts and cognition, and between learning, social, and emotional development. The biggest obstacles to making arts integration more widespread are beliefs that separate thinking and doing, learning and making, feeling and knowing. The most compelling arguments against these false beliefs are found in arts integrated classrooms.

A number of years ago, back in the early 90s, when the **Center for Arts in the Basic Curriculum (CABC)** was still operating (NALC is its successor), we distributed a campaign button which at the top read "I am a Paradigm Pioneer" and at the bottom, below the CABC logo, "Schools as Arts Integrated Learning Organizations." Rabkin and Redmond, associate director of the Center for Arts Policy, have now given us the material in support of that campaign. All we have to do now is use it.

For information on the Center for Arts Policy and *Putting the Arts in the Picture—Reframing Education in the 21st Century*, go to www.artspolicy.colum.edu/education_book.html. For more information on teaching artists and the Teaching Artists Journal, go to www.leaonline.com/loi/taj.

Winter 2006 • Vol. I, Issue 1

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Nick Rabkin's *Putting the Arts in the Picture*

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