

# Perspectives on Arts Education and Curriculum Design

Produced by:  
Sacramento County Office of Education



California County Superintendents Educational Services Association represents 58 county offices of education throughout the state of California. Knowing that the visual and performing arts contribute to effective schools, the California County Superintendents Educational Services Association, with generous support of the William and Flora Hewlett Foundation, launched a statewide initiative in early 2006 to advocate for and strengthen arts education in California public schools. CCSESA urges every school to weave dance, music, theatre, and visual arts into the fabric of the curriculum, providing all students with a comprehensive education, kindergarten through high school, aligned to the *Visual and Performing Arts Framework for California Public Schools*. CCSESA supports schools, districts, and communities in each of the state's 58 counties through a fully equipped statewide network. CCSESA is working at the state, regional, and local levels to impact change in arts education.

## **CCSESA Arts Initiative**

### **VISION AND CORE PRINCIPLES**

The visual and performing arts are an integral part of a comprehensive curriculum and are essential for learning in the 21st century. All California students from every culture, geographic region and socioeconomic level deserve quality arts learning in dance, music, theatre, and visual arts as part of the core curriculum.

#### **Rich and Affirming Learning Environments**

Create a safe, affirming, and enriched environment for participatory and inclusive learning in and through the visual and performing arts for every group of students.

#### **Empowering Pedagogy**

Use culturally and linguistically responsive pedagogy that maximizes learning in and through the visual and performing arts, actively accesses and develops student voice, and provides opportunities for leadership for every group of students.

#### **Challenging and Relevant Curriculum**

Engage every group of students in comprehensive, well-articulated and age-appropriate visual and performing arts curriculum that also purposefully builds a full range of language, literacy, and other content area skills, including whenever possible, bilingualism, biliteracy, and multiculturalism. This curriculum is cognitively complex, coherent, relevant, and challenging.

#### **High-Quality Instructional Resources**

Provide and utilize high-quality, standards-aligned visual and performing arts instructional resources that provide each group of students with equitable access to core curriculum and academic language in the classroom, school, and community.

#### **Valid and Comprehensive Assessment**

Build and implement valid and comprehensive visual and performing arts assessment systems designed to promote reflective practice and data-driven planning in order to improve academic, linguistic, and sociocultural outcomes for each specific group of students.

#### **High-Quality Professional Preparation and Support**

Provide coherent, comprehensive and ongoing visual and performing arts professional preparation and support programs based on well-defined standards of practice. These programs are designed to create professional learning communities of administrators, teachers, and other staff to implement a powerful vision of excellent arts instruction for each group of students.

#### **Powerful Family/Community Engagement**

Implement strong family and community engagement programs that build leadership capacity and value and draw upon community funds of knowledge to inform, support, and enhance visual and performing arts teaching and learning for each specific group of students.

#### **Advocacy-Oriented Administrative/Leadership Systems**

Provide advocacy-oriented administration and leadership that institute system-wide mechanisms to focus all stakeholders on the diverse visual and performing arts needs and assets of each specific group of students. These administrative and leadership systems structure, organize, coordinate, and integrate visual and performing arts programs and services to respond systemically to the needs and strengths of each group of students.

## FOREWORD

On behalf of the County Superintendents of Schools in the State of California, we are pleased to introduce ***Review of Perspectives on Arts Education and Curriculum Design*** as part of the CCSESA Arts Initiative and the Curriculum and Instruction Steering Committee (CISC) Visual and Performing Arts Subcommittee. This project was funded by the William and Flora Hewlett Foundation.

The California County Superintendents Educational Services Association (CCSESA) is an organization consisting of the County Superintendents of Schools from the 58 counties in California working in support of students, schools, districts, and communities. The Curriculum and Instruction Steering Committee (CISC), a steering committee of CCSESA, consists of county office assistant superintendents with an expertise in curriculum, instruction, and professional development. The Visual and Performing Arts Subcommittee includes regional arts leads representing all eleven service regions working to strengthen arts education support and service for California school districts. Through the CCSESA Arts Initiative, county offices of education are playing a significant role in increasing visibility and support for arts learning in California public schools across the state. One area of this work is in the development of K-12 arts education curriculum resources aligned to the *Visual and Performing Arts Framework for California Public Schools, Kindergarten through Grade Twelve*.

This project was developed and researched by Maureen Gemma, Visual and Performing Arts Coordinator for Sacramento County Office of Education and Region 3 Arts Lead, and written by Patty Larrick, arts consultant. We would like to thank Sacramento County Superintendent of Schools David Gordon for his continued advocacy for arts education and Assistant Superintendent of Curriculum and Instruction Sue Stickel, for her support of this work.

We extend special thanks to Patty Taylor, CCSESA Arts Consultant, who contributed greatly to the development and finalization of the document as well as the CCSESA/CISC Visual and Performing Arts Regional Leads who provided input for this project. We want to thank Grace Ko and the San Diego County Office of Education for their ongoing work on the CCSESA Arts Initiative web site. It is our hope that this will be a tool for understanding the research and multiple approaches that impact arts learning in our schools. This document provides excellent information that will guide decision making for quality arts education in the classroom.

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# Perspectives On Arts Education and Curriculum Design

Developed by



Sacramento County Office of Education

Curriculum and Intervention Services

Visual and Performing Arts



California County Superintendents  
Educational Services Association (CCSESA)  
**Arts Initiative**

Funded by the William and Flora Hewlett Foundation

2008



## EXECUTIVE SUMMARY

When faced with making critical decisions about the curriculum that we provide our students, what philosophical background information do we need to understand in order to support the values of our community, and what are the implications of our choices for students, teachers, parents and the community?

The California County Superintendents Educational Services Association (CCSESA) offers a new Resource Toolkit, Perspectives on Arts Education and Curriculum Design, to help inform educators and the community of these multiple issues. The guide provides an overview of the broad purposes and guiding principles in arts education and explores the embedded value set in the approaches and their importance in the educational experience of students. Understanding the various visions and versions of arts education and underlying rationales, provides a knowledgeable basis for curriculum decision-making, while supporting the basic values of the community. Included in this guide are viewpoints of arts theorists, past and present, descriptions of approaches and methodologies that impact delivery in our schools, and a discussion of why the arts matter to our society now and in the future. Incorporating current brain research on cognitive development, current social “frames of mind,” standards-based education issues, and new expectations for the future “world of work,” this guide considers the many factors that influence our education world today.

Districts and schools, which are faced with making critical decisions on curriculum and those who are in the process of reviewing or strengthening their arts courses, will find this guide helpful in deepening their understanding of the complex, yet important aspects in the implementation of arts education. With this guide, our hope is to expand knowledge of the basic underlying philosophies of arts education and provide guidance on the impact of these critical decisions that impact our students in our schools today and in the future.

## ACKNOWLEDGEMENTS

The California County Superintendents Educational Services Association acknowledges the following for their contributions to the Perspectives on Art Education and Curriculum Design document:

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Sue Stickel, Assistant Superintendent  
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*“When the going gets tough we should remember that there are few higher compliments that one can assign than to say of that work it is a “Work of Art.”*

Elliott Eisner, 2008 NAEA National Convention, New Orleans, Louisiana



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*"Creation begins  
with vision."*  
Matisse



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*"Art is the expression of emotion and ideas, and has the ability to transcend language and unite various cultures. One thing all artists have in common is vision, a vital component for the future of our society."*

Student, Grade 12



## Introduction

*The Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve (VAPA Framework)* is the guiding document for developing, evaluating and refining arts programs. Within that VAPA Framework are the content standards to guide the development of curriculum in the four arts disciplines of dance, music, theatre, and visual arts. What assumptions about the aims and goals of arts education underlie both the standards and the Framework? Why would visions and versions of multiple perspectives on the arts be important for arts educators and others to think about when making decisions about curriculum? Content standards can seem to have appeared from out of nowhere, but that is not the way it happens. National and state standards are an outgrowth of a collection of ideas that gain relevancy and reflect the larger values that predominate in the field at the time of their formulation. The content standards are, to a certain extent, a synthesis of prevailing ideas about what matters in each of the arts disciplines for students at every level of schooling. Where did those ideas come from? What are some of the new ideas that are now influencing how arts educators think about the arts in our schools? These are some of the questions and ideas this document explores. This is not a curriculum guide as such. It is about the questions and conclusions that inform curriculum decisions.

The VAPA Guide begins with a definition of curriculum from several points of view. To that is added the dimension of the Framework's guiding principles, which reflect some strong stances regarding how arts programs should serve students. However, the VAPA Framework is not an advocacy document. It assumes the arts matter. It isn't about the why but about the what as far as establishing programs is concerned. Many educators are still looking for arguments that will be the most successful in establishing the why as well as ideas that will inform the how of arts education. Some of the most influential arguments for arts education currently have emerged from a much bigger perspective. They have come from business and industry, social critics and writers devoted to trying to understand how to help students succeed in our non-linear, postmodern society, and from the research into how the brain learns. These perspectives have greatly influenced the reasons and rationales now being put forth by arts education advocates. In that context, this guide discusses the *21<sup>st</sup> Century Learning Framework*, Daniel Pink's book, *A Whole New Mind*, and James Catterall's *Critical Links*. Views about brain research in the context of arts instruction are also discussed.

The heart of this document is the discussion about the multiple aims and outcomes of an arts education as defined by particular orientations toward content and/or pedagogy. Elliot Eisner's conceptualizations of the "visions and version" of arts education from his book, *The Arts and the Creation of Mind* 2004 are referenced in this guide. His list has been paraphrased in order to include all of the arts disciplines as well as pedagogical practice that parallel some of the "versions" he discusses. The performing arts have very similar approaches and theory that fit, without effort, into Eisner's general categories. Some of the various versions of arts education focus on the discipline content students should learn, with implications for instruction. Others focus on non-arts methodology with obvious potential for powerful arts learning. And some approaches are concerned with the larger "competencies" that result from participating in quality arts learning across the

*"I believe art gives us an opportunity to explore the world around us in greater depth than we normally would push ourselves to do, allowing artists to see the truth behind our surroundings and bring us to greater understanding and appreciation of the inherently beautiful as well as the often undervalued."*

Student, Grade 12

“Striving for quality is at the core of artistry.

Qualities of Quality:  
Understanding Excellence  
in Art Education Report,  
2009

grades. Each represents a distinct set of values.

What makes these approaches of more than passing interest is the degree to which they have been incorporated into our own VAPA Framework and content standards and how they are actually playing out, usually in combination, in schools at every level. What do these approaches look like in practice? What situations are a match for which particular approaches? How do they meet student needs? Can standards be met though all of these ways of organizing and arts curriculum? The document explores these questions. The point of presenting these differing approaches to arts education is to suggest that planners and developers of curriculum in the arts would be well served by looking at foundational ideas that could help them be more intentional about outcomes; more intentional and deliberate about what they want their students to come away with as a result of their participation in well-designed arts curriculum. This background may help planners find the best possible fit between the values put forth by the various orientations and the values they find in their own community.

The guide makes a transition from content to instructional design through a focus on the cognitive nature of learning in the arts, which is discussed in the context of content standards, *Understanding by Design*, and brain research as documented by *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition* from the Dana Foundation. The final section is about arts education planning and decision-making. The importance of long-term planning for arts education programs cannot be underestimated. Planning is sensible in good times and especially in times of diminishing resources, even though that may not seem like the ideal time to do arts planning. Certainly there are many ways districts, curriculum committees or other groups can go about planning, however this Guide features the protocols outlined in the California Alliance for Arts Education's publication, *The Insiders Guide to Arts Education Planning*. For those not familiar with this approach, it will become evident why this methodology for developing long-term arts education plans has proved so successful. Added to that perspective are ideas about planning and quality from *Qualities of Quality: Understanding Excellence in Arts Education* from Harvard Project Zero. This document, too, discusses various approaches to arts education with a primary focus on the quality of the arts experience for students of all ages and backgrounds.

Arts education in California schools depends on informed leadership at the district and school site level. No one can take the place of the principal as instructional leader for all subjects. In some schools, the arts need a bit (or a lot) of advocacy to remain in the curriculum at all; in others, advocacy based on strong rationale keeps programs in place and leads to sustainability until the arts are part of the fabric of the district. In a way, this guide is an advocacy statement, in that it presents so many reasons why the arts—dance, music, theatre, and the visual arts—belong as part of every student's comprehensive education. It presents a very wide range of ideas from which planners and decision makers can form their own perspective on arts education. It is hoped, then, that this guide will provide a valuable source of information for leaders seeking to design powerful and meaningful curriculum for our students of today and engaged citizens of the future.

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## Part One

### THE BROADER PURPOSES OF ARTS EDUCATION

#### 1. What is Curriculum?

“The curriculum is an mind-altering device,” says Elliot Eisner in his book *The Arts and the Creation of Mind* Yale University Press, 2004. Curriculum describes the activities that have been selected, sequenced and otherwise organized in order to give direction to the cognitive development of students. Eisner continues: “When policymakers define a curriculum for a school (or classroom), they are also defining the forms of thinking that are likely to be promoted in the school. They are in effect, laying out an agenda for the development of mind.” The curriculum is the description of a set of activities that brings relevance and vitality to the classroom. The outcome of applying a curriculum is to improve the quality of the programs defined by that curriculum.

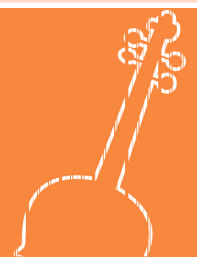
Curriculum is content. Curriculum is also a collection of values in the form of learning activities over time. It is about what any group of policymakers or curriculum planners (and the groups that advise them) thinks is important in a particular field of study. It includes the “essential understanding”—the “big ideas” of that field. It may take some time and attention to come to an agreement on those ideas, but the discussion will be extremely valuable and the resulting decisions about what is included will be better understood and more likely to represent a consensus of points of view. The curriculum is about what is included because not everything *can* be included. Hard choices need to be made and those choices are an indicator of their significance to those who make policy and design curriculum. “Curriculum” has levels from the broad-based district point of view, to the decisions of the classroom teacher about what will be taught over a specific period of time. Eisner identifies three kinds of curriculum, in broad terms. They are the *explicit*, *implicit* and *null* curriculum.

#### *The Explicit Curriculum*

The *explicit curriculum*, Eisner defines as, “The formal program of the school, the program that is planned, taught, and graded. This curriculum consists of the subjects that virtually everyone acknowledges are being taught in one way or another.” The explicit curriculum in California includes all of the disciplines for which there are adopted frameworks and content standards, such as English/ Language Arts, Mathematics, Science, History/Social Studies, Foreign Languages, Physical Education and, of course, the Visual and Performing Arts. All of these curricular areas are also included in the federal Elementary and Secondary Education Act (ESEA) requirements. However, it is clear upon any examination

*“The curriculum is a mind-altering device.”*

Elliott Eisner,  
*The Arts and the Creation  
of the Mind*, 2004



*"When the curriculum offers a sense of purpose, unity, relevance, and pertinence – when it is coherent – young people are more likely to integrate educational experiences into their schemes of meaning, which in turn broadens and deepens their understanding of themselves and the world. In that sense, we might say that a coherent curriculum is one that offers "unforgettable" experiences to young people."*

Toward A Coherent Curriculum – The 1995 ASCD Yearbook, James A Beane, Editor

of the reality on the ground, that there is a distinct hierarchy within this list based primarily upon testing, or the "what gets tested gets taught" school of curriculum selection. Within the explicit curriculum, the value placed on particular curricular areas can be measured by the time allowed for students to engage with the discipline. Time is the currency of value in most schools. Time spent is also determined by what a district defines as "core curriculum."

### *The Implicit Curriculum*

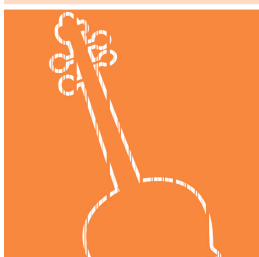
Eisner says of the *implicit curriculum*, "Classroom ambiance, school norms, models of assessment, and the like teach implicitly. It is the implicit curriculum that endures while sections of the explicit curriculum change over time; a unit on printmaking in visual arts or the westward movement in social studies is here today and gone tomorrow. The features of the implicit curriculum continue." The implicit curriculum can take the form of ESLRs, or Expected Schoolwide Learning Results developed by a district that reflect the broadest kinds of learning outcomes.

Many times the implicit curriculum is contained in a district's vision or mission statement. The implicit curriculum is highly dependent upon school culture, and how teachers transmit or do not transmit these values to their students. There may be fine-sounding statements regarding these ideas such as "all students can learn," that do not play out in the classroom of a teacher who does not believe this to be true. Broad-based outcomes usually have to do with developing characteristics that will serve the students well in the world beyond school. That begins with being academically prepared, but goes beyond that to ideas about informed citizenship, and positive habits of mind such as creativity, fairness, and tolerance.

### *The Null Curriculum*

There is also another curriculum, one that Eisner calls the "null curriculum." "What is not taught can be as important in someone's life as what is taught, whether explicitly or implicitly. The null curriculum constitutes what is absent from the school program, what students in schools never have the opportunity to learn." This idea of the null curriculum has great implications for the arts. The null curriculum, like the explicit and implicit, is still a reflection of the values of the community, parents and educators of a district.

A curriculum has *intended* outcomes. It has goals and objectives for student learning. It reflects some kind of rational planning about what those goals will be, across and within disciplines offered by the district. A curriculum defines the important things that students are expected to learn. In California, curricula are guided by the adopted content standards of a particular discipline, and the tests are supposed to reflect what the standards are asking students to learn. Content standards put the outcomes into operational terms. The specific "big ideas" or "enduring understandings" can be determined for each discipline, through the work of curriculum committees, using multiple resources, including of course, the standards.





### *Some Further Descriptions of Curriculum*

The educational goals of a school or districtwide curriculum are to provide very general statements about the outcomes one hopes students will achieve after completing formal schooling. They remind educators what is really essential. A curriculum is a plan to influence what students should learn. It includes plans and materials from notes to published formats. Developing a curriculum for the visual and performing arts faces the same issues as developing curriculum for any of the disciplines. Curriculum is intended to define the learning experience for learners of all ages. As Eisner comments on curriculum: “I do not believe that there is one sacrosanct version of arts education. Different programs are suitable or appropriate for different populations and the values that the community embraces. There is not ‘one size fits all’ curriculum for a nation as diverse and as large as ours. Intelligent curriculum planning takes into account such differences and uses them to inform its own policymaking and construction processes.” Quoting Eric Booth from *The Everyday Work of Art: How Artistic Experience Can Transform Your Life*, Sourcebook, Inc. 1997, “People are shaped by what they extend themselves into. We must be very careful with the objects that we present to...our children, because they are changed by them.” That is also a good definition of curriculum. Marilyn G. Steward and Sydney R. Walker from *Rethinking Curriculum in Art* (Art Education in Practice Series, Davis Publications, Inc, 2005) say “The challenge in revisiting the process of curriculum planning is to take advantage of educational reform principles, draw upon important new understanding about teaching and learning.”

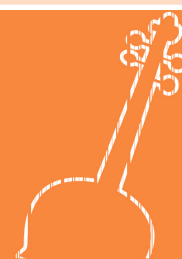
## **2. The Guiding Principles of the Visual and Performing Arts Framework**

The Visual and Performing Arts Framework defines arts education for California students through the sum of its parts. Its guiding principles exist to “address the complexity of the content and delivery of instruction in dance, music, theatre and the visual arts.” To do this, the VAPA Framework addresses the factors that define a quality standards-based program in dance, music, theatre and the visual arts. It defines many of the issues for each discipline related to content and instruction as it changes over the elementary, middle school and high school levels. The VAPA Framework goes on to discuss assessment in the arts, professional development, and criteria for evaluating instructional materials, K-8. It contains excellent resources and an extensive glossary of the terms used throughout. It is an exceptionally comprehensive document. The guiding principles of the VAPA Framework make it clear that the document as a whole is to be a tool for teachers and a guide for publishers and those who develop educational materials. It is to be useful to practitioners, arts professionals, and to administrators, parents and supporters of the arts. The VAPA Framework is most particularly intended to be useful to those planning arts programs and curriculum in schools and districts across California.

The VAPA Framework also contains the content standards, K-12 for all four arts disciplines. The Framework itself is not a curriculum, nor are the content standards. As the VAPA Framework says, “The content standards provide guidance to schools

*“The challenge in revisiting the process of curriculum planning is to take advantage of educational reform principles, draw upon important new understanding about teaching and learning.”*

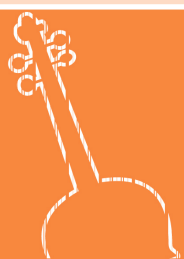
M.G. Steward and  
S.R. Walker





*"We live in a visually sophisticated world, so we must be sophisticated in using all the forms of communication, not just the written word."*

George Lucas, 2004 as cited by J. Daly



as they determine the curricula and desired outcomes for students.” It is the district and schools that determine the curriculum in all its particulars: specific content, units of study, time frame, and sequence. The content standards provide the *what*—the “outcome expectations” for students—the knowledge and skills unique to each discipline that students should “know and be able to do,” but it does not define the *how*—the specific road or journey students should take to achieve the standards. That is wisely left to the administrators and teachers who know their students, their schools and their communities. There are many different roads to content mastery. The curriculum is the map for the roads taken through the arts. The VAPA Framework defines curriculum as “An organized course of study that follows standards-based guidelines for sequencing learning across the K-12 continuum and is specific enough to guide short-term and long-term instructional goals. The curriculum assists teachers in their day-to-day instructional choices and provides students with the essential knowledge and skills needed to progress toward future goals.”

### *Strands and Content Standards as the Basis for Curriculum*

Certainly, the VAPA Framework’s guiding principles are the place to begin to define what any standards-based curriculum in the arts must consider. First and foremost, schools and districts are to use the standards as the *basis for curriculum*. Curriculum based on the standards requires active learning; learning through study, practice, creation or performance of works of art. Also considered are reading and writing about the arts and artists, researching arts from the past and present, and reflection upon one’s own observations, experiences and ideas about the arts; participating in arts criticism based on information and clear criteria. The arts are to be studied as discrete disciplines related to each other, and when appropriate, to other subject areas in the curriculum. Each of the four disciplines, dance, music, theatre and the visual arts are to be guided by the same five strands which define the lenses through which students engage in the arts: artistic perception, creative expression, historical and cultural context, aesthetic valuing and connections, relationships and applications. Many of the enduring understandings that curriculum planners seek to make the basis of their plans for instruction come from a deep understanding of these strands.

### *Alignment and Assessment*

The VAPA Framework also asks planners to promote an alignment of standards-based curriculum, instruction and assessment across the grades in the school district. This alignment is important in preparing students to meet VAPA requirements for admission to the University of California and the California State University system. Educators are also to view assessment of student work as essential to a standards-based program in the arts. Assessment is important for both students and teachers. For students, having a clear picture of intended outcomes of instruction and the progress they are making toward those outcomes, helps them learn more effectively and efficiently. Teachers assess student work in order to inform their instruction. The more they know about how their students are doing, the more they can fine tune instruction to bring each student up to potential.

Assessment has long been inherent and, in most cases, embedded in the artistic process and instruction. Most of the assessment approaches educators apply to other curricular areas, and call “authentic assessment” are taken directly from the arts, and include performance assessment, portfolios, exhibitions and reflections.

### *New Media*

New media and electronic technology is a particular focus of this VAPA Framework. The technology is guided by artistic intent. Technology is a tool of expression, research and new media access as a form of expression. Students learn to apply the technology available to creative projects, where it is still the imagination and artistic intent that guide its use. Performing arts students also see how new technologies and media can extend and enrich aesthetic goals. Electronic music opens up composition to many students, and video and film can become part of dance and theatre performance. New media can also be a powerful tool in recording and documenting student work. Visual arts students know computer graphics programs, multiple kinds of animation, and video editing, while performing arts students are learning technical stagecraft, lighting, and other skills. The VAPA Framework uses the term “new media and electronic technology” both in terms of their contemporary applications but also in a historic sense, tracing the development of such “old technologies” as photography and film.

### *Access for All, Equity Between the Arts*

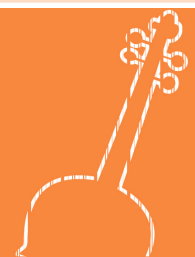
The VAPA Framework makes it clear that one of the most important of its guiding principles is that all learners deserve access to the arts. The arts are for all students, at all grade levels. The arts curriculum may have to be modified or adapted to accommodate learners with special needs and/or a variety of disabilities, so that they can be successful. It is quite possible that the arts will be the “safe” environment for many of these students and that they will find success in one or more of the arts disciplines that might offset their struggles in other areas of the school curriculum. They will also gain skills and ways of thinking that will help them for the rest of their lives. The arts are for all students regardless of where they live and go to school. Socio-economic differences should not be a deciding factor in whether or not a student has access to arts classes and programs. Suburban students in wealthy communities have the arts in their schools but so should students in high poverty schools, whatever their setting—urban, rural or suburban. Ideally, schools at all levels should offer opportunities for students to experience all four of the arts disciplines in sequential, standards-based classes. There should be dance, music, theatre and the visual arts in all of the schools. Students may not take every art form at every grade level, but would have an opportunity to explore each art form at some point at each school level.

### *A Broad View of Culture*

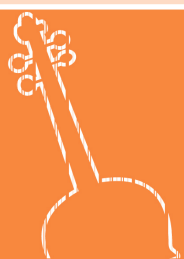
A broad view of culture is embedded in the guiding principles of the Framework. It is strongly reflected in the standards under the historical, cultural context strand, but is also present in each of the other strands. Perception is affected by what

*“Our vision is to ensure high quality standards-based arts learning as part of the core curriculum with equitable access for every child, in every school, every day.”*

CCSESA Arts Initiative



*"To engender creativity,  
first we must value it."*  
Sternberg and Lubar, 1993



our culture predisposes us to see and to notice. The aesthetic valuing strand is particularly influenced by the lens through which we view the world. Judgments about the value of an artwork in any of the disciplines can be very dependent upon the familiarity one has with the aesthetics and value system of the culture from which it comes. Content under all strands reflect American culture, past and present, as well as the contributions in each of the arts disciplines from worldwide ethnic, racial, religious, and cultural perspectives, both historic and contemporary. This broad view of culture is essential in connecting the arts to the creative experiences of all people and to avoid a narrow definition of what matters and what is valued in artistic expression.

### *Preparation for the World of Work*

The VAPA Framework is alert to the contributions that arts education can make in preparing students to enter the workforce. The old view was that students trained in the arts were destined to focus mostly upon “making it” as a musician, actor, dancer or visual artist. That has given way to the understanding that the skills and understanding and ways of working in the arts find their way into multiple cross-disciplinary applications in business and industry. The skills that are gained by sustained study in one or more of the arts are often identified with the skills that will predominate in the 21st century. Creativity, imagination, exploration, flexibility, and interpersonal and collaborative skills are all highly valued by businesses and industries even if it is not connected to any specific art form.

### **3. Why the Arts Matter**

The VAPA Framework outlines very specific ways in which educators can conceptualize arts program development, curriculum design and implementation across the grades. It provides, through its guiding principles, some strong stances regarding how such programs should serve California students across the grades. It puts forth rationale that is deliberately arts-specific. The VAPA Framework assumes that the arts are essential and core and does not spend time on providing rationale or advocacy statements for the inclusion of the arts in the school curriculum. All of that being said, in many places under trying conditions, educators, school board members and community people who are highly supportive of the arts are turning to some very broad-based arguments in favor of the arts and what they bring to the learning experience of students. Many are interesting, pragmatic “value-added” arguments in support of including the arts in school curricula at all levels. Arguments can revolve around the more broad-based “competencies” that have come to be associated with participation in dance, music, theatre, and the visual arts. These competencies are sometimes described as “habits of mind” and are put forward by arts educators, academics, decision and policymakers and, recently, the business community. Some value-added arguments put forward in the past few years make claims about the contributions the arts can make to enhanced academic performance. These various points of view are discussed in the rest of this section.

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## *Habits of Mind*

Arts educators have always paid attention to changes in educational philosophy and effective instructional innovations, particularly when such changes are driven by research about how children learn. A wide range of learning advantages through study of the arts is generally identified and validated in such studies. Arts educators and all educators who understand the value of the arts in the life of our students, also pay attention to broader trends and shifts in thinking that support the view that the arts are, or should be, part of the core curriculum.

Some of these viewpoints on the value of the arts in education are rooted in broad studies of teaching and learning in education. In 2000, Arthur Costa and Bena Kallick submitted proposed theories on “habits of mind” that identified 16 dispositions that incline a person to use thinking tools and strategies that assist them in achieving success when faced with problems or dilemmas where solutions are not readily apparent. These habits of mind are rooted in a modern view of intelligence that maintains that a critical attribute of intelligence is not only having information, but also knowing how to act on it. Habits of mind that contribute to this intelligence are: persisting, thinking and communicating with clarity and precision, managing impulsivity, gathering data through the senses, listening with understanding and empathy, creating, imaging and innovating, thinking flexibly, responding with wonderment and awe, thinking about thinking (metacognition), taking responsible risks, striving for accuracy, finding humor, questioning and posing problems, thinking independently, applying past knowledge to new situations, and remaining open to continuous learning. Employing these habits of mind requires developing certain patterns of intellectual behavior that produces powerful results and are a composite of many skills, attitudes, and inclinations including value, inclination, sensitivity, capability, and commitment. TheodoreSizer, art history professor at Yale University, dean at Harvard Graduate School of Education, and founder of the Coalition of Essential Schools, studied educational reform in high schools, and also supported these habits of mind, and promoted “habits” of perspective, analysis, imagination, empathy, communication, commitment, humility, and joy. These studies have led to other current research related to teaching and learning in the arts disciplines.

## *Studio Habits of Mind*

Current Harvard Graduate School of Education researchers, Ellen Winner and Lois Hetland, have also been engaged in research on the “Studio Thinking Project” which focuses on visual artist’s studio habits of mind and their implications for the classroom. This project funded by The J. Paul Getty Trust, the Ahmanson Foundation, and the U.S. Department of Education, is in phase 3 of three phases of study. As developmental psychologists, Winner and Hetland’s research in phase 1 studied expert teaching in the arts, analyzed what was taught and what teachers intended students to learn. In the course of their research, they discovered that teachers were teaching eight important and potentially generalizable habits of mind: the dispositions to observe, envision, express, reflect, stretch and explore, engage and persist, develop craft, and understand the art world. They also

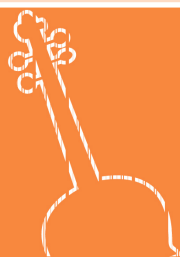
*“A work of art is above all  
an adventure of the mind.”*

Eugene Ionesco



"We can no longer just teach process and skills. The 21st century classroom is a laboratory for the creation of intellectual content where teachers are actively promoting higher-level thinking."

Partnership for 21st Century Skills, John Hopkins University Summit 2009



discovered 3 classroom structures that teachers used to teach the eight categories of learning-demonstration/lecture, students working, and the critique process. The second phase of their study has been an analysis of learning in the visual arts and will result in an assessment tool for assessing Studio Thinking in the eight Studio Habits of Mind.

Phase 3 of their current work, is in documenting how 15 elementary and middle school teachers in disadvantaged public schools in Oakland learn to use the Studio Thinking Framework, in conjunction with the Teaching For Understanding Framework and other Harvard Project Zero frameworks. The purpose of this study is to design arts interventions to reach underachieving students, with the hope of instilling in these students some of the studio habits of mind. This suite of studies will ultimately provide teachers of the visual arts, specialists, generalists, and researchers, valuable tools for further investigation of arts learning. This initiative was described in the March 2008 issue of the *School Administrator* and has been shared among the country's school superintendents with the author's hopes of "changing the conversation about the arts in this country."

#### *Daniel Pink: A Whole New Mind*

Daniel Pink, in his book, *A Whole New Mind: Moving From the Information Age to the Conceptual Age* (2005), states that we are moving from the logical, linear, computer-based Information Age to a "Conceptual Age" in our economy and society, one where "creativity, innovation, empathy and big-picture thinking will be rewarded and recognized." The subtitle of the book is "Why right-brainers will rule the future." Not only arts advocates and educators have picked up on this theory, but also those in the business community. Pink says that MBAs are a dime a dozen and that the most valued degree in business right now is the MFA—the Masters of Fine Arts degree. This major shift in business thinking comes because jobs that those with MBAs used to do have been outsourced and business leaders have recognized that their biggest competitive edge is their ability to produce products that are "physically beautiful and emotionally compelling." Think about the brand new iPad™, for example. Certainly left-brain skills must be maintained, but six right brain aptitudes must be mastered as well, according to Pink.

Pink's "six senses" include *design, story, symphony, empathy, play* and *meaning*. Design is critical to every business product so that it is more user-friendly and beautiful. No wonder business is now hiring people from the Rhode Island School of Design, the Art Institute of Chicago and the Cranbrook Academy of Art as often as engineers. "Story," Pink describes as "context enriched by emotion." Certainly this is the essence of theatre. Facts are there for free, but "story" will remain essential. It is the emotional element that makes information stick. A recent story in the *Slate* on-line magazine makes this point very convincingly. Sociologists and social anthropologists from Harvard to Berkeley believe that *The Wire*, the highly acclaimed HBO TV drama series, has something to teach their students about poverty, class, bureaucracy and the social ramifications of economic change. Asked why he was teaching a class around a TV drama, Harvard sociologist William J. Wilson said the show "makes the concerns of sociologists immediate



in a way no work of sociology he knows ever has.” Wilson said, “Although *The Wire* is fiction, not documentary, its depiction of the systemic urban inequity that constitutes the lives of the urban poor is more poignant and compelling than that of any published study, including my own.” (Story appeared in *Slate*, written by Drake Bennett, 3/24/10).

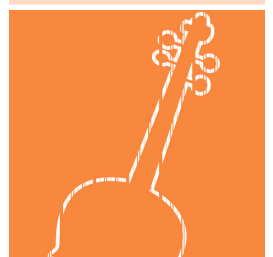
Pink uses the metaphor of a “symphony” to describe his next sense. Symphony is about the power of relationships between people and ideas. The “conceptual age” will need those who can see connections between seemingly unrelated ideas and who are able to multi-task. These will be the people who can apply their knowledge of music to business concepts or mathematics, or who can take their sense of ensemble into the business world. This may be obvious to music educators who understand that students who are part of a band or orchestra or choir must, by necessity, learn to collaborate and understand relationships, both musical and personal. The cast of a musical or play knows this idea well. Next comes empathy, which is considered essential as an attribute of leadership, which will be in even higher demand in the future. The arts have always provided views into the emotional world of the artist through choreography or visual images or musical compositions or theatrical productions. In asking students to search for meaning in the arts forms, an empathetic connection between the artist and the audience is found.

Although Pink generally connects his ideas about the necessity of play to pure laughter and to video games (which he takes quite seriously), teachers of young students understand play as one of the purest and most basic ways that children learn. Children explore their world and their feelings and make meaning by pretending (later to be drama), moving to rhythm and music, learning patterns and rhymes to music, and making things, especially visual images through drawing, painting and constructions. The Reggio Emilia approach to early childhood education (which will be discussed in a later section) uses all these aspects of play as the basis for all their learning activities with children. The problem in education is that we remove play as a pedagogical strategy way too soon. We shouldn’t remove it at all! Pink asserts it is necessary all along the way.

Finally, in his list of six senses for the conceptual age, is “meaning.” Pink says that as a society we are on a “high energy search for meaning,” or the basic desire to find purpose and meaning in one’s life. Certainly the arts have always been about expanding, focusing and finding meaning, and making meaning through the medium of dance or music, visual image or theatrical event. The job of the arts is to represent meaning beyond words, beyond number and to touch the emotions as well as the intellect. Viktor Lowenfield, a noted art theorist and practitioner from the 1950s, introduced this theory and viewed the art process in a global context, encouraging art educators to “fan the flames of the human spirit.” He felt that art contributed to a child’s creative and mental growth, and included facets such as facilitating self-expression, promoting independence, encouraging flexible thinking, and facilitating social interactions, as well as developing aesthetic awareness.

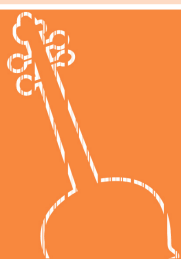
*“Learning is not so much an additive process, with new learning simply piling up on top of existing knowledge, as it is an active, dynamic process in which the connections are constantly changing and the structure reformatted.”*

K. Patricia Cross



"Art forces students to navigate the complex terrain between intellect and feeling, between mind and heart. It's risky business."

Matt Kingle, Assistant Professor of History and Environmental Studies, Bowdoin College, Maine



## 21st Century Learning Framework

Recently support has come from the Partnership of 21st Century Skills, a national organization that advocates for the "integration of skills such as critical thinking, problem solving and communication into the core of academic subjects that include English/ Language Arts, world languages, *the arts*, mathematics, economics, science, social studies and geography." The member organizations are a "who's who" of large innovative businesses such as Apple, Hewlett Packard and Microsoft, and educational partners Language Arts, world languages, *the arts*, mathematics, economics, science, social studies and geography." The member organizations are a "who's who" of large innovative businesses such as Apple, Hewlett Packard and Microsoft, and educational partners including the Educational Testing Service (ETS), The Association for Supervision and Curriculum Development (ASCD) and the National Education Association (NEA).

The Partnership of 21st Century Skills is a response to the belief that "The current and future health of America's 21st century economy depends directly on how broadly and deeply Americans reach a new level of literacy – 21st century literacy, that includes strong academic skills, thinking, reasoning, teamwork skills and proficiency in using technology." The approach is intended "to serve as a bridge across public, business, industry, and educational sectors through common definitions and contexts for skills most needed by students and workers in the emerging digital age." The bottom line is to prepare students for the world beyond the classroom. The 21st Century skills are to be integrated "within the context of rigorous academic standards," and assessed through multiple measures.

Many of the so-called 21st century themes—learning and innovation skills, information, media and technology skills and life and career skills acknowledge and build upon the broad-based competencies discussed earlier—are certainly possible outcomes of engagement in one or more of the arts disciplines. Especially relevant to the arts are the skills associated with creativity and innovation, including working creatively with others, the critical-thinking and problem solving skills, the global cultural literacy skills and the media literacy skills that include all elements of new media, mostly visual and auditory, that can influence beliefs and behavior. The approach also values many of the "habits of mind" identified by Lois Hetland as outcomes of work in the studio (in the broadest understanding of the term) such as flexibility and adaptability, initiative and self-direction, and working effectively and responsibly in diverse teams. Taken as a whole, and considering its current influence in today's economic climate, ideas set forth by the 21st Century initiative are bound to be helpful in crafting a very powerful value-added rationale for the centrality of the arts.

Not everyone is taken with this approach. Some education scholars are challenging the ideas, saying that the 21st Century Skills agenda is "taking a dangerous bite out of precious classroom time that could be better spend learning deep, essential content." (*USA Today* article on 21st Century Learning Skills, 3/15/09). However, recently a Massachusetts task force concluded, "straight academic content is no longer enough to help students compete" and urged the

state education commissioner to add 21st century skills to the curriculum and teacher training. All of this seems to go back to Eisner's ideas about the "visions and versions" of arts education that will be the focus of the next section of this guide. Eisner says we assume that "the aims to which a field is directed are given by the field itself: mathematics has aims defined by mathematics, scientific studies aims defined by science... But this is only partly so. The aims to which a field is directed is not just the result of judgments of 'visionary minds' and personal arguments, but of the social forces that create conditions that make certain ideas congenial to the times." And what could be a more timely and "congenial" rationale for arts education than their essential role in developing the content and competencies held to be vital for our students, and thus, the country to have the competitive advantage in our 21st century global society?

#### 4. Using the Arts to Promote Academic Performance

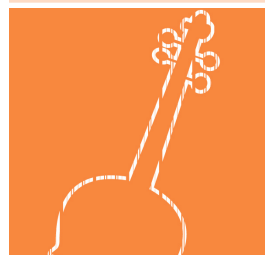
Arguments in favor of including the arts as part of a comprehensive education come in and out of favor and usually say something about the times in which we live. The rationale of using the arts to promote academic performance has become highly popular over the past few years. It seeks to justify arts education by showing that the arts contribute to boosting academic performance in the so-called basics. The prominence of this argument shows in many ways what it is that is valued, and that is certainly academic performance in today's world of high-stakes testing. The claim is that the more arts courses students take, the better they will do in school. It's "the arts can make you smarter" approach. This idea doesn't come from nowhere. There is data, from large-scale surveys, that does show that high school students who take a course in one or more of the arts get significantly higher SAT scores. Many other claims linking academic achievement and the arts have been made.

James Catterall's *Critical Links: Learning in the Arts and Student Academic Achievement and Social Development* 2002 explored much of this territory. The book is a guide to research on learning in the visual arts, music, drama, dance, and programs enlisting multiple art forms. Scholars summarize more than 60 studies and outline the contributions to knowledge of each. In addition, two expert researchers comment on each study. The book offers a concluding chapter on general issues surrounding the transfer of learning from the arts. According to Catterall's own summary of the book, "The work traces the many skills which the arts touch and cultivate—skills that show up as outcomes in more than one art form: such as literacy, mathematics, and science skills along with student motivation and social competence."

Another take on *Critical Links* comes from its insights regarding for whom the links between the arts and human development are in fact the most critical. Catterall says, "I refer here to a clear focus in many of the compendium's studies on children at risk—the millions of children in America's urban centers, and children in poverty across the nation." Catterall characterizes the implications of the book as unambiguous: "The arts contribute in many ways to academic achievement, student engagement, motivation, and social skills. Notions that the arts are

"Education can learn from the arts that surprise is not to be seen as an intruder in the process of inquiry, but as a part of the rewards one reaps when working artistically."

Elliott Eisner,  
2008 NAEA National  
Convention,  
New Orleans, Louisiana





frivolous add-ons to a serious curriculum couldn't be farther from the truth. While education in the arts is no magic bullet for what ails many schools, the arts warrant a place in the curriculum because of their intimate ties to most everything we want for our children and schools. *Critical Links* identifies many arrows pointing in positive developmental directions."

*Critical Links* puts forth a very attractive argument in favor of arts education and it is clear why this is so. There have been so many efforts to improve school performance over the years and yet there has been no clear or sustainable progress. Educators may be forgiven for thinking they have tried everything, so why not the arts? Arts educators themselves find this arts and academic achievement argument attractive, if for no other reason than the attention it commands, especially after they have been marginalized for so many years.

*Critical Links* was bound to produce some pushback from other researchers and arts education theorists. The Dana Foundation published *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition* in March of 2008. This report questions the research methods of prior studies, and warns about the need to distinguish between correlation and causation. The main part of the Dana study consists of the research of neuroscientists on very particular correlations between study in various arts forms and certain kinds of behavior. Its findings are narrow and very cautious; very cautious as the title of the introduction to the document suggests: "Arts and Cognition, Findings *Hint* at Relationships." (Italics added). The study certainly does indicate that the question of why arts training has been associated with higher academic performance is an important one and worth of further study. Dana suggests many areas of study to pursue in the future, some extensions of research into the whole area of the arts ability to enlarge cognitive capacities *beyond what is learned in and through the arts taught for their own sake*.

Eisner, too, warns about the potential problems of using the "arts and enhanced academic performance" argument if the data do not clearly and unambiguously support such assumptions. He asks, "What happens to the reasons for a field's place in the schools if research shows that such claims are overblown, or that evidence to support them is weak, or that other approaches to boosting academic test scores are more efficient?" What, indeed. On one of the national news broadcasts, there was a story about how a district had found a strong relationship between being active—exercise, and physical movement in PE classes and improved attention and test scores for high school students. It makes one wonder if PE is the next "arts" in this pursuit to find something to boost academic performance beyond the academics themselves.

It is likely, however, that the arts will, in the long run, be shown to have a significant relationship to cognitive development that can't help but improve performance in many aspects of schooling, especially in areas like motivation, attention, focus, short- and long-term memory, sequential learning, observational skills, and the manipulation of information. The Dana Foundation suggests that there be much more hard research in these areas. The arts are, after all, cognitive. That is not in

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question. For all of the “broader-based competencies” discussed in this section, arts education should, as Eisner says, “Give pride of place to what is distinctive about the arts. Arts programs should try to foster the growth of artistic intelligence.”

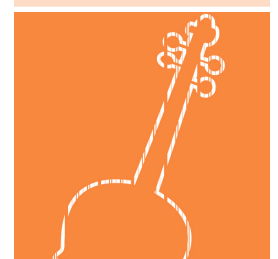
So why do the arts matter? They probably matter for all the preceding reasons, rationales and arguments discussed in this section. Those that are totally arts-centric and those that are a large, big-vision construct about where our global culture is headed.

The following charts provide information discussed in this section and throughout the guide.

The “Why the Arts Matter” table brings together a number of rationales from educators and organizations about the value of arts education. The views expressed are based primarily (but not entirely) upon the intrinsic value of the arts—on “arts for arts sake,” or, as Eisner puts it, about rationales that give “pride of place to what is distinctive about the arts.” In this chart, these reasons for valuing arts education have been placed under the five VAPA content strands. The Connections, Relationships and Applications strand here has been widened to include what Hetland calls “habits of mind” associated with study of the arts, which is a reasonable extension of the ideas of this strand.

It is interesting to note that the last two, Americans for the Arts, and Eloquent Evidence, begin to shift toward arts advocacy statements and as they do, they tend to emphasize the more “broad based” or “value added” justifications which dominate the next chart, “The Value of the Arts from the Perspective of Broader Learning Outcomes.”

This chart shifts the perspective from an “arts-centric” point of view to one that looks at bigger themes and concerns, many embedded in current ideas about the thinking and the skills that will be necessary to succeed in today’s global society. The ideas that have been included here are those that are most relevant to arts education and not the complete version of several of the entries. The descriptors of the VAPA content strands are included on this chart to remind us of the broader meaning of each. A sixth (and unofficial) “strand” called “Capacities and Habits of Mind” has been added here, distinct from the connections strand. In several entries, large, essential ideas are relevant across all of the strands.



## WHY THE ARTS MATTER:

### The Value and/or Outcomes of a Quality Arts Education Aligned to the VAPA Content Strands

Artistic Perception	Creative Expression	Historical and Cultural Context	Aesthetic Valuing	Connections, Relationships and Applications
International Center for Leadership in Education (Daggett)				
The arts are inseparable from our world of experience		The arts define who we are, how we live and...	what we value	The arts represent a multi-billion dollar industry
		The arts are multifaceted and have been with us since the beginning of time		The positive effects the arts have on overall student achievement, including cognitive growth and student attitude toward learning
		Throughout history, the arts have served people's needs		
Eisner's Key Competencies of Cognitive Growth Developed Through the Arts				
Perception of relationships	Awareness that problems can have multiple solutions	Connections between the content and form that the arts display and the culture and time in which the work was created.	Ability to frame the world from an aesthetic perspective	Students develop “dispositional outcomes” such as <ul style="list-style-type: none"><li>• A willingness to imagine possibilities that are not now, but which might become</li><li>• A desire to explore ambiguity</li><li>• A willingness to forestall premature closure in pursuing resolutions</li><li>• The ability to recognize and accept the multiple perspectives and resolutions that work in the arts celebrates</li></ul>
Attention to nuance	Ability to shift aims in process		Refined awareness of the aesthetic qualities in art and in life	
	Ability to make decisions in the absence of rule			
	Imagination as a source of content			
	Ability to operate within the constraints of a medium			
	A feel for what it means to transform ideas, images, and feelings into an art form			
The Qualities of Quality: Understanding Excellence in Arts Education – the Purposes of Arts Education (Harvard – Project Zero)				
Develop aesthetic awareness	Foster broad dispositions and skills, especially the capacity to think creatively and...	Ways of pursuing understanding of the world	Develop aesthetic awareness	The capacity to make connections
	Teach artistic skills and techniques without making these the primary endpoint			Provide a way for students to engage with community, civic, and social issues
	Provide a venue for students to express themselves			Help students develop as individuals

Artistic Perception	Creative Expression	Historical and Cultural Context	Aesthetic Valuing	Connections, Relationships and Applications
Jerome Kagan, Research professor of psychology, emeritus, Harvard (Keynote speaker for Dana Foundation, “Why the Arts Matter”)				
Develops procedural and schematic knowledge and representations beyond the semantic	Develops a sense of “personal agency” in an overly controlled world		Encourages students to put forth the effort to make something that is worthy and “right”	Boosts the self confidence of elementary students behind in reading and math
	Express feeling that are not yet fully conscious			Allows students to work as a cooperative unit
Lois Hetland: Studio Thinking Framework: Eight Habits of Mind (slightly modified to include all the arts disciplines)				
Envision: learning how to mentally picture what cannot be directly observed and imagine possible next steps	Develop craft/technique: learning to use the tools/instruments; learning artistic conventions	Understanding the Art Domain: Learning arts discipline history and current practice	Reflect: question and explain—learning to think and talk with other about an aspect of one’s working process	Engage and persist: embrace problems of relevance within the art discipline, and/or of personal importance, to develop focus and persevering at arts tasks
Observe: learning to attend to contexts more closely than ordinary “looking or hearing” requires, and notice things that otherwise might go unnoticed .	Express: learning to create works that convey an idea, a feeling or a personal meaning	Communities: learning to interact as an artist with other artists in the classroom and within the broader society	Evaluate: learning to judge one’s own work and working process and the work of others in relation to standards	Stretch and Explore: learning to reach beyond one’s capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents.
Christine Goodheart, Director of Initiatives in K-12 Arts Education, University of Washington				
The arts provide languages for shaping and expressing our understandings	To work in the arts, students are required to think critically, pose problems and make decisions	The arts are a central part of human experience		The arts help develop capacities and attitudes central to learning and to life. The arts bring us joy
Americans for the Arts: The Facts About Arts Education				
		Helps all students develop more appreciation and understanding of the world around them	<ul style="list-style-type: none"><li>• Makes a tremendous impact on the developmental growth of children</li><li>• Has a measurable impact on at-risk students</li><li>• Builds a school climate of high expectations</li><li>• Strengthens problem-solving, and critical thinking skills that lead to school success</li><li>• Develops a sense of craftsmanship, quality task performance, goal-setting</li><li>• Develops a positive work ethic and pride in a job well done</li></ul>	
Eloquent Evidence: Arts at the Core of Learning (Elizabeth Murfee)				
	The arts are serious and rigorous academic subjects & an essential aspect of human knowing		<ul style="list-style-type: none"><li>• Encourages students to put forth the effort to make something that is worthy and “right”</li><li>• The arts have far-reaching potential to help students achieve education goals.</li><li>• Reading, writing and math skills can be enhanced</li><li>• Student engagement and persistence improve with an arts-based curriculum</li><li>• High risk students are engaged through the arts</li><li>• Understanding of one’s self and others expands with arts.</li></ul>	
	Express feeling that are not yet fully conscious			
	Creativity is naturally developed through the arts			

# THE VALUE OF THE ARTS

## From the Perspective of Broader Learning Outcomes

Artistic Perception	Creative Expression	Historical and Cultural Context	Aesthetic Valuing	Connections, Relationships and Applications	Capacities and Habits of Mind
<i>Processing, Analyzing, and Responding to Sensory Information</i>	<i>Creating, Performing, and Participating in the Arts</i>	<i>Understanding Historical Contributions and Cultural Dimensions of Dance, Music, Theatre, and Visual Arts</i>	<i>Responding to, Analyzing, and Making Judgments about Works of Art</i>	<i>Connecting and Applying What is Learned in the Arts to Other Disciplines and the World of Work</i>	<i>Non-arts Specific Skills and Attitudes Developed through Engagement in the Arts</i>
Twenty First Century Learning and Skills – Selected Elements Most Related To Arts Education					
<b>1. Digital-Age Literacy</b>					
Achieve visual and Information literacy	Use information creatively	Achieve cultural literacy and global awareness	Evaluate visual/ new media information		
	Use visual skills to Interpret new media	Know, understand, and appreciate other cultures			
Perceive the convergence of voice, video, and data	Utilize technological advances that further the arts				
<b>2. Inventive Thinking – The Intellectual Capital – Selected Elements Most Related To Arts Education</b>					
<ul style="list-style-type: none"> <li>• Seeing things in the mind's eye</li> </ul>	<ul style="list-style-type: none"> <li>• Curiosity, creativity and risk-taking</li> <li>• Thinking creatively, making decisions, solving problems</li> <li>• Plan, design, and execute processes</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze new conditions as they arise</li> </ul>		<ul style="list-style-type: none"> <li>• Life-long learning: develop a curiosity about the world and how it works</li> <li>• Learning that enhances the quality of life</li> </ul>	<ul style="list-style-type: none"> <li>• Adapt/manage complexity and self-direction</li> </ul>
<b>3. Interactive Community – Social and Personal Skills – Selected Elements As Above</b>					
					<ul style="list-style-type: none"> <li>• Teaming and collaboration to accomplish tasks</li> <li>• Personal and social responsibility</li> <li>• Interactions through simulations and models</li> </ul>
<b>4. Quality – State of the Arts Results – Selected Elements As Above</b>					
	<ul style="list-style-type: none"> <li>• Effective use of real-world tools—appropriate tools for the task</li> <li>• Build/make authentic “products”—be they sand castles, computer programs, graphs, constructions, or musical compositions</li> </ul>			<ul style="list-style-type: none"> <li>• Prioritizing, planning and managing results</li> </ul>	<ul style="list-style-type: none"> <li>• Flexibility and creativity to anticipate unexpected outcomes</li> </ul>
<div> <span>←</span> DEEPER INSIGHTS INTO DOMAIN KNOWLEDGE <span>→</span> </div>					

Artistic Perception	Creative Expression	Historical and Cultural Context	Aesthetic Valuing	Connections, Relationships and Applications	Capacities and Habits of Mind
<b>Arts At the Core: National Task Force on the Arts in Education – Recommendations to the College Board</b>					
	Artistic process promotes <ul style="list-style-type: none"> <li>Decision making</li> <li>Innovation</li> <li>Reflection</li> <li>Physical, hands-on, satisfying and stimulating work</li> <li>The arts teach thinking methods that result in risk-taking and innovative thinking</li> </ul>	<ul style="list-style-type: none"> <li>The arts are intrinsic to who we are as human beings – the core of what we call civilization</li> <li>The arts call attention to what the world has in common</li> <li>The arts provide cultural context that lends meaning to the study of other subjects</li> </ul>		<ul style="list-style-type: none"> <li>Study in the arts affects the way students learn and develop skills that will last a lifetime</li> </ul>	The arts are effective in keeping students in school by <ul style="list-style-type: none"> <li>engaging students in learning</li> <li>developing self-esteem</li> <li>promoting high achievement, especially for low-income and minority groups</li> <li>emphasizing cooperation with others</li> <li>promoting creativity and innovative thinking, which can result in academic achievement</li> </ul>
<b>Howard Gardner's Multiple Intelligences:</b>					
					Potential Pathways to Learning <ul style="list-style-type: none"> <li>Visual-Spatial—pictures/physical space</li> <li>Bodily-Kinesthetic—physical experience</li> <li>Musical—music/sound/rhythm sensitivity</li> <li>Linguistic—effective use of words</li> <li>Interpersonal Intelligence</li> <li>Intrapersonal Intelligence</li> <li>Emotional Intelligence</li> </ul>
<b>James Catterall, Professor of Education, University of California in Los Angeles, Research coordinator and coauthor of Critical Links (transfer of learning)</b>					
				<ul style="list-style-type: none"> <li>The study of music contributes to increased spatial/temporal reasoning</li> </ul>	<ul style="list-style-type: none"> <li>Engagement in the arts promotes feelings of competence, motivation and engagement</li> </ul>
				<ul style="list-style-type: none"> <li>Classroom drama (for young students) contributes to literacy skills</li> </ul>	<ul style="list-style-type: none"> <li>Engagement in the arts increases a wide range of social skills that teachers, parents and employers value</li> </ul>
<b>Daniel Pink, A Whole New Mind</b>					
DESIGN: Recognizing beautiful design (visual art)	Creating design (visual art)	Understanding how people everywhere use design (v. art)	Judging beautiful design (visual art)		SYMPHONY: Strengthen relationships – people and ideas; make connections; pay attention to others
	STORY: Create story as context enriched emotion (theatre, dance)	Learn how story tradition has been passed along (theatre, dance, music, visual art)	Understand the impact of emotion on story (theatre,dance)		
	EMPATHY: Establish empathy through all of the arts forms		MEANING: Find purpose – including arts works as they contribute to human meaning		
	PLAY: Engage in play as part of generating works of art in all disciplines				
<div> <div>←</div> <div>THE VALUE OF CREATIVITY AND INNOVATION</div> <div>→</div> </div>					
<div> <div>←</div> <div>EQUALITY BETWEEN RIGHT AND LEFT BRAIN THINKING</div> <div>→</div> </div>					



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## Part Two

### ORIENTATIONS TOWARD ARTS EDUCATION

#### 1. Introduction and Context

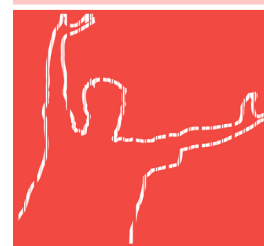
The California Visual and Performing Arts Framework and Content Standards provides guidance to district and school level decision makers about the design and implementation of standards-based programs in the arts, K-12. The VAPA Framework and the content standards help guide both program design and specific curricular outcomes in all four of the arts disciplines. However, the program guidance provided by the VAPA Framework is just that—a general outline. It tells planners what to consider, not what to do in specific terms, or how to do it. The content standards provide a view of the *destination* for students, but there are many paths by which they can reach that destination. So what is there to decide? Are there multiple approaches to thinking about what arts education is? Turns out there are, and each of them can be standards-based in a school setting.

There are different ways to approach defining the purposes and learning outcomes of an arts program and the development of a curriculum for the arts. Elliott Eisner, emeritus professor of Art and Education at Stanford University, identified seven “visions and versions” of arts education. In this section of the guide, Eisner’s distinct approaches to arts education will be defined and discussed, especially in terms of their aims and outcomes. The intent is to provide decision makers and curriculum developers at any level with background information that could inform choices. Each of the conceptualizations of arts education comes from different perceptions of students, student learning, teaching and the nature of the arts themselves. Several approaches trace their origins to fields outside of the arts. In K-12 schools, these approaches or orientations toward what matters for arts education tend to be found in various combinations, at various grade levels, to meet the identified need of particular students and not in the “pure” forms described by education theory.

Elliot Eisner’s ideas about the aims and outcomes of arts education are a helpful starting point. In his book *The Arts and the Creation of Mind* 2002, he examines theory from the world of arts education and distills them down to seven distinct approaches or “visions and versions” of art education.” Eisner points out that “What is considered most important in any field—the aims to which it is directed—is a value, the result of a judgment, the product not only of visionary minds and persuasive arguments, but of social forces that create conditions that make certain aims congenial to the times.” There is no one-size-fits-all definition of the aims of arts education. There is, however, a range of conceptualizations of what is of value for students to learn in the arts.

*“Education can learn from the Arts that form and content cannot be separated. How something is said or done shapes the content of the experience.”*

Elliott Eisner,  
NAEA National  
Convention,  
New Orleans, Louisiana,  
2008





*"A teacher is a compass  
that activates the magnets  
of curiosity, knowledge,  
and wisdom in the pupils."*  
Terri Guillemets



These versions of arts education are both old and new, in and out of favor, depending upon who is asked. Each represents an answer to the question, “What matters in arts education?” Indeed, each version represents the attitudes and experiences of those who have conceptualized them, past and present. Some of the versions are more about content, which has implications for instruction, and some are more about pedagogy or methodology, with specific content more open-ended. Both are important and there cannot be one without the other. It should be possible to place the curriculum focus for dance, music, theatre and the visual arts found in various school settings across the state and nationally, into one or more of these approaches. It is also interesting and informative to understand how these versions of arts education are reflected in the California VAPA Framework and content standards and, indeed, they are—all of them, some more so than others.

Districts are ultimately responsible for the focus or approach they take toward the arts for their students. The VAPA Framework suggests that decision makers pay attention to the areas presented in the California Arts Education Program Implementation Continuum Toolkit (CDE Press 2001) that define a “quality arts education program for all students.” Those areas include having a sequential, standards-based curriculum that helps guide instruction, methodology, student assessment and professional development. A quality program would also have highly qualified teachers, program administrators and other personnel, as well as strong partnerships and collaborations with cultural arts institutions and providers. The program would have a clearly defined budget, and would move toward providing the best and most appropriate facilities, logistics and resources possible. Program evaluation would be essential for future decision making. But beyond all of these important considerations is the specific standards-based content and the aligned pedagogy and what happens on a daily basis in dance, music, theatre and visual arts instruction. What content, exactly, will be taught, and by what methodology, and for what outcomes? That is the big question that decision makers discuss and grapple with all the time. The answer will depend upon which set of values teachers, administrators, parents and the community ultimately believes matters and upon matching those values to coherent approaches to arts education for a district’s population of students.

Some of the orientations on Eisner’s list are associated with visual arts, but the underlying conceptualizations came by way of other academic disciplines. It also becomes clear that parallel constructs exist in all the other arts disciplines. This guide has renamed two of his seven in order to include parallel ideas from the performing arts. The new names suggest a broader and more pragmatic point of view that takes into account what forms these approaches have taken in the schools. So while the “visions and versions” come from *The Arts and Creation of Mind*, the titles used here are somewhat different and more inclusive. Eisner has, however, identified the major views prevalent in guiding curriculum perspectives in the arts. The seven “visions and versions” of arts education used in this document are:

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Discipline-Based Arts Education

Cultural Relevance

Creative Self Expression

Integrated/Interdisciplinary Arts

Creative Problem Solving and Project-Based Learning

Arts Education as Preparation for the World of Work

The Arts and Cognitive Development

Eisner includes an eighth approach he calls “Using the Arts to Promote Academic Performance.” This idea has some relationship to curriculum planning (that is discussed in a later section in this guide) but it is primarily an argument or an advocacy statement for including the arts in the curriculum in the first place.

## 2. Discipline-Based Arts Education Across the Disciplines

One of the most influential versions of arts education is represented by what is called discipline-based art education. Educators may know this approach as DBAE, and associate it only with the visual arts because of the programs developed under this orientation at the Getty Center for Education in the Arts (1988). Eisner explains in a footnote, however, that this orientation originally came out of the Pennsylvania State Seminar for Research and Curriculum Development held in 1965. The leading ideas for DBAE go back to Jerome Bruner’s *The Process of Education* 1963. Bruner has also been identified with constructivist learning theory as a general framework of instruction based upon the study of cognition. Much of the theory is linked to child development research, especially Piaget.

The beginning of DBAE—its theoretical basis, can be directly traced to the work of Bruner and his ideas about the relationships between curriculum and the structure of the disciplines. None of these foundational sources for DBAE is specifically arts related. The concepts were developed for student advancement in science and math in the 60’s to meet the challenge of keeping up with the Russian space program. He argued that “students learn best when they experience a discipline in a form similar to the form of inquiry used by scholars in that discipline.” That educational concept appealed to educators who felt under pressure to try to meet expanded expectations for a more rigorous science and math curriculum. It had nothing to do with the arts, but the ideas embodied in the approach were attractive to arts educators as well. Visual arts educators at once saw this in terms of four components of an art curriculum: work in the studio, in art history, in art criticism, and in aesthetics. It was thought that this approach would return the curriculum to rigor and substance and move it past its perception as a “soft” subject. Although DBAE is identified with visual art education, the approach has solid parallels in the performing arts. The goal Bruner offers is “to tie the knowledge into a structure that makes it both *worth* knowing and *usable* in areas beyond the learning situation.”

According to the recently published study, *The Qualities of Quality: Understanding Excellence in Arts Education*, Harvard Project Zero, 2009 (Commissioned by the

*“Art awakens a series of questions in a person’s mind; it makes you think. By asking questions, a student can discover new things. Students are inspired by art and when they are inspired, they have a desire to take their discoveries and make them into something real for the future.”*

Student, Grade 11



*"Artists take images and  
ideas from their minds and  
let them spill out as art."*  
Student, Grade 11



Wallace Foundation), "Any reading of the literature in arts education will reveal a debate about whether students should be taught primarily to create, or whether they should be taught primarily to be informed audience members. This debate is particularly heated in music and visual arts." DBAE never went to the extreme position of valuing the study and appreciation of the arts *over* arts production/performance. It does, however, move away from the absolute centrality of making (and performing) artworks. Its influence is felt across the disciplines. Its influence on our own content standards will become apparent as we examine its aims.

### *The Content Strands and DBAE*

A key component in this orientation toward arts education is that students need to learn to think like artists—dancers/choreographers, musicians/composers, actors/directors and visual artists. Accordingly, curriculum should be designed that develops such skills, understandings and attitudes. This means students will need to develop their sensibilities, grow their imagination, and acquire the technical skills needed to work well with materials and "instruments" in the broadest sense of the term: the body, musical instruments, the voice, the environment, and media of all kinds. This approach asks that students learn to talk about the qualities of an artwork they perceive through their senses. This becomes the strand of artistic perception in the content standards. This ability cannot be taken for granted. Students, according to this orientation, need to be taught to really see, not just look, to listen, not just hear, and to attend to the expressive possibilities of movement. It cannot be assumed that work in the discipline, even very creative work, guarantees perception in an aesthetic frame of reference. Learning to see aesthetically is a learned behavior and skill. This skill depends on being able to focus upon the form of the discipline, upon its "elements and principles". Aesthetic perception learning is to be applied to the creation of art, to the development of the learner's ability to create and perform with intention and expression. In addition to this, DBAE programs have two other aims. One of these is to understand and appreciate the historical and cultural context in which art of all disciplines is created, and is closely tied to art history—or the history of any art form: dance, music and theatre history. This aim becomes the strand of the same name in the content standards: historical and cultural context. Here it is important to understand how the historical context may be related to content and form. This understanding will contribute to how students understand the meaning of a work of art in any discipline.

A further aim is to provide a basis for conversations and judgments about the value and function of artworks in any discipline. This is closely tied to the study of aesthetics. Students of all ages have a tendency to make very personal statements about their "likes and dislikes" regarding various kinds of art and performances. They indulge in highly subjective judgments. From the very beginning of their study of dance, music, theatre or visual arts, it is necessary to temper those judgments with conversations about how one makes a value judgment about art. They will learn that the more information they have about the art form, the intent of the artist, and the context for the work, the more they will be able to make informed

judgments and to even understand that one can understand and even come to value a work of art without necessarily liking it “personally.” This, of course, is the “big idea” of the aesthetic perception strand of the content standards. This approach can deal with such questions as “Can everything be art? Can a work of art be ugly or depressing or totally weird? What qualifies as art anyway? Who decides?” These kinds of value questions are perfectly appropriate to each of the arts disciplines. They have to do with the very definition of what art is in the broadest sense.

From this discussion, one can see the strong influence of DBAE in the national standards and the California content standards. The so-called domains of DBAE relate quite closely to both sets of standards that are themselves quite parallel. This orientation to arts education is not the only influence on the content standards, but it is certainly central. As Discipline-Based Art Education evolved, proponents across the arts felt that this approach:

- provided for a rigorous and thorough understanding of any art form due to its focus on the four domains of study
- appealed not only to those students traditionally identified as talented but to a wide range of thinkers and learners
- showed that artistic skills and understandings do not come automatically to students through exposure to the arts, but must be nurtured and guided through the acquisition of artistic skills and perceptions
- showed that students’ various stages of development and learning styles must be taken into consideration when designing learning experiences in the arts.

(From the National Arts Education Consortium 1994)

### 3. Cultural Relevance

A central aim of culturally relevant arts education is to study the arts in their social and cultural context. The social context lens identifies with a world-view marked by pluralism, which denotes a diversity of views as opposed to one single approach or method of interpretation. It identifies a role for the arts and arts education that contributes to interpreting works of art from the point of view of the time and place in which it was produced and with an understanding of the aesthetics of that time and place. “Any understanding of the role of arts education in the public schools requires that we examine the values and beliefs of society and its changing institutions, communities, and group relationships, as well as the patterns of small groups or ‘tribes’ within the schools,” (*Art Education as Ethnology*, Graeme Chalmers, *Studies in Art Education*, 22, 1981, p. 6-14). In this view, arts education becomes a means for understanding cultures. This view has much in common with the rise of multiculturalism, feminism, and “postmodernism” which is often

*“Culture is the system of shared beliefs, values, customs, behaviors, and artifacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning.”*

Bates and Plog, 1990



*"As changes occur in our lives, our ideas and our emotions can be articulated symbolically in musical forms. We know all the details of these ideas and feelings to understand and be moved by music."*

Bunt, Music Therapy 1994



associated with difference and plurality rather than a global cultural narrative. These viewpoints, in whatever art form, tend to challenge the prevailing view of what is valued as artistically "good." The questions asked when considering cultural relevance are part of the history and cultural context strand of the VAPA content standards.

This "culturally relevant" version of arts education has adherents from all of the arts disciplines. In the visual arts, it relates to "visual culture" as a field of study that includes a combination of cultural studies, art history, critical theory, philosophy and anthropology by focusing on aspects of culture that rely on visual images, including those generated by new technologies. In music, this version is seen in the writings of David J. Elliott and Wayne Bowman and others, and is called the "praxial theory of music education." In theatre, the cultural relevance stance is reflected in such approaches as Theatre of the Oppressed, El Teatro Campesino, and some community-based theatre. The social relevance stance points out how dependent one's artistic values are upon the social issues at play. In the school setting, it is particularly concerned with the broadening of the curriculum and contemporary social issues that may be of concern to the students and the community. Visual literacy or visual culture, asks that the implications of new media also be taken into consideration as they actually affect the teaching of all the arts forms. In practice, these culturally relevant approaches take a distinctly constructivist view of learning.

Cultural relevance in arts education can be a connection to the curriculum for students in any school, especially secondary schools in low-income urban areas with large populations of minority or at-risk students. Charles Fowler says, "The arts are one of the main ways that humans define who they are." He goes on to say: "Because the arts convey the spirit of the people who created them, they can help young people to acquire inter- and intra-cultural understanding. The arts are not just multicultural, they are transcultural; they invite cross-cultural communication. They teach openness toward those who are different." (*Can We Rescue the Arts for America's Children? Coming To Our Senses 10 Years Later*, Charles Fowler, D.M.A., American Council For the Arts, New York, 1988)

### *Visual Culture / Music Culture*

Visual culture or visual literacy is intended to develop "the student's ability to use the arts to understand the values and life conditions of those living in a multicultural society. In this view, arts education becomes a form of ethnology." (Eisner). As an approach to arts education, it emphasizes meaning-making and an understanding of cultural context. It includes both making and learning about contemporary art, because it is culturally relevant to students. "The visual culture movement rejects the traditional canon of established works in visual arts education as the prescribed content to be learned and learned from. Instead, the visual culture movement argues that the content should include visual imagery in all its forms in contemporary culture, especially imagery that is relevant to students' own lives." (*Qualities of Quality Report: Understanding Excellence in Arts Education, Harvard Project Zero, 2009*)



Visual culture is directly related to the explosion of mass media communication and its predominance in the communication of information. In many ways, this approach is about the study of media systems. In this sense, it is concerned with visual literacy. There are many who support the necessity of helping students learn how people are influenced by mass media. Supporters argue that there has been a dramatic shift from verbal to visual. Visual culture merges popular and “low” cultural forms, media and communications, with the study of “high” cultural forms, or “fine art.” With this lens on learning in the arts, any art form can be seen as “text” and therefore, can be read and interpreted for the messages they send, overtly, or as sub-text. Its driving aim in the educational setting of schools is to provide a kind of visual literacy: to help students to “decode the values and ideas that are embedded in what might be called popular culture, as well as what is called the “fine arts.” (*The Dictionary of Cultural Literacy*, Hirsch, Kett and Trefill, Houghton Mifflin Harcourt, Revised Edition, 2002 New York) In today’s world, an arts education program that focuses solely on classical forms of the arts is seen as problematic. The explosion of multi-media art forms provides new forms of art to study, along with the classical, or “high” art forms.

Parallel to visual culture in the visual arts is “praxial” education in the discipline of music. This education theory is a type of music culture that argues that “the aims of music education include the development of critically reflective listeners and musical amateurs who possess the understanding and motivation to give music an important place in their lives and the lives of others in their community.” This philosophy recommends, further, that to achieve the values of music, music teachers ought to emphasize the interpretive nature of music as a performing and improvisational art; and that composing, arranging, and conducting (all of which demand keen listening) should be taught frequently (and in direct relation) to a reasonable diversity of Musics (genres, or musical practices) during the course of the students’ musical education.” (*Music Matters: A New Philosophy of Music Education*, David Elliott, Oxford University Press, New York, 1995) The praxial philosophy urges a comprehensive and reflective approach to music teaching and learning. It is based on the detailed study of the view that musical works involve many kinds of meanings and that “musical understanding” involves many closely related kinds of thinking and knowing, and that the significance of music in human life can be explained in terms of many important “life values.”

The California VAPA Framework’s guiding principles reflect this emphasis on cultural relevance in the Historical and Cultural Context Strand of the standards. Here the emphasis is on an understanding of the social context of works of art in any of the four disciplines, and includes the meaning of messages sent by current new media, and those created in the future. We see this in the specific focus on the “expansion of emphasis on using new media and electronic technology in the arts.” This strand asks for teachers to take a broad view of culture across the disciplines, and to include western and non-western forms of art, as well as the expressions in all the disciplines created by immigrants, women, and non-traditional artists. Many of these ideas are also addressed in the connections, relationships, and applications strand of the content standards.

*“It is the supreme art of the teacher to awaken joy in creative expression and knowledge.”*

Albert Einstein



*"Real education happens when you pick up a fact here, and another fact there, and put them together and get an insight."*

Terry Pratchett



#### 4. Creative Self-Expression

The aim of creative self-expression as an approach to arts education is the development of imagination and invention. It is the most child-centered of all the orientations. Its aims are directed more toward pedagogy than specific content. The arts are seen as an important emotional outlet. Children base their creative output on their own ideas. They are to be in an educational environment where they can learn by playing with the materials and elements of art and music, drama and dance. Under this conception of arts education, inhibition in children is due mostly to over restriction. Restricted children, so the theory goes, imitate rather than create. They find it difficult to express themselves creatively. Thus they are limited in their ability to adjust to new situations.

This approach traces its beginnings further back than that, and to highly academic sources. The ideas dominant here were first articulated by two of the world's most influential art educators, the Austrian Viktor Lowenfeld and the Englishman, Sir Herbert Read in a great degree as a reaction to the totalitarianism of our enemies in the second world war. They saw the educational system of Germany in particular, as suppressing the "normal human urge to express the creative impulse," leading to highly aggressive behavior. Read, in particular, did not support the application of external standards of any kind, not on technique or form. He believed such standards led to inhibitions and frustration in children. Both educators believed in the "cultivation and protection" of a child's individualism including their imaginations. They believed that the artistic impulse arises from the unconscious and that teachers should not interfere. The creative nature of children was to be respected. As Eisner says, Read believed "art was not so much taught, but caught." Both regarded the arts as a means of human development.

Although this is a very old model of arts education, it has not disappeared from our approaches, especially for young children in the primary grades. Many elementary teachers feel strongly that creativity can't be taught, but can be nurtured. They believe in the power of play as an educational tool and are left somewhat skeptical of the current push to add more and more formal academic tasks to the primary curriculum. Many of these teachers have backgrounds in early childhood education. The approach is by no means restricted to visual art. It is evident in the Orff approach to teaching music, especially to young students, which advocates original composition and invented notation, and the rhythm of language as well as movement, as the starting place for learning rhythm and singing in general. Creative self-expression is also a central idea in children's creative drama and role playing.

This strongly child-centered approach is a defining characteristic of the Montessori and Waldorf orientation to education as well. Both of these systems put the arts near the center of curriculum as they, too, emphasize imaginative thinking. It is also to be found in the influential Reggio Emilia approach to very early childhood education in Italy. This model suggests that curriculum activities "grow out of" or even emerge from, events that immediately precede them. "Sequence grows out of the links that the teacher helps forge between his or her more mature knowledge of the field of activity and the work that the students engage in." (Renaissance

Schools, Amherst College, [www.renaissanceschoolamherst.com](http://www.renaissanceschoolamherst.com).) There will be more about how this approach plays out in the classroom in the section of this guide on the implications for instruction of these various approaches to arts education.

## 5. Integrated Arts/Interdisciplinary Arts

In this vision of arts education, the content and processes of one or more of arts disciplines can be integrated into other non-arts curricula. In the best examples, the arts and non-arts discipline(s) enhance each other and extend student learning and engagement. There is an appropriate balance between teaching the content of all of the disciplines that are part of the integration. The “art part” is not an “add-on,” superficially connected to the “basics,” but instead is an equal partner in helping students gain a broader and deeper understanding of linked content. Arts integration also allows students to learn through an array of “modalities” or ways of learning—visual, aural, and kinesthetic. What makes the arts unique and powerful is that they naturally draw on these multiple learning modalities. Arts integration can also include integration among the arts. The Kennedy Center for the Performing Arts defines arts integration as “an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in creative process which connects an art form and another subject area and meets evolving objectives in both.”

The most important decision about using this approach has to do with selecting the model of integration that will be the most effective and appropriate for identified learning outcomes for particular students. There are four approaches to integrated instruction that are the most commonly used.

- The first is the use of the arts to help students understand a particular historical period or culture. The arts then become a kind of “primary source” material that can help students see the period and culture in more depth and specificity. To use Eisner’s example, a unit on the Civil War might include the photography of Mathew Brady, and the music, dress, literature and architecture of the period. Sometimes much of what we know about cultures from the past we learn from what has been preserved in its arts: dance, theatre, music and visual arts. When students have a chance to explore these arts forms in an active way, at the same time that they learn the historical facts, learning is expanded and comes alive.
- A second approach to integration is between and among the arts themselves. This approach can be particularly useful in situations where time for the arts may be very limited. Teachers can then include multiple art forms by finding their common elements, themes and vocabulary. The content standards provide the major themes that might lead to an integrated unit. For example, there are several thematic connections at the third grade level. An integrated unit might explore the notion of opposites, or story telling, or the expression of mood across the arts. (There is a much more detailed discussion of this kind of thematic integration among the arts in the CCSESA Arts Initiative publication, *The Arts in the Elementary Classroom: A VAPA Content and Delivery Guide*,

*“In art class, we were learning about the sculpture of Henry Moore and had to make something that was in his style. I chose to make an abstract reclining figure because I like to read in a resting position. Negative space was very important in Henry Moore’s sculptures, so I put holes in the head and between the arms. If I could change anything, I wouldn’t. I like my sculpture the way it is.”*  
Student, Grade 5





*"Education can learn from the Arts that open-ended tasks permit the exercise of imagination, and the exercise of imagination is one of the most important of human aptitudes. It is imagination, not necessity, that is the mother of invention."*

Elliott Eisner, 2008 NAEA National Convention, New Orleans, Louisiana



2008.) Integration among the arts can trace the similarities and differences in the use and expressive application of like concepts such as rhythm, theme and variation, harmony and improvisation. All of this, of course, would be taught in sequential steps following the arts standards of each of the art disciplines addressed.

- A third kind of arts integration is most commonly known as “thematic.” The themes must be equally important within the academic and the arts disciplines included. Students explore the themes through work coming from all included fields. A common example of this kind of integration is the theme of *metamorphosis*. It can be seen in the way in which a melody is altered in a symphony, or the subtle transition from one visual image to another visual image in steps—as in sequential images of the growth of a butterfly, or in its context as an important concept in biology. This kind of integration helps students to see the connections between various kinds of meaning, artistic and non-artistic.
- Problem solving can be a very strong basis for arts integration. This method has much in common with the “creative problem-solving” approach to arts education that will be discussed next. In this model, students are presented with a problem that requires that it be addressed through several disciplines. An example is a unit where students are asked to design a museum space that would highlight their learning in language arts, history, and visual or performing arts. Students would need to problem-solve how to create their own interactive displays that motivate visitors to examine and explore. This problem would involve multiple disciplines for a successful conclusion.

The *Qualities of Quality* Report says that arts integration is a growing movement in schools and in the work of those developing educational outreach programs for the schools, including cultural institutions, community arts groups, museums, etc. (The *Journal for Learning through the Arts* is devoted to this practice.) At the elementary level, arts integration instruction is typically implemented by the classroom teacher. Many good integration-focused programs bring classroom teachers together with teaching artists with the goal of developing the generalist teacher’s arts education skills and attitudes, and developing the artist’s pedagogical skills and attitudes.

Integration, as an approach to arts education, is common at the elementary level. It allows teachers to compress the curriculum and include some art forms that otherwise might not be included. When considering integrated instruction the teacher should determine if the selected art form could be an equal partner with the other academic disciplines included in the unit. Will there be equal attention between the science and the dance? The math and the music? The teacher has to have accurate, workable arts content knowledge upon which to build the integration. Excellent resources—reproductions, CD’s video tapes and online Web sites are especially important to this way of incorporating the arts into the curricula. There are many excellent resources in the area of arts integration to help guide educators who believe this to be a practical way to include the arts, including the CCSESA Arts Initiative document K-6 Visual and Performing Arts Curriculum Guide: Examples of Integrated Lessons 2009, ([www.ccsesaarts.org](http://www.ccsesaarts.org)).

## 6. Creative Problem-Solving and Project-Based Learning

Creative problem-solving and project-based learning have enough in common to be paired, at least in terms of looking at a point of view toward curriculum. Both have a very close connection to at least some of the conceptualizations of integrated instruction as well. One could argue that the “original” project-based learning can be traced back to the German Bauhaus as it functioned as a school of design from 1919 to the early 1930s. The idea was that students would be presented with problems that had social import and must be solved in practical, efficient and *aesthetically pleasing ways*. The aim was to get students to think like designers. In this, the approach has some kinship to DBAE that asks students to think like artists (or musicians, dancers, actors). The criteria to be met for a project are specified, but the means are not. The criteria must then be very clear. This approach can still be seen in a few high school and post-secondary design, graphic and new media programs in particular, and again in the fields of architecture and engineering.

Project-based learning is a pedagogical approach to teaching that is constructivist in nature, experimental in approach, and reflective. It assumes learning is an evolving process, with students constantly revising their theories about the world. In that sense, it even shares some common ground with the “creative self-expression” point of view. Project-based learning also insists that learning be collaborative and that, bottom line, students create their own solutions to relevant questions. Creative problem solving and project-based learning have pedagogical applications across all school subjects as well as being very good approaches for instruction in the arts disciplines. Project-based learning, too, came out of the sciences. Science and the arts have much in common, if not in the specific content, then in the processes used by both fields. Science and the arts ask “What would happen if...?” The lab and the studio are places for experimentation and trying things out. Science has specific answers (at least at basic levels—less so as the science gets more complex) and the arts almost always have multiple answers and multiple solutions.

Project-based learning, like its historical cousin, creative problem-solving, asks students to investigate worthy topics and questions. Instead of the “aesthetically pleasing products” produced by the traditional creative problem-solving of the Bauhaus, students engaged in project-based learning create “artifacts” to demonstrate their learning. As with creative problem-solving, project-based learning requires a multidisciplinary approach. Both ways of working are anchored in having students work in collaborative groups where everyone is responsible for the outcome, be it a “product” in the design sense, or the creation of shareable artifacts. The artifacts are in effect “learning made visible.” The bottom line of project-based learning is to learn by doing. The responsibility of the teacher is to set the task. Sometimes students are engaged in an “anchor activity” that helps them conceptualize the driving question. In the arts, the anchor activity will be based in the skills of the discipline, since those skills will be needed to start and to make progress. The tasks for the students should be engaging, challenging and doable.

*“By learning the techniques to taking a stunning photo, one learns to get close and personal with their object they are shooting. Soon, the artist becomes fascinated with every living and non-living thing. They look for inspiration in anything they can get their hands on. They become more connected with objects that surround them, and the people that they come into contact with in their everyday lives. The artist becomes more intuitive, more diverse, and more open-minded to the world around them.”*

Student, Grade 12



*"Teaching is the art of  
changing the brain."*

James E. Zull, *The Art of  
Changing the Brain*, 2002



Project-based learning requires that students have access to many resources that can provide ideas, inspiration, and examples, as well as access to a broad variety of new media that might be used to create the “artifact” that students share. The artifact might be a video or a PowerPoint™ or it could be a performance of original work, or something literally constructed. Along the way, students are using higher-level and critical-thinking skills, such as analysis, synthesis and the evaluation of information. Proponents see project-based learning as a systematic approach to teaching—engaging, motivating and vibrant instruction that inspires students to attain a deeper knowledge of the subject they are studying. Projects result in a wide range of outcomes, rather than a template project. Such projects are messy and ambiguous, and often call for exploration. Projects build over time, involving many drafts and revisions, and usually culminate in a significant presentations, performance, or exhibition.

## **7. Preparation for the World of Work**

Some people ask, “What can the arts contribute to a student’s (and the country’s) economic well-being? One answer has to do with an approach to arts education that is currently gaining ground. It has to do with what engagement in the arts can contribute to the “skill sets” students need to be successful in the 21st century workplace. This orientation believes the arts have a role to play in preparing students for the world of work. It is an approach that has been championed by CEO’s and other business types who are recognizing that, in our highly competitive environment, students need an edge and they need people who have interpersonal skills, imagination and creativity (affective outcomes) beyond the basics. The Partnership for 21st Century Skills, a national organization that advocates for 21st century readiness for every student, states that as the United States continues to compete in a global economy innovation through critical thinking and problem solving, communication, collaboration, and creativity is imperative. These 21st century skills mirror the arts-as-core approach.

It isn’t so much about what kinds of lessons or projects students are working on in their arts classes as it is about the “habits of mind” they are developing by being involved in those classes when they are standards-based and well-taught. Students, through engagement in the arts, develop initiative, pride in craft, planning skills, time management skills, flexibility, and the ability to work collaboratively and cooperatively with their peers. All of these skills, though not specific to arts content, are as essential to success in the arts as they appear to be in the 21st Century workplace. The Partnership For 21st Century Administrators, parents and employers deem these workforce skills to be vocationally relevant for students. Many school improvement initiatives, especially at the secondary level, have used this rationale to support traditional and the newer school-to-work curriculum approaches.

Eisner quotes a business CEO that commented that there are two sets of basics, one that is based on reading, writing and math, and one based on the more complex, higher level thinking skills needed in today’s world. He defines these “new basics” as “the ability to allocate resources, to work successfully with others; to find, analyze and communicate information; to operate increasingly complex

systems of seemingly unrelated parts; and finally, to use technology creatively.” All of these, he says, are provided by arts education. In many conferences for arts educators over the past few years, there has been at least one keynote speaker from business or industry, sometimes specifically arts-related (Pixar, Disney, others in the entertainment industry) and sometime not, who argue passionately for the place of the arts in the school curriculum. We certainly find the influence of this way of thinking about the value of arts education in the connections, relationships and applications strand of the content standards.

Some school improvement initiatives, especially at the secondary level, have used this rationale to support various multiple pathways approaches. These are not new—they have evolved out of the old vocational/technical programs. Most of these programs were not about the arts in any way. The new version of this idea is the Career Technical Education (CTE) standards. Of the 15 careers sectors, two involve the technical side of the arts. One of these sectors is the Arts, Media, and Entertainment Industry sector. This includes three pathways: media and design, performing arts, and production and managerial arts. The other sector is about fashion and interior design. The California Department of Education states, “Career technical education (CTE) curriculum standards integrate California’s rigorous academic content standards with industry-specific knowledge and skills to prepare students both for direct entry into California’s economic industry sectors and for postsecondary education systems.”

There is currently considerable debate about how this set of standards is playing out in the schools. It is clear there is a difference between the “broader competencies” that supporters say are learned through participation in art classes, which are by definition arts-specific in their content, and programs designed to teach specifically career-related aspects of the visual and performing arts long with selected academic standards.

## 8. The Arts and Cognitive Development

The final version of arts education defined here, the arts and cognitive development, is Eisner’s own orientation, but is shared by many others in the field of arts education. Rudolph Arnheim in the 1960s advanced the idea that perception through the senses is cognitive, and that perception is not passive. He sought to illuminate the nexus of science and art, and much of his work centered on the deeply intertwined relationship between vision and cognition. That the arts are cognitive is certainly the basis of Howard Gardner’s work and theories on multiple intelligences (*Frames of Mind: The Theory of Multiple Intelligences*, Gardner, 1983). He proposed 8 intelligences - spatial, linguistic, logical/mathematical, kinesthetic, musical, interpersonal, intrapersonal, and naturalistic. The issue of arts as cognitive development is last in this list because it is the most encompassing of all the ideas. It identifies the most far-reaching of the aims and outcomes for education in the arts, and it moves the discussion about orientations to conceptions about quality. This view of arts education is not rooted in any particular arts discipline or specific content or even structured curricular approach (such as DBAE) so an obvious question is, what would it look like in practice? Actually,

*“Cognition is not just about reasoning through word or number. It is about using one’s sense and the sensuous qualities of materials to think within a medium, of physically engaging with the world, in order to reason.”*

Kimberly Powell, Senior Research Associate and Art Education, Penn State



*“The a combined use of hands and imagination makes an important contribution to what it means to ‘know’ something.”*

Jerome Kagan, Ph.D.  
2009

*“The ability to break a concept into its similar and dissimilar characteristics, allows students to understand (and often solve) complex problems by analyzing them in a more simple way.”*

Robert Marzano,  
Classroom Instruction  
That Works, ASCD, 2001



the aim it seeks to accomplish—the promotion of cognitive development—can be accomplished through all the other approaches discussed here, if “they are all high quality examples of their species.” (Eisner) Each of the other approaches can provide the experiences that enhance the development of mind, if the actual curriculum content and instructional strategies are of high quality. The arts have to be well taught, regardless of orientation, or all the aims of whatever point of view are moot.

The arts and cognitive development concerns “the ways in which work in the arts contribute to the development of complex and subtle forms of thinking.” (Eisner) The arts have often been seen as some “opposite” kind of learning from thinking. We see this in our schools in the form of the whole argument that pits the “basics” against everything else, especially the arts. Reading, writing, math and science are seen as for the “head.” They are understood as mental, practical, useful, and hard work. The arts have been characterized as for the “hands.” They are seen as imaginary, emotional, impractical, playful and easy. Yet any real understanding of what is going on when students are engaged in the arts reveals involvement in the development of complex thinking skills. The arts require flexibility, tolerance of ambiguity, and encourage risk-taking and the ability to “make judgments in the absence of rule.” The contributions of arts education according to this cognitive development approach have been advanced for a long time but are only just beginning to be heard in the hard reality of schools.

Ongoing research in the study of neuroscience, its implications for learning, and its relationship to the arts, may be contributing to their current appeal and acceptance. James Zull, Professor of Biology and Director Emeritus of the University Center for Innovation in Teaching and Education at Case Western Reserve University, Ohio, studied brain biology and proposed that the advances in this area should inform the practice of teaching. He felt we should be teaching with an underlying understanding of how the brain works. Understanding how information flows into and between various parts of the brain helps us to understand how to structure our courses to improve student learning. Zull reminds us that “learning is physical”, meaning that learning involves physical changes in the brain. By overlaying the learning cycle onto specific brain cortex, we have come to realize that true learning requires activation of all four areas of the cortex (sensory, temporal integrative, frontal integrative and motor); therefore, good teaching ensures that students use all four areas.

What does this study of neuroscience tell us about the arts and learning? Several ideas have come to light. One, providing rich sensory information from multiple senses maximizes the use of the sensory cortex, where we input new information. Perceptual information is the basis of our learning and is the first step in obtaining knowledge. When teachers are working on activating knowledge, it is important to know the difference between having a mental picture of something and having the language to describe it; these are handled by different parts of the brain. Second, the arts trigger emotion. Artists create things that engage others emotionally, and the act of creating itself is engaging. The arts, then, engage the brain of both the creator, and the viewer. Another idea is that changes in the brain are made through practice. We learn those things that we repeat the most; we repeat those



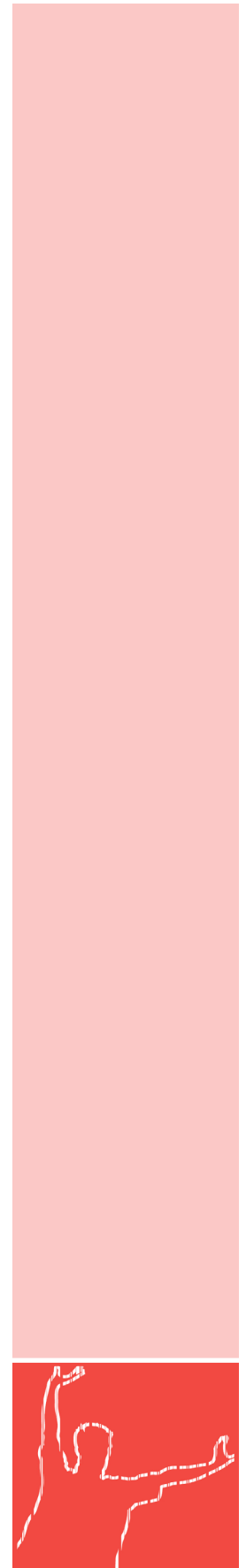
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things that we care about. The intensity of effort and focus is healthy for learning; it also changes the brain. The newest (evolutionarily speaking) region of the cortex releases dopamine (reward chemicals) where we create ideas, make decisions, and plan our actions. So we feel rewarded when we create new objects or actions. Since creativity is based on the decisions made by the creator, the reward system kicks in when we are in control and inventing things that we thought of ourselves. Freedom and ownership are part of the neuroscience of the arts. So one importance of the arts in school is strongly associated with motivation and interest on the part of the learner.

Research findings in educational neuroscience support the arts. Other neuroscientists and researchers share Zull's findings in the correlations of brain functioning and the arts. Studies are being funded by large foundations on the correlations of cognitive processes and the arts, such as Champions of Change: The Impact of the Arts on Learning Kennedy Center For the Performing Arts 1999, Critical Links: Learning In The Arts and Student Academic and Social Development 2002, the Wallace Foundation's study Gifts of the Muse 2004 published by the Rand Corporation, and the Dana Foundation Consortium Report on Learning, Arts and the Brain 2008. "A life-affirming dimension is opening up in neuroscience. To discover how the performance and appreciation of the arts enlarge cognitive capacities is a long step forward" states the founder of the Cognitive Neuroscience Institute and organizer for the Dana Report, Dr. Gazzaniga.

In 2009, John Hopkins University sponsored the Neuroeducation: Learning, Arts, and the Brain: Findings and Challenges for Educators and Researchers Summit. Noted speakers at the Summit included renowned Jerome Kagan, a key pioneer in developmental psychology and professor emeritus at Harvard University, Dr. Ellen Winner, Kurt Fischer, Harvard Graduate School of Education, Mariale Hardiman, Ed.D. and Susan Magsamen of the John Hopkins Neuro-Initiative, and Dr. Patricia Wolfe, author of Brain Matters: Translating the Research to Classroom Practice 2001. Through the summit (a follow-up to the Dana Report), the research and education communities came together to discuss what neuroscience research has demonstrated to date concerning the effects of arts training on cognition and explore future research priorities and opportunities. Consortium researchers were guided by the question "What do we know from cognitive-neuroscience research concerning the effects of arts training on the brain that could be accessible to teachers?" The participants found tight correlations between art training and improvements in cognition, attention, and learning and are continuing to look at further questions of "What new research is relevant and possibly related to how studying an art form helps students learn better?" And "How does the process of learning with and through the arts improve academic performance?" Further studies in this area should prove to be interesting as the focus on improving our educational practices stays in the forefront of the country's agenda.

How do these research findings relate to our arts framework an classroom standards? The "arts as cognitive development approach" aligns best with the strands and content standards when one looks at the verbs—"the tasks that the arts put forward." (Eisner) The verbs are descriptions of what students across the disciplines are to *do* in relation to the big ideas of the strands or the specifics of the



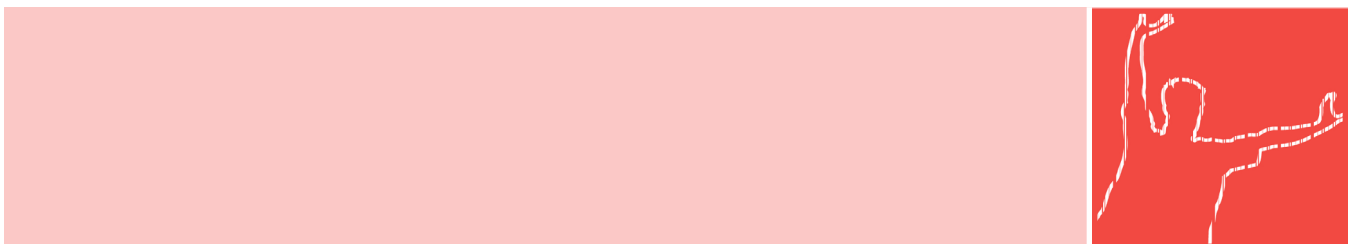
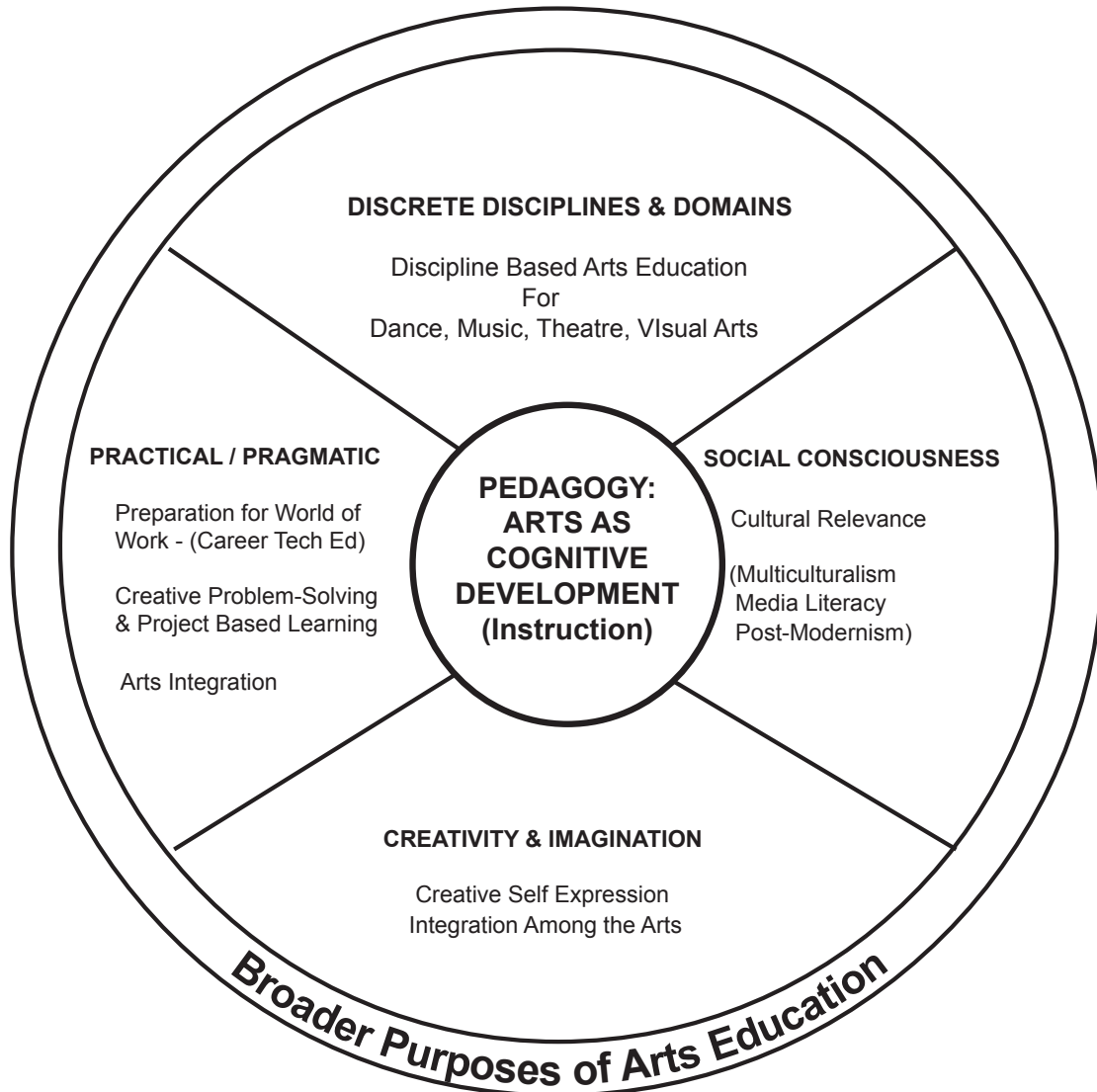
standards. They provide the basis or structure for the cognitive development we want students to attain. And the verbs of the content standards are challenging: students are to analyze and justify, describe and incorporate, compare and contrast, apply knowledge, compose, arrange and improvise, create, differentiate, develop and apply criteria and change, edit and revise work. These directions for what students should do are clearly the “higher order thinking skills” of Bloom’s Taxonomy and meet the aims of the cognitive approach to arts education. They are asking for students to be engaged in complex forms of thought. As Eisner states (and this is his own approach), “the key to this approach...is to design curricula around the forms and cognitions and understandings one wants to develop.”

The emphasis with this conceptualization of arts education is on the kinds of arts discipline tasks that encourage and promote cognitive/thinking ability. Those tasks would include asking students to talk about their intent (“conceptualize their aims”) in the art form they are working with. Also, the tasks in dance, music, theatre and the visual arts should be open ended and about problem solving. Students should compare and contrast works of increasingly similarity to hone their perceptual skills. Students should be reflective (metacognitive) about their work and be articulate regarding their judgments about their work, the work of peers and of recognized artists within the discipline. This is the basis of many of the California content standards in artistic perception and aesthetic valuing. It also has implications for an interdisciplinary approach to teaching and learning in the arts. It would seem that the cognitive development version for arts education is then most closely aligned with the domains of DBAE, and thus closely aligned with the intended outcomes of VAPA content standards.

The following graphic is intended to represent the ideas presented in this Guide. As such it endeavors to show the different starting points as well as the relationships between the various perspectives on arts education. The quadrants have been given titles that represent a broad view of the orientations contained therein. Each of the orientations toward arts education discussed in this guide reveals a different emphasis related to curriculum and pedagogy. Some are much more focused on what is important for students to learn, others more on teaching strategies and/or outcomes in terms of “competencies.” Pedagogy is placed in the middle and is represented by the orientation called “the arts as cognitive development” because this particular orientation is focused entirely on instruction and not on curricular content. It is interested in the “how”, and assumes that the “what” can be guided by any of the other orientations and the California content standards. It is about the quality of the tasks students encounter in their arts classes. The outer circle simply recognizes that there are many rationales for arts education that do not talk about the specific content of the arts, but rather are focused upon the positive contributions that arts education makes to the development of competent and successful students and members of society. Nothing represented here is an absolute. There are likely other ways of looking at the relationships as well as other conceptualizations about the relationships and orientations themselves. However, this chart does represent the organization and structure of this particular document.



## The Perspectives on Curriculum Orientations in Arts Education



## APPROACHES TO ARTS EDUCATION:

### Their Influence on Standards, Examples and Pedagogical Implications

Vision and Version of Arts Education (Based on Eisner)	Framework/Content Standards Connections and Influence	Examples: Where It Can be Found or Seen in Practice	Aligned Pedagogical and Curriculum Design Issues and Considerations
<b>1. Discipline Based Arts Education</b> – All four arts disciplines  THE ARTS AS DISCIPLINES IN THEIR OWN RIGHT: through the four “domains”—perception, expression, history and aesthetics	<ul style="list-style-type: none"> <li>The four “domains” match the Artistic Perception, Creative Expression, Historical and Cultural Context, and Aesthetic Valuing strands of the California Content Standards</li> <li>K-12</li> </ul>	<ul style="list-style-type: none"> <li>State and National standards for the arts</li> <li>A-G University Entrance Course Descriptions</li> <li>Lincoln and Kennedy Centers curriculum and professional development models</li> <li>The Getty Center for Education in the Arts - Discipline Based Arts Education</li> </ul>	<ul style="list-style-type: none"> <li>Achieving balance between the domains</li> <li>Arts making not the only concern</li> <li>Thinking like an artist, dancer, musician, actor</li> <li>Organizing around the “elements and principles” and vocabulary of a discipline</li> </ul> <ul style="list-style-type: none"> <li><b>Student</b> as young artist</li> <li><b>Teacher</b> as knowledgeable guide</li> </ul> Related Theory <ul style="list-style-type: none"> <li>Constructivist Learning Theory</li> <li>Understanding by Design (UbD)</li> <li>“Higher Order Thinking Skills”</li> <li>Studio Habits of Mind</li> </ul>
<b>2. Cultural Relevance</b> Multiculturalism & Media Literacy  THE ARTS AS “TEXT” FOR SOCIAL ISSUES & COMMUNICATION IN A POSTMODERN WORLD	<ul style="list-style-type: none"> <li>The Historical Cultural Context strand</li> <li>Multicultural content in standards</li> <li>Specific inclusion of non-western, non-traditional forms of art including post-modern perspectives, multiculturalism, feminism, and other social issues</li> <li>Framework focus on “new media” in creative expression in all four disciplines</li> <li>Stronger at the upper grades</li> </ul>	<ul style="list-style-type: none"> <li>Urban schools</li> <li>Urban artist-in-the-schools residency programs</li> <li>Programs of cultural institutions that provide educational outreach for schools especially in communities with minority populations</li> <li>All schools with standards-based education programs</li> </ul>	<ul style="list-style-type: none"> <li>Achieving Visual/cultural literacy</li> <li>Blending of high and low culture</li> <li>Broadening the curriculum</li> <li>Decoding the cultural messages in the arts</li> <li>Analyzing the impact of new media</li> </ul> <ul style="list-style-type: none"> <li><b>Student</b> as “decoder”</li> <li><b>Teacher</b> as ethnographer</li> </ul> Related Theory <ul style="list-style-type: none"> <li>The Visual Culture Movement</li> <li>Praxial Music Theory</li> <li>Theatre of the Oppresses</li> <li>Culturally Responsive Pedagogy</li> <li>Rigor and Relevance</li> </ul>
<b>3. Creative Problem Solving &amp; Project Based Learning</b>  THE ARTS AS COLLABORATIVE AND INVENTIVE	<ul style="list-style-type: none"> <li>Some aspects of creative expression and aesthetic valuing strands</li> <li>Upper elementary through high school and beyond</li> </ul>	<ul style="list-style-type: none"> <li>The Bauhaus: “form follows function” (historical example)</li> <li>Middle school “houses”</li> <li>High School Career Tech classes in the arts</li> <li>Schools of Architecture, Engineering and Design</li> <li>Emilio Reggio</li> </ul>	<ul style="list-style-type: none"> <li>The importance of open-ended solutions</li> <li>The necessity of collaboration</li> <li>Working within criterion-based rubrics</li> </ul> <ul style="list-style-type: none"> <li><b>Student</b> as “designer”</li> <li><b>Teacher</b> as “problem setter”</li> </ul> Related Theory <ul style="list-style-type: none"> <li>Interdisciplinary curriculum and instruction</li> <li>Some career-tech classes in the arts</li> </ul>
<b>4. Creative Self Expression</b>  THE ARTS AS CREATIVE IMPULSE BASED ON PERSONAL EXPERIENCE	<ul style="list-style-type: none"> <li>Any of the standards, in each discipline, that call for students to produce <b>original</b> work based on personal experience or improvisation</li> <li>Strongest at the elementary level</li> </ul>	<ul style="list-style-type: none"> <li>Montessori and Waldorf Schools</li> <li>Reggio Emilia Early Childhood Education</li> <li>Summerhill and like schools</li> <li>Extensions into arts therapy</li> <li>Many elementary schools and kindergartens</li> </ul>	<ul style="list-style-type: none"> <li>Focusing on child-centered classrooms</li> <li>Developing learning communities – students learning from each other</li> <li>Emphasizing creating over imitating</li> <li>Providing a rich environment for creating</li> </ul> <ul style="list-style-type: none"> <li><b>Student</b> as creative individual</li> <li><b>Teacher</b> as facilitator</li> </ul> Related Theory <ul style="list-style-type: none"> <li>Creative Play</li> <li>Orff Instruction (early years)</li> <li>Creative Drama</li> </ul>

Vision and Version of Arts Education (Based on Eisner)	Framework/Content Standards Connections and Influence	Examples: Where It Can Most Likely be Found or Seen in Practice	Aligned Pedagogical and Curriculum Design Issues and Considerations
<b>5. Preparation for the World of Work</b>  THE ARTS AS PRAGMATIC DEVELOPMENT OF SKILLS AND ATTITUDES	<ul style="list-style-type: none"> <li>The Connections, Relationships and Applications strand</li> <li>Secondary, 7-12</li> </ul>	<ul style="list-style-type: none"> <li>Career and Technical Education programs in the arts at the secondary level</li> <li>School to Work Programs with an arts focus</li> <li>As a progressive / scaffolded component in elementary and middle schools</li> </ul>	<ul style="list-style-type: none"> <li>Developing pragmatic/technical skills</li> <li>Developing personal attributes and skill sets useful in the workplace</li> <li><b>Student</b> as participant in arts processes</li> <li><b>Teacher</b> as skills and “attitude” instructor</li> </ul> Related Theory <ul style="list-style-type: none"> <li>Some project based learning applications</li> </ul>
<b>6. Integrated Arts</b>  THE ARTS AS INTER-DISCIPLINARY PARTNER	<ul style="list-style-type: none"> <li>Implied under the connections, relationships and applications strand and parts of the historical, cultural context strand</li> <li>Most common in elementary and the middle grades</li> </ul>	<ul style="list-style-type: none"> <li>Schools where generalists teach the arts in self contained classrooms</li> <li>Middle schools with “teaming” and “small learning communities”</li> <li>Arts provider residencies</li> <li>Waldorf schools</li> </ul>	<ul style="list-style-type: none"> <li>Achieving balance between the integrated disciplines</li> <li>Selecting a model of integration</li> <li><b>Student</b> as well-rounded learner</li> <li><b>Teacher</b> as weaver of concepts</li> </ul> Related Theory <ul style="list-style-type: none"> <li>Rigor and Relevance</li> <li>Teaching For Transfer</li> </ul>
<b>7. Cognitive Development</b>  THE ARTS AS COMPLEX FORMS OF THOUGHT	<ul style="list-style-type: none"> <li>Implied in all the strands across the disciplines</li> <li>Emphasis on artistic perception and aesthetic valuing</li> <li>Shows up in the <b>verbs</b> of the standards—the tasks students are asked to do (compare and contrast, analyze and explain, point out similarities and differences, etc.)</li> <li>All grade levels</li> </ul>	<ul style="list-style-type: none"> <li>Can be achieved by any of the approaches to arts or any combination) when taught at the highest level of quality</li> </ul>	<ul style="list-style-type: none"> <li>Developing aesthetic awareness/thinking</li> <li>Emphasizing reflection and metacognition</li> <li>Developing capacity to describe artistic intent</li> <li><b>Student</b> as aware learner</li> <li><b>Teacher</b> as curriculum designer around the forms of cognition desired</li> </ul> Related Theory <ul style="list-style-type: none"> <li>The Theory of Multiple Intelligences - Gardner</li> <li>The Arts and the Creation of Mind - Eisner</li> <li>The upper end of Bloom’s Taxonomy</li> <li>Brain research data</li> <li>Dana Foundation: Learning, Arts, and the Brain</li> <li>Catterall National Research Study</li> </ul>
<b>8. Using the Arts to Promote Academic Performance</b>  This is not a curricular approach but rather a rationale for including the arts in schools	<ul style="list-style-type: none"> <li>Not a significant part of the standards</li> <li>Not a curricular issue, but one of advocacy</li> <li>The Framework does not use this rationale to justify the arts</li> </ul>	<ul style="list-style-type: none"> <li>Increasingly where advocates are trying to keep arts in the curriculum under difficult circumstances</li> <li>Increasingly where high stakes testing is an issue</li> </ul>	The Rationale Assumes <ul style="list-style-type: none"> <li>Arts content and instruction must be engaging</li> <li>There is an “arts rich” environment—many sequential offerings across the disciplines</li> </ul> Related Theory/Research <ul style="list-style-type: none"> <li>Catterall National Research Study</li> <li>Teaching for Transfer</li> <li>Dana Foundation: Learning, Arts, and the Brain</li> </ul>



## Part Three

### ARTS EDUCATION ORIENTATIONS IN THE SCHOOL CONTEXT

The seven “visions and versions” of arts education have been discussed as separate and discrete in this guide, but in the real world of schools that is seldom the case. In putting together educational programs, there is complexity. Educational programs involve dynamic relationships among people and communities as well as among bodies and conceptions of knowledge. Thus arts programs are likely to be various combinations of orientations depending on four variables: 1) the grade levels involved (primary—K-2, elementary—3-5, middle school and/or high school); 2) the art discipline(s) of focus—dance, music, theatre and/or visual arts; 3) the perceived needs of the students for which the program is intended and, 4) the values, attitudes and traditions (or lack thereof) of the school, district and community. Overall, the choice of orientation may be related to specific content or to pedagogical choices.

#### 1. The Discipline-Based VAPA Content Standards

Our visual and performing arts content standards are discipline-based. They speak to the skills and understandings that are necessary for students to learn in order to express their ideas, feelings, attitudes and judgments about the world in which they live. The standards are specific to each art discipline. The first four strands of the content standards as well as the four domains of Discipline-Based Art Education (DBAE) capture the four sorts of things students do with works of art in dance and music, theatre and the visual arts. One can make it (creative expression), appreciate its qualities through attention to detail and nuance (artistic perception), locate its place in history and culture over time (historical and cultural context), and discuss and justify judgments about its merits and important meaning (aesthetic valuing). The standards have one additional strand—connections, relationships and applications—which is not part of DBAE but does parallel many of the learning outcomes of the interdisciplinary and/or problem-based learning approach.

DBAE, especially as it has been translated into our content standards, is widely considered to be the most comprehensive of the orientations to arts education. It has been translated and refined by arts educators of every discipline in order to make evident the substance and vigor of instruction in the arts. In instruction, attention is to be paid to all of the content strands over the period of instruction, though not necessarily equally. The content standards, in terms of the tasks it puts forward for students, are constructivist in nature, as are the underpinnings of DBAE.

*“The whole art of teaching is only the art of awakening the natural curiosity of young minds for the purpose of satisfying it afterwards; and curiosity itself can be vivid and wholesome only in proportion as the mind is contented and happy.”*

Anatole France



*"The art of teaching is the art of assisting discovery."*

Mark Van Doren



## 2. Grade Level Considerations

Schools and districts will, first and foremost, want to offer their students standards-based instruction in the arts. Beyond that, orientations may certainly be overlaid for a sharper focus on specific content or pedagogy. For example, arts education as preparation for the world of work may meet student needs at the secondary level as a focused program or course. At the elementary level, it might be introduced through collaboration and problem-solving lessons in the primary grades and increase in complexity as it is implemented through the grade levels. The cultural relevance approach, especially with its focus on cultural context, social issues, and understanding and interpreting sophisticated new media across the arts, could be introduced at developmentally appropriate levels for primary and elementary students. It could be successfully designed for the middle school level and could be a perfect fit for many high schools. Creative problem-solving/project-based learning can be as lively and engaging for younger students as for older, especially as project-based learning may be used by teachers at any level as an approach to teaching many other subjects. This methodology is also highly inter-disciplinary, so an integrated arts approach fits into this way of designing curriculum and instruction very well.

The arts integration orientation is extremely popular at the elementary level and is less common at high school. It has become a strategy for including the arts under conditions that limit instructional time and is seen as a way to enliven and enrich the traditional curriculum. Many elementary teachers have had some introduction to aspects of "thematic instruction" that almost always includes one or more of the arts. Some elementary schools have selected integrated instruction as the only way they would be able to offer arts experiences to their students. There are many challenges and issues for arts educators around integrated arts instruction, primarily related to a concern that discipline-specific content may be watered down in favor of superficial connections. Integrated instruction isn't easy. Teachers need to select meaningful themes and connections and have sufficient knowledge in the selected art form (or a significant collaboration with arts specialists or teaching artists) to be able to strike a balance between teaching the academic content and the arts content.

Creative self-expression is an approach to teaching, not so much to content, and is most often found at the primary (K-2) or elementary level (3-5). The pedagogy and aims have much in common with ideas from early childhood education and "student-centered" classrooms. It is a non-prescriptive approach that assumes that each child is creative. The children are allowed to explore, experiment and play—with rhythm instruments, art materials, costumes and props, and with movement and dance. They sing and pretend and take on the voices of familiar characters. They move freely to music, improvising as they go. Puppets and scarves and drums and big paintbrushes and sheets of paper are common in primary classrooms where creative self-expression is the dominant idea. It is a sort of "creative problem-solving" for the little kid set. This orientation was once very common, but as instructional time is increasingly being used for academics at the primary level, the time needed for creative self-expression through the arts is lessened.



### 3. Discipline Considerations and Commonalities

These seven orientations to arts education are more congenial to some disciplines than others. Sometimes the degree of connection to the discipline depends on the origin of the approach, sometimes it depends upon the traditions of the discipline, and sometimes it depends on the background and experiences of the teacher of the discipline and/or the way the discipline has traditionally been taught in a particular program or class. The single most important mediator of curriculum is the individual teacher. However, specialist dance, music, theatre and visual arts teachers can and do come to an agreement on approaches to be taken for their classes for the good of their students and in keeping with the values of their school and community.

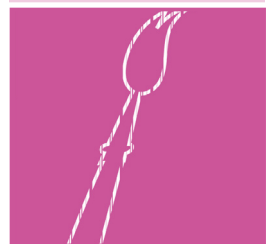
DBAE, which is associated today with visual art, originally came from science education. The aim of the discipline-based approach has always been to help students think like artists significantly engaged in all aspects of the discipline. Perhaps it is most easily accommodated in the visual arts, as arts specialists have become more and more standards based in their teaching. The emphasis on history and critique has provided art teachers with additional content, which may help students make connections with other disciplines. Performing arts teachers, for the most part, do understand the aims and outcomes associated with teaching in the four domains. They have always understood the importance of the studio, the stage or the concert hall atmosphere, and how and why to teach their students to think like dancers or actors or musicians. The performing arts have always had a tradition of critique and criticism built into their process, in some cases to an even greater degree than the visual arts. Think about “side coaching” in theatre or the constant stops and starts in dance and music teaching, where teachers react to what they are hearing and seeing to give suggestions, correct technique, and give encouragement. Embedded assessment is a hallmark of the performing arts.

The mastering of the vocabulary of the arts discipline along with its elements has also always been a part of instruction in all the art forms. And perhaps most importantly of all, an aesthetic sensibility is at the very heart of all the arts, (although praxial music education theory and some interpretations of visual culture theory would deny the primacy of the “aesthetic” as central). But in a standards-based school setting, we *are* helping students see the world aesthetically. It is the ability to think and perceive aesthetically that separates dance from aerobics or cheerleading, that creates theatre instead of “reality TV,” music instead of muzak, or art instead of paint-by-number. The fact that all four disciplines are operating under the same set of organizing principles in our VAPA Framework and content standards is a strong statement of agreement regarding the domains, strands (plus connections, relations and applications in our standards) and an acknowledgement that they apply equally to dance, music, theatre and the visual arts.

The creative expression orientation strongly defines the role of both the visual and performing arts in promoting imagination. Creative self-expression has its roots in multiple disciplines and educational philosophy and is seen across the disciplines. Karl Orff created a philosophy for teaching music that is very similar to the ideas Reed and Lowenfield had for visual art, and Rudolph Steiner, the founder of the

*“Education can learn from the Arts that open-ended tasks permit the exercise of imagination, and the exercise of imagination is one of the most important of human aptitudes. It is imagination, not necessity, that is the mother of invention.”*

Elliott Eisner, 2008 NAEA National Convention, New Orleans, Louisiana



*"Art is how we see the world with our own eyes and how we display it for others to see. Art shapes the way we feel the way we think, and most importantly, it shapes our individuality."*

Student, Grade 11

Waldorf schools, also shared a similar point of view about how to educate children. Classroom-based theatre and expressive dance also spring from the same conception of child-centered learning. Generalist and specialist teachers can also call upon the methodologies of creative problem solving and integrative instruction in order to help students achieve standards.

Cultural relevance, as an approach, makes a case for diversifying the curriculum across the arts. It recognizes the importance of non-western and non-traditional (including popular culture) contributions to the world music, theatre, dance and visual art. The role of the traditional canon is debated in every arts discipline and is particularly prominent in the visual arts and music. The "arts as social commentary" movement tends to reject the traditional list of established works as the only prescribed content to be learned. As the *Qualities of Quality* report points out, "Instead, the visual culture movement argues that the content should include visual imagery in all its forms in contemporary culture, especially imagery that is relevant to students' own lives. As an approach to arts education, it emphasizes meaning-making and understanding of cultural content." However, this debate about what students should study and learn from is not confined to the visual arts.

Music education theorists Bennett Reimer (2003) argues for diversifying the music curriculum and sees this as an indicator of quality. "Why, he asks, should we teach only the music preferred by a tiny percentage of people—classical Western music, songs from folk traditions, and jazz?" Another music education theorist David Elliott (1995) agrees with the importance of teaching a wide range of music. He argues that students should learn the music of several musical cultures very different from their own. This leads to musical risk-taking. "We need the shock of contact with alien musical traditions, which helps us to recognize and free ourselves from our musical assumptions." However, a great deal of the discussion about music education is still mostly at the theoretical level in music education classes at graduate schools. It has not made its way into most music programs as a dominant approach.

Dance and drama educators are also concerned with diversifying the curriculum to include a wide variety of cultures. Some argue that a curriculum rooted in the Anglo-European tradition is narrow and "leads to a blindness of contemporary issues." Certainly, Augusto Boali's interactive Theatre of the Oppressed provides another example of the cultural orientation as it actively engages participants in explorations of social problems, especially those related to the issue of power. Theatre in particular among the disciplines is in a unique position to literally showcase social issues and concerns. However, all of the performing arts have the capacity to transform social issues into powerful, influential art, full of messages that students need to learn to "read"—to "decode" and understand.

#### **4. Meeting Student Needs: The Orientations in Practice**

All arts programs strive to be standards-based, and taught with sufficient effectiveness and quality to insure that the "development of mind" is taking place. Beyond that, these various orientations toward content or pedagogy are chosen by schools, departments or teachers to be the best fit for their students. It is

interesting to see where the particular versions or combinations of versions of arts education are most likely to be found. The approaches that dominate in particular circumstances are most often a result of attitudes about teaching and learning and what is considered important for students to know and be able to do in today's complex world. The aims and outcomes for arts education, after all, are about what groups of people value. The orientations reflect those values in clear and definite terms.

### *Through the Lens of Cultural Relevance*

Cultural context, as stated in the 1996 version of the VAPA Framework, addresses students' understanding of the arts in the time and place of their creation, the importance of artists and their works, the effects on society, and the relationship of the arts to various cultures. Cultural literacy is a focus on using the arts to promote an understanding of popular culture and help students decode the values and ideas that are imbedded in popular culture and cultural issues, such as gender, racial and economic equity. It also aims to help students discover that any art form can be regarded as a kind of text to be read and interpreted "below the surface" and "between the lines." In this view, art needs to be studied in its social context and becomes a means for understanding and improving culture. Cultural relevance is a relatively new term, appearing in the late 20th century educational literature, as a means of embracing and encouraging minority cultures within the educational system. More recently, the meaning of cultural relevance has been expanded to focus on cultural responsibility, whereby the arts are used as a medium to highlight complex social issues. With a growing focus in education on cultural proficiency, cultural responsiveness, social responsibility and change, these philosophical movements in relationship to arts education have their roots in the Historical and Cultural Context strand of the visual and performing arts.

Educational theorists of visual art, music, theatre and dance, whose ideas come under this broad "cultural relevance" approach, put forward arguments for teaching their discipline that are more advanced than actual practice and ahead of the more or less "traditional view" of most arts specialist teachers in the schools. The art theorists, such as Eisner, Lowenfield, Orff, Reed, Steiner, Reimer, Elliott and Boal, are discussing highly abstract ideas that take a great deal of time to make their way down into the schools. Their influence is felt, however, indirectly. In the school setting, this approach takes on a less theoretical meaning. Seeing the arts through the cultural relevance lens can become more like "cultural literacy through the arts." The point is to make instruction in all the art forms more relevant and interesting to the everyday lives of the students who are currently in our California schools. For many students, this is what draws them in and makes it possible for them to give attention to the content and the work. For the upper elementary grades, this may be through a focus on multiculturalism, particularly as represented by the student population, and the specific inclusion of the arts from non-western and non-traditional sources. This tends to happen in schools and districts with a large minority population or a combination of many ethnic populations. Teachers see that their students' ethnic cultures can be understood by all and "validated" through the arts and so are intent on being sure the curriculum

*"Culturally responsive teaching uses knowledge, prior experiences, and performance styles of diverse students to make learning more appropriate and effective for the; it teaches to and through the strengths of these students."*

Gay, G., *Culturally Responsive Teaching: Theory, Research and Practice*, New York 2000



*"Creative children look twice, listen for smells, dig deeper, build dream castles, get from behind locked doors, have a ball, play in the sun, get into and out of deep water, sing in their own key."*  
Paul Torrance, 1973



in whatever art forms are offered reflect that concern. Students and their families see the difference right away. They understand that their children and their culture have something to contribute to the curriculum and school activities.

At the middle grades level, if keeping at-risk students motivated, engaged and part of the school culture is critical, then the cultural relevance lens toward arts education is a good choice and likely to be found. It is not likely an art teacher with at-risk students will dwell on Monet when graffiti artists turned mainstream will be far more interesting to students. Excellent standards-based lessons can be developed around contemporary and non-traditional artists and their themes just as well as they can around traditional art and artists. Many urban middle schools have amazing choral groups that sing a wide variety of ethnic, jazz, popular music.

Artist-in-residence programs in whatever art discipline in urban elementary and middle schools are overwhelmingly based on a cultural relevance point of view. Educational outreach programs developed by cultural institutions (museums of art, the symphony, the ballet) or by various ethnically based performing groups or artist consortium, understand that they have to have something important to say through their art form in order to be successful. The artists hired by providers also tend to be predominantly ethnic in the belief that those who teach the arts of a particular culture should be of that culture. The provider groups also believe that ethnic minority teachers are underrepresented in urban schools and that students will relate more strongly to role models in the arts who are similar to themselves.

Before artists are sent to schools, quality providers teach them how to create standards-based units of study. When working with at-risk students in particular, artist teachers develop curriculum reflecting the background of those in the class and provide the techniques and skills necessary for the students to express their own messages about the world in which they live or the ethnic roots of that world. An artist-in-residence might teach a unit on African drumming or Capoeira, an Afro-Brazilian mock-combat dance that combines elements of martial arts, music and dance. Many of these projects are interdisciplinary and involve ideas from social studies and literature that may also reflect social consciousness. They also tend to be project-based in their approach. Many of the CAPE (Chicago Arts Partnerships for Education) residencies are excellent examples of culturally based curriculum across the arts and the grades. The *Quality of Quality* report also documents the approaches of Bay Area arts providers such as the East Bay Center for the Performing Arts that base their programs on this specific intent.

The visual culture movement shows its influence at the high school level particularly in large schools, mostly urban, but not always, that have high-level graphic, digital and video arts programs as found in Southern California communities close to the entertainment industry or in schools close to Silicon Valley. Here the cultural relevance perspective merges somewhat with the "arts as a preparation for the world of work" orientation, and perhaps the creative problem-solving approach as well. But the emphasis would be in analyzing and decoding the prevailing visual messages in the culture at large that these technologies bring into being, as well as to use those technologies to strongly express messages of social concern and protest. If these highly technical courses are to be standards-

based, then visual literacy (as well as aesthetics) will be a focus as well. The study of visual literacy will lead to an understanding of how the elements of art and principles of design—the grammar and compositional aspects of the visual arts—are used to manipulate emotion and decision-making. The tools of new media are increasingly powerful and they are everywhere. High school teachers who are concerned with preparing their students for the 21<sup>st</sup> century world will be paying attention to visual literacy.

To the extent that a high school theatre program can include at least some non-traditional elements, and has the administrative backing to be “experimental” or risk dealing with controversial themes, the cultural relevance orientation is a powerful approach. Some schools in some communities can take risks through the plays that are chosen for production. But probably more importantly, beyond theatre as “big-deal production,” some high school theatre programs, in their daily drama classes, use techniques straight out of the Theatre of the Oppressed (TO) or other social issue theatre. Brazilian theatre director, writer, and politician Augusto Boal drew upon the work of Paolo Freire, author of *Pedagogy of the Oppressed* (1970) in developing TO. Boal based his work on his own experiences with power and persecution. He moved from traditional theatre to interactive theatre in which the spectator becomes an actor, “actively engaging in theatrical explorations of social problems.” Many theatre games used by experienced high school theatre teachers are from these sources. “Games” may imply lightness and frivolity, but that is not the case. These are techniques that groups of students use to explore current social issues and find their own solutions, especially related to the issues of power, a universal theme in theatre.

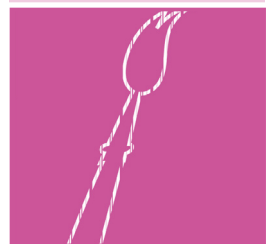
### *Through the Lens of Creative Self Expression*

Teachers who favor the creative self-expression orientation see children as imaginative, capable and unique. This is the original “whole child” educational philosophy. It meets children’s needs to be themselves and to be right. Proponents of this style of teaching and learning say that creative self-expression builds on the ways in which children learn naturally: they conceptualize and convey emotion by drawing and painting and building things, through dancing and moving, through rhythm, singing and playing whatever makes a sound, and by pretending. The teacher is the guide and knows how to layer and sequence the experiences so that the children learn and grow and, at some later point, are prepared to transition to more structured approaches to arts (and other) instruction. It might be assumed that this approach, valuing as it does the centrality of the children’s own ideas and freedom of expression, is not in alignment with standards. How, teachers may ask, can you “teach the standards” if you let the children try to “discover” them? The standards at the primary level are extremely open-ended. Any of them could be “discovered” by students through the arrangement of an environment that supports exploration and play, manipulation of “stuff” and trying things out. Many of the early standards in all four disciplines ask that students improvise or give their opinions about things or just draw, move, sing, and role play. In classroom practice, an orientation toward creative self-expression means that lessons are designed to be open-ended and to allow for a wide variety of acceptable responses from students.

*“When we did sculpture this year, we learned how to make cool stuff out of junk. I wanted to make my piece so that it would be balanced on all sides. I also wanted it to be detailed – not just five or six things. So I added things like the car and the icicle. I tried to make something that would amaze you with only junk! I really like how I put the mirror in the middle, because when you look in it you see everything in reverse.*

*“If I could change anything, I would make the wood in the middle more balanced.”*

Student, Grade 4





*"Education can learn from the Arts that everything interacts; there is no content without form, and no form without content."*

*"Education can learn from the Arts that form and content cannot be separated. How something is said or done shapes the content of the experience."*

Elliott Eisner, 2008 NAEA National Convention, New Orleans, Louisiana



It points to a strong emphasis on process over product, which is certainly where most children are at this early part of their learning. Teachers with this point of view still show students things and demonstrate ideas, and use the vocabulary of the art form and design actual lessons. They are just very careful not to be overly directive causing students to produce a predetermined product or performance.

Teachers who are trained in the Orff approach to teaching music know exactly what kinds of experiences can lead students to discover and understand rhythmic patterns, and musical forms, and to keep the beat. The rich environment they provide includes the pitched and unpitched instruments used in class, all delightful and very non-traditional. They invite play and exploration. Children do things before they are given a name for what they did. They can discover ostinato and learn how it works, and then they can find out what it is called. In the Orff "methodology," children are encouraged to begin with invented notation using their own symbol system to represent the instruments and the rhythmic patterns they will play. In doing this, they learn what a musical score is. Gradually, they make the transition from "invented" to standard notation. Students, under this approach, have multiple entry points into music at all times. They listen, play, move, sing and use the rhythm of language to understand music. Orff assumes that children already know a lot about music intuitively, and the approach builds on that knowledge through broad, playful experimentation guided by teachers who know where it is all going.

The same creative self-expression ideas dominate in "creative drama" and beginning modern dance. Children are free to represent their feelings, ideas about the world and experiences through these art forms. Children are natural storytellers. It isn't a far step from story telling to drama. They begin to associate particular movements or vocal tones with particular emotions. When they are all asked to move as if they were "surprised" or "sad," it becomes clear to them that there are all kinds of similarities between how they expressed the ideas and how everyone else in the class did. It must be that gesture and movement and tone can carry universal or cultural meaning. That is certainly a big idea for little kids. They need not put the concept into words just yet.

The Reggio Emilia approach, a role model in the creative self-expression version of arts education, takes its name from a city in northern Italy, and began approximately 40 years ago. In 1991, *Newsweek* Magazine stated that the municipally run preschools of Reggio Emilia, Italy "are the best, most innovative preschools in the world." The ideas represented by this approach are applicable up to at least the third grade, according to most educators interested in translating it for U.S. schools. It all begins with the image of the child, which is a direct match for the original concepts of creative self-expression. Children are "rich, powerful, and competent" and come to the educational setting with a wealth of knowledge and teachers need to tap into that knowledge to build upon the strengths of the children. This is a far cry from the "empty vessel" idea of old-fashioned instruction. It is understood that children have many languages: drawing, writing, dramatic play, dance/movement and sculpture—all providing children a means to express themselves. The Reggio approach strongly supports the development of these



languages in young children.

It is said that children have three teachers: the first their parents, then their school teachers, and finally the environment. The role of the teacher is to pay careful attention to what interests the children and to guide their progress through multiple investigations of the topic. They also observe and document the process of the projects undertaken using photo and videotape. This documentation is displayed throughout the classroom along with captions that record dialogue between students and teachers. Children see themselves as capable learners and contributors to the project. This methodology is teacher-intensive, work-intensive, detail-intensive, and requires the participation of parents, but it is a shining example of the creative self-expression mode of thinking about the centrality of the arts in education. It is also integration and project-based learning for the younger set. Experience in these learning methodologies at a young age will be a good preparation for encountering these approaches at the upper grades.

More familiar examples of creative self-expression in the reality of the classroom come from Waldorf and Montessori schools. Waldorf education is a pedagogy based on the belief that the human being is “a being of body, soul and spirit.” The child develops through a number of basic stages. Learning is interdisciplinary, practical, artistic and conceptual, and emphasizes the role of the imagination that includes a creative, as well as an analytic, component. The arts generally are a significant part of the curriculum of Waldorf schools. The philosophy of Montessori schools shares many of the same elements, such as the ideas that all children have inherent inner directives from nature that guide their normal development. The Montessori method respects the individual liberty of children to choose their own activities. The arts are strongly represented in these activities. Both of these private school visions have been cited as a model from which public schools could learn.

### *Through the Lens of Integrated/Interdisciplinary Instruction*

*Authentic Connections*, from the Consortium of National Arts Education Associations, states that: “An interdisciplinary focus promotes learning by providing students with opportunities to solve problems and make meaningful connections within the arts and across disciplines. Interdisciplinary curriculum encourages students to generate new insights and to synthesize new relationships between ideas.” Integrated instruction at any level may allow students to explore bigger, more interesting themes and as an approach to learning, opens up many access points to students that otherwise might not be there. When one or more of the arts is integrated with science or social studies or literature, students whose primary mode of learning is not verbal or mathematical, may find a way to understand the big ideas of the academic disciplines through visual, aural or kinesthetic learning. Integrated instruction is no less valuable for those students who are good at traditional verbal and mathematical learning. Sometimes these students need to be on less “solid ground;” they need to take risks and try out ideas from disciplines where there is not just one right answer or one way to do things. An interdisciplinary approach can be especially valuable to students who have not

*“Good teaching makes for good learning in more or less the same way in all fields of study.... Good work in biology or mathematics is done when the student's natural curiosity is awakened, when the desire to solve problems and to explain mysterious facts is enlisted, when the imagination is challenged to come up with new possibilities. In this sense, scientific work or the probing of history or the handling of a language is every bit as 'artistic' as drawing and painting.”*

Rudolf Arnheim, 1989



*"Students are inspired by art and when they are inspired, they have a desire to take their discoveries and make them into something real for the future."*

Student, Grade 11

had the opportunity to explore any of the arts, and thus, know very little about their power to communicate complex ideas. It may be that these students have had very little experience with the creative process.

Integrated instruction is strongly identified with constructivist learning theory. The Kennedy Center maintains, "effective arts-integrated instruction requires a consistent constructivist or predominantly constructivist approach to teaching." That would make sense, as one of the aims of the approach is to guide students to move up the Bloom's Taxonomy ladder, from the simple knowledge and comprehension level to application, analysis, synthesis and evaluation. Interdisciplinary instruction at its best aims for the synthesis level, asking students, "How can you make something new from what you know and understand?" The inclusion of the arts along with another discipline (or disciplines) is more likely to add that dimension. But only if the art form is well taught and, over all, balanced with the paired discipline.

Achieving balance between the two disciplines to be integrated is an interesting challenge. What does balance mean? First, it means that the arts discipline is not an add-on, included on a superficial level only to add a few bells and whistles to grab the attention of students. True interdisciplinary curriculum is usually developed through a whole series of lessons that, taken together, become an integrated unit of instruction. Teaching in this manner takes time. It is not usually the case that every lesson is integrated. There is a shifting balance of instruction over the series of lessons. An example from the Kennedy Center pairs dance and science. The unit is comprised of five lessons. Lesson one is dance only, lesson two is science only, lesson three is more dance than science, the fourth is more science than dance, and the fifth and final lesson, is balanced between dance and science. The reason this example is important, even without the particulars of the unit or lessons, is because it makes clear that the selected concept from the art form must be taught as well and as thoroughly as the selected concept from science. In this example, it is clear that the dance is not an add-on. The specifics of such an integrated dance/science lesson can be found on line at the Kennedy Center's outstanding ArtsEdge site at <http://artsedge.kennedy-center.org>.

This example also demonstrates the planning and care that needs to go into integrated instruction. There are many models of integration, some of which were discussed in Part 2. *Authentic Connections* acknowledges that there are many models in the schools from "limited exposure and connections to highly integrated and infused teaching and learning." They have selected three models along a continuum: parallel instruction, cross-disciplinary instruction and infusion. Each one requires something different of teachers and provides something different for students. With parallel instruction, two teachers agree to focus on some common topic or concepts. Students learn the science around the theme of motion and mechanical energy in science class. Other students learn the same theme through dance in dance class. In the end, the two classes come together and each shares their learning. Students make connections between the disciplines because of the synchronization of instruction. The teachers must help make the connections explicit. This approach sometimes becomes the basis of further interdisciplinary work.

Parallel integration is common in middle schools, especially when teachers are “teamed” for the academic subjects. They are already making interdisciplinary connections between math and science, social studies and English/language arts. Many times the arts specialist must make the effort to connect with the team, learn about the themes and create units of instruction that reinforce the ideas and concepts. Sometimes the students in the teamed classes are also in the arts classes, but not always. The step that is usually missing is bringing the classes together to share the learning and make the connections explicit.

The cross-disciplinary model is similar, but features a closer collaboration between the teachers of the two subjects, as well as common planning time. The classes also have to have opportunities to meet together (as in middle school with block scheduling). Or, the same groups of students need to be in each class, (as in a typical elementary school). This provides an environment that students can demonstrate “connective” understanding through projects and demonstrations. It also allow students to see the similarities of the processes of the two disciplines. The infusion model is rare because it requires a teacher to have sufficient depth in multiple subjects to be able to teach in a unified manner, as with a collaborative team of involved teachers. At the high school level, integrative seminars or semester courses can be developed and offered to students that explore sophisticated themes over a sufficient period of time through intense work in two disciplines. The “theme” has to be an enduring concept, such as “understanding that the course of human events has influenced forms of expression such as music.” (Example from *Authentic Connections*). Students involved in this kind of learning are collaborating, working equally in two disciplines, sharing ideas, and creating, presenting and evaluating integrated projects. They are clearly at the top of the taxonomy continuum.

Integrated instruction is most common at the elementary level. The challenge there is to find themes that are big and important enough, which doesn’t include “frogs” or the color “green.” Teachers at this level have much greater opportunities to collaborate and to share, switch and rotate classes to take advantage of their expertise. Students find this kind of instruction exciting and motivating. It will have much in common with project-based learning. Students with strengths in particular areas will be able to contribute and be recognized for those strengths. The collaborative aspects of the processes can improve class and school culture. Interdisciplinary instruction can also be a very powerful tool for motivation and engagement at the middle school level. The project orientation, the hands-on learning, the collaboration with others, all address a middle school student’s need to belong, to be valued, and to be competent in ways that contribute to the whole. Cross-disciplinary instruction in middle schools needs to be supported by scheduling that makes the contacts between classes possible. High school students are capable of highly sophisticated interdisciplinary work that would give them some of the essential skills they need to succeed in today’s society. Some of that work could be based on themes from the cultural relevance point of view. In a few places, schools-within-schools are formed, in order to implement a completely interdisciplinary orientation.

*“Nothing in an art class ever goes as planned, moreover, in the real world, rarely do things workout perfectly. I have learned that working around these problems is a part of life.”*

Student, Grade 12



*"I think of art, at its most significant, as the DEW line, a Distant Early Warning system that can always be relied on to tell the old culture what is beginning to happen to it."*

Marshall McLuhan,  
Understanding Media,  
1964



### *Through the Lens of Creative Problem Solving/Project Based Learning*

Project-based learning is particularly alive and well in the middle school setting especially where educators believe that their students should be learning about the world in which they live and should be engaged in large, active projects that are both interesting and valuable and explore real-world issues and challenges. It is also a methodology favored by educators involved in "teaming," an organizational strategy, mostly at the middle grade level. Sometimes students are arranged in "houses" or "academies." These organizations of students seek to create smaller learning communities in order to better meet student needs. Much of the instruction is interdisciplinary, and some units are project-based as well and tend to include the arts, mainly as a way to express learning in other subjects. Sometimes the "art part" has substance, especially if it is taught by a discipline specialist in a separate period, and carefully linked to the content of the academic unit. While that is not an arts program, it certainly provides opportunities for the arts teachers to connect the skills building they do in their classes to what would help students be more effective in creating their "artifacts."

But more to the point for arts teachers, a project-based approach to their own discipline can be a pedagogical choice, especially where the development of collaboration and/or ensemble skills are a goal. The arts already have a "project-based" potential, but the key idea is to start off with a significant question to "investigate" though the art form. In that sense, just learning skills, or practicing or making one's own art is not project-based learning. In the visual arts, for example, students might work in teams to investigate an important idea, such as how traditional African art influenced the work of African American artists during the Harlem Renaissance. They might be assigned to create a multi-media presentation of their collaborative investigations to the class. This could be one of several group projects designed to further understanding of the lasting cultural contributions of African Americans on the arts in America. Certainly this same theme could be explored through dance, music and theatre as well where the student "project" could be an original performance accompanied by historical/contextual material presented in creative ways.

### *Through the Lens of Preparation for the World of Work*

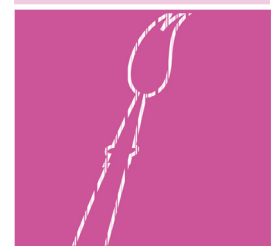
Many schools believe that the best way to meet the need of 7<sup>th</sup> through 12<sup>th</sup> grade students is to prepare them to be successful participants in the 21<sup>st</sup> century economy. It has not escaped their attention that the arts, especially in California, provide many well paying and satisfying jobs. This is especially apparent in schools within the environment of the entertainment industry. In meeting those needs, decision makers have moved toward career and technical education. For students, it means preparing for the technical side of the arts under the inclusive category of the Arts, Media and Entertainment Sector. That falls into three general "pathways:" Media and Design Arts, Performing Arts, and Production and Managerial skills. According to the California Department of Education, "The foundation and pathway standards make explicit the appropriate knowledge, skills, and practical experience students should have to pursue their chosen profession through whatever advanced coursework it may require." Of all the career industries, the Arts, Media

and Entertainment Sector requires the greatest cross-disciplinary interaction and development because the work in this sector is most likely to be project-based, requiring independent work and self-management career skills. Ever-evolving technological discoveries are also constantly reshaping the boundaries and skill sets of many arts career pathways. The Media and Design Arts Pathway includes those occupations that use tools and material as the primary means of creative expression.

The Performing Arts Pathway focuses on the direct creation of art and entertainment by the individual artist instead of through a “secondary physical medium”. Performing artists are themselves the medium of creative expression. The Performing Arts Pathway includes aural performance, such as singer, musician, voice-over artist, narrator, composer, music arranger; physical performance such as dancer, mime, model, acrobat, stunt worker; and theatrical performance, such as actor, performance artist, and “stage illusionist.” The third pathway for the Arts, Media and Entertainment sector is the Production and Managerial Arts Pathway. It recognizes the fact that all careers in the Arts, Media, and Entertainment sector require a public presentation in one way or another. Consequently, the Production and Managerial Arts Pathway focuses on the technical, organizational, and managerial knowledge and skills necessary to bring arts, media, and entertainment to the public.


In concert with the CTE Multiple Pathways, is the Partnership for the 21st century (P21) movement that proposes a framework for student outcomes and 21st century support systems. P21 views all of these components as fully interconnected in the process of 21st century teaching and learning. The elements necessary to ensure 21st century readiness and student outcomes are the skills, knowledge and expertise students should master to succeed in work and life in the 21st century: core subjects and 21st century themes, learning and innovation skills (creativity, innovation, critical thinking, problem-solving, communication and collaboration), information, media and technology skills (information literacy, media literacy, ICT literacy), and life and career skills. To support the acquisition of these skills, we need twenty-first century standards, assessments, curriculum, instruction, professional development and learning environment systems that are aligned for today’s students.

*Edsteps*, supported by the U.S. Council of Chief State School Officers (CCSSO) promotes Global Competence in preparation for the world of work. To support this concept, *Edsteps* ([www.edsteps.org](http://www.edsteps.org)) is committed to developing resources for teaching and learning in a continuum, or gradual progression of emerging to accomplished work to prepare students to participate, interact, and thrive in the future. The developers of the *Edsteps* continuum hope it will be a source of valuable tools for teaching and assessment in the classroom. The Global Competence Continuum will provide access to a wide range of examples from across the country, provide reference points to determine student growth in global competence, and provide the ability to chart improvement in students’ competencies over the school year and over their educational experiences. CCSSO believes it is essential for a world class education system to teach and





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assess student work that addresses issues of global significance—around the world or in their own backyards. The more students know about recognizing the challenges and opportunities of an interconnected world, the better they will be able to work in it and improve it. The Global Competence Matrix of issues in the Continuum of student work includes topics on “investigate the world,” “recognize perspectives,” “communicate ideas,” and “take action.” Some of the criteria for this matrix ask students to “identify an issue, generate a question, and explain the significance of locally, regionally, or globally focused questions,” or “explain how cultural interactions influence situations, events, issues, phenomena, including the development of knowledge,” or “reflect on how effective communication affects understanding and collaboration in an interdependent world.” Many of these can be directly related to our art strands and standards identified in the VAPA Framework and reflect the skills that are taught in and through the arts. It is interesting to note that this effort is developed in partnership with the Asia Society Partnership for Global Learning—a cultural interconnection, perhaps?



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## Part Four

### STANDARDS, ORIENTATIONS AND INSTRUCTIONAL DESIGN

#### 1. The Arts as Cognitive Development: Instructional Intent

In the original list of “visions and versions” of arts education, Eisner included another category, actually the one with which he is most closely associated, that he calls “the arts as cognitive development.” It was not included in this document’s slightly revised and expanded list of curricular approaches because this is not so much about curriculum as it is an overarching concept that should be part of any orientation toward arts education. It is not about the lens through which content is seen and developed, it is about what one asks students to do in relation to the content. In that sense, it is completely compatible and achievable with any of the lenses on curriculum, or any combination, discussed here. When teachers ask students to take on meaningful tasks over time in their arts classes, they assure that student engagement in the art form rises to a level that insures real learning. In other words, dance, music, theatre and art must be well taught if standards are to be met. Students must be involved in “complex and subtle forms of thinking.” This, despite the fact that the arts are usually not thought of as “thought” so much as “doing”. If teachers look carefully at the verbs of the content standards across the grades, they will notice that they describe those complex forms of thinking and response. They direct students to utilize higher order thinking skills and to demonstrate the application of knowledge in observable and authentic ways. What could matter more than understanding that the arts are a form of intelligence? The arts are an essential part of the “creation of mind,” in Eisner’s phrase.

The artistic perception strand, across the disciplines, calls for students to pay attention, to notice and discuss subtleties and relationships, to listen, see with purpose and depth and to identify and “read” the symbol systems involved. Across the arts, the standards tell us that students will be “processing, analyzing and responding to sensory information through the language and skills unique to the discipline.” Across the arts they must be able to identify the elements when they see them and explain how they are being used expressively. Under this strand they are also asked to demonstrate increasing understanding of the building blocks of the discipline over the grades. In dance, for example, content Standard 1.4 in the eighth grade asks that students “analyze gestures and movements viewed live or in recorded professional dance performances and apply that knowledge to dance activities.” It will certainly take teaching skill (and good resources) to guide students in this kind of work. The dance students will be engaged in noticing

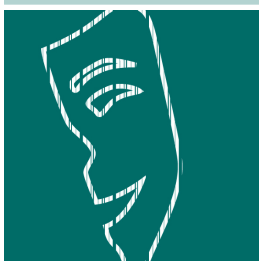
*“Our only access to reality is sensory experience, that is, sight or hearing or touch. And sensory experience is always more than mere seeing or touching. It also includes mental images and knowledge based on experience. All of that makes up our view of the world.”*

Rudolf Arnheim,  
Cabinet Magazine,



*"Art allows you to look into timestamps of history to gain insight into the times."*  
Student, Grade 12

*"I took this picture during one morning when we were all barely awake. I went downstairs and I looked up and noticed a dramatic lighting that I fell in love with. At that instant, I ran quickly to get my camera and my little 4-year old cousin...I chose the monochromatic tone for this particular image because I did not want the color to distract from this picture."*  
Student, Grade 12



relationships, and considering multiple possibilities for their own work. In music, at the same grade level, students are, in Standard 1.5, to "analyze and compare the use of musical elements representing various genres, styles, and cultures, with an emphasis on chords and harmonic progressions." All of these perceptual skills are later applied to the development of their own skills under the creative expression strand.

The verbs of the creative expression strand are focused on demonstrating the acquisition of ever more advanced skills and knowledge from grade to grade. They focus on creative possibilities, trial and error, and exploring unanticipated possibilities. The tasks under creative expression help students in all the arts to explore the expressive possibilities of the discipline through a thoughtful and purposeful application of skills. In theatre, eighth graders are to "perform character-based improvisations, pantomimes, or monologues, using voice, blocking, and gesture to enhance meaning." This kind of task demands flexibility, encourages risk taking, and asks that students find their own way to accomplish this task without absolute rules. Every student will come to his or her own solution. The more thoughtful the student (and the more supportive of quality the teacher) the more the outcome of this kind of lesson will represent complex modes of thought. A task such as this cannot be learned by rote, or compared to an answer book. It requires some level of originality, creativity and risk. Therein lies its value, not just as an accomplishment in a drama class, but also as a building block toward establishing the habits of mind proposed by Costa (2000) and Hetland (2005) and so valued by 21<sup>st</sup> century learning outcomes.

High school students at the proficient level in visual arts under the historical and cultural context strand are, in Standard 3.3, to "identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in the selected works of art." Again, this is a quality task. It is not about memorizing and giving back facts of art history. The task requires a great deal of independent thought and choice. That this is a cognitive endeavor would never be disputed. Students are selecting evidence from a whole world (literally) of possibilities. They have to develop a rationale for their choices and work with big ideas such as context, trends and culture. Such work will add to their knowledge of the visual arts of course, but it will also inform understandings that will have application to history, economics, and literature. Again, the quality of the task students actually encounter in their art class in relation to this standard will depend on quality instruction from a highly qualified teacher.

Younger students, across all the strands and standards, are no less engaged in cognitive development through the arts, from perception, through art making and cultural context to aesthetic valuing. Second graders in dance are asked under Standard 4.2 of aesthetic valuing to "describe how the movement in dances of peers communicate ideas or moods to the viewer." The child will have to watch the dance phrase carefully and decide what emotion it seems to suggest. Her answer may be different from the next child, but can be equally correct as long as she can point to the specific movements she saw in the dance that led to her conclusions. That might not seem so complex, but it builds the child's capacity to connect

movement and mood/feelings and tells her that dance is about meaning, and that is an idea that will take on more and more significance as she moves up the grades.

Eisner asks, “What would arts programs look like if they emphasized the cognitive consequences of work in the arts and wanted to exploit such work for educational purposes?” That is the question that moves the discussion from thinking about orientations and points of view about the aims and outcomes of arts education achieved through the development of a curriculum that embodies the consensus choice to the instructional implications of those choices.

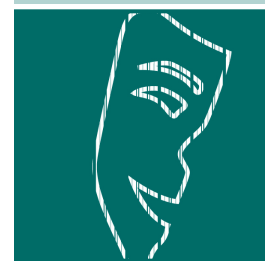
## **2. Curriculum Design: Standards, Orientations and Understanding by Design (UBD)**

The curriculum is the sequenced set of specific lessons and units that guide instruction. It describes pathways that teachers design for their students to take, guided by the standards and by the important ideas that are basic to the various orientations toward the goals of arts instruction that are selected. Curriculum includes the “what” and the “how.” Both will be greatly influenced by the intentional choice of a particular orientation or combination of orientations that define the learning outcomes being sought. Selected standards suggest the bigger, more important ideas worthy of learning. The dance that the second grade child will associate with emotion and expression will have to be taught. What dance? How do students arrive at making the dance? How is expression to be included? In the middle school theatre class, the standards say that students are to perform character-based monologues. Where do these monologues come from? Will the students find them or write them, or will they be teacher-selected? Will they be from the past or the present? That is where the choice of one or more orientations toward content comes in. If the approach is social relevance, the teacher may ask that the students write an account of an important (but shareable) event from their own life. Perhaps the students then trade stories and write a monologue using the story as the starting place. They develop a character who is *not* the original writer, to speak the lines. The students group the monologues by theme, develop a dramatic sequence, block out the actions, entrances and exits and perform them as a class. This set of lessons may be part of a larger unit about character development or about something deeper, more basic, more essential. Perhaps the unit is about the nature of “aesthetic distance”—what that means, why it is important, and how to achieve it. Now we are talking about substantial curriculum/unit design.

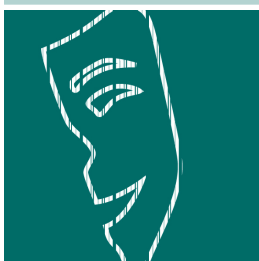
### *Understanding by Design Revisited*

Best practice in the field today, is the researched-based *Understanding by Design*, (UBD) created by Grant Wiggins and Jay McTighe. A great deal has been written about this method of unit/lesson design and information is easy to find. There are many books, articles and PowerPoint™ presentations on this method of design available, so this guide will only touch on the “basics” of the approach and its expression through arts instruction. Because it is based on identifying the desired learning results first, based on what the designer/teacher thinks matters, it is a very good fit for teachers in schools and districts that have made thoughtful choices about the outcomes for arts education that they value and it is a good fit for individual

*“Designing relevant and engaging interactions not only enhances student learning, it also affects students’ long term intellectual development. Using multi-sensory stimuli in instruction increases engagement, promotes deeper participation, and advances the prospect that learning can be fun.”*  
Paige, 2003



*"It seems only logical that encouraging (children to be) explorers and questions rather than passive acceptors cannot help honing creativity, thinking and learning."*  
Starko, 1995



teachers who have those choices for themselves and, of course, for their students.

The planning has three parts: 1) identify the desired outcomes or results which are defined by the big ideas that students should leave with; 2) determine acceptable evidence from the students that the results have been achieved, and 3) plan effective and engaging learning experiences and instruction that makes it possible for students to produce that evidence. Successful learning outcomes require the integration of content and meaningful assessment with effective pedagogy. UBD is not arts-specific. It is best practice for planning instruction in all subject areas throughout the curriculum. The National Science Foundation has taught this method to science teachers to help them develop inquiry-based lesson plans intended to get students to think and act like scientists. In the hands of arts teachers, backwards mapping is intended to get students to think like artists (of all kinds). DBAE also had the same objective, and, to the extent that it "lives" in the California VAPA standards, they too, have the same general objective. All of these curricular organizations and methodologies share a constructivist orientation toward teaching and learning.

### *Pre-Standards Days*

In the old days, arts teachers generally created lessons and curriculum from the aspects of the discipline that they liked best and felt the most comfortable teaching. Teachers at all levels tended to develop lessons around their favorite things, and time-honored activities. Good teachers refined them over time and put them into a reasonable and sensible sequence to promote learning. Sometimes the lessons were written up formally, sometimes they were written in the margins of a lesson book, and sometimes they were not written up at all. In dance, the lesson might have been one involving creating a sequence based on a piece of visual art, or in theatre it could have been something related to particular playwrights. Music teachers have always had band books, and tended to select what had been successful for performance in the past. Art teachers had a whole closet (sometimes literally) full of ideas, many of which were media/materials driven. Generalist elementary teachers came across "great ideas," mostly "activities" or projects from "how to do it" books, the back of the Crayon™ box, or from conferences and workshops and incorporated the best of them into their teaching. These examples came out of the pre-standards era, but that doesn't mean that they had no value. Many of these lessons were quite good. As a teacher remarked at a conference recently, "I had standards! I have always had standards!" And, of course that is true.

### *What the Standards Bring to Lesson Design: The Enduring Understandings*

Arts specialists, for the most part, have found the content standards very useful as a guide to instruction and found that most of their favorite projects, assignments and activities did in fact, teach one or more of the standards, usually under the creative expression strand—the making and doing of the art form. However, many also discovered that they were leaving out or barely mentioning whole strands such as aesthetic valuing, or the historical/cultural context of the arts content. In so doing, they were leaving out some of the most important ideas of the discipline,

some of the essential understandings. The standards also brought a sequence to instruction that may not have been there before. In the standards, arts teachers find a progression of ideas, skills and understandings that help define what is included and not included at particular grade levels, bringing a general coherence to the curriculum. Generalist elementary teachers were affected by standards as well, but not typically those of the visual and performing arts. They are attuned to standards in general, and have found that the VAPA standards offer a structure to disciplines that used to be done more or less randomly, even though more often.

One of the questions teachers ask is what is the relationship between the standards and UBD? The standards, and sometimes more importantly, the strands are a source of the important ideas or enduring concepts that begin the process of the backwards design. So, too, essential understandings come from the particular orientation to the content and instruction that teachers take. What are the big ideas that transcend the course or unit of instruction? What is worthy of understanding? “Enduring concepts are important ideas or core processes that are transferable to situations, having lasting value beyond the classroom, are at the heart of the discipline, and are often abstract, counterintuitive, and misunderstood. Ideas are provided for differentiating enduring understandings from the knowledge and skills supporting those understandings and for second-level skills or factual knowledge.” (*Understanding by Design*, Wiggins & McTighe)

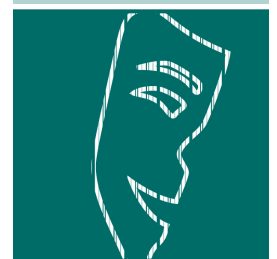
### *Acceptable Evidence of Learning*

Determining acceptable evidence concentrates on the variety and depth of assessment tasks that are needed to be sure that the students have achieved the desired enduring understanding. Other subject area teachers have to think long and hard about how to diversify their assessment activities and how to create “authentic” assessment. The arts already have authentic assessment built into their processes and ways of working. What could be more authentic than the performance of a piece of music or an original dance? The completed painting, video, ceramic sculpture, print, IS the evidence of understanding. Effective rubrics define specific requirements and discriminate among different degrees of understanding of the skill(s). Concepts and important ideas are demonstrated through the work and through the discussions associated with critique, which is also built into all of the arts disciplines.

More than that, the portfolio, now used by multiple disciplines from math to writing, comes directly out of the visual arts. It collects the “evidence” of the learning over time, shows student growth and can be used for student self reflection. All of the arts depend on imbedded assessment as well. Art teachers don’t wait until the “product” is finished to begin to assess skills and understanding. Critical coaching or side coaching is a time-honored part of teaching dance and drama. Music teachers constantly assess individual and ensemble skills. They record and play back and compare, make corrections and do it again. The performance is the final test. Band teachers in particular, are used to teaching students how to succeed in adjudicated musical events. Arts teachers can also create specific assessment tasks as well, particularly taking a concept learned in one context and

*“Education can learn from the arts that surprise is not to be seen as an intruder in the process of inquiry, but as a part of the rewards one reaps when working artistically.”*

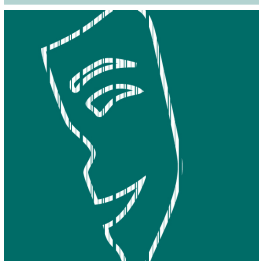
Elliott Eisner, 2008 NAEA National Convention, New Orleans, Louisiana





“Striving for quality is at the core of artistry.”

Qualities of Quality:  
Understanding Excellence  
in Art Education Report,  
2009



asking students to apply it in another. Certainly arts teachers can borrow from the academic disciplines and use pencil and paper tests of all kinds when the need arises. Students reveal understanding when they participate in opportunities to engage the six facets of understanding identified by Wiggins and McTighe:

- Explanations provide thorough, supported, and justified accounts of phenomena, facts and data—in the arts it is perceiving through the senses—seeing, listening, moving, (watching movement), and touching, or a combination of these
- Interpretation is designed to personalize information, contributing to long-term retention
- Application provides opportunities to utilize and apply understanding in diverse contexts
- Perspective sees points of view through critical eyes and ears, and sees the big picture
- Empathy finds value in what others might find odd, alien, or implausible; i.e., to perceive sensitively on the basis of prior direct experience
- Self-knowledge recognizes that personal style, prejudices, projections, and habits of mind shape and impede one's own understanding.

The fascinating thing is that this generic list is meant to apply to all subject areas and needed almost no changes in order to apply perfectly to the learning that is possible in and through dance, music, theatre and the visual arts.

### *The Learning Experiences*

When the enduring understandings and appropriate evidence of understanding come together, teachers can then plan a set of effective instructional activities. The driving factor is not the activity as it was when teachers selected their “favorite things,” but the enduring understanding students will be guided to achieve. This third part of the backward mapping process essentially asks, “What activities and lessons will make it possible for students to attain the desired skills, knowledge and understanding?” What instruction is necessary to equip students for the final performance or exhibition of completed work? The lessons teachers develop must be both engaging and effective. It is important that the students know where they are going and why. The activities and lessons are sequenced into a complete unit of instruction and, at some point, the units are sequenced over the designated instructional time, and that becomes the course outline or, in fact, the actual curriculum. Teachers find this working backwards idea complex at first, but after practice, it makes a great deal of sense. In the arts especially, activities can be fun and interesting to do, but may not lead anywhere intellectually. “Such activity-oriented curricula lack an explicit focus on important ideas and appropriate evidence of learning, especially in the minds of learners.” (*Understanding by*

*Design, Wiggins & McTighe)*

Because teachers clearly have more content than they can reasonably expect to cover within the available time, choices must be made, and the first part of backwards mapping—selecting the enduring understandings desired—establishes priorities and gives direction to those choices. As Wiggins and McTighe assert, “We cannot say how to teach for understanding or which material and activities to use until we are quite clear about which specific understandings we are after and what such understandings look like in practice. Only by having specified the desired results can we focus on the content, methods, and activities most likely to achieve those results.” That’s where ‘orientations’ become essential.

### **3. Meeting Standards Through the Visions and Versions of Arts Education**

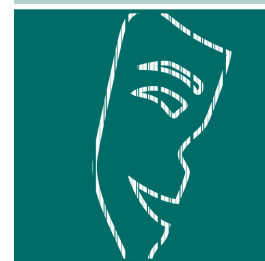
The content standards can be met through any of the orientations to arts education. The orientations are specifically about what outcomes are valued. The *strands* are about what matters in each of the disciplines, and the *content standards* are examples of specific skills and understandings students should know and be able to do. The goals one envisions for arts education will affect which strands are stressed (without ignoring the others) and how the specific standards are prioritized and how they are taught. *Understanding by Design* is a method of thinking about and organizing all of these things to further student learning. It is not the only way to think about curriculum, but it is perhaps dominant in curriculum planning at this point in time. It can be argued that some of the orientations are more concerned with content, and others with pedagogy, but all are clearly concerned, to some degree, with both.

DBAE and cultural relevance are on the content side—they talk about the “what” but not the “how.” Creative problem solving and project-based learning is about the “how” as long as the content is significant and worth the time. The content here is also very likely to be multidisciplinary. To approach the arts in an interdisciplinary context involves both content, in terms of the themes that are selected, and methodology in terms of the intense focus on making connections. The arts as a preparation for the workplace can be about content in terms of the specific discipline skills students develop that are transferable to work, but it can also be about the broader competencies and habits of mind developed through participation in the arts. Creative self-expression is a pedagogy that supports discovery, play and experimentation. Finally, the arts and cognitive development is concerned with “how” the arts are taught above all. The focus is on quality. If the outcome is to contribute to the “making of minds,” then what students are asked to do with that content matters greatly. It determines how well the arts are taught.

Both the standards and the orientations toward the outcomes for arts education can provide the overarching themes and essential understandings called for by UBD. A close reading of the standards shows certain themes and key questions within and across the arts over the grades. In Kindergarten, for example, at least four distinct themes emerge across the strands in all four disciplines: the function of opposites in the creation of art, how the arts express mood and personal feeling,

*“Understanding how the brain manages motivation enables us to help students discover and use their own natural motivators.”*

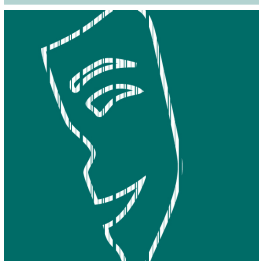
James E. Zull, *The Art of Changing the Brain*, 2002





*"The neurological systems function in parallel like five theaters of the mind - all vying for attention. Teachers must respond in some meaningful and individually determined way to each of them. In other words, teachers are in the business of brain construction."*

Barbara Given, *Teaching To The Brain's Natural Learning Systems*, ASCD 2002



how the arts tell stories, and the importance of patterns in nature and the arts. These themes are substantial. Just imagine the themes that may emerge at the upper grades. The big ideas are there if one looks for them. It can be seen through the discussion of the various orientations, the rich selection of important ideas each can contribute. It may appear that some of the orientations are more or less "friendly" to the standards, and that may be true on a theoretical level, but not at the school level where they tend to influence the standards, not replace them.

#### 4. The Influence of Brain Research

Over the past 15 or so years, research into how the brain learns has had a large impact on pedagogy, nowhere perhaps as much as in the arts. The Dana Foundation's report, *Learning, Arts, and the Brain*, (2008) explores some significant research studies in detail. At a 2009 summit hosted by Johns Hopkins University, educators, artists and scientists considered the research on how the brain learns and its relationship to actual practices in education, particularly arts education. According to a summary of the meeting, "one of the classroom teachers present asked the question of the hour: 'How can we get these new ideas into the classroom?' The question called up daunting hurdles of policymaking, curriculum development, school budgets, teacher training, accountability, state standards, length of the school day and much more—all just the tip of the iceberg when it comes to the typically glacial pace of education reform." (Dana Foundation Web site: [www.dana.org](http://www.dana.org)).

Significant advances by neuroscientists have shown correlations between serious study in the arts and the ability to learn in other areas. (These ideas were touched upon in earlier sections here). These advances have had a marked effect on arts advocates and educators across the disciplines. The research has provided a whole new rationale for including the arts in the curriculum. The participants at the summit asked if it might be possible to use the arts to "implement effective systems of teaching and learning based on what we know about how the brain learns." This focus on the brain and the arts seems to have begun with the right brain/left brain research of the 1960s with the right brain being associated with many of the capacities generally associated with the arts, such as non-verbal interactions involving rhythm, melody, tempo, gesture, facial expression and movement. The right brain is also associated with the ability to incorporate novelty and manage ambiguity.

Further research found that all brains are actually not organized in quite this way. "Of critical importance was that the location—left or right—mattered less than the specific brain systems used to handle different tasks." (*Teaching to the Brain's Natural Learning Systems*, Given 2002) Whatever side of the brain, "training in the arts throughout a child's education is the most direct way of developing capacities leading both to emotional self-regulatory abilities and higher order thinking skills." ("Imagination, Creativity, Empathy and Metacognition," Stevens 2008) These ideas parallel Howard Gardner's concept of "emotional intelligence" and the earlier "interpersonal" and "intrapersonal" intelligences, as well as the music, kinesthetic and visual-spatial intelligences from his theory of multiple intelligences. As Dr. Victoria Stevens asserts, "This information offers compelling and exciting

possibilities for teachers regarding the education of the whole child in terms of both pedagogical styles...and the importance and intrinsic value of arts education in all of its forms for pre-K–12 education.”

Barbara Given in her book *Teaching to The Brain's Natural Learning Systems*, ASCD 2002, maintains that the brain is a complex of five major learning systems: emotional, social, cognitive, physical, and reflective and that there are linkages between these systems related to the mind's basic psychological need to be, to belong, to know, to do and to experiment and explore. “As educators, we can rely on the five major neurological learning systems to construct a well-organized educational framework that makes lesson planning exhilarating and implementing our plans exciting.” These systems are subject to environmental input for the formation of response patterns and behavior, which is where teachers and teaching comes in. The five learning systems are linked to a corresponding mind function: emotional to passion, social to collaboration and vision, cognitive to intention, physical to action and reflective to reflection.

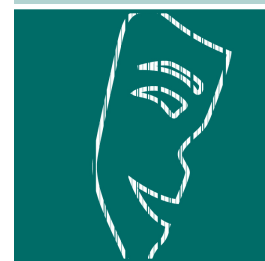
The chart below compares Given's five “natural learning systems” to Gardner's “multiple intelligences” and Dunn and Dunn's “learning styles”, which emphasize an individual's preferences in learning styles. (*Teaching To The Brain's Natural Learning Systems*, Given, ASCD 2002, pg. 12.)

Three Theories of Cognitive Functioning: A Comparison Among Brain Systems, Multiple Intelligences, and Learning Styles		
The Brain's Natural Learning Systems (Given)	Multiple Intelligences (Gardner)	Learning Styles (Dunn and Dunn)
Emotional	Intrapersonal	Emotional
Social	Interpersonal	Social
Cognitive	Linguistic Mathematical Musical	Psychological
	Visual Spatial	
Physical	Bodily - Kinesthetic	Physical
Reflective	Natural	Environmental
Source: Data from Gardner, H. (1983) <i>Frames of Mind</i> , New York, Basic Books and Dunn, R. and Dunn, K. (1993). <i>Teaching Secondary Students Through Their Individual Learning Styles</i> . Boston: Allyn and Bacon		

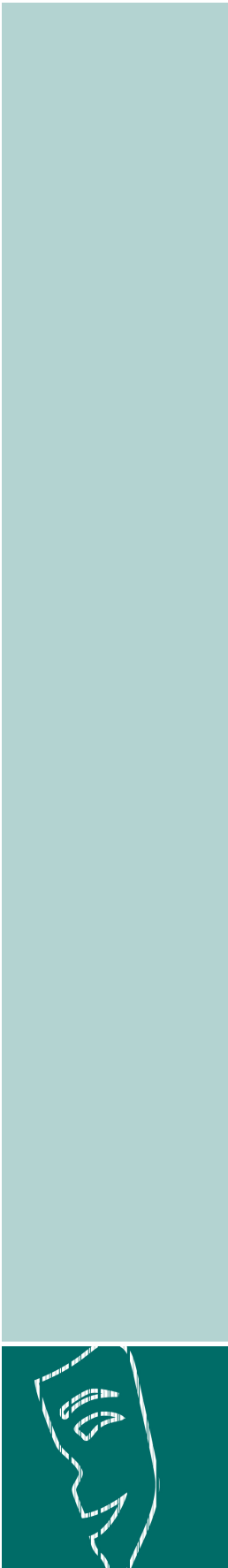
Not included in this study by Given are Gardner's more recent identifications of the possible inclusion of spiritual, existential and moral intelligences to his original list. These additions are still under discussion by researchers and scholars. Some educators have suggested that Gardner's Multiple Intelligences are about content (language, art, music) while the learning styles (Dunn and Dunn) focus on the individual's preferences in the process of learning. The “natural learning systems,” however, describe a bigger picture: multiple intelligences and various learning styles “are embedded within the learning systems framework; learning systems

“With current advances in neuroscience, we can now layout a framework based on the brain's natural learning systems. The process of teaching would focus on forming habits for lifelong learning, rather than just acquiring discrete fragments of information. This takes concerted effort and time.”

Barbara Given, *Teaching To The Brain's Natural Learning Systems*, ASCD, 2002



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are necessary for the construction of both, but neither is comprehensive enough to encompass the systems.” Given calls these systems “theaters of the mind.” Teachers can address the interplay among the learning systems by using them as a mental framework for planning lessons and instruction. This concept would no doubt add to the power of the UBD approach to lesson design when applied to the last part of the process: the development of the actual actions, tasks, lessons, and assignments in which students would engage.

What are the implications of this research in neuroscience for education in curriculum development, and arts curriculum design in particular? Many suggestions for guiding frameworks are being proposed and correlate to the various approaches described in this document. What we do know is that research is ongoing and ever evolving as new learning in this area comes to light. Making informed and quality decisions about curriculum design and lesson planning relies on our being constantly in touch with new findings on brain research and its implications for teaching and learning, and then, applying this information to constructing engaging and relevant curriculum for our students. Professional development for curriculum designers and teachers is a key part of this process. All of this takes time and effort. “Research on human learning implies that professional growth takes substantial time, and that complex understandings and skills follow developmental patterns that have been understood in psychology for years but rarely applied to the training of teachers... Complex understandings must be constructed from experience, and because experience can be constructed and reconstructed in many ways, the process is rarely ever finished.” Wildman, T. M., and Niles, J.A. (Essentials of Professional Growth, Educational Leadership, 44 (5), 4-10, 1987, pp 5-6) Arts educators can further this research by continuing to explore, emphasize, and be explicit about ongoing knowledge of the connections between brain research and art processes in developing their classroom instruction for students.

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## Part Five

### ARTS EDUCATION PLANNING AND DECISION MAKING

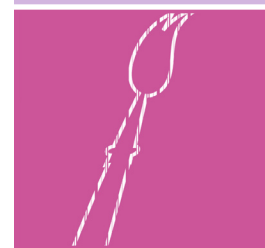
#### 1. The Importance of Foundational Decisions

We all want quality experiences for our students. When a student enters a space for learning the arts, we want them to have a powerful learning experience. Yet, it is not always the case. The quality of the experience depends on so many factors. The decisions around how to create high-quality learning environments for the arts are difficult and challenging. Which conditions are most important? What resources are available? What can be controlled, and what do we just have to work with? What will be the compelling focus of programs based on the outcomes we desire? These are some of the foundational questions involved in creating, rethinking, or refining arts classes and whole programs. As pointed out in the *Quality of Qualities* report from Harvard's Project Zero, "A complex set of conditions, influences, ideas and dispositions, as well as decisions, decision makers, and decision making processes interact in the creation of quality arts education." Who we teach, what we teach (and how), and what we accept as evidence of learning is the foundation that defines the identity of an arts program.

#### *Quality Arts Education*

In California public schools, we have the Visual and Performing Arts Framework as a guide in the definition of what constitutes quality arts education. That document contains a 'program continuum grid' that provides a way for districts to assess where they are in terms of the nine focus areas of the Continuum. Effective visual and performing arts programs, according to this continuum, address all of these areas:

- Standards-based curriculum
- Instruction and methodology
- Student assessment
- Professional development
- Program administration and personnel
- Partnerships and collaborations
- Funding
- Resources and facilities
- Program evaluation



*"Quality – an inherent or distinguishing characteristic; an essential character; nature; a judgment of excellence; a feature of value."*

The American Heritage Dictionary of the English Language, 3rd Edition



Many arts planners have added “arts integration” as a tenth focus. The Continuum is a tool schools and districts can use to assess progress in each area. The Continuum is a very thorough and complex rubric to judge where arts programs are by level: foundation, building, and best practices. It acknowledges the fact that schools and districts are at very different places with their arts programs, from just beginning to take the steps that would lead to the development of quality programs, to a fully implemented program established on the best practices in arts education. Starting from a realistic and accurate assessment of what is or is not in place is essential to any kind of planning process. It might be useful to define more closely what is meant by quality under each of the focus areas listed above. The list below adds detail in terms of what quality instruction looks like for students in a school setting. There is no question it is an ideal conception of what would be in place—a model of best practice. It is clearly not reality in most places, but models help planners envision goals.

### **What Does Quality Arts Education Look Like?**

- Student learning in dance, theatre, music and visual art is based on the California Visual and Performing Arts Content Standards.
- The lessons are sequential, and skills and understandings are built from lesson to lesson, and from one grade level to another.
- The arts are taught within the school day and ALL children are included.
- Instruction moves students from where they are toward where they should be for their grade level, age and arts experience in the school.
- Instruction takes many forms including individual, small and large group instruction.
- Students learn that each arts discipline—dance, music, theatre and visual art—has its own ways of working, sets of skills and ways of being expressive.
- The arts are connected to ideas and themes from other subject areas such as history, language arts, math and science, in ways that help students understand both subjects better.
- Students take part in art, music, theatre and dance in appropriate, safe and well-equipped rooms and facilities.
- Students demonstrate that they can learn the skills, be creative, and talk about whatever art form—dance, music, theatre and/or visual art—that they study, using appropriate vocabulary.
- Teachers understand that skills and knowledge in each of the art forms can be taught (it is not about talent) and that students can be assessed as to their level of understanding.
- Those who teach the arts—specialists, classroom teachers and artists—are supported by receiving professional development focused on discipline content and effective teaching strategies for their grade level(s).

- Artists, musicians, actors and dancers from the community can add to the arts program through working with teachers to connect and extend what they are already doing.
- The school board supports arts content education and adopts a policy to that effect as well as the Visual and Performing Arts Standards.
- Someone at the school or district level provides vision, direction and leadership for the arts program on a regular basis.
- The long-term plan for arts education guides its current and future direction, spending and staffing decisions. The plan is revised each year as necessary.

## 2. The Importance of Long-Range Planning

It becomes clear that arts education planning is going to be the means by which schools and districts can develop new programs, assess current programs related to quality and effectiveness, and examine the underlying assumptions of programs that have been in place for many years. It might well be the case with existing programs, that there have never been any discussions as to the foundational decisions that guide the curriculum or the instruction. Educators are familiar with planning of all kinds, at all levels, for all kinds of purposes. Planning in general sets a path for action related to stated goals. Planning goes from the mega to the mini: from whole district strategic planning to grade level planning for a set of lessons.

Long-range planning for arts education may be the most direct and effective way to improve arts education at the district or school site level. Having a well considered plan which includes the vision, the challenges to be met, gaps to be addressed, actions to take and implementation priorities, sequence and tasks, focuses all subsequent decisions about the visual and performing arts program. The arts education plan makes it possible to make decisions based on an already agreed to set of priorities and goals. The broader the plan the better: system-wide planning has greater impact and includes more of the people who can contribute to its implementation. The plan itself must be realistic, practical and a bit visionary at the same time.

The outcomes of long-range planning include policies, action plans, and budget recommendations for the implementation of a sequential, standards-based curriculum in dance, music, theatre and the visual arts. Having a plan indicates that the arts are valued and that there is the *intention* to make incremental progress to reach stated goals. Arts education plans are presented to boards of education and to the community and become a kind of advocacy for what the plan defines as important for students.

Such plans can be developed to take effective advantage of sufficient funding and popular support. In times of diminishing resources and competing priorities, plans can help districts use what resources there are in the most effective ways possible. In good times, the plans typically are about rethinking and growing arts

*"Teachers and artists need to be mindful of national and state publications that articulate performance and content standards in the various curriculum areas, including each of the arts disciplines."*

Remer, 1996





*"Education can learn from the Arts that slowing down perception is the most promising way to see what is actually there."*

Elliott Eisner, 2008 NAEA National Convention, New Orleans, Louisiana



education. They are about sustainability and quality issues. They move a district or school toward best practice. These plans are revisited and revised as necessary. If conditions change for the worst, they use the plan to develop priorities that hold the basics in place while keeping the goals in mind. But many districts have developed arts education plans during the most dismal times for schools in general, and for the arts in particular. The plans have important long-range goals, but they can begin small. The planning process many times reveals areas where action can be taken for no cost. Sometimes the plan is about *advocacy* and how the schools can engage the community in helping to keep or bring back the arts. And, eventually, the times will change and there will be a plan in place to guide the reemergence of the visual and performing arts as part of the comprehensive education for students.

The purpose of system-wide planning in arts education is to:

- Improve access to arts education for students through an inclusive planning process
- Identify, cultivate, and empower arts education leadership among the diverse spectrum of stakeholders charged with implementing quality arts education
- Assist parents in becoming advocates for strong arts education in their children's schools
- Build partnerships and collaborations with community resources (people, facilities and funding available for arts education programs)

### 3. The Planning Process

Teachers and administrators have experienced many approaches to planning, from engaging and effective, to endless and unresolved. The best planning experiences are generally those that are inclusive and well facilitated; that bring the right people to the table, and ask the right questions. Planning is done to inform decision-making. Planning generally implies a group effort. There are many models and methods available to guide planning. The methods used should be the best possible fit for the group responsible for the plan. If a school or district has had experience with a planning process that has worked well for them, and in which school leaders have been trained, then that might be the best choice for use in creating a long range arts education plan. One essential condition of planning is to be sure that the group doing the planning is actually charged by the superintendent or principal to do the work. Planning without the support of the people in charge has a very hard time being implemented. Another important condition is authenticity. It can't be that some plan has already been decided upon by the powers that be, and the people in the room are there only for "ratification" in the guise of planning.

While acknowledging the many possible approaches to planning, one has emerged as particularly successful for arts education planning, in particular. It is the process described in *The Insider's Guide to Arts Education Planning*, published by the California Alliance for Arts Education (CAAE). Many arts educators and administrators are familiar with this comprehensive approach to planning. The process that is described is based on facilitation methods from the Institute of Cultural Affairs, and "guarantees full participation from the various stakeholders

and is predicated on values that are increasingly being modeled in our world.” The idea is that every member of the planning team has an important piece of the puzzle that is in the completed plan. Each individual offers a particular perspective that will contribute to the greater good. The process is described as “strategic planning” and being strategic is certainly central to the sequence of tasks undertaken by participants.

### *The Insider’s Guide: Steps to Long-Term Planning*

The planning process as described in the *Insider’s Guide*, has seven steps, each designed to insure a sustainable district arts plan. The steps are as follows:

- Building a community arts education team
- Assessing the current arts education program
- Establishing a district arts policy
- Generating the strategic plan
- Developing a funding strategy
- Presenting and adopting the plan
- Implementing the plan

Since all of this material is available online through the Alliance ([www.arted411.org](http://www.arted411.org)), all the steps will not be described in detail here. The recommended steps are outlined in the “sample meeting calendar” as shown in the *Insider’s Guide*; however districts, in discussions with the coach/facilitator, many times modify the steps (*though not the core process*) to meet their particular needs and objectives. Certain aspects of the planning deserve further discussion. Those are the selection of the planning team, the role of the facilitator, the advantages of “planning for the planning,” educating the team, and dealing honestly with the challenges that the plan is designed to mitigate. The ICA process is engaging, participatory, always moves forward and produces a plan with a paper trail, so anyone who is interested can see the progress of the thinking over time. The process can be completed over a designated timeline. At the end of the process, a real plan exists that is ready for implementation.

### *Selecting the Arts Education Planning Team*

It will come as no surprise that the composition of the planning team will be critically important. The key idea is to be as inclusive as possible. The *Insiders Guide* calls for districts to take a broad view of who should be part of the team. People who are already involved in the schools are likely choices. Parents can be represented by the PTA, or by school site committee members or by various arts boosters organizations. It is strongly suggested that a board member be part of the team. Certainly, cultural and arts organization leaders should be at the table as well as business leaders. From the district, it is important to have both administrators, especially principals and teachers from various disciplines and grade levels. As the *Guide* says, “The combination of the district and community coming together creates a fabric that is strong, supple and flexible. It is this weaving together as one team with a shared vision that allows new ideas, relationships and energy to emerge.”

“Tell me and I forget.  
Show me and I remember.  
Involve me and I  
understand.”  
Chinese proverb



*"Teaching is the achievement of shared meaning."*

D.B. Gowin, 1981,  
Educating



This team is about planning, but it is also about leadership. Over the course of the planning sessions, the team will grow in its understanding of the arts, the district and the issues involved in starting, building, sustaining and growing arts programs. These people can become advocates within the community and they will be much more likely to take responsibility for the implementation of the plan that they worked hard to develop. Having this diverse group brings together people who may not ever have met or talked about the possibilities that exist or could exist to further arts education in the schools. Many of the school people, who do know each other, have probably never focused their attention on the arts. There can be a sense of really doing something new and different as a result. Again, it is essential to have the direct support of the superintendent for this planning. It is certainly a plus when the superintendent or a designated high level district administrator, opens the first meeting, welcomes the participants, provides a message of support and charge the group to do the planning.

### *The Role of the Facilitator/Coach*

The *ICA/Insiders Guide* approach to planning depends on good facilitation. It is the consensus of districts and schools that have been through this kind of planning, that there is a great advantage to having the process facilitated by someone outside the district. One of the best reasons to have an outside facilitator is that it allows the full participation of district leaders who might otherwise be leading the meeting. It also leads to a sense among participants that decisions have not already been made, or that there is some agenda that must be met. The *Guide* asserts that, "having a coach/facilitator guide the efforts creates confidence and capacity within the team." This person is called a coach (or facilitator) and not a consultant because they are there to focus on the team and on the process. They keep things on track. They clarify and support group process. They do not have an agenda beyond getting the work done, and do not give "expert advice." A good facilitator knows that the plan already exists in the room—in the knowledge and experience of the participants working together. The team is more than the sum of its parts. The California Alliance for Arts Education has a list of trained facilitators able to assist districts throughout the state.

### *Planning for the Planning*

Successful planning also depends upon having a staff member of the district administration be the "co-chair" and work closely with the coach in developing the details of the planning sessions. It is even better to have two co-chairs, one from the administration and one from the community working together with the facilitator. They are responsible for recruiting the team members and for developing the sequence of meeting on a calendar. They know what kind of a time frame is realistic. They send reminders to participants about meetings. This process should proceed in the most organized, calm and focused way possible and the schedule is the key to realizing that objective. Their role is also to communicate in as many ways, both subtle and overt, the importance of the planning and the participants' role in making it work. They find the venues and take care of the details that will make the participants comfortable. Pleasant surroundings are highly

recommended. Together they plan the agenda around the core process steps for each meeting. The facilitator organizes and formats the materials generated by the group after each session and the co-chairs sees to it that those materials—the documentation of the process—are distributed to every participant well before the next meeting. Attention to detail at this pre-planning stage pays off in the quality of the commitment of all of the team members throughout the process of planning.

### *Educating the Leadership Team*

Everyone who is part of arts leadership team brings a particular lens to the work. They represent different parts of the big picture and have differing perspectives on what needs to happen for the students in terms of arts education. They come with particular concerns and agendas (including no agenda) and have very different levels of knowledge about the issues in arts education, the needs of the students and the requirements of the disciplines. They tend to think first about their own schools, programs and/or institutions. However, they are asked to take a broad perspective for the planning. Actually, they are asked to take a dual perspective: to bring to the meetings what they know best—their schools and programs, and at the same time to think more globally about all students, all grade levels, all disciplines, and all of the schools in the district. They are also asked to pay attention to the broad range of program areas that contribute to a quality arts education. But one cannot assume that the group will know what a quality arts education looks like without some background. Facilitators can develop engaging, interactive ways to present some of the materials described earlier in this section, especially the focus areas of the Continuum and the attributes of a quality arts education. Perhaps the information in this *Guide* will also be helpful to planning committee members as it may help them conceptualize the different ways to think about the aims and outcomes of arts education. A facilitated conversation about the “visions and versions” of arts education is likely to produce a lively exchange of opinions and identify ideas and issues that may not have ever come to mind before.

Part of educating the leadership team is providing data about what currently exists in the district related to arts education programs. It is likely that such a diverse team will not have an accurate or up to date picture of what is happening, or not happening, for the arts. This is just as true in a small district as it is in a large one, although as the size of the district increases, the task becomes more complex. There are many useful data gathering instruments available including a downloadable survey in contained in the *Insider's Guide*. The California Arts Project has a methodology for collecting and analyzing school and district as well. TCAP leaders can facilitate that process as part of the larger planning effort. California PTA, through its *ArtSmart* program, also has an excellent survey tool to determine current conditions for arts education in the school or district. There are many effective ways to have team members interact with the data to come to an understanding of what it means.

The arts leadership team also needs to have a clear picture of the steps of the total planning process. It is important to provide a map for the journey. The part of the process that involves the leadership team most deeply is the generation of the strategic plan. It has four connected steps: 1) defining the practical vision, 2)

*“Creativity takes courage.”*

Henri Matisse



*"Education can learn from the Arts that nuance matters. To the extent to which teaching is an art, attention to nuance is critical."*

Elliott Eisner, 2008 NAEA National Convention, New Orleans, Louisiana



describing the current reality: identifying strengths and challenges, 3) identifying the strategic directions, and 4) establishing a long-range implementation plan and a first year action plan. These steps describe the heart of the planning process. The facilitation methodologies produce consistent progress with one phase built upon the previous work, and a plan that represents the consensus of all those who participated in its development.

Certainly, this is not the only way to go about planning. The *Qualities of Quality* report describes an approach that places the emphasis on different but important considerations and questions related to arts planning. For example, the nature of decisions and decision-making is discussed at length. The report identifies two kinds of decisions that have enormous consequences for arts programs: organizational or programmatic decisions, and instructional decisions. They contend that the bigger the decision, the more likely it is to be made by decision makers the furthest away from the “room” – that is, the actual classroom of teacher and students. Also, the report points out, in some situations, “The basic decisions are essentially givens. For example, the configuration of the schools, the presence or absence of curriculum leadership at the district level, and the community from which the students come. But at some point, even these givens were decisions.” An interesting point to remember in all planning, especially with groups that think nothing can change.

#### *A Different Approach: Fundamental Questions and Issues of Quality*

The process described by the *Qualities of Quality* focuses on the learning purposes of arts education, which in many ways is the focus of this guide. It is summed up in the question, “Why teach the arts?” This is the overarching question. The answers point the way to the actions that will actualize the reasons. The report talks a great deal about the responsibility of the group to define “the culture of the program” with an emphasis on content and methodology. The focus is clearly on quality and what decisions contribute to providing a quality learning experience for students. The report maintains that, “the deepest challenge to achieving quality is actually knowing what you think constitutes quality, not the degree to which you have time, space, or money. In other words, as critical as resources are—and everyone agrees on their critical importance—it is more profoundly challenging to achieve quality if you don’t know what it looks like, what its essential elements are in your context, and what is required to achieve it.” For a planning group to deal with these kinds of fundamental questions assumes participants have a solid knowledge base about the content and teaching methodologies of the arts disciplines and have clear ideas about the outcomes they want for participating students. This focus on foundational questions and questions of quality is very typical of the planning that goes into establishing, maintaining and improving the arts programs of arts organizations and cultural institutions that serve public school students outside of the school day or provide outreach programs that they take into the schools. Even so, the areas for decisions identified and the questions proposed (see the chart following) are vitally important. Some overlap the Continuum’s “quality indicators” and some come from a different perspective. Their consideration could be a meaningful addition to the education of the team.



## ORGANIZATIONAL AND PROGRAMATIC DECISIONS

Sets of decisions about:	
Students	Which students should be targeted for particular courses, programs, or classes (grade levels, school sites, socio-economic demographics, previous access to arts learning, etc.)
Programs, Courses, Classes, Offerings	What to teach, including which art forms to focus on, specific course titles, selection of art works and artistic traditions to highlight based on the learning purposes of arts education (the “visions and versions” of arts education).
The Allocation of Resources	Time (length of offerings per session, length over days/weeks), physical spaces, and money -- amounts and purposes, such as for educational support materials, equipment and supplies
Staffing	Both teachers and program staff (as appropriate – administrators, supervisors, coordinators, lead teachers, etc.); criteria for teachers (certification, hiring)
Program Evaluation	Internal and external, formal and informal, formative and summative approaches to determining the quality of all program offerings and decisions
Growth and Development	How and when to expand offerings, how to increase access, when and how to review and revise as appropriate
Program Articulation	Within a district, especially at transitional grades, and between schools in the same district (especially high schools) and about policy such as pre-requisites, course descriptions
Partnerships	With whom to collaborate (individuals, organizations, community groups, funders, etc.) to provide the highest possible quality programs to the greatest number of students

This chart is revised for this context from a similar chart to be found in *The Qualities of Quality: Understanding Excellence in Arts Education*, (Seidel, Tishman, Winner, Hetland, Palmer) for Harvard Project Zero, 2009

### Facing the Challenges

Perhaps the most important part of planning for the improvement of arts education in the schools is to accurately identify and attend to the challenges that stand in the way of reaching desired goals. Surveys, gap analysis and other data help to identify what is, and the practical vision identifies what we aspire to; but in order to develop the set of actions that must be taken, formal planning teams, curriculum committees, department members—whatever the group may be, and by whatever planning method—must know what is standing in the way of the vision. The question then becomes, “What actions can we take to mitigate the challenges in order to achieve our vision?,” *the answer to which becomes the strategic plan*. Challenges are not “problems.” Problems have fairly obvious solutions and can be resolved. Not enough chairs in the music room? Get some more. Kids enrolled in Intermediate Drama who haven’t had the beginning course? Meet with the counselors and discuss the rationale for prerequisites. Challenges don’t go away, at least not over the short term. They are part of the prevailing conditions of a school or district. Elementary teachers with little or no background in the arts who do not

*“Education can learn from the Arts that somatic experience is one of the most important indicators that someone has gotten it right.”*

Elliott Eisner, 2008 NAEA National Convention, New Orleans, Louisiana





*"Everything points to the critical link between schools and home that bridges performance arts, arts appreciation, and arts integration. This link needs to be nurtured so that the arts can contribute fully to the development of future skills, including collaboration and creativity."*

Kurt Fischer, Director, Harvard Mind, Brain, and Education Program, John Hopkins Summit 2009

want to implement arts units and lessons, is a challenge. Parents that don't understand the value of arts education are a challenge. Insufficient funding for the arts is a challenge. Uneven access to the arts in various schools across the district is a challenge. Through whatever process, the arts leadership team must identify the challenges they face in planning and implementing the details of their vision. Once everything is on the board, so to speak, actions can be proposed, prioritized, sequenced and structured to work away at the root causes, step by step, over time.

#### **4. The Role of Leadership For Future Outcomes**

Finally, it is hard to overestimate the importance of leadership in the effort to provide a quality arts education to all students regardless of where they go to school. One of the key reasons to establish an arts planning team is its potential to create committed, informed leaders throughout the system and the community. These team members can be called upon in the future to speak for the plan, to join small working groups to work on the details, and to advocate for the arts whenever the opportunity arises. But beyond that, the arts need leadership at the school site and district level. Principals set the tone in elementary schools. They are always under pressure from somewhere and they are the managers of competing priorities. They are the educational leaders for all curricular areas, including the arts. Many principals are activists for the arts, do whatever they can to protect programs in hard times, and initiate programs when possible. An elementary principal's greatest "gift" to his/her students, is to give the teachers "permission" to include dance, music, theatre and/or the visual arts in their curriculum and then to find ways to provide them with the resources and professional development that will make that possible.

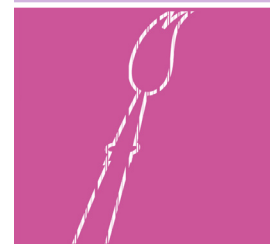
Administrators as educational leaders are also in a position to advocate the use of the current knowledge of neuroscience learning systems in curriculum decisions and lesson design through quality, ongoing professional development for teachers. The "parts to whole" systems in neuroscience and education are in place, and new correlations are unfurling everyday on the importance and intricately intertwined components in the teaching and learning cycle. With these new understandings, the arts certainly have a central place as a core component of students' educational experience. While administrators should take the lead, it is up to all educators and advocates to share these new definitions of forms of thinking with students, parents, community and policy makers to ensure that our students have a strong presence in today's global environment.

Educational leaders, such as principals, curriculum directors and superintendents can also advocate planning methodologies that promote looking at (or looking back at) the foundational decisions about the desired outcomes for arts education that are to be found in the versions and versions of arts education presented in this Guide. Decision making groups of planners will want to explore, discuss and analyze the underlying ideas of the orientations appropriate to the grade levels included in their plans. They will want to make informed choices as appropriate to their own school environments. Schools and districts will likely interpret each of the approaches described in this Guide in different ways, which is appropriate. But once such foundational decisions have been made, the district plan and curricular

decisions should align to the perspective of the selected orientation(s) outcomes. Whatever long range plan emerges from authentic planning activities in a school or district, will then be based on a particular curricular orientation (or a combination of orientations) that is deemed relevant and acceptable to their community of students, teachers and parents. The question of “what curriculum?” or “whose curriculum?” would then be answered intentionally and definitively. Under whatever orientation or point of view, it is still the case that “qualified teachers and a sequential, standards based curriculum is the basis and core for substantive arts education for students. Arts education should be grounded in rigorous instruction, provide meaningful assessment of academic progress and performance, and take their place within a structure of direct accountability to school officials, parents, and the community.” (From *The Value and Quality of Arts Education: A Statement of Principles*)

Decisions about the quality of arts learning experiences, or even the existence of such experiences for students, is often seen as the province of administrators, and those who set policies regarding resources of time and money. District administrators have enormous power in this regard. “The challenges of access and equity are dramatic and extreme in arts education.” (*Qualities of Quality* 2009). Arts educators and teachers everywhere, who are passionate about the arts hope they can influence these high level decision makers to reconsider the place of the arts in 21<sup>st</sup> century schools, and in many places this is happening. A reconsideration of the constraints and limitations placed on the curriculum as a result of the pressure to “teach to the test” seems to be gaining momentum. Educational leaders are in a position to question the assumptions of high stakes testing and the consequences of narrowing the curriculum. They are in a position to acquaint the school board and parents and community leaders with some of the ideas, conceptualizations and resources presented in this Guide, and they are the only ones who can make it possible for teachers-generalist and arts specialists-to plan educational experiences in the arts that bring relevance and vitality to the classroom and prepare students for the world of the future instead of the past.

It seems appropriate to conclude with Elliot Eisner’s remarks from “What Education Can Learn from the Arts” delivered to the NAEA National Convention in New Orleans in 2008. He states that the aim of his comments is to “open up and explore the implications the arts have for the aims and conduct of education.” He commented that he was not interested in substituting one paradigm for another, “but rather in adding to the pantry of possibilities of new methods and views that may have important pedagogical consequences.” He asserts that our beliefs (or changes in belief) “ought to manifest themselves at least in some degree to changes in practice. That is my hope.” In gathering and presenting the information in this guide, it is our hope that we have provided a range of insightful and valuable information on which to make informed decisions in planning and developing quality arts instruction for our students, the future citizens who will need to be prepared for an increasingly interconnected global society.





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## Resources for Arts Instruction — Books

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### ASSESSMENT

#### Assessing Student Learning

Editor: David Allen. David Allen is an education researcher. He has worked for the Annenberg Institute for School Reform and the Coalition of Essential Schools, both at Brown University.

Contributor: Foreword by Howard Gardner, 1998

Teacher's College Press

ISBN 0807737534

Featuring contributions from some of today's leading educators, this resource provides a range of practical processes for collaboratively examining student work, including writing samples, visual work, portfolios, and exhibitions. The text presents vivid descriptions of teachers engaged in collaborative processes in actual school settings, from early elementary through high school. Reporting on the work of several of the most important school change networks and institutes, and incorporating the perspectives of education researchers, teacher educators, administrators, and teachers, this volume builds a powerful argument for refocusing professional development on the collaborative and reflective examination of authentic student work, rather than on test scores and grades, as representations of student learning.

#### Assessment As Learning: Using Classroom Assessment to Maximize Student Learning (Experts In Assessment Series)

Lorna M. Earl

Corwin Press (2003)

ISBN-10 076194625X ISBN-13 978-0761946250

The concept of "Assessment as Learning" allows teachers to use their judgment about children's understanding to inform the teaching process and to determine what to do for individual children.

The purpose of assessment is reframed in student evaluation and learning. The book provides mechanisms for effective use of assessment as learning in a variety of contexts; compelling, real-life examples and case studies; sample rubrics and lesson plans as well as "Ideas for Follow-up" at the end of each chapter; an understanding of the possible confusion surrounding assessment and its place in the learning process; and a detailed discussion of the changing role of schooling, as well as increasing knowledge about the complex nature of learning.

#### Assessment in Art Education

Donna K. Beattie, 1997

ISBN 87192-363-7

Major topics in the field of assessment measurements are described. Focus is on appropriateness for use in the art classroom. The volume prepares teachers to address assessment effectively as it relates to their own art classroom practices. Familiar art assessment strategies and procedures are presented along with new insights about other different and highly successful art education assessment systems. The strategies delve deeper than the assessment of content-based knowledge. Important thinking processes that are central to making and appraising art are highlighted.

#### Bridging the Curriculum through Art: Interdisciplinary Connections

Pamela Stephens and Nancy Walkup, 2000

Crystal Productions, P.O. Box 2159, Glenview, IL 60025 (\$29.95). Tel: 800-255-8629

Web site: <http://www.crystalproductions.com/>.

Art as central to the curriculum is a bridge that unites content areas in logical and meaningful ways. This resource provides a model for extending interdisciplinary connections across the curriculum through art. Beyond creating an educational environment that contributes to improved learning outcomes, art-based learning also addresses the National Content Standards for Visual Arts. These standards correlate directly with the four disciplines of art: (1) art production; (2) art history; (3) art criticism; and (4) aesthetics. The book contains cross-curricular lessons developed and field-tested by art specialists and classroom teachers, each designed to explore artists and works of art, intended as a starting point for art exploration. Rubrics are included.

#### "Lessons and Rubrics for Arts Integration"

Christine Mason and Katie Steadly

*Teaching Exceptional Children Plus*, Vol. 3, Issue 1, Sept. 2006

Available to download: <http://escholarship.bc.edu/education/tecplus/vol3/iss1/art1/>

Seven teachers, part of an Arts Integration Community of Practice, used rubrics to measure student learning and artistic skills. Examples from five sites, across a variety of academic content areas and age levels, and with students of varying disabilities, are included in this article. Results suggest that rubrics may

be a useful tool for measuring the impact of arts integration, facilitating teacher planning, supporting collaboration between artists and educators, and helping students conduct self-assessments.

### **Talking About Student Art**

Terry Barrett, Arts Education Series, Davis Publications, Inc., Worcester, Massachusetts, 1997  
ISBN 0-87-1923-610

This new series provides working art educators with accessible guides to significant issues in the field. Developments in art education are consolidated into a clear presentation of what a practicing teacher needs to know. Paramount to the series is the concept of informed practice, whereby important and often complex art education topics are put into the context of the working teacher and real classroom environments.

This book provides real-world perspective, samples of critical discussions and presents critiquing strategies that worked, and even some that didn't, in a multitude of educational settings. Sample critiques likewise provide real classroom perspective on dealing with meaning, gender issues, influences and more. Judging student art is also addressed, while general recommendations for interactive group critiques round out this practicing teacher's guide.

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## **BRAIN RESEARCH AND ARTS LEARNING**

### **The Art of Changing the Brain: Enriching the Practice of Teaching by Exploring the Biology of Learning**

James, E. Zull, Stylus Publishing, LLC, Sterling, VA 2002

ISBN 1-57922-054-1

This is a book about the brain and learning. Neuroscience tells us that the products of the mind—thought, emotions, artistic creation—are the result of the interactions of the biological brain with our senses and the physical world: in short, that thinking and learning are the products of a biological process. This realization, that learning actually alters the brain by changing the number and strength of synapses, offers a powerful foundation for rethinking teaching practice and one's philosophy of teaching.

James Zull invites teachers in higher education or any other setting to accompany him in his exploration of what scientists can tell us about the brain and to discover how this knowledge can influence the

practice of teaching. He describes the brain in clear non-technical language and an engaging conversational tone, highlighting its functions and parts and how they interact, and always relating it to the real world of the classroom and his own evolution as a teacher.

"The Art of Changing the Brain" is grounded in the practicalities and challenges of creating effective opportunities for deep and lasting learning, and of dealing with students as unique learners.

### **The Brain-Compatible Classroom: Using What We Know About Learning To Improve Teaching**

Laura Erlauer, Association for Supervision and Curriculum Development, Alexandria, VA, 2003

ISBN 0-87120-748-6

Playing music in class, having students stretch and exercise, using colors to increase memory, and planning lessons in 22- or 44-minute blocks are just a few of the more than 100 brain-compatible teaching strategies in this book.

Using actual lesson plans, teaching examples, and the latest research-based insights, this book explains:

- How to keep the attention of students for the whole class period
- Why involving students in decision making increases achievement
- How to make lesson content more relevant to students' lives
- Why to change instructional approaches depending on the time of day
- How to discover ideas and strategies that can be applied immediately in a variety of grade levels and subjects

### **Brain-Friendly Strategies for the Inclusion Classroom**

Judy Willis, M.D., Association of Supervision and Curriculum Development, Alexandria, VA 2007

ISBN 978-1-4166-0539-3

If you've ever felt unprepared to teach students with learning disabilities, here's a book that will extend your brain-friendly teaching practices to address students with learning disabilities and other special challenges. Neurologist and classroom teacher Judy Willis explains how the research on how people learn can help you:

- Build safe and supportive classroom communities for students with learning disabilities
- Improve the focus of students with attention disorders
- Create a rich and inviting learning environment for all students in an inclusive classroom

To help you make the right accommodations and interventions, the book provides lots of sample lessons, teaching strategies, and tips:

- What kinds of physical accommodations are more supportive of students' diverse learning styles
- Why to offer more choice and a wider variety of participation options
- What to do before, during, and after a test to reinforce learning and memory
- How to make learning more permanent with more multisensory lessons
- Why it's important to include physical movement in classes with ADHD students

### **Brain Matters: Translating Research Into Classroom Practice**

Patricia Wolfe, Association of Supervision and Curriculum Development, Alexandria, VA 2001

ISBN 0-87120-517-3

Patricia Wolfe provides an overview of brain functioning, anatomy and physiology in order to make clear connections between teaching practices and brain functioning. After describing the information-processing model, she looks at implications for practice, and provides practical classroom applications and brain-compatible teaching strategies. The book includes how to use strategies effectively and provides examples from actual classroom scenarios, from elementary to high school.

### **How the Brain Learns**

David A. Sousa

In particular, Chapters 6 (The Brain and the Arts) and Chapter 7 (Thinking Skills and Learning) Corwin Press; 3rd edition (2006)

ISBN-10 1412936608 ISBN-13 978-1412936606

Sousa examines new research and developments in brain functioning and translates this information into effective classroom strategies and activities. Source material on brain research, including basic brain structures, how the brain processes information, memory and retention, and the transfer of knowledge to enhance present and future learning is presented. A chapter on thinking skills applying the recently revised Bloom's Taxonomy; a revised Information Processing Model to reflect new terminology and understanding about memory systems; additional new examples of how emotions influence learning and memory; New Practitioner's Corners to assess understanding of major concepts and how these translate into effective classroom strategies.

### **Learning and Memory: The Brain in Action**

Marilee Sprenger, Association of Supervision and Curriculum Development, Alexandria VA 1999

ISBN 0-87120-350-2

A concise and straightforward synthesis of brain research discusses the structure, function, and development of the human brain. Ms. Sprenger describes the five "memory lanes"—semantic, episodic, procedural, automatic, and emotional—and tells how they function in learning and memory. She offers practical suggestions for teaching and assessing in ways that use current research and that can immediately be applied in the classroom. Chapter 8—Producing the Evidence: Assessment That Mirrors Instructional Strategies is a particularly valuable section that discusses the alignment of assessment with the memory tool used with instruction and how to design tests for that memory retrieval.

### **Learning, Arts and the Brain**

The Dana Consortium Report on Arts and Cognition, Dana Press, New York /Washington D.C. 2008

ISBN 978-1-932594-36-2

This report by the Dana Consortium reports findings of cognitive neuroscientists from seven universities across the United States on why arts training has been associated with higher academic performance. These findings allow for a deeper understanding of how to define and evaluate the possible causal relationships between arts training and the ability of the brain to learn in other cognitive domains. The consortium's findings have clarified specific suggestions for next steps.

### **Research-Based Strategies To Ignite Student Learning**

Judy Willis, M.D., Association of Supervision and Curriculum Development, Alexandria, VA 2006

ISBN-13 978-1-4166-0370-2/ISBN-10 1-4166-0370-0

Drawing on her expertise as a neurologist in clinical practice and on her experience as an elementary and middle school teacher, Judy Willis examined decades of learning-centered brain research to determine what information was most valid and relevant for teachers. In this book, Willis combines the science of education and the art of teaching by providing a comprehensive and accessible guide for improving student learning through research-based strategies. Content includes how the brain processes, stores and retrieves material, which instructional strategies help students learn most effectively, innovative techniques for designing assessments, and teaching practice adjustments ensure that all students succeed.

### **A Teacher's Guide To Multi-sensory Learning: Improving Literacy by Engaging the Senses**

Lawrence Baines, Association for Supervision and Curriculum Development, Alexandria, VA, 2008

ISBN 978-1-4166-0713-7

Lawrence Baines shows teachers how to engage students through hands-on, visual, auditory, and olfactory stimuli and link the activities to relevant academic objectives. Throughout the book, you'll find real classroom examples of how teachers use multisensory learning techniques to help students interact with material more intensely and retain what they learn for longer periods of time. The book includes a wide variety of engaging lesson plans to keep students motivated and are complemented with practical assessments and strategies for engaging students' sense of play.

### **Teaching To the Brain's Natural Learning Systems**

Barbara K. Givens, Association for Supervision and Curriculum Development, Alexandria, VA, 2002

ISBN 0-87120-569-6

Uses the brain's five major learning systems—emotional, social, cognitive, physical, and reflective—to provide a framework for designing lessons and determining teaching approaches.

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## **ARTS INSTRUCTION: THEORY AND RATIONALE**

### **Art and Cognition: Integrating the Visual Arts in the Curriculum,**

Arthur D. Efland, Teachers College Press (2002)

ISBN-10 080774218X ISBN-13 978-0807742181

Efland builds a rationale for the necessary integration of arts learning in the general education curriculum which stems from his belief that works of art require a particular rigor of intellectual inquiry to make meaningful sense. They become of value to the learner primarily because they are context-bound creations. Works of art may be understood as personally relevant artifacts only when they are understood in their interconnectedness with social forms and personal experience. He purports the mind's imagination to be the most flexible and integrative of all the symbol-processing tools at our disposal, powerfully formative and capable of 'creating new ideas or images through the combination and reorganization of previous experiences.' (p. 133).

### **Meeting High Academic Standards Through Arts Education: A Resource Kit Incorporating the Arts Curriculum Matrix**

Willard Daggett, Lynda Kirkman McCulloch

International Center for Leadership in Education, 2003

Available through: <http://www.leadered.com/pdf/ICLE%20PublicationsVideos-9.pdf>

A curriculum matrix that crosswalks high priority English, math, and science standards, to visual arts, dance, music and theater.

### **North Carolina A+ Schools**

Thomas S. Kenan. Institute for the Arts

<http://www.aplus-schools.org>

This is a series of reports on the schools that comprise a network of arts-centered schools dedicated to the philosophy that schools best serve children by using an arts-intensive, fully-integrated approach to teaching and learning.

### **Planning an Arts-Centered School**

Edited by Carol Fineberg, Dana Press

This handbook is comprised of eighteen essays by artists and educators highlighting best practices and offering approaches from their varied experiences in the development of successful arts-centered schools.

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## **INTEGRATED ARTS INSTRUCTION: PRACTICAL APPLICATION**

### **Arts for Academic Achievement: What Does Arts Integration Do for Students?**

Debra Ingram, Eric Riedel

<http://education.umn.edu/CAREI/Reports/Annenberg/docs/DoforStudents.pdf>

### **Authentic Connections: Interdisciplinary Work in the Arts**

Developed by an interdisciplinary committee of the National Arts Association, AATE, MENC, NAEA, NDEO.

Available at: <http://www.menc.org/publication/books/INTERart.pdf>

A document designed to assist and support educators in interdisciplinary work and to clarify how the arts can be taught with integrity through the interdisciplinary content standards.



**The Arts As Meaning Makers: Integrating Literature and the Arts Throughout the Curriculum**

Claudia Cornett

Prentice Hall; 1st edition (1998)

ISBN-10 013792920X ISBN-13 978-0137929207

This comprehensive, introductory book shows teachers how to meaningfully integrate literature, art, drama, dance, and music throughout curricular areas by providing a basic arts knowledge base. The book covers clear reasons for integration, and the application of basic integration principles. The book's creative problem-solving process and integrated approach uses the arts as tools to learn. It summarizes the concepts and skills of five art forms and shows teachers how to plan and implement units and specific lessons which integrate at least one art form with a curricular area in each lesson.

**Creating Meaning Through Literature and the Arts: An Integration Resource for Classroom Teachers**

Claudia E. Cornett

Prentice Hall; 2nd edition (2003), 3rd edition (2006)

ISBN-10 0131718789 ISBN-13 978-0131718784

This resource contains proven techniques for integrating literature, art, music, drama and dance into daily classroom instruction. Complete with research-based examples, authentic teacher stories, and strategies for integration, it addresses INTASC standards, assessment and differentiated instruction throughout. Ten ways to integrate the arts using the *Arts Integration Blueprint* are presented in the book. Each art form is explored and a compendium of starter activities (presented in Seed chapters) is offered that will generate sound, creative ways to incorporate literature, art, music, drama and dance into K-8 classrooms.

**Crossing Boundaries: Ideas and Experiences in Dialogue for A New Culture of Education of Children and Adults**

International Conference, Reggio Emilia, Italy, 2006

ISBN 88-8434-279-1

This book contains the proceedings of the International Conference held in Reggio Emilia in February 2004 entitled "Crossing Boundaries," promoted by the Municipality of Reggio Emilia –Istituzione Preschools and Infant-toddler Centers, Reggio Children, and the International Friends of Reggio Children Association. The Conference offered itself as an international opportunity for dialogue and exchange around themes such as the rights and potentials of children and adults, learning processes and the school's strategic role. Includes speeches by

Jerome Bruner, Howard Gardner, Peter Moss, Irene Balaguer, Aldo Masullo, Susanna Mantovani, and others. A DVD is enclosed with video-interviews of Conference speakers. Published by Edizioni Junior, Italy; 2006, softbound, 128pp. plus DVD

**The Gifted and Talented in Art: A Guide To Program Planning**

Al Hurwitz

Davis Publications, Worcester, Massachusetts 1983

ISBN 0-87192-143-X

The nature of visual giftedness is often misunderstood. Although skillful, accurate rendering and effective use of art media are commonly observed characteristics, talent also can draw upon intellect, creativity, and personal attitudes and traits which, if neglected, can keep a child from realizing artistic potential. This guide provides basic information on creating supportive, stimulating environments for children and adolescents gifted in the visual arts. In a section on curriculum, specific activities are listed that require students to call upon related modes of intelligence. Guidelines for developing, funding, implementing, and evaluating art program are provided. Model programs and guidelines for identifying the students to be served by them also are described. Appendices provide sample program and student evaluation forms, and a directory of organizations for the gifted. A bibliography, index, and acknowledgements conclude the guide.

**In the Spirit of the Studio: Learning From the Atelier of Reggio Emilia**

Edited by Lella Gandini, Lynn Hill, Louise Cadwell & Charles Schwall

Teachers College Press, Columbia University, NY, 2005

ISBN-10 0-8077-4591-X ISBN-13 978-0-8077-4591-5

This beautiful book describes the revolution that the Reggio Emilia atelier (art studio) brought to the education of young children in Italy, and follows that revolution across the ocean to North America. It explores how the experiences of children interacting with rich materials in the atelier affect an entire school's approach to the construction and expression of thought and learning. This volume offers a window into many ateliers within the United States, examining the multiple ways that experience is altered when teachers, parents, and children prepare and work together in the studio setting. The authors address the practical aspects of the atelier, including organizing the environment and using materials.



### **Laying the Foundation: Defining Arts Integration**

John F. Kennedy Center for Performing Arts 2009

This compilation of information on Arts Integration was developed by the Kennedy Center for the Performing Arts to assist educators in understanding the underlying foundations of integration in arts education. This guide provides theories of education specialists that have defined our views of education, such as Piaget, Bloom, Dewey, Gardner, Pink, and more. It includes a bibliography of current books addressing brain research and the arts, and numerous resources on the value of the arts.

### **Learning On Display: Student Created Museums That Build Understanding**

Linda D'Acquisto

Association For Supervision and Curriculum Development, Alexandria, VA 2006

ISBN-13 978-1-4166-0285-9

No matter the subject area or grade level, a school museum project can improve learning and teaching. Unlike science fairs or art shows, which highlight the work of individuals, school museums are collaborative, multi-faceted projects that build understanding. As students engage in meaningful work and deepen their knowledge of a specific topic, teachers gain insight into best instructional practices.

### **Making Learning Visible: Children As Individuals and Group Learners**

Author(s): Project Zero and Reggio Children

Contributor(s): Reggio Children: Paola Barchi, Angela Barozzi, Paola Cagliari, Tiziana Filippini, Amelia Gambetti, Claudia Giudici, Giovanni Piazza, Carla Rinaldi, Laura Rubizzi, Paola Strozzi, Vea Vecchi

Project Zero: Howard Gardner, Mara Krechevsky, Ben Mardell, Steve Seidel

<http://www.pz.harvard.edu>

Description: In this richly-illustrated book—the culmination of a two-year research collaboration—teachers and “pedagogistas” from Reggio Emilia and researchers from Project Zero illuminate ways in which documentation can foster both individual and group learning, creating a relationship between them. They identify methods and processes that will enable educators to reflect not only on the learning processes of children but also on those of adults.

### **Making Teaching Visible: Documenting Individual and Group Learning as Professional Development**

Author(s): Project Zero; Cambridgeport School; Cambridgeport Children's Center; Ezra H. Baker School; John Simpkins School

<http://www.pz.harvard.edu>

Description: How can careful consideration of groups at work enhance the learning of preschool, elementary, and middle school students and their teachers? Building on research conducted with educators from the Municipal Infant-toddler Centers and Preschools of Reggio Emilia, Italy, researchers from Project Zero collaborated with pre-kindergarten to grade 8 teachers in Massachusetts to examine how ideas developed in Italian preschools could enhance preschool, elementary, and middle-school education in the United States. *Making Teaching Visible* includes the stories of what the teachers learned through documentation and provides a framework for considering how documentation of individual and group learning can serve as professional development. Because it also contains thoughts on how to support this type of professional development, it provides a valuable tool for making classrooms and schools more powerful learning environments.

### **Meeting High Academic Standards Through Arts Education—A Resource Kit Incorporating the Arts Curriculum Matrix**

Published by the International Center  
for Leadership in Education

1587 Route 146, Rexford, NY, 12148

518.399.2776

Fax: 518.399.7607

The California K-12 Arts Education Curriculum Matrix crosswalks high-priority English language arts, mathematics, and science standards to Visual Arts, Dance, Music, and Theatre. This kit can help educators implement a discipline-based arts education initiative that assists all learners with improved academic performance.

### **Multiple Pathways To Student Success: Envisioning the New High School, Executive Summary**

California Department of Education 2010

This document lays out the foundation of transforming future high schools to meet the needs of 21st century careers and post secondary learning experiences. Pathways in this approach effectively integrate both academic and career technical content, problem-based instructional strategies, work-based learning opportunities, and support services that have the potential to transform the state's public high schools into twenty-first century learning centers that effectively prepare all students to pursue multiple options beyond high school graduation.

**The Project Zero Classroom:  
New Approaches to Thinking and Understanding**

Editor(s): Shirley Veenema, Lois Hetland, Karen Chalfen

<http://www.pz.harvard.edu>

Imagine yourself participating in workshops organized according to several strands of work from Project Zero—Teaching for Understanding, Multiple Intelligences, the Arts, Portfolio Assessment, and A Culture of Thinking. While you may not have been able to attend our Project Zero Classroom Summer Institute, you can join us by means of this publication. The Project Zero Classroom: New Approaches to Thinking and Understanding is a resource to use again and again. In addition to chapters based on workshops, strand sections include additional readings to help you further pursue ideas. In this sense, it is a map and guide to a wealth of work from Project Zero. You might even consider reading with colleagues in a study group. Regardless of how you use it, this publication offers you ways to think anew and reflectively about classroom practice.

**The Project Zero Classroom: Views on Understanding**

Editor(s): Lois Hetland, Shirley Veenema

Contributor(s): Heidi Goodrich Andrade, Belinda Bell, Tina Blythe, Eric Buchovecky, Howard Gardner, Tina Grotzer, Alison Marshall, David Perkins, Ron Ritchhart, Denise D. Simon, Joan S. Soble, Tod Spedding, Amy Sullivan, Shari Tishman, Daniel Gray Wilson, Debra Wise

<http://www.pz.harvard.edu>

What do Project Zero's ideas look like in practice? This book offers perspectives by teachers and researchers—including Howard Gardner and David Perkins—on several strands of Project Zero's research. Approaching the instructional goal of teaching for understanding, this volume is filled with examples that practitioners seek to help close the idea/action gap. Any of the articles provides a basis for reflective conversations among teachers and administrators working toward using Project Zero's ideas in their own schools.

**Renaissance in the Classroom:  
Arts Integration and Meaningful Learning**

Gail E. Burnaford, LEA, Inc. (2001)

ISBN-10 0805838198 ISBN-13 978-0805838190

This book invites readers to consider the possibilities for learning and growth when artists and arts educators come into a classroom and work with teachers to engage students in drama, dance, visual art, music, and media arts. It is a nuts-and-bolts

guide to arts integration, across the curriculum in grades K-12, describing how students, teachers, and artists *get started* with arts integration, *work through* classroom curriculum involving the arts, and *go beyond* the typical "unit" to engage in the arts throughout the school year. The framework is based on six years of arts integration in the Chicago Arts Partnerships in Education (CAPE—see website information).

**Thinking Through Aesthetics**

Marilyn G. Stewart, Arts Education Series, Davis Publications, Inc. Worcester, Massachusetts, 1997

ISBN 87-192-362-9

This new series provides working art educators with accessible guides to significant issues in the field. Developments in art education are consolidated into a clear presentation of what a practicing teacher needs to know. Paramount to the series is the concept of informed practice, whereby important and often complex art education topics are put into the context of the working teacher and real classroom environments.

Concise analysis is put into the context of the working teacher and real classroom environments. Attention is paid to creating the right classroom climate, and guidelines are offered for group dialogues. A wealth of specific activities for philosophical inquiry are explored, while activities for introducing and practicing skills are likewise analyzed and offered for practical classroom implementation. By addressing aesthetics in real teaching terms, *Thinking Through Aesthetics* delivers needed support for frontline art educators.

**Studio Thinking**

Lois Hetland, Ellen Winner, Shirley Veenema, and Kimberly M. Sheridan

Foreword by David N. Perkins

ISBN 0807748188, September 2007

Many people believe that arts education is important, but few can say exactly why. Here at last are the results of the first in-depth research on the "habits of mind" that are instilled by studying visual art—habits, the authors argue, that could have positive impacts on student learning across the curriculum. Studio Thinking provides art teachers with a research-based language for describing what they intend to teach and what students actually learn. This language will help advocates explain arts education to policymakers, help art teachers develop and refine their teaching and assessment practices, and help educators in other disciplines learn from existing practices in arts education.

## **Visual and Performing Arts Framework for California Public Schools-Kindergarten Through Grade Twelve**

California Department of Education, Sacramento 2004

This framework is designed to help classroom teachers and other educators develop curriculum and instruction in the arts so that all students will meet or exceed the content standards in dance, music, theatre, and visual arts. Besides the four disciplines standards grade K through 12, the Framework contains guides for planning, implementing, and evaluating comprehensive, standards-based visual and performing arts education programs.

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## **RELATED TEACHING / LEARNING RESOURCES**

### **Classroom Instruction That Works: Researched-Based Strategies for Increasing Student Achievement**

Robert J. Marzano, Debra Pickering, and Debra J. Pollock

Association for the Supervision and Curriculum Development, Alexandria, VA 2001

Robert J. Marzano, Debra Pickering, and Jane Pollock have examined decades of educational research findings to distill results of questions on what works in education and have identified nine broad instructional strategies that have positive effects on student learning.

### **Developing More Curious Minds**

John Barell, Association of Supervision and Curriculum Development, Alexandria VA 2003

ISBN 0-87120-719-2

To become habits of mind, students' daily curiosities must be nurtured and supported. In this book, John Barell guides readers to an "intelligent revolution" in which schools can become communities of inquiry—places where educators and students imagine and work together to become active citizens in their society and shape their own future. Describing practical strategies to spur students' ability and willingness to pose and answer their own questions, while developing inquisitive minds, he highlights practices such as engaging in critical thinking and problem-based learning, through museum visits, journaling and use of the inquiry and discovery methods.

## **Interdisciplinary Curriculum: Design and Implementation**

Edited by Heidi Hayes Jacobs, ASCD, (1989)

ISBN-10 0871201658 ISBN-13 978-0871201652

The premise of this book is that in order to absorb information, students must first be assured that what they are taught is relevant to life outside the classroom. One way to do this is to teach subjects at school in the same way we encounter them outside of school—inextricably entwined to each other. This book provides advice for teachers on how best to present material in a manner that connects subject areas to each other.

## **Knowledge As Design**

David N. Perkins

Taylor & Francis, Inc, 1997

ISBN-13 9780898598636

We all play the roles of teacher or learner many times in life, in school, and home, on the job and even at play. How can we strengthen those roles, striving for deep understanding and sound thinking? *Knowledge as Design* demonstrates the strong but neglected unity between learning and critical and creative thinking. Author David Perkins discloses how the concept of design opens a doorway into a deeper exploration of any topic, academic or everyday.

## **The Learning Leader: How To Focus On School Improvement For Better Results**

Douglas Reeves

Association for Supervision and Curriculum Development, Alexandria, VA

ISBN:12 978-1-4166-0332-0

Acclaimed author and consultant Douglas Reeves helps discover the leadership actions that will lead your organization to higher student achievement. Drawing from research studies and observations from successful schools, Reeves offers reliable leadership guideposts.

## **Mapping the Big Picture:**

### **Integrating Curriculum and Assessment K-12**

Heidi Hayes Jacobs, ASCD, (1997)

ISBN-10 0871202867 ISBN-13 978-0871202864

Using a standard computer word-processing program, teachers can collect real-time information about what is actually taught to create "curriculum maps." These maps provide a clear picture of what is happening in their classes at specific points during the school year. Educators see not only the details of each map,

but also the “big picture” for that school or district. They can see where subjects already come together—and where they don’t, but probably should. Jacobs describes a seven-step process for creating and working with curriculum maps, from data collection to ongoing curriculum review. She discusses the importance of asking “essential questions” and of designing assessments that reflect what teachers know about the students in their care. Twenty sample curriculum maps from real schools are presented, all of which were developed using the process described in this book.

### **Meeting Standards Through Integrated Curriculum**

Susan M. Drake and Rebecca Burns

Association For Supervision and Curriculum Development, Alexandria, VA

ISBN 0-677120-840-7

Many schools under pressure to meet new standards of learning mistakenly believe that they must adopt a narrow curriculum that imposes strict boundaries on what students are taught. In this book, Susan Drake and Rebecca Burns address this issue by offering strategies for synchronizing standards across the disciplines. At the heart of the book is the KNOW/DO/BE framework, which teachers can use to ensure a curriculum that is both rigorous and relevant to K-12 students at all stages of proficiency.

### **Thinking Connections: Learning To Think and Thinking To Learn**

Author(s): David N. Perkins, Heidi Goodrich, Shari Tishman, Jill Mirman Owen

<http://www.pz.harvard.edu>

Description: Thinking Connections includes step-by-step instructions and practical suggestions for teaching three strategies:

1. Mental Management: A strategy that develops an awareness of how the thinking process works and presents a three-step method to control and improve thinking—for any task in any subject.
2. Decision-Making: A strategy that presents a series of three questions to be considered and answered in order to evaluate or make thoughtful decisions—in or out of the classroom.
3. Understanding through Design: A strategy that allows students to analyze and evaluate almost anything in a systematic way in order to discover its meaning and achieve a genuine understanding of it.

*Thinking Connections* was designed to be used across the curriculum, beginning in upper elementary levels and continuing through teacher training.

### **Understanding By Design**

Grant Wiggins and Jay McTighe

Prentice Hall 2005

ISBN-10 0131950843

Understanding By Design poses the core essential questions of understanding and design, and provides readers with practical solutions for the teacher-designer. The book opens by analyzing the logic of backwards design as an alternative to coverage and activity oriented plans. Though backwards from habit, this approach brings more focus and coherence to instruction. The book proposes a multifaceted approach, with the six “facets” of understanding. The facets combine with backwards design to provide a powerful, expanded array of practical tools and strategies for designing curriculum, instruction, and assessments that lead students at all grade levels to genuine understanding.

### **Visible Thinking – Thinking Routines: Pictures of Practice**

Visible Thinking Team at Project Zero, Editor: Ron Ritchhart (Producer), DVD

<http://www.pz.harvard.edu>

Thinking is often invisible and elusive—both to teachers and learners. How can we make thinking more visible and present in classrooms? How do we create cultures of thinking that promote students’ understanding while cultivating their disposition to think? *Visible Thinking* provides an extensive and adaptable collection of practices for educators seeking to address these challenges.

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### **RESEARCH MAKES A CASE FOR THE ARTS**

#### **Champions of Change: The Impact of the Arts on Learning,**

Arts Education Partnership (1999).

<http://www.aep-arts.org>

Council of Chief State School Officers: Washington, DC. A report that includes seven major studies that provide evidence of enhanced learning and achievement when students are involved in a variety of arts experiences.



## **The Evidence Process: A Collaborative Approach to Understanding and Improving Teaching and Learning**

Author: Evidence Project Staff

Contributor(s): Steve Seidel, Tina Blythe, David Allen, Denise D. Simon, Shirley Veenema, Terri Turner, Linda Clark

<http://www.pz.harvard.edu>

Description: A handbook for administrators, staff developers, and teachers interested in, or already involved in, looking at student work collaboratively with colleagues. It describes and provides resources for an inquiry process developed by Project Zero working with public elementary and middle schools in Massachusetts.

## **Gaining the Arts Advantage: More Lessons from School Districts That Value Arts Education (1999) (2000)**

Arts Education Partnership (1999)

<http://www.aep-arts.org>

Two reports summarize over 91 school district reports on arts-centered schools and analyze the critical factors that must be in place to implement and sustain comprehensive arts education. They stress the essential role of community involvement and partnerships.

## **The Intelligent Eye**

David Perkins, Harvard Project Zero, Harvard Graduate School of Education

Oxford University Press, 1994

ISBN-13 9780892362745 ISBN-10 089236274X

In this unique contribution to the literature of arts education, David Perkins explains why looking at art requires thinking and presents an argument for the value of looking at art as a means to cultivate thinking dispositions. Drawing on research in cognition, he explains why art is uniquely qualified to support habits of reflective thinking.

## **Third Space: When Learning Matters**

Richard J. Deasy and Lauren M. Stevenson

Arts Education Partnership (2005)

ISBN-10 1884037976 ISBN-13 978-1884037979

<http://www.aep-arts.org>

This book suggests an alternative vision of both the process and result of school reform. It focuses on schools with significant low-income populations. The arts give students a sense of worth based in accomplishment, and a sense of community based in

shared striving. Academic achievement is increased, and drop-out rates lowered. These claims are backed with clearly presented, solid evidence.

## **Qualities of Quality: Understanding Excellence in Arts Education**

Steve Seidel, Shari Tishman, Ellen Winner, Lois Hetland, Patricia Palmer

Harvard Project Zero, Harvard Graduate School of Education, Cambridge, Massachusetts, Commissioned by the Wallace Foundation 2009

For many children in the United States, arts education, if offered at all, is uninspired and infrequent. What do arts educators and others think are the key attributes of "quality" in arts learning in K-12? Researchers at Harvard's Project Zero explore this question through interviews, case studies and a literature review. Excellent arts education, they conclude, is not simply a matter of adopting a research-proven set of best practices." Rather, it requires educators and others to reflect deeply about a range of issues, including the many possible purposes of arts education, from helping students develop aesthetic awareness to helping students grow as individuals. The report includes a set of tools that can assist in making decisions about achieving and sustaining quality arts education.

## **An Unfinished Canvas: Teacher Preparation, Instructional Delivery and Professional Development in the Arts**

Katrina Woodworth, Principal Investigator

SRI International, Center For Educational Policy, William and Flora Hewlett Foundation, Menlo Park, CA

Policies recently enacted at both the state and federal levels demonstrate a commitment to arts education. In 2001, the California State Board of Education adopted content standards for the visual and performing arts. In 2002, the federal No Child Left Behind legislation, with provisions recognizing the arts as a core subject, was signed into law. Beginning in 2005-06, students seeking admission to the University of California and California State University systems are required to take one full year for arts education coursework during high school.

Despite expectations and enthusiasm for instruction in the arts, little information about California students' access to performance in the arts is available, and statewide information about the delivery of arts education has been lacking.

To better inform policymakers and arts education funders about the status of arts education in California, The William and Flora Hewlett Foundation

selected SRI International to conduct a series of studies to examine students' access to arts education in California schools.

Other reports in the series:

**An Unfinished Canvas: District Capacity and the Use of New Funds for Arts Education in California**

**An Unfinished Canvas: Local Partnerships in Support of Arts Education in California**

**An Unfinished Canvas: Allocating Funding and Instructional Time for Elementary Arts Education**

**An Unfinished Canvas: Teacher Preparation, Instructional Delivery, and Professional Development in the Arts**

**An Unfinished Canvas: Fact Sheet**

**An Unfinished Canvas: A Review of Large-Scale Assessment in K-12 Arts Education**

**An Unfinished Canvas: Taking Stock of Policies and Practices (Full Report)**

**An Unfinished Canvas: Arts Education in the San Francisco Bay Area: A Supplementary Status Report**

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## THEORY/VISION

### **Art As Basic-The Reformation in Art Education**

Dwaine Greer

Phi Delta Kappa Educational Foundation,  
Bloomington, Indiana 1997

ISBN: 08-87367-497-9

This book presents the ideas and premises that define the reformation called discipline-based art education, or DBAE. The volume identifies the contexts of art education that influenced this reformation and attempts to offer compelling reasons why art should function as a "basic" in the core curriculum in education.

### **Art Education and Human Development** (Occasional Papers, Series 3)

Howard Gardner

Getty Trust Publications (1991)

ISBN-10 0892361794 ISBN-13 978-0892361793

Gardner explores the function of art in human development as well as strategies children employ in the process of constructing images. The production and appreciation of art involves thought processes that have been excluded from traditional measures of human intelligence. A compelling case is made for broadening these definitions. He also discusses the value that other cultures place on artistic abilities.

### **The Arts and the Creation of Mind**

Elliot Eisner

Yale University Press (2004)

ISBN-10 0300105118 ISBN-13 978-0300105117

A strong argument is presented for the inclusion of aesthetics as a core element of the school curriculum for all children. By analyzing student artwork as well as vignettes of good teaching, Eisner delves into both the theoretical (often citing John Dewey, Bruner, and Lev Vigotsky) and the practical applications of his insights. He firmly addresses assessment and evaluation in the arts, proposing a shift from the evaluation of outcomes to the evaluation of process. He also recommends an ongoing practice of criticism, engaged in by students and teachers together in the classroom, with the intention of improving both student work and programs of instruction.

### **Challenging Schools through the Arts: How to Build on the Power of an Idea**

ACA Books: New York, 1990

American Council for the Arts

ISBN 0914500-86-3

Acknowledges the arts in providing a common ground to break down stereotypical barriers and prejudices. Insight regarding how to establish the arts in schools while simultaneously using them as a vehicle for school renewal.

### **Changing Classrooms Through The Arts: How To Build on the Power of An Idea**

Jane Remer, American Council for the Arts, New York (1990)

ISBN 0-915-400-86-3

First written in 1981, and updated in 1990, this book serves as a guide to strategic and comprehensive long-range planning for educational improvement with the arts as the catalysts and substance for change. This edition includes guidelines and criteria for identifying a broad category of art educators and defining their role and responsibilities in instructional programs, as well as, frameworks for school-based arts program planning and artist in residences.

### **The Complete Guide To Digital Graphic Design**

Bob Gordon and Maggie Gordon, Watson-Guption, New York 2002

ISBN 0-8230-0783-9

Here is the complete guide to the principles and practices of digital graphic design in the new century, particularly in designing for the World Wide Web. *The Complete Guide to Digital Graphic Design* takes a



look at all the major areas in which design is applied—such as packaging, signage, advertising, exhibition and display systems, corporate identity, multi-media, etc.—and demonstrates, step-by-step, all the proven methods and tested techniques digital designers use to achieve a vast array of dramatic effects. Readers will discover the capabilities of a range of graphic design hardware and software (both for Mac and PC); will explore the unique design considerations as well as master the planning and production stages for a range of 2D and 3D graphic presentations; and much more. Dozens of real-life case histories are included, as well as a glossary of terms and detailed listings of helpful websites. This valuable guide is destined to be the ultimate reference for design students as well as experienced designers who want to further develop their traditional skills within the new technology.

### **Critical Links: Learning in the Arts and Student Academic and Social Development (2002)**

Edited by Richard J. Deasy

Free pdf. download file:

<http://www.aep-arts.org/files/publications/CriticalLinks>

This Compendium summarizes and discusses 62 research studies that examine the effects of arts learning on students' social and academic skills. The research studies cover each of the art forms and have been widely used to help make the case that learning in the arts is academic, basic, and comprehensive.

### **Critical Evidence: How the Arts Benefit Student Achievement**

Published by the National Assembly of State Arts Agencies (NASAA) in collaboration with the Arts Education Partnership (AEP)

A case is made for the importance of keeping the arts strong in our schools. Research is cited which shows that the arts contribute to student achievement and success. This document responds to the needs of policymakers, educators, parents and advocates for fact-based, non-technical language documenting the most current and compelling research on the value of arts learning experiences.

### **Frames of Mind: The Theory of Multiple Intelligences**

Howard Gardner

Basic Books, New York 1983, 2003

ISBN 0-465-02509-9

Gardner first laid out the theory of multiple intelligences (MI) in his book *Frames of Mind*. Gardner's claim is that pencil and paper IQ tests do not capture the full range of human intelligences,

and that we all have individual profiles of strengths and weaknesses across multiple intelligence dimensions. Gardner defines intelligence as the capacity to solve problems or to fashion products that are valued in one or more cultural settings. MI initially consisted of seven dimensions of intelligence (Visual/Spatial Intelligence, Musical Intelligence, Verbal/Linguistic Intelligence, Logical/Mathematical Intelligence, Interpersonal Intelligence, Intrapersonal Intelligence, and Bodily/Kinesthetic Intelligence). Since the publication of *Frames of Mind*, Gardner has additionally identified an 8th dimension of intelligence: Naturalist Intelligence, and is still considering a possible ninth: Existential Intelligence.

### **Gifts of the Muse: Reframing the Debate About the Benefits of the Arts**

RAND Report, 2004, Kevin F. McCarthy, Elizabeth H. Ondaatje, Janera Zakaras, Arthur Brooks.

ISBN 0-8330-3694-7

<http://www.rand.org/pubs/monographs/MG218/>

In this report documenting the most comprehensive study of its kind, the authors evaluate the strengths and weaknesses of these instrumental arguments and make the case that a new approach to understanding the benefits of the arts is needed. Critical of what they view as an overemphasis on instrumental benefits, the authors call for a greater recognition of the intrinsic benefits of the arts experience, provide a more comprehensive framework for assessing the private and public value of both intrinsic and instrumental benefits, and link the realization of those benefits to the nature of arts involvement. In particular, they underscore the importance of sustained involvement in the arts to the achievement of both instrumental and intrinsic benefits. This study has important policy implications for access to the arts, childhood exposure to the arts, arts advocacy, and future research on the arts.

### **Curriculum 21: Essential Education for a Changing World**

Edited By Heidi Hayes Jacobs Pub.

Published by Association for Supervision and Curriculum Development (January 2010)

ISBN 13-9781416609407

What year are you preparing your students for? 1973? 1995? Can you honestly say that your school's curriculum and the program you use are preparing your students for 2015 or 2020? Are you even preparing them for today?

With those provocative questions, author and educator Heidi Hayes Jacobs launches a powerful

case for overhauling, updating, and injecting life into the K-12 curriculum. Sharing her expertise as a world-renowned curriculum designer and calling upon the collective wisdom of 10 education thought leaders, Jacobs provides insight and inspiration in the following key areas:

- Content and assessment—How to identify what to keep, what to cut, and what to create, and where portfolios and other new kinds of assessment fit into the picture.
- Program structures—How to improve our use of time and space and groupings of students and staff.
- Technology—How it is transforming teaching, and how to take advantage of students' natural facility with technology.
- Media literacy—The essential issues to address, and the best resources for helping students become informed users of multiple forms of media.
- Globalization—What steps to take to help students gain a global perspective.
- Sustainability—How to instill enduring values and beliefs that will lead to healthier local, national, and global communities.
- Habits of mind—The thinking habits that students, teachers, and administrators need to develop and practice to succeed in school, work, and life.

The answers to these questions and many more make Curriculum 21 the ideal guide for transforming our schools into what they must become: learning organizations that match the times in which we live.

### **Intelligence Reframed: Multiple Intelligences for the 21st Century**

Howard Gardner

Basic Books (2000)

ISBN-10 0465026117 ISBN-13 978-0465026111

In his 1983 book, *Frames of Mind*, Gardner laid out the foundation for the theory of multiple intelligences (MI). In *Intelligence Reframed*, he revisits and reframes MI theory, details the modern history of intelligence and the development of MI, responds to the myths about multiple intelligences, and handles FAQs about the theory and its application. He also restates his ideal educational plan, which would emphasize deep understanding of traditional academic subjects from a variety of instructional approaches. He discusses the possibility for three more intelligences. Of these, he endorses only one, the naturalist intelligence—a person's ability to identify plants and animals in the surrounding environment.

### **Rethinking Curriculum in Art**

Marilyn G. Stewart and Sydney R. Walker

Art Education in Practice Series, Davis Publications, Inc., Worcester, Massachusetts, 2005

ISBN 0-87192-692-X

Research shows that thematic teaching across the curriculum significantly increases student engagement. This groundbreaking book by Marilyn Stewart and Sydney Walker gives concrete examples of how teachers can enhance their current lessons and studio activities by organizing them around meaningful, universal themes like identity, conflict, and relationships.

- Step-by-step guidelines for selecting content for organizing art instruction
- Sample completed worksheets and charts to guide curriculum planning
- Examples from actual units of study

### **Roots of Art Education Practice**

Mary Ann Stankiewicz

Art Education in Practice Series, Davis Publications, Inc., Worcester, Massachusetts, 2001

ISBN 0-87192-481-1

Combining accepted ideas about art, children, and schooling, the author tells the story of art education practice a century ago. Readers will gain insights into the circumstances under which curricular practices originated, and will better appreciate the beliefs that shape art education today.

#### *Art Education in Practice Series*

- Meet the people who proposed and implemented the changes in the way art should be taught.
- Gain insight about circumstances that caused numerous practices in education today.
- Learn about the beliefs that support conventional practices in art education.
- Discover the origins of the focus on elements of art and principles of design.

### **Strong Arts, Strong Schools: The Promising Potential and Shortsighted Disregard of the Arts in American Schooling**

Charles Fowler

Oxford University Press; (2001)

ISBN-10 0195148339 ISBN-13 978-0195148336

A case is made for the arts being crucial not only to education but to the health of society as a whole. The arts help us understand our experiences; they teach compassion and empathy and inspire creative and critical thinking. Fowler provides numerous examples

that substantiate these claims, then reminds us of all the students that public schools fail. It is often the case that arts classes offer children the only form of education they can relate to, the only conduit to their private lives, dreams, and aspirations. Fowler also presents evidence of the economic importance of the arts, to both schools and American culture.

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## **CCSESA ART RESOURCE TOOLKITS**

### **K-6 Visual and Performing Arts Curriculum Guide: Examples of Integrated Lessons**

Region 11, Geraldine Walkup, Los Angeles County Office of Education 2009

This curriculum guide for elementary classroom teachers includes integrated lessons at each grade level based on the content standards in the Visual and Performing Arts Framework for California Public Schools demonstrating how learning in the arts is an integral part of learning across the curriculum. The K-6 guide includes lessons in the dance, music, theatre, and visual arts integrated lessons developed by teams of teachers across subject areas. The development of this guide was facilitated by LACOE, LAUSD, and national arts integration consultant, Karen L. Erickson. A matrix lays out per grade level (K-6) the key arts standards and how they support content standards in other core curriculum areas. This guide should be helpful both in developing units of instruction for students and in designing professional development programs for teachers.

### **Leading the Way to Arts Education: A Reference Guide for Educational Leaders**

Region 4, Louise Music, Alameda County Office of Education 2009

This guide is a tool for school, district, and county administrators to assist in developing K-12 visual and performing arts programs. The guide includes information about key steps educational leaders can take to facilitate standards-based arts instruction and learning at each grade level aligned to the Visual and Performing Arts Framework for California Public Schools. The guide provides approaches and specific roles and resources to develop a coordinated leadership strategy, gleaned from successful programs in county offices, districts, and schools in California.

### **Advocacy Toolkit for K-12 Arts Education in California Schools 2009**

Region 7, Robert Bullwinkel, Fresno County Office of Education

The Guidebook for High Quality Professional Development in Arts Education is a user-friendly toolkit for designing and implementing professional development in the visual and performing arts to meet the needs identified through “big picture” planning by schools, districts, and counties. This guide provides a review of practical, research-based approaches for professional development of K-12 educators and cites examples of how county offices of education and other organizations have created effective programs and strategies in various settings around the state, citing examples from urban, suburban, and rural counties. The guidebook builds on knowledge of emerging best practices in professional development discovered through a survey of 46 county offices of education as well as focused interviews of county and regional VAPA leads and an extensive analysis of current literature.

### **Arts Assessment Resource Guide**

Region 9, Ron Jessee, San Diego County Office of Education 2009

This guide provides a review of literature on arts assessment and includes print and web-based references for educators to use when designing and implementing both classroom-based and district-based assessments. Through research and interviews, the writers have gleaned valuable resources with information that will help guide arts assessment efforts. The guide provides definitions, links to key tools and resources, and examples of district level standards-based arts assessment efforts in California and other states.

### **The Arts in the Elementary Classroom: A Visual and Performing Arts Content and Program Guide**

Region 10, Bonnie Tillotson, San Bernardino County Office of Education 2009

This guide is intended for elementary classroom teachers to use to develop their arts lessons and units of study in terms of learner outcomes and achievement using the visual and performing arts content standards. The guide provides a variety of tools that will help teachers develop K-6 discrete and integrated lessons along with tools for curriculum mapping and program planning. A key feature of the guide is the many examples of how teachers can practically integrate the arts into the curriculum, and sequentially plan for inclusion of the arts in dance, music, theatre, and visual arts based on the Visual and Performing Arts Framework for California Public Schools.



## **Vision and Core Principles: A Transformative Approach for Building the Foundation for Sustainable Student Success in the Arts—An Arts Planning Tool**

CCSESA, Francisca Sanchez and Bonnie Tillotson  
2008

This document provides a guide to the CCSESA Arts Initiative core beliefs and principles on arts education for all students in California public schools. At the heart of the CCSESA Arts Initiative is a vision of student success in the arts and a set of eight principles distilled from research on the needs of, and effective approaches for, comprehensive arts instruction and the research on school change. No single principle stands alone. They are inter-related, and reaching high levels of student success in the arts requires implementation of all eight principles. This booklet describes the eight principles, the selected references for each one, a matrix for the principles, and summaries of some of the programs and approaches schools might utilize in making real the emerging statewide vision of learning in the arts for every student, every day, in every school.

## **Arts Learning in an Afterschool Setting: A Guide For Front Line Staff**

Region 11, Geraldine Walkup, Los Angeles County Office of Education 2010

An after school arts program is meant to be an extension, not a replication of the school day. The current movement in all after school settings is to utilize techniques similar to the school day in regard to curriculum and instruction. This means that after school providers should be delivering teachers have not completed a credentialing program and therefore may not have received training in curriculum and instruction. This guide is being made available as a resource to help bridge this gap.

## **Middle Grades Visual and Performing Arts Content and Delivery Guide**

Region 2, Heidi Brahms, Shasta County Office of Education 2010

This guide is written for the purpose of bringing arts education to each and every middle school student. By providing middle school educators, art specialists and general education teachers this guide, we offer a variety of approaches, entry points and strategies to standards-based arts education in the middle school grades. As a result of various middle school site configurations, middle school course offerings, course schedules and middle school student populations, many considerations are intentionally addressed in the implementation and integration of each of the four visual and performing arts disciplines, dance,

music, theatre and visual arts. It is recognized in this document that often visual and performing arts are driven by course and or teacher outcomes related to competition and performance. Overall, this guide is intended to help teachers move the arts forward in classrooms and schools.

## **Taking the Lead in Afterschool Programs: Expanding Horizons for Arts Education**

Region 10, Bonnie Tillotson, San Bernardino County Office of Education and

Region 5, Hamish , Monterey County Office of Education 2010

The intent of this guide is to assist leaders in the development of K-12 visual and performing arts after school programs. The guide includes information about key steps educational leaders can take to facilitate standards-based arts instruction and learning aligned to the Visual and Performing Arts Framework for California Public Schools.

The guide recognizes that after school arts leadership differs from the structures during the day. Community arts organizations and providers, recreation departments, county offices of education, and school districts all provide arts programs after school. For this reason, the guide provides general informational support to arts leaders wanting to start programs and needing a context for beginning their journey.

## **Perspectives on Arts Education and Curriculum Design**

Region 3, Maureen Gemma, Sacramento County Office of Education 2010

When faced with making critical decisions about the coursework curriculum that we provide our students, where do we begin to sift through the essence of what is important? What philosophical background information do we need to understand in order to support the values of our community? And, what are the implications of our choices for students, teachers, parents and the community?

The California County Superintendents Educational Services Association (CCSESA) offers a new Resource Toolkit, Perspectives on Arts Education and Curriculum Design, to help inform educators and the community of these fundamental issues. The guide provides an overview of the broad purposes and guiding principles in art education and explores the embedded value set in each approach and its importance in the educational experience of students. Understanding the various visions and versions of arts education, and underlying rationales, provides a knowledgeable basis for curriculum decision-making, and subsequent support for the basic values of the community. Included in this guide are viewpoints

of art theorists, past and present, descriptions of approaches and methodologies that impact delivery in our schools, and a discussion of why the Arts matter to our society now and in the future. Incorporating current brain research on cognitive development, current social “frames of mind,” standards-based education issues, and new expectations for the future “world of work,” this work considers the many factors that influence our education world today.

### **The Transformative Power of the Arts in Closing the Achievement Gap**

Region 4, San Francisco County Office of Education 2010

This paper focuses on arts’ transformative power — its ability to spark and maintain engagement, academic achievement, and 21st century success outside of school, particularly for students marginalized by traditional curriculum and instructional practice, narrowly focused standardized assessments and institutionalized biases.

For these students, arts education and arts educators can provide positive, life enhancing experiences, skills and direction. It can help eliminate demographic predictability, which says that these students will become alienated from educational efforts and will surely fail.

The following provides the essential background parents and educators need to understand the relationship between the achievement gap and arts education. Key issues include:

- What do the arts have to do with the achievement gap?
- What are benefits of the arts for students?
- What does research say about the arts and student academic and personal growth?
- What are the gifts of the arts for individuals and society?
- How do we artfully redefine the achievement gap and those trapped in it?

### **Opening the Arts Education Toolbox: Planning Guides and Resources for Professional Development**

Region 7, Robert Bullwinkel, Fresno County Office of Education 2010

This resource provides training materials for use in unpacking the CCSESA Toolkits from 2009. The variety of presentation materials in this Toolbox make this a valuable guide for teachers, school districts and county arts leads and educators interesting in learning more about arts instruction in schools.

### **Compendium of Arts Assessment Examples**

Region 10, Ron Jessee, San Diego County Office of Education 2010

This online Compendium provides standards-based arts lessons in dance, music, theatre, and visual arts through K-12 arts education classes from 46 teachers throughout the state of California. This amazing resource is focused on the assessment that is imbedded in each lesson, and shows the steps and strategies teachers used to illustrate the many avenues of assessing student work formally and informally through student discussions, critiques, performances, art work, and through video, powerpoint presentations, and audio recordings. The compendium can be seen on the CCSESA Arts Initiative website at <http://www.ccsesaarts.org>.

## **WEBSITES**

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### **STATE AND NATIONAL ARTS ASSOCIATIONS**

#### **American Alliance for Theatre and Education**

<http://www.aate.com>

Theatre Department, Arizona State University, P.O. Box 872002, Tempe, AZ 85287-2002 (480) 965-6064

Promotes standards of excellence in theatre and theatre education, connecting artists, educators, researchers and scholars with each other, and by providing opportunities to learn, exchange, expand and diversify work, audience and perspectives. Site includes information on resources, arts education links, networks, national conference and local and state affiliates.

#### **American Music Conference**

<http://www.amc-music.com>

AMC’s goal is to build credibility for music and music education especially at an early age, and to expand that portion of the population that enjoys and makes its own music. Site includes information on research, partnerships, music making, news and events and family activities.

### **Annenberg Institute for School Reform**

<http://www.annenberginstitute.org>

The Annenberg Institute for School Reform develops, shares and acts on knowledge that improves the conditions and outcomes of schooling in America, especially in urban communities and in schools serving disadvantaged children.

### **California Art Education Association (CAEA)**

— Visual Arts

<http://www.caea-arteducation.org>

The California Art Education Association is the professional educational organization for pre-K through university educators working in all areas of the visual arts, such as drawing, painting, digital media, weaving and fabrics, ceramics, glass, sculpture, and mixed media.

### **California Association for Music Education (CMEA)**

<http://www.calmusiced.com>

The state's educational professional organization for music.

### **California Dance Education Association**

<http://www.cdeadans.org>

The state's educational professional organization for dance.

### **California Educational Theatre Association**

<http://www.cetaweb>

The state's educational professional organization for theatre.

### **Educational Theatre Association**

<http://www.edta.org>

An organization for theater educators, artists, arts advocates and anyone else involved in theater as a life-long learning activity.

### **National Association for Music Education (MENC)**

<http://www.menc.org>

The mission of MENC is to advance music education by encouraging the study and making of music by all. Web site also features career information/job center and a resources section.

### **National Art Education Association**

<http://www.naea-reston.org>

NAEA promotes art education through professional development, service, advancement of knowledge, and leadership. Site contains information on resources, advocacy efforts and special programs.

### **National Dance Association**

<http://www.aahperd.org>

The mission of the NDA is to increase knowledge, improve skills, and encourage sound professional practices in dance education while promoting and supporting creative and healthy lifestyles through high quality dance programs. Information on programs, resources and professional development for dance educators in a broad range of disciplines is provided.

### **National Endowment for the Arts**

<http://www.arts.endow.gov>

Grant opportunities, program initiatives, advocacy reports, information about national arts service organizations and an online arts community.

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## **EDUCATOR RESOURCES**

### **American Alliance for Theatre and Education**

<http://www.aate.com>

AATE disseminates information regarding quality practices in theatre and theatre education, connecting artists, educators, researchers and scholars with each other, and providing opportunities for their membership to learn, exchange, expand and diversify their work, the audience and their perspectives.

### **Annenberg Media: Learner.Org**

<http://www.learner.org/index.html>

Free teacher resources and teacher professional development programming for K-12 teachers through a satellite channel and Video On Demand.

### **Arts Education Partnership (AEP)**

<http://www.aep-arts.org>

The Arts Education Partnership (AEP) is a national coalition of arts, education, business, philanthropic and government organizations that demonstrate and promote the essential role of the arts in the learning and development of every child and in



the improvement of America's schools. AEP was founded and is supported by the National Endowment for the Arts and U. S. Department of Education in cooperation with the Council of Chief State School Officers and the National Assembly of State Arts Agencies.

### **Association for Supervision and Curriculum Development (ASCD)**

<http://www.ascd.org>

ASCD is an educational leadership organization dedicated to advancing best practices and policies for the success of each learner. The association provides expert and innovative solutions in professional development, capacity building, and educational leadership essential to the way educators learn, teach, and lead. ASCD publishes a number of award-winning books, magazines, and newsletters that keep educators up-to-date with the latest news, trends, and techniques.

### **California Alliance for Arts Education (CAAE)**

<http://www.artsed411.org/>

This organization promotes, supports, and advocates visual and performing arts education for preschool through post-secondary students in California schools. The CAAE and member organizations: facilitate a statewide arts education information network, advocate for statewide policies to ensure that every student benefits from an arts education, educate state and local policymakers and parent organizations about the benefits of the arts integral to a complete education, recognize student achievement in the arts and promote arts education excellence in California schools.

### **California County Superintendent Educational Services Association (CCSESA)**

<http://www.ccsesaarts.org>

The CCSESA Arts Initiative, sponsored by The William and Flora Hewlett Foundation, is taking a leadership role in providing support, technical assistance, and services for teachers, administrators, and parents. The CCSESA Arts Initiative is designed to build capacity and provide continued support to schools and districts by offering a full complement of services utilizing the statewide county office of education infrastructure. Under the grant, county superintendents work with the business community to begin a systemic state (research, resources, support) and local (data gathering, education, courses of study, and professional development) approach to bringing the arts into the classroom at every grade level.

### **California Department of Education—Arts, Media and Entertainment**

<http://www.amecareers.org>

This new website addresses the new Multiple Pathways sector of Career Technical Education.

### **California Department of Education**

<http://www.cde.ca.gov>

The Core Purpose of the California Department of Education is to lead and support the continuous improvement of student achievement, with a specific focus on closing achievement gaps. This site has information regarding the standards and frameworks designed to encourage the highest achievement of every student by defining the knowledge, concepts, and skills that students should acquire at each grade level.

### **California Learning Resources Network (CLRN)**

<http://www.clrn.org>

This site contains electronic and online information for the four arts disciplines grade 4-12. This is a resource of materials and programs that have passed the Legal and Social Compliance review.

### **California School Boards Association**

<http://www.csba.org>

The California School Boards Association is a collaborative group of virtually all of the state's more than 1,000 school districts and county offices of education.

It brings together school governing boards and their districts and county offices on behalf of California's children. CSBA is a member-driven association that supports the governance team — school board members, superintendents and senior administrative staff — in its complex leadership role. CSBA develops, communicates and advocates the perspective of California school districts and county offices of education.

### **California State Parent Teacher Association**

<http://www.capta.org>

PTA is a not-for-profit organization and the nation's original and premier parent involvement group in schools. PTA works with parents to advocate for proper funding, leadership, and instruction for all schools and school districts. The California State PTA (California Congress of Parents, Teachers, and Students, Inc.) is a branch of the National PTA, serving as a connecting link between the national organization and its membership within the state.

District PTAs are geographical divisions of the California State PTA, established to carry out its programs. These units are self-governing bodies for the purpose of planning programs and activities to meet local community needs. PTA units are supported by a national and state structure that provides valuable information, resources, and training.

### **Chicago Arts Partnerships in Education (CAPE)**

<http://www.capeweb.org>

CAPE's mission is to advance the arts as a vital strategy for improving teaching and learning by increasing students' capacity for academic success, critical thinking and creativity. This website offers multiple avenues of support for educators including classroom resources, research reviews, consulting, planning, special events and information for parents.

### **Getty Foundation Arts Education Program**

<http://www.artsednet.getty.edu>

Virtual exhibitions and curriculum support for instruction in art, architecture, and design. It has one of the most comprehensive demonstrations of scope and sequence in the visual arts and numerous lesson plans that could be useful to elementary and secondary art teachers. Share ideas with advocates and practitioners in arts education.

### **Keep Arts in School**

<http://www.keepartsinschool.org>

KeepArtsInSchools.org is a project of the Ford Foundation's Integrating the Arts and Education Reform initiative. This Web site is an online community for arts education advocates, focusing on the efforts and successes of local organizations, communities, teachers and leading voices throughout the country who are all working to Keep Arts in Schools!

### **Project Zero**

<http://pzweb.harvard.org>

Project Zero is an educational research group at the Graduate School of Education at Harvard University whose mission is to understand and enhance learning, thinking and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels.

### **ITEP Professional Development**

<http://www.csun.edu/coe/eed/programs/itep/vpa.htm>

Match lessons to content standards. Integrated lesson plans available to download.

### **TCAP**

<http://www.csmpt.ucop.edu/tcap/>

The California Arts Project (TCAP) is the state's subject matter project in Visual and Performing Arts. TCAP's central mission is to deepen teachers' knowledge of dance, music, theatre, and visual art, to enhance student success pre-kindergarten through post-secondary, and develop instructional strategies to support the Visual and Performing Arts Content Standards For California Public Schools, and the state VAPA Framework.

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## **FUNDING**

### **Arts Edge**

<http://www.artsedge.kennedy-center.org>

An interactive education program for K-12 teachers, parents and students.

### **Arts in Education**

<http://www.ed.gov/programs/artsedmodel/>

The program supports the enhancement, expansion, documentation, evaluation, and dissemination of innovative, cohesive models that demonstrate effectiveness in integrating into and strengthening arts in the core elementary and middle school curricula; strengthening arts instruction in those grades; and improving students' academic performance, including their skills in creating, performing, and responding to the arts.

### **Arts Wire**

<http://artswire.org>

An online arts communications network for the arts community. Includes a magazine, online tutorials, and a database of cultural resources on the web.

### **The Chronicle of Philanthropy**

<http://www.philanthropy.com>

The newspaper of the nonprofit world.

### **Foundation Center**

<http://www.fdncenter.org>

Wide range of information services and resources regarding fundraising, including grant maker information. A list of recommended publications, a page of frequently asked questions, and an online librarian who is available to answer questions submitted by email.

**Fundsnet Services Online**

<http://www.fundsnet services.com>

Provides visitors with extensive directories in the areas of grantmaking foundations, corporate philanthropy, and fundraising.

***James Irvine Foundation***

<http://www.irvine.org>

James Irvine, a California agricultural pioneer, established the Foundation in 1937 to benefit the people of California.

The guiding principle in its grantmaking is the idea of expanding opportunity. In the Youth program, that means helping students build a strong foundation for college and career success. In the Arts, it means fostering creativity and nurturing a rich cultural environment. And through the California Democracy program, it means advancing effective public policy decision making that is reflective of and responsive to all Californians.

**US Department of Education**

<http://www.ed.gov/pubs/ArtsEd.org>

<http://www.ed.gov/offices/OESE/program>

**Wallace Foundation**

<http://www.wallacefoundation.org>

The Wallace Foundation seeks to support and share effective ideas and practices that will strengthen education leadership, arts participation and out-of-school learning.