

Transforming Arts Teaching



The Role of Higher Education

When well taught, the arts transform students and their schools. And when teachers of the arts are well taught, we make such transformative experiences possible for more students.



The Dana Foundation

About Dana

The Dana Foundation is a private philanthropic organization with particular interests in brain science, immunology, and education. In 2000 the Foundation extended its longtime support of education to fund innovative professional development programs leading to improved teaching of the performing arts.

Dana's focus is on training for in-school art specialists and professional artists who teach in public schools. The arts education direct grants are supported by providing information such as "best practices," to arts educators, artists in residence, and schools through symposia, periodicals, and books.

In the science and health fields, Dana grants support research in neuroscience and immunology. As part of its outreach to the public, Dana produces books and periodicals from the Dana Press, coordinates the international Brain Awareness Week campaign; and supports the Dana Alliance for Brain Initiatives, a nonprofit organization of more than 250 neuroscientists, including ten Nobel laureates, committed to advancing public awareness of the progress of brain research. The Dana Web site is at www.dana.org

*Transforming Arts Teaching:
The Role of Higher Education*

© 2007 The Dana Foundation
ISBN-13: 978-1-932594-35-5

Associate Editor: Johanna Goldberg

Copy Editor: Stephen J. Marcus

Production Manager: Blayne Jeffries



Jane Nevins
Editor in Chief

The Dana Foundation Board of Directors

William Safire, *chairman*

Edward F. Rover, *president*

Edward Bleier

Wallace L. Cook

Charles A. Dana III

Steven E. Hyman, MD

Ann McLaughlin Korologos

Lasalle D. Leffall, MD

Hildegard E. Mahoney

L. Guy Palmer, II

Herbert J. Siegel

Please note:

Transforming Arts Teaching: The Role of Higher Education is available in its entirety in PDF format on the Dana Web site: www.dana.org

The Dana Foundation
745 Fifth Avenue, Suite 900
New York, NY 10151
(212) 223-4040

Transforming
Arts Teaching:
The Role of
Higher Education

Editors:

Jane L. Polin and Barbara Rich, EdD

Contents

2 Prolegomenon

William Safire, chairman, Dana Foundation

4 Executive Summary

Jane L. Polin, philanthropic advisor

14 Keynote Address, Transforming Arts Teaching Symposium

David J. Skorton, MD, president, Cornell University

Edited Excerpts, Transforming Arts Teaching Symposium

17 What is the Role of the Arts College
or Conservatory?

19 What is the Role of the Teacher Education College?

22 View From the Field: What Teachers of the Arts See

24 What Do We Know About the Best of Arts Teaching?

28 What's the Bigger Picture? What's Next?

Profiles of Higher Education Institutions

32 Antioch University Seattle, Seattle, WA

33 Bank Street Graduate School of Education,
New York, NY

36 California Polytechnic State University,
San Luis Obispo, CA

38 The City University of New York, New York, NY

39 College for Creative Studies, Detroit, MI

41 College of Visual and Performing Arts,
University of Northern Colorado, Greeley, CO

42 Columbia College Chicago,
Center for Community Arts Partnerships, Chicago, IL

44 Fairfield University, Fairfield, CT

46 Graduate School of Education,
State University of New York at Buffalo, Buffalo, NY

48 Indiana University School of Education,
Bloomington, IN

49 Lesley University, Creative Arts in Learning Division,
Cambridge, MA

51 Longy School of Music, Cambridge, MA

53 New England Conservatory, Boston, MA

55 Otis College of Art and Design, Los Angeles, CA

57 Peck School of the Arts,
University of Wisconsin-Milwaukee, Milwaukee, WI

58 School of Visual Arts, New York, NY

60 Southeast Center for Education in the Arts,
The University of Tennessee at Chattanooga,
Chattanooga, TN

61 Towson University,
College of Fine Arts and Communication,
Towson, MD

63 University of California, Irvine,
Center for Learning through the Arts, Irvine, CA

65 University of New Hampshire,
Paul Creative Arts Center, Durham, NH

66 National String Project Consortium (NSPC)
and the University of South Carolina String Project,
Columbia, SC

68 The University of Texas at Austin,
College of Fine Arts, Austin, TX

70 University of Wisconsin-Madison,
College of Letters & Sciences, Madison, WI

72 Virginia Commonwealth University,
School of the Arts, Richmond, VA

73 Biographies of Speakers, Panelists, and Moderators

81 Recommended Resources

82 Acknowledgements

82 About the Editors

83 Index

Prolegomenon

*By William Safire,
Chairman, Dana Foundation*

It's never too late to get a lesson in the arts. The Dana Foundation in Washington, DC, is across the street from the McPherson Square subway station, three blocks from the White House, where I once worked. Because my office is on the second floor and I like to leave the window open, it gets a little noisy at midday, especially when a guy stands on the corner tootling his trumpet to pick up a few bucks from the crowd exiting the trains.

My visitor one day in the fall of '07 was David Skorton, president of Cornell University, who had delivered a thought-provoking keynote speech at a symposium Dana organized that spring on the need for higher education to become more active in transforming arts teaching at all levels in the U.S. David is not your run-of-the-academy college president; he brings to his post a combination of training in the world of education and the world of medicine—he is a board-certified cardiologist—and also worked his way through school as a jazz musician.

We talked about the themes he had brought up in his “intrinsically optimistic” speech. In discussing the Dana Press’ plan to include the text of that keynoter in the book you have in your hands, I apologized for the damn noise outside and moved to close the window. But he raised a hand to stop me: “Listen to that improvisation,” President Skorton said, “he’s playing a mean trumpet.” Ever since, weather permitting, I leave the window open and catch the serenade with a new appreciation, proudly call attention of visitors to the artistic atmosphere in which we work and from time to time make a small contribution to the street performer.

Teaching artists how to teach the arts is an art in itself. Here is a book that reports an interchange of insights as people active in higher education explored the work being done in the professional development of artists and educators in helping young students discover and participate in the excitement of the arts. They gathered to examine the best practices as well as the greatest needs of organizations devoted to opening the minds of students to the world of music, dance, drama, painting, and sculpture—pursuits that can enhance their schooling and enrich their lives.

There is a moment in education, as in art and politics and all culture, called “the shock of recognition.” As a card-carrying phrasemonger, I learned long ago that those words came from Herman Melville, writing in 1850 about his friend and fellow novelist, Nathaniel Hawthorne: “Genius all over the world stands hand in hand, and one shock of recognition runs the whole world round.” Nobody at this conference laid claim to genius, but there were plenty of creative and close to ingenious “so that's how it's done” moments, from “so that's why people want to go to your conservatory” to “so that's how to persuade people to support more arts training in the classroom.”

In the executive summary that follows this prolegomenon, Jane Polin, the arts consultant who helped us organize this event, summarizes what different arts colleges, conservatories, government agencies, foundations, and arts groups are doing to—in Jane's well-turned phrase—“transform teachers of the arts into artists of teaching.” (The reason I like to call an intro like this a “prolegomenon,” a highfalutin word for “introduction,” is that most readers skip introductions to get right to the meat of a book.)

Because the Dana Foundation has been one of the pioneer philanthropies in brain science, I had the chance to preview one of our studies under way

that enlisted a consortium of neuroscientists in seven universities across the country that will be of interest to all who ask: Does early arts training have an impact on students' abilities to learn across the range of the academic curriculum? For example, does music, dance, or dramatic training enable the young mind to better focus on geometric, scientific, and literary subjects or spatial relationships?

Cognitive neuroscience is the relatively new field devoted to the brain's process of learning. Directed by Professor Michael Gazzaniga at the University of California at Santa Barbara, the cognitive scientists will soon come up with reports on their three-year investigations. Some may show tight correlation

Herman Melville, writing in 1850 about his friend and fellow novelist, Nathaniel Hawthorne: "Genius all over the world stands hand in hand, and one shock of recognition runs the whole world round."

between arts study and other domains; others may suggest that such training helps young minds' ability to focus and concentrate, a precursor to learning. We hope that their preliminary research will encourage our scientific grant committees, as well as other foundations and agencies, to follow the trail into deeper research about the circuits of cognition—the neural pathways that enable the brain to perceive, to remember, and to retrieve information.

Participating in, and appreciating one or more of the variety of arts is a worthy end in itself: "art for art's sake" is rooted in our traditions. But a lively arts program has been shown to interest pupils in

enrolling and attending and remaining in school, which is a practical plus to the beginnings of education; if brain science ultimately demonstrates that arts training can be an asset in cognition, we will have an additional incentive to fund arts education in our schools—and to recruit and train teachers of the arts.

To report on and edit the presentations at the 2007 national convening of "Transforming Arts Teaching: the Role of Higher Education," we turned to Barbara Rich, EdD, head of Dana's Internet and news operation and editor of *Acts of Achievement* and *Partnering Arts Education*. The profiles herein are of a representative two-dozen higher-education institutions from across the nation—large and small, public and private—that participated in our survey and were selected by an advisory committee. Members were Gary Anderson, Plowshares Theatre Company; Darrell Ayers, The Kennedy Center; Gail Burnaford, Florida Atlantic University; Moy Eng, The Hewlett Foundation; Derek Gordon, Arts Council of Greater Baton Rouge; also Sarah Cunningham, liaison to the National Endowment for the Arts and Doug Herbert, liaison to the U.S. Department of Education, as well as Janet Eilber, artistic director of the Martha Graham Center of Contemporary Dance, who is director of arts education for The Dana Foundation.

If you would like additional printed copies of this report, write Johanna Goldberg, Dana Foundation, 745 Fifth Avenue, NY, NY 10151. It can also be downloaded in parts or in its entirety from our Web site, www.dana.org, where you can get a rundown on all our teacher-education grantees—including those in our expanding Rural Initiative—and subscribe to our free bimonthly publication, "Arts Education in the News."

We're proud to be with you in such a vital enterprise.

Executive Summary

By Jane L. Polin

Teacher of the Year

We can all remember a favorite teacher, someone who helped us become who we are—a teacher who raised the practice of teaching to artistry, making magic of even mundane matters, or a teacher who taught us how to learn through his or her own passion for learning.

Such capable and committed individuals make a tremendous difference in our lives, individually and collectively. By believing in us, by expanding our knowledge, and by giving us essential skills, they help us attain not only the possibility of success but also the pathway.

“When well taught, the arts transform students and their schools.”

Your favorite teacher may have been someone like Andrea Peterson, the 2007 National Teacher of the Year. Faced with few resources for teaching music in Granite Falls, WA, she reached out to colleagues to revitalize the subject in local elementary and secondary schools and to develop cross-curricular programs. Praised for her creativity and versatility as a teacher, Peterson is an enthusiast for the arts as a force in motivating all students toward excellence. “If you can tap into that motivation,” she says, “then you can get them to achieve higher at all levels.”

While the nature of high-quality teaching has received significant attention in recent years, little has been paid specifically to the role of those who teach the arts. When well taught, the arts transform students and their schools. And when teachers of the arts are well taught, we gain the capacity to make such transformative experiences possible for more students. But how are potential teachers of the arts encouraged to teach, or discouraged from choosing that career? What training, if any, is provided to them? And once they enter the field, how do they advance professionally?

These and similar research questions framed a day of inquiry, allowing us to explore how higher-education institutions nationwide are transforming arts teaching—how they are transforming teachers of the arts into

artists of teaching. These ideas guide the content of this publication.

The National Forum

On May 11, 2007, leaders from the arts, pre-K-12 education, higher education, philanthropy, and related professional communities participated in “Transforming Arts Teaching,” a national invitational forum held at the Metropolitan Club in New York City. This Dana Foundation forum examined the role of conservatories, fine-arts colleges, teacher-education colleges, and other higher-education institutions in preparing and advancing those who teach the arts to young people.

The summaries that follow encapsulate each of the forum’s sessions, though they cannot fully convey the pointed, provocative, and sometimes-poignant remarks made by our distinguished panelists. Fortunately, modern technology allows us to bring all of these sessions to you as Webcasts on the Dana Foundation Web site, www.dana.org. In addition, the edited excerpts section of this publication provides a sense of the rich dialogue that occurred at the Transforming Arts Teaching forum.

Keynote Remarks

The forum opened with welcoming remarks by Dana Foundation Chairman William Safire, who then introduced the keynote speaker, Dr. David J. Skorton, president of Cornell University. Dr. Skorton spoke of the arts as well as the sciences within the modern research university, and he focused on music as a fundamental experience that imbues us with an understanding of universality. He infused his text with the sounds of music, beginning with the prelude of J.S. Bach’s *Unaccompanied Cello Suite No. 1 in G Major* and then journeying through a wide range of musical genres, across time and place, to a commissioned piece performed this spring by a graduating Cornell University senior.

Dr. Skorton, a physician-scientist-musician, gave evocative examples of his thoughts on what music does to enhance our sense of humanity. “Pedagogically complex, music transforms us,” he said. It “touches us alone or in shared experience, shared as it comes to pass, planned and improvised.” He also spoke to the nature of teaching and learning: “Education is innately a forward-looking and optimistic enterprise. The investments in the preparation for teaching—in the moment, in the follow-up—all are intrinsically optimistic.”

As subsequent panelists commented, Dr. Skorton modeled the essence of the artist-teacher-researcher in his presentation, displaying the power of the arts and using technology as a tool of his trade. We have included his spoken remarks, in their entirety, in this publication.

What is the Role of the Arts College or Conservatory?

Roger Brown, Berklee College of Music

Polly Kahn, American Symphony Orchestra League, moderator

Michael O'Keefe, Minneapolis School of Art and Design

Robert Sirota, Manhattan School of Music

The questions posed by moderator Polly Kahn addressed the educational backgrounds and professional experiences of the panelists; the critical skill sets necessary for professional success today; the status of their institutions, and similar ones, in developing those skill sets; the expectations of key constituencies—students, alumni, and faculty—regarding their institution's role in improving its teaching of the arts; and the role of arts colleges and conservatories in creating life-long learners.

These presidents then spoke about their professional journeys; the changes at their institutions to try to balance time-honored traditions of teaching and learning the arts with emerging innovative practices; and the evolution of their numerous constituencies' expectations, especially those resulting from the powerful impacts of technology.

Roger Brown addressed how the uncertainty of career paths in all professions, including the arts, can be better managed by applying the principles of liberal-arts learning to professional training. Flexible skills allow artists to work in various environments; and such versatility is critical because of the multiple roles of the arts professional as creator, performer, and especially teacher. They may also need to act, say, as producer, engineer, or manager, and they may hold complementary "day jobs" in new arenas—for example, within the health professions. New partnership models, such as Berklee's City Music program, enable students, faculty, and alumni to engage in an approach to teaching and learning instrumental music that probably differs considerably from their previous experiences; this approach is especially well suited

continued on next page



Music director Jeffrey Rink with the Longy School of Music Chamber Orchestra and guest violinist Tobias Steymans, '01.

Photo by Steve Gilbert

to serving disadvantaged students in cities across the nation.

Michael O’Keefe, initially trained as a physicist, described his own unconventional preparation for leadership of an institution where “he wouldn’t be allowed to teach.” That experience contributed to his goal of breaking internal and external boundaries at the Minneapolis College of Art and Design (MCAD), both for students and others associated with the college. Its course of study has grown from traditional training to one that now includes conceptual understanding and practical applications; the latest reforms emphasize the making of meaningful connections with a larger world, both in the career marketplace and in society at large. In considering the college’s involvement with K-12 arts education, his key concerns are MCAD’s intersections with other educational and community-based institutions and how to add such training to an already-crowded curriculum. In defining MCAD’s role, several basic issues need to be considered, including the different requirements for teaching within elementary and secondary schools, the nature of disciplined-based and integrated learning, and faculty commitment. Also, art and design students need an understanding of the classroom opportunities available to them and of how they can serve and lead others in their communities.

Robert Sirota described how the conventional practices of conservatories and fine-arts colleges need to change in order to meet both the needs of the working artist as well those who can be leaders, in all respects, for the arts. The business model for music in particular has been revolutionized in recent years through technology, but conservative institutions still cling to old ways. While traditional practices tend to narrow the training of artists, they also affect the preparation of those who teach the arts. He spoke about the need to redefine student success, inside and outside conservatories, and he noted that “outreach is an outmoded term.” Achieving integration between teaching and learning activities is also a critical issue. And conservatories need more interconnectivity with other educational and community-based institutions; recent graduates may be showing the rest of us how this might be done.

What is the Role of the Teacher Education College?

*W. Robert Bucker and Alfonso Thurman,
University of Wisconsin—Milwaukee*



University of Texas at Austin Professor Holly Williams works with US Performing Arts Theater Camp participants.

Photo by Ben Aqua

*Joseph Dominic, Heinz Endowment, moderator
Daniel Fallon, Carnegie Corporation of New York
Augusta Souza Kappner, Bank Street College of Education*

Questions for this session posed by moderator Joseph Dominic addressed core knowledge in the arts that all teachers, not just arts specialists, should acquire; the distinctive approaches of Bank Street and the University of Wisconsin-Milwaukee; the role of artistic experience or knowledge in effective teaching; the impact of educational policy, including No Child Left Behind, on teacher preparation and certification; and the findings of the Teachers for a New Era (TNE) initiative, sponsored by the Carnegie Corporation of New York.

This session featured two institutions that are profiled later in this publication: the Bank Street College of Education (page 33) and the University of Wisconsin-Milwaukee (UWM) (page 57). While both are TNE institutions, they represent contrasting models of arts-teacher education. The former is a small, private, gradu-

ate institution focused exclusively on teacher education, while the latter is a large, public university with three separate colleges involved in teacher education. As the panel excerpts and the profiles describe, Bank Street approaches its work in partnership with external organizations. For its part, UWM has established internal relationships to meet the needs both of undergraduate and graduate students.

Bank Street President Augusta Kappner, a champion of child-centered, experience-based education, noted the many benefits of having a range of partnerships with those possessing deep expertise in arts education. She also acknowledged the challenges of a “difficult dance” involved in making partnerships work, whether externally or internally structured. In particular, she cited the value of the Bank Street partnerships in offering teacher-education faculty the opportunity to “refresh and renew.” She also addressed parents’ growing concerns about how current policies and practices are narrowing

“..art and design students need an understanding of the classroom opportunities available to them and of how they can serve and lead others in their communities.”

the curriculum; they point out, she said, that education is “not just literacy and numeracy.” This narrowing is also placing limitations on teachers as professionals and on their ability to be creative in the classroom.

UWM Peck School of the Arts Dean Robert Buckner and School of Education Dean Alfonzo Thurman described the deep content knowledge in the arts and in education at their respective Schools—as well as at UWM’s College of Letters and Sciences—and how they have worked together through TNE to develop a more coherent set of learning experiences for future and current teachers of the arts. One indicator of success is a growing faculty view that their roles are part of a larger loop of K-12, undergraduate, and graduate education. UWM faculty members and administrators have been able to examine more rigorously the impacts of their work: Are the teachers teaching well? Are their students learning more?

Here too, the faculty and their leaders are learning about each other’s content and pedagogy and are adapting their processes to better meet the needs of today’s arts teachers and students.

TNE’s designer, Daniel Fallon, provided additional context by describing the initiative’s three major design principles—what “every teacher-education program ought to do.” First, create a culture of evidence that evaluates the quality of teacher education through student learning. Second, establish an effective engagement with the disciplines. Third, understand that teaching, though academically taught, is a skilled clinical practice that is best learned in real classrooms, and provide professional support to new graduates through induction programs. He then gave two examples of how TNE nurtures new teaching practices in the arts and celebrates high-quality arts teaching and learning. His first example told of new work in exploring the relationship between acting and teaching; the second described in detail a classroom experience that demonstrated the value of high-quality teaching and learning through the arts. His comments revealed how the arts, when well taught, explicitly and implicitly enable TNE to realize its design principles in practice.

View from the Field: What Teachers of the Arts See

Ramon Cortines, deputy mayor of Los Angeles, moderator

Melissa Friedman, education director, Epic Theatre Center

Tom Hall, music teacher, P.S. 2, Bronx

Maria Mitchell, dance teaching artist

Marie Sanzone, music teacher, P.S. 247, Brooklyn

Carol Sun, visual arts teacher, Bronx High School for the Visual Arts

Michael Wiggins, artistic producer, MUD/BONE

Moderator and renowned education leader Ramon Cortines introduced a panel of arts teachers that he dubbed “New York’s finest.” Questions for the panelists concerned their initial preparation, including higher-education studies; who or what helped them to become better teachers or teaching artists; and what advice they would offer to those in higher education who want to help prepare or advance teachers of the arts?

These current arts teachers bring a wide range of experiences to the classroom. They include traditional,

continued on next page

disciplined-based teachers of the arts as well as teaching artists associated with New York City arts organizations. Some have done this work for decades, others for just a few years. Whether veterans or novices, they all exhibited strong commitments to their students and to furthering the role of the arts in their lives.

Several other characteristics of these arts teachers include:

- They, for the most part, did not follow a “straight-line” path to the classroom
- They see themselves primarily as artists; being an active artist is a central part of their lives, and it informs their work as teachers
- They were influenced by another teacher to pursue this work, and other teachers have been key mentors in their professional development
- Their prior higher-education experiences often had little connection to their current work
- They link their work in the classroom with a wider world, whether through the content they teach or outside experiences they create for their students
- They epitomize “lifelong learners,” who are always seeking new knowledge and looking for better ways to go about their work
- They seek out opportunities to collaborate with both artists and teachers
- They are realistic about what high-quality arts teaching requires but remain idealistic in their motivations.

What Do We Know About the Best of Arts Teaching?

Milton Chen, George Lucas Educational Foundation, moderator

Sarah Cunningham, National Endowment for the Arts

Richard Deasy, Arts Education Partnership

Dennie Palmer Wolf, Annenberg Institute for School Reform

Moderator Milton Chen led the panelists in a review of leading themes in arts-education research: the requisite knowledge and skills of high-quality arts teachers and how they are gained, and what changes, large and small, could be made to improve arts teaching. By eliciting specific examples and experiences, actual and imagined, this panel gave us additional insights into what high-quality arts teaching looks like and what the impact of an

enthusiastic teacher working within an energized school environment can be.

The panelists were also mindful of the policy contexts—at the local, state, and federal levels—for furthering this work. As former teachers themselves, they brought a set of perspectives to a conversation that is still grounded in actual classroom practice. They also value the student both as an artist and a teacher who can contribute to adult learning.

Researcher Dennie Palmer Wolf profiled a high-school ceramics teacher engaged in the lives of her students. For Dr. Wolf, this individual exemplifies what teachers need to know and be able to do: she has a deep understanding of her field, strong pedagogical knowledge, and exceptional skill in connecting the arts to a larger social activism agenda. When asked what she might do if she were US Secretary of Education, Dr. Wolf outlined a

“Panelists value the student both as an artist and a teacher who can contribute to adult learning.”

series of steps that would link the arts with the sciences to create “education for innovation,” or “education for imagination.” Schools would be just one component of a larger set of community-based institutions—a network of learning systems—leading to higher-education and career opportunities for young people.

Former teacher and dean Sarah Cunningham described some experiences from her years at the Oxbow School (Napa, CA), with the hallmarks of interdisciplinary and integrated teaching and learning. But finding and developing the teachers who could do high-quality work within a discipline, relate well to students, and reach out to other teachers was not a simple task. Fundamentally, such teachers need to have the accelerated learning as adults that they had as children, and the ability to change and adapt. From her current vantage point at the National Endowment for the Arts, Dr. Cunningham has seen, for example, how summer-school experiences for young children who had no previous arts experiences can ignite their interest in arts learning, and how more arts learning can be made available by opening “different doors” for artists and teachers.

Transforming Arts Teaching: The Role of Higher Education

Richard Deasy articulated some of the challenges of reaching out to a public that does not understand arts learning, based largely on its school experiences, and that sees science, not the arts, as an engine for innovation. Research on learning in the arts reveals its positive cognitive, personal, and social effects; the economy is now demanding the very traits, such as imagination, that are nurtured through learning in the arts. Yet an ignorance gap remains. Invited by the moderator to serve as a school leader with a mandate to reduce this gap, Mr. Deasy volunteered to be a middle-school principal in an urban environment. He then outlined how he would reinvent his school through partnerships with a higher-education institution and various arts, cultural, and science organizations. The middle-school students would become teachers to their teachers and other adults, and they would be validated for their knowledge. Students' achievement levels would increase as they learned more through this set of strategies.

What's the Bigger Picture? What's Next?

Michael Cohen, Achieve

Derek Gordon, Arts Council of Greater Baton Rouge, moderator

Pedro Noguera, Steinhardt School of Education, New York University

Jean Johnson, Public Agenda

After providing an overview of the preceding panels, moderator Derek Gordon invited his panelists to place the dialogue of the day into a larger framework of student achievement, school improvement, educational reform, and workforce needs. They responded with ideas along two avenues: how to make effective linkages with parents, voters, school leaders, employers, and other concerned decision makers, and how to educate them on how the availability or dearth of high-quality arts teaching affects children and has long-term consequences for our schools and communities.

Education-polling expert Jean Johnson noted that reform of many critical matters in public education has not emerged from public outrage. She lamented the paucity of public-opinion research on the arts, as well as the fact that what is available does not readily help advance the arguments for more and better arts education. She urged the engagement of parents, especially those "aspirational" parents who believe that a well-rounded education is a critical factor in ensuring better lives for their children. An understanding of the arts is central to being an educated person, but with heightened attention to math and science education, arts education is in danger of further erosion. Engaging local school principals and superintendents about the value of the arts in learning can help build the demand for and improve the preparation of arts teachers.

continued on next page



Columbia College Chicago teaching artist Avery R. Young, a spoken-word poet affiliated with Young Chicago Authors, works with seventh graders at Herzl Elementary School.

Photo by Joel Wanek

Transforming Arts Teaching: The Role of Higher Education

As the leader of a national organization focused on increasing student achievement, Michael Cohen noted that employers are seeking employees who are disciplined, can work in teams, understand standards of excellence, and are innovative. Moreover, they want to know how high schools can teach these skills—“What’s the class for creativity?” Corporate leaders are thus predisposed to make a case for arts education, and they do so through their commitments to the arts and education in the communities where their employees work and live. Still, mobilization of leadership, support, and politi-

Christina Marin, PhD, assistant professor at New York University’s Steinhardt School, asks a question at the Transforming Arts Teaching symposium.

Photo by Michael Ian



cal will for arts education has not been adequate to date; as part of the remedy, support for arts education will need to be made visible. Meanwhile, Mr. Cohen encouraged the development of more meaningful assessment tools and accountability methods in arts education, though he cautioned against an arts “test.”

Education scholar Pedro Noguera affirmed the importance of the arts for all children: an enriched curriculum benefits them in many ways, particularly in providing the motivation to learn. The current “What’s on the test?” curriculum climate is hostile to the arts, and they are being routinely eliminated in schools, especially those that serve disadvantaged children. The performance of principals and superintendents, after all, is usually judged on test results. In redesigning NYU’s teacher-education programs, the challenge is to give future teachers broader preparation without sacrificing depth of knowledge. With a better understanding of what new teachers need, gained through a site-based approach to teacher education, typical barriers to teaching across disciplines may be easier to overcome, and

preparation can be made more relevant both to teachers and schools. To secure the arts and their teachers within schools will require policymakers to recognize arts education as important and to reflect that importance in budgets and performance reviews.

Examples of Excellence

As part of the Transforming Arts Teaching initiative, the Dana Foundation invited higher-education institutions nationwide to submit profiles of their programs for preparing and advancing those who teach the arts. These

submissions were reviewed by our distinguished advisory committee together with liaisons to the National Endowment for the Arts and US Department of Education. Based on this review and further research, the profiles of 24 higher-education institutions were selected for inclusion in this publication. In each case, the institution evidenced a distinctive or promising approach to teacher education in the arts.

General findings from this review and related recommendations are as follows:

The Role of Public Institutions

Public higher-education institutions are the dominant suppliers of teachers to their local schools. In some places, a single public institution may graduate or certify 80 percent or more of the local teaching workforce. For those teaching the arts, public colleges and universities are also the key higher-education institutions for their preparation and professional development. The majority of the institutions included in this publication are public. As such, they generally have far fewer resources available to them than what many private institutions enjoy, and they are stretched to meet local demands. Consequently, they often cannot do more than the minimum—whatever the state explicitly requires. Nevertheless, the institutions included here have gone beyond the minimum, regardless of resource limitations.

The Role of New Centers

A healthy indicator that a field of practice is maturing is the extent to which new entities are being created,

especially those that focus on the development and dissemination of knowledge. One of the encouraging findings of the review has been the identification of a growing number of research centers within higher education that are concerned with arts education in general and arts teaching in particular. By building a knowledge base for the field, these new centers are leaders in improving practice and influencing policy.

The Role of Federal Grants

Another significant finding of the review was the very positive effect that select U.S. Department of Education grant programs, especially the Fund for the Improvement of Postsecondary Education (commonly known as FIPSE), have had on institutions advancing the teaching of the arts. Similarly, the National Endowment for the Arts has helped to support this work through its Arts Learning grant program.

“...one of the positive attributes of the arts-education field is the willingness of individuals and institutions to collaborate...”

The Role of National Organizations

Public higher-education institutions largely serve local constituencies, and they usually have limited abilities to learn what institutions elsewhere are doing to address similar challenges and concerns. As a result, national organizations that can help transfer knowledge across these institutions play vital roles in improving the effectiveness of local efforts. The Arts Education Partnership, particularly through its task force on higher education, has helped to support a national dialogue; national higher-education service organizations such as the American Association of Colleges for Teacher Education, are also conveners of leaders and conveyors of knowledge. The further engagement of such existing national networks is critical to improving both the quality and quantity of programs to develop teachers of the arts.

The Breaking of Barriers

Higher education is notorious for the presence of barriers, real and perceived, that prevent people and programs from working together within an institution, let alone with outside partners. Yet one of the positive attributes of the arts-education field is the willingness of

individuals and institutions to collaborate—often, across departmental or professional lines—around a common goal. Through the review we identified several institutions that exemplify how partnerships can leverage institutional strengths for those who want to teach the arts.

The Recognition of Excellence

The field of arts education has few opportunities to formally recognize excellence among its practitioners. In reviewing the profiles of those institutions selected for this publication, we found many unsung heroes and heroines who nurture those who teach the arts. While inclusion in the Transforming Arts Teaching initiative is one way to honor some of these inspired individuals, finding new ways to celebrate examples of excellence could help to increase the momentum of their efforts and those of their colleagues.

Issues for Further Consideration

Who teaches the arts in grades K-12? Here is a basic typology:

Discipline-based Arts Teachers

This is the traditional specialist arts teacher who pursued a higher-education degree, most often in art or music education, and received certification.

General Classroom Teachers

Especially at the elementary-school level, general classroom teachers are the primary teachers for all subjects. In schools where the availability of arts specialists is limited, general classroom teachers may become the key resource for teaching the arts.

Teachers of Other Disciplines

At the high-school level, teaching is usually segmented by discipline. But teachers of non-arts disciplines may become involved in teaching arts subject matters. An English teacher may teach a theater course, for example, or a physical-education teacher a dance course, based on personal interest or out of staffing necessity.

Teaching Artists

In recent years, teaching artists, who are usually associated with outside arts or cultural organizations but may be working independently, have taught the arts during residencies of varying durations within schools. These teaching artists may or may not do their work in collaboration with school-based teachers.

continued on next page

Transforming Arts Teaching: The Role of Higher Education

The training of these four types of arts teachers varies considerably. Discipline-based arts teachers may receive the most focused preparation for the teaching of their art form, but teaching artists usually have had the most intense preparation in the art-making itself. While general classroom teachers, especially at the elementary-school level, were expected in the past to have a good working knowledge of the arts, this is no longer the case. For all too many general classroom teachers, as well as teachers of other disciplines, their knowledge of one or more art forms may be extremely limited.

thereby expecting increased levels of competency from those who teach the arts?

Depending on their personal ambitions and the resources available, teachers of the arts may pursue further training through degree programs or professional-development courses. Through formal in-service programs, for example, they can increase their knowledge of the arts and/or pedagogy. Informal networks, inside or outside their school settings, can also prove invaluable in deepening their understanding and sharpening their skills.



Lesley University student Jon Nutting reviews prints made at the Art Institute of Boston as part of the Creative Arts in Learning's Art Education Program.

Photo by Maria Arabbo

We know too little about the current state of the arts-teaching workforce in the United States. The key national reference in recent years has been the U.S. Department of Education report *Arts Education in Public Elementary and Secondary Schools*. Unfortunately, the last issue of this report was published in 1999, and we are now left with data that are nearly 10 years old and do not reflect the impact of significant national policy reforms, such as No Child Left Behind, on the arts-teaching workforce. Extrapolations can be made from other studies, such as those tracking the pending retirement of baby-boomer teachers nationwide, but they do not close the knowledge gap on what is happening within this field.

Beyond the need for basic knowledge of who teaches the arts and associated trends, a larger question looms regarding the definition of high quality. How do we define high-quality teaching of the arts?

As a result, the arts are taught by individuals with a wide range of expertise, experience, capability, and commitment.

A critical factor is mentoring. Without it, new entrants to teaching, whether in the arts or not, are often under-prepared for classroom challenges and may abandon their careers before they have really begun. Moreover, in arts-teaching itself, the fragmented workforce is regularly subject to uncertainty: Will arts-teaching jobs be assigned to those without arts knowledge, or even be eliminated altogether? Conversely, will a new school administration place a higher value on arts education,

And given a definition, what can we do to change our current teacher-preparation practices so as to achieve high-quality instruction? The most recent research on the impact of the arts on learning suggests that the development of certain skills, such as those that can guide authentic arts-making experiences, will lead to better student performance.

All this has implications both for the admission and graduation requirements of higher-education institutions. If general classroom teachers are expected to teach the arts, can they receive their degrees without coursework in the arts? Will students at conservatories and arts

colleges be expected to engage in teaching or community service as part of their degree programs? Does deep engagement in an arts discipline preclude a well-rounded approach to education of teachers? Can real-world teaching experience translate into credits earned toward a degree?

Practices regarding certification and alternative certification can also expand or restrict opportunities for those who want to teach the arts. Because many teachers of the arts initially pursued careers as artists, certification requirements can impose considerable burdens on those who choose to pursue this work at a later date. Some uncertified arts educators already have years of class-

“...we also need to better codify what is really required for arts professionals to become high-quality teachers...”

room experience as teaching artists. As other fields have developed nontraditional routes for those who may want to become teachers, we also need to better codify what is really required for arts professionals to become high-quality teachers, and not keep in place artificial demands based on past models of practice.

Another area that deserves further examination is the role of professional unions, both in the arts and education, in providing career opportunities for those who may want to become arts teachers. Rarely are the arts-industry unions represented in discussions of teaching and learning of the arts, yet many of their members are indeed arts teachers. Educators also suffer from a lack of up-to-date understanding about all the possible career opportunities in the arts-related industries. By inviting arts unions to become more involved in teacher preparation and professional development, arts-education leaders could gain additional advocates as well as relevant professional resources.

The questions posed by these issues alone comprise a substantial research agenda; knowing the answers would help guide higher-education institutions and others in the preparation and advancement of those who teach the arts. Priority research tasks include:

- A current report on the state of arts education in U.S. elementary and secondary schools
- An in-depth review of the state of the arts-teaching workforce, including employment trends
- A set of updated definitions and examples of high-quality arts teaching, consistent with the latest research on high quality in teaching generally and in other disciplines
- A review of the admission and graduation requirements of higher-education institutions, focusing on how those requirements affect candidates who may, or already do, teach the arts
- An analysis of certification and alternative-certification practices for teachers of the arts
- An inventory of the arts-industry-related unions, and a study on the involvement of their members in teaching the arts.

While even snapshot analyses of these issues and emerging ones would be useful, regular reporting on them would allow for better informed actions by educational leaders and policymakers who influence education.

Closing Comments

Under the leadership of then-Kennedy Center for the Performing Arts Chairman James D. Wolfensohn and J. Paul Getty Trust President Harold M. Williams, the Arts Education Partnership Working Group (precursor to the Arts Education Partnership), issued the 1993 report *The Power of the Arts to Transform Education*. It stated:

“As ways of knowing and as wells of human understanding, the arts can make unique contributions to the transformation of learning and teaching. They can transform the school itself, and they can create more productive partnerships between the school and community. They are a rich source of insight about the world and humanity now and in the past, as well as necessary vehicles for imagining and creating new possibilities tomorrow.”

Keeping in mind that landmark report and other outstanding accomplishments during the intervening years, *Transforming Arts Teaching* reaffirms these words and provides a new and deeper look at higher education's role regarding those who teach the arts. We thank the people who have joined us in this endeavor to further a noble profession, and we look forward to continuing to imagine and create new possibilities with you.

Dana Foundation Symposium, Keynote Address, May 2007

*David J. Skorton, MD,
President of Cornell University*

During the course of his presentation, Dr. Skorton played short pieces of music from several sources and showed a brief video. The musical items and video are listed here in color.

rhythm...tempo...pitch...dynamics...
melody...harmony...timbre...

Music: "The art of arranging sounds in time so as to produce a continuous, unified, and evocative composition, as through melody, harmony, rhythm, and timbre."

Music. Among the most universal of art forms, among the most primal of experiences, among the most important means of communication, increasingly recognized to be an important subject of inquiry in modern cognitive neuroscience. According to Michael Thaut in his book, *Rhythm, Music, and the Brain*, "Throughout human history, music has been considered a form of communication. However, the nature of *what* and *how* music communicates has been the subject of long-standing and fascinating inquiries in philosophy, religion, the arts, and the sciences."

Today we meet to consider arts education in the context of higher education. I am greatly honored to be a part of this proceeding, am humbled by the assembled experts, and am grateful to the Dana Foundation for its support, advocacy, and leadership in arts education.

Our great research universities are often thought of in reference to our role in the sciences. Biomedical inquiry and discovery are well established in universities as is research in the physical and mathematical sciences. The biological and physical sciences are in general well supported by the public, though recent years have witnessed some retrenchment. The social sciences, key to the solution of so many societal challenges, are much less supported by the public, but are well represented among the faculties of universities throughout our country.

What of the arts and humanities? These disciplines are at our core as individuals and comprise the soul of the research university. I consider the scientific method a specific case of philosophical constructs and processes that involve observation, formation of hypotheses, testing of the hypotheses and which includes ample helpings of deductive and inductive reasoning. I have long given medical students in my clinics a copy of the complete works of Sherlock Holmes, a series informed by Sir Arthur Conan Doyle's medical training, the character of Sherlock himself reportedly being modeled on a diagnostician from whom Doyle took instruction in medical school in Edinburgh.

Once the scientific empiricism of inquiry has occurred, the conclusions of discovery frequently lead to practical decisions that are or should be based in turn on ethical or moral considerations.

So, even in the "hard sciences," philosophy, history, and literature play their role. How much greater a role do the arts and humanities play in their own right, and certainly they do not need to be justified by their utility as servants of



**David Skorton, MD,
president of Cornell
University, delivers the
keynote address at the
Dana Foundation's
Transforming Arts
Teaching symposium.**

Photo by Michael Ian

science. How unfortunate, then, that arts and humanities scholarship receives so little recognition and funding and so infrequently finds its way into the national rhetoric. And, therefore, how heartening that we are here today.

Before going further let me reinforce the absolutely essential role of the arts and the humanities in the modern research university, a place of education, discovery, service and, very importantly, a supporter, creator, and disseminator of public culture.

“Education is innately a forward-looking and optimistic enterprise. The investments in the preparation for teaching... all are intrinsically optimistic.”

So let's move on to a consideration of a particular art form that is at once complex, evolving, up to the minute in its currency and yet primal, basic, inherent, and eminently human. Music.

What better place to start our deliberations today than with music? Music as a communicator, as a transducer of emotion, as a stimulator of understanding—explicit or implicit.

Should we dissect the phenomenon, reduce it into components, basic attributes, describe the foundation, the superstructure, the décor?

Should we examine the results of its use in teaching, the data available regarding its role in the developing nervous system?

Should we seek a stronger rationale for public support, for an enhanced role in our curricula, in our children's development?

Should we discuss the critical role of higher education institutions in arts education: in the preparation of teachers, in the research into more effective means of teaching at elementary and secondary levels?

Should we discuss the appropriate and respective roles of the widely varying venues for arts education: the arts college, conservatory, teacher education college, university?

Should we seek the perspectives of the gamut of arts educators?

Surely, later, in the fullness of our discussions as the day unfolds...but now, let's travel through its territory, let's surrender, let's postpone the academic, the analytic...

Let's listen:

[“Unaccompanied Cello Suite No. 1 in G Major, BWV 1007: I. Prelude,” Yo-Yo Ma. Bach: *The Cello Suites*, ©1997 Sony Music Entertainment Inc.]

The precision, the metronome-like regularity, the predictability of the Bach prelude: calming, uplifting, familiar, reassuring. As Steven Strogatz reminds us in the preface to his book, *Sync*, “At the heart of the universe is a steady, insistent beat: the sounds of cycles in sync. It pervades nature at every scale from the nucleus to the cosmos.”

What is it that moves us in this way? Is it the rhythm? Thaut opines, “...every work of art possesses rhythm...In the narrower sense, rhythm carries two core aspects of temporal organization: periodicity and subdivision into similarly structured groupings.”

This expectation of periodicity, of structured groupings, of something we can tap our foot to, this, surely, is music.

Surely that is what music is and does: regular rhythms that keep us connected to the universality of which Strogatz speaks. Is that right? Maybe, sometimes, but not at other times:

[“Birches,” Composer Kevin Ernst, assistant professor and director, Electroacoustic Music Center, Cornell University.]

Demonstrably at other times music upsets, destabilizes, connects with uncertainties, with disequilibria, and somehow with the lack of predictability that also characterizes our existence. This, too, teaches, informs, is part of what makes us wholly human. Human? The human rhythm? Isn't it downbeat, downbeat, down, down, down, beat, beat, beat? Is it the heart, the human heart, is that the rhythm from which all music flows? Is it the drum, the heart or the drum...is there a difference?

[“Beating heart/pulse,” Big Fat Audio. Audiosparx™ catalogue.]

[“Gaabiti Zamanduniya” Abdulai, Alhaji Ibrahim. *Master Drummers Of Dagbon, Vol. 1* ©1992 Rounder.]

continued on next page

Music teaches in a way that we cannot replicate with words. Pedagogically complex, music transforms us, touches us alone or in a shared experience, shared as it comes to pass: planned and improvised. What of the place of plans and improvisation in art, in life? Can anything make that point more clearly than music? The seamless juxtaposition of the planned and the extemporaneous, musician to musician, musician to audience, audience to musician, the live act of creating and receiving jazz:

*["Oye Como Va (Live)," Tito Puente. **The Best of the Concord Years** ©2000 Concord Records, Inc.]*

It swings, it makes our foot tap, as if it were connected directly to the drum, the bass, the pianist's left hand.

It can make us sit up straighter, feel proud, reminisce, connect with a patriotism, a yesterday, a longed for tomorrow:

*["Washington Post March," John Philip Sousa. **The March King: John Philip Sousa Conducts His Own Marches and Other Favorites (An Historical Recording)** ©2006 Legacy International.]*

That longing, that foot tapping clarity and uplift, we learn that from music. We can always tap our foot to music...at least in 4/4: four beats to the measure, each one a quarter note, a crochet. That is music. But what of 9/8? Improbably, 9 beats to the measure, maybe in groupings of 2 and 2 and 2 and then 3? And of the back and forth possible between the untappable 9/8 and a reassuring resolution into the familiar 4/4?

*["Blue Rondo à la Turk," Dave Brubeck Quartet. **Time Out.**® Originally released 1959, all rights reserved by SONY BMG.]*

Too much complexity. Must everything be complex? What of the familiar, can we return to the familiar, to the reassuring? To an earlier time? To the recognizable, to the evocative?

*["Adagio for Strings (arranged from the String Quartet, Op. 11)," Leonard Bernstein & New York Philharmonic. **Great Performances: Barber's Adagio and Other Romantic Favorites for Strings.**® Originally released 1971 SONY Music Entertainment Inc.]*

The familiar, the soothing, the haunted and haunting harmonies that we may associate with American and European "art music."

Of course, we are here today in the setting of education. Education is innately a forward-looking and optimistic enterprise. The investment in the preparation for teaching, in the moment, in the follow up, all are intrinsically optimistic. The optimism that these efforts will bear fruit and, in the context of our discussion today, that the fruit will be borne even by trees not yet planted, seeds not yet sown.

Surely there is growing evidence that arts education improves student learning and thereby produces citizens of a different sort. I believe that arts education is of great value in and of itself, not only instrumentally; and that arts education is all of our business, from the home and the family to the neighborhood or village to the pre-K-12 school system, to higher education to continuing education to public culture in the largest sense. How wonderful that the Dana Foundation and all of you are involved in this critical but under-recognized enterprise.

Let's together enjoy two examples of this fruit: examples of new music created by students and which, by its very existence, pays homage to their teachers:

First, a piece commissioned for an inauguration at Cornell University and composed by graduate student Spencer Topel under the mentorship of Professor Kevin Ernste, whose work we heard earlier: "Automata."

["Automata," Composer Spencer Topel, PhD student in music, Cornell University. Commissioned for the Inauguration of David J. Skorton, president, Cornell University, September 7, 2006.]

And now, another of Professor Ernste's students, Suneth Attygale, who will soon graduate from Cornell with a degree in biological engineering—how improbable—and who will be doing PhD research on the brain, arts and media next year at Arizona State.

["Drum solo," Suneth Attygale, Cornell University Class of 2007 (biological engineering).]

Of course, none of you needs any convincing, but permit me to observe that this tiny movie clip demonstrates creativity, teamwork, planning, improvisation...and joy.

Creativity, planning, improvisation, and joy. These are the results of your good work. I salute and congratulate all of you on all that you do and I stand with you.

Thank you.

Edited Excerpts, Transforming Arts Teaching Symposium

What is the Role of the Arts College or Conservatory?

Roger Brown, Berklee College of Music

Polly Kahn, American Symphony Orchestra League, moderator

Michael O'Keefe, Minneapolis School of Art and Design

Robert Sirota, Manhattan School of Music

Polly Kahn: Professional training in our country's arts colleges and conservatories is arguably the envy of the world—these institutions are the destinations for those who aspire to careers as artists. We celebrate great jazz ensembles, orchestras, theater groups, galleries, and museums of enviable quality all over America. But the world is changing around us. Every day we call on our artists to assume more and more varied roles as teachers, community advocates, and partners in the leadership of our institutions. What we say, and how we say it, is becoming as important as what we play and how we play it. The skills needed of those we prepare for these professions today demand that we go beyond mastery of the art form alone.

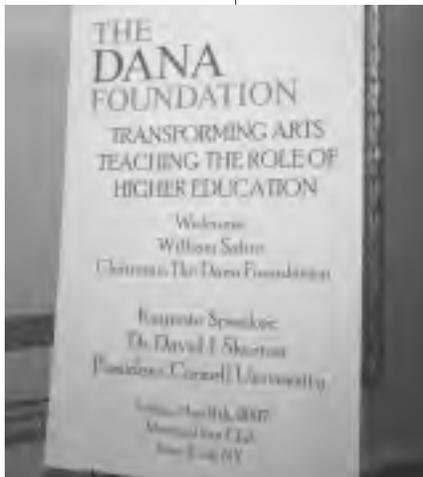
Roger Brown: Charles Ives had a successful business career before he became one of the greatest composers of the 20th century. Herbie Hancock was trained as an electrical engineer at Grinnell College before he revolutionized jazz. A Berklee alumnus leads a team of software engineers writing the software that is used in your Blackberry, Palm Pilot, or Treo, and by night he's a jazz guitarist. He has not had training in computer science, yet he leads MIT-trained computer scientists who keep asking, "How come you're our boss?" He responds that he's a good composer and knows music theory, which serves him well as a software engineer. That's part of the paradigm I'm trying to bring to Berklee: the boundaries that we construct for ourselves about how the world works are really fairly artificial. Who knows where any of

us will end up? Who knows what the art of 20 years from now will look like? Who knows what the economics will be? That's why the same principles that apply to liberal-arts education can apply to professional education as well.

Michael O'Keefe: When I came to the College [Minneapolis School of Art and Design], I thought I'd be the token scientist in the building. Then I discovered that three of our faculty members are physicists as well, two are photographers, and one is a painter. So there is crosstalk among these and other disciplines. It all connects in our brains and our experiences; it is what molds us and affects our consciousness as human beings. There aren't boundaries. This is one of the challenges to us as educators: to figure out how, in the practical and day-to-day world of the classroom curriculum, how can we stop boundaries from limiting the nature of our students' experiences.

Robert Sirota: I'm a good example of a practicing musician who has diversified. There was no model whatsoever for becoming a performer-composer-teacher-administrator. The conversation now really has to lean toward how we change the model for arts education in such a way that we're raising leaders and community builders who can do diverse jobs. It's crucial, and it's actually not timely—it's way late.

O'Keefe: If you went back to the year 1900 or so, you'd see that the mode of education or training in the visual arts had basically come out of the Renaissance. It was a huge skill set that had been laid down centuries before. It was an enormous matter of faith within the fraternity that you had to follow those rituals, and you were not serving your students if they did not have to slog their way through a traditional training in drawing and painting and color, and so forth. That is no longer the case, and I think it's positive. About 15 years ago, we created a curriculum in which people could conceptualize, understand, and intellectualize but they also could do design, graphic arts, the fine arts, among other things. We are now undergoing the next transition in our thinking about that curriculum. These young people are going out into the world and need to earn livings as visual artists and designers. Therefore we are incorporating



All photos in this section by Michael Ian

continued on next page

much more integrally into our curriculum some experience with making a living—marketing yourself, for example, and portfolio development.

Sirota: We have to redefine formal musical training. Conservatories are indeed conservative institutions. And part of that is very important. Great traditions need to be passed along, and that's true in music all over the world. Then there's the question of all the other skills that practicing musicians—not just music teachers or music

“...we need to give them a little bit of experience in what it's like to engage as an artist in that classroom with students in the most deep, involved, and effective way.”

administrators—need in order to have successful careers. What do we want the skill sets of our students to be? And how do we allow them to become not just great performers but also small businesses? How do they market themselves? How do they gather community around them? How do they find their affinity groups? What are the new venues for music performance, both recorded and live? These are questions we ignore at our peril because the world around us has already shifted. We've got to get out of the 19th century and into the 21st century.

O'Keefe: Our institution has a liberal-arts curriculum as well as a fine-arts curriculum. We're *educating* artists and designers; we're not just training them. In other words, it's not just skills, it's preparation for life. It's what everyone in this room would like to think education does when it's successful. We've had to take a look at what we are doing to help give our graduates a sense of service and leadership so that, for instance, they may better engage with their communities. What role do we have to play in the arts education in our elementary and secondary schools? What is the goal of our mission to provide students with an engagement with their community, with a sense of service and leadership? What can we do to assist them? How can we relate with other educational institutions? And although we are now at a point where we're much more attentive regarding intersection with other institutions in our community, there is one huge

dilemma that causes a lot of internal dissent: How do we find the time to do it? It is extraordinary what we ask of undergraduates, what we attempt to give them, and what we need to give them in the course of a four-year curriculum.

Brown: Throughout the prior centuries the artist always giggered at night and taught music during the day. There's nothing new about that. Most people need a day job to complement their composition or performance habit. What's new is what the day jobs are. The old paradigm was that you taught. We need to make sure that those who do the teaching have some kind of preparation other than simply passing along what they've experienced. But the new paradigm is the artist, at least in music, as a producer and an engineer. Most artists are now engineering and producing their own music. They don't wait and hire an expensive studio. They have an Apple laptop with Pro Tools and other software, get a couple of microphones, find a room, and make a CD-quality demo that 10 years ago would have cost \$80,000 to \$100,000. The barriers to producing good music are way down; everybody can do it. The deconstruction of the music industry has created enormous opportunities for young people who have bright ideas and know how to use technology. So while those who perform by night still need a day job, they are now creating them by starting their own businesses. Also, as we learn more about health, music therapy and art therapy are going to be prominent day jobs; artists will learn how to work with adults with Alzheimer's, for example, or children with autism. We need to pay attention to all the day jobs that artists might have, and provide the skills, impetus, and role models.

O'Keefe: First, the role of arts instruction in the schools differs between the elementary and secondary schools; therefore, the preparation for each of those institutions is going to have to differ. Second, we have undergraduate and graduate students. What we do regarding these two groups will also differ. And then we have integration of the arts across the curriculum as a method of reaching the diverse range of students in those classrooms, and the current ideal for the role of the arts in K-12 education, and all kinds of issues having to do with actual implementation.

In reflecting on our role and mission as an art and design college, one thing we need to do is to give our undergraduates a sense of the opportunities out there as artists in the classroom. We need to give them an under-

standing that this is a part of what they owe their community and their society. And we need to give them a little bit of experience in what it's like to engage as an artist in that classroom with students in the most deep, involved, and effective way. The issues we confront are the time required and the lack of faculty understanding about how to train for this work—and even their acceptance of this as an appropriate component of our curriculum. It's a challenge in the schools, too, because integration of the arts across the curriculum is an energy-intensive effort, and it's a different way of doing business from what many teachers were trained to do.

Milton Chen, PhD,
of the George
Lucas Educational
Foundation,
moderates a
panel.



Sirota: Two hundred of our students this year were involved in outreach, mostly in the New York City public schools. They recognize that this is an important part of their lives as professionals, and also their way of serving and building community. We also have, in partnership with Columbia University's Teachers College, a dual masters program that combines music and education. But the question of how this all integrates really is a concern for me. One of the things we need to do is broaden the definition of student success. We need more training and pedagogy, more interconnectivity with others. Outreach may become an outmoded term. We need to connect with our educational partners, in the public schools, in other universities, and in the rest of the non-profit sector.

Brown: Our City Music program reaches out to middle- and high-school kids from impoverished backgrounds in the Boston area as well as in Philadelphia, Washington, DC, Los Angeles, and Seattle. The goal is give them instrumental music, not just choral music. We start with the music that young people are listening to: gospel, Latin, hip-hop, pop. Let's teach students key lessons of harmony, theory, ear training, and instrumental performance, based on the music they're listening to, but

then let's not stop there. Let's help them understand what's going on in jazz, for example, and in the classical music tradition. City Music helps these students develop a whole new skill set, and it exposes them to college-level work even though almost none of them have parents or relatives who've gone on to college. There is a huge economic divide in this country: those who can go to college, and those who can't. Unless we find new ways to help students leap that chasm, the divide will get bigger still. This program is good for the young people in it, and it's a great way for our alumni to stay engaged, provide community service, and be excited about what they're doing.

Kahn: Perhaps one of the strategies in reinventing the arts colleges and the conservatories is to align the power of the teaching experience with the preparation of the artist. Instead of having teaching be something our artists reflect on once they've had that experience, we can begin to see it as informing the development of the artist.

What is the Role of the Teacher Education College?

W. Robert Bucker and Alfonzo Thurman,
University of Wisconsin-Milwaukee

Joseph Dominic, Heinz Endowment, moderator

Daniel Fallon, Carnegie Corporation of New York

Augusta Souza Kappner, Bank Street College of Education

Joseph Dominic: In 2001 the Carnegie Corporation of New York introduced a vigorous agenda to try to change the way universities prepare teachers. All of the panelists here are key partners in that initiative, Teachers for a New Era (TNE), beginning with its architect, Dan Fallon, chair of the Carnegie Corporation's education division. At the Heinz Endowments, I've been involved with and have observed the guerrilla warfare to figure out ways of talking about and doing something about how the arts influence and affect learning in K-12 schools. How do the approaches you're taking differ from those of other universities in focusing on the arts in preparing teachers?

Augusta Souza Kappner: Bank Street College differs from other colleges of education in many ways. One of them is that we are a freestanding, graduate-only school of education with an education faculty and no dedicated arts faculty. We also have our own school for children, an independent school where about 50 percent of the teach-

continued on next page



Derek Gordon, Michael Cohen, Jean Johnson, and Pedro Noguera, PhD, participate in a panel discussion about the future of education.

ers are trained by our graduate faculty. Although we have some programs that train those going into arts-related fields, such as museum education, because we don't have our own arts faculty, we've generally partnered with arts organizations or other organizations that are strong in the arts. We've built up a set of colleagues and collaborators, which includes people at the Parsons School of Design, Sarah Lawrence College (in creative writing), the Lincoln Center Institute, the National Dance Institute, and a variety of museums. We bring in their faculty or teaching artists and collaborate in ways that augment what we do. One of the results has been our ability to address the question of how you refresh and renew a teaching faculty in teacher education through the use of the arts, and not just prepare teachers.

W. Robert Bucker: At the University of Wisconsin-Milwaukee (UWM), we certify in four disciplines—dance, music, theater, and the visual arts. These teacher-certification programs are deeply embedded in the corresponding departments of the Peck School of the Arts. We literally own the curriculum of the arts educators that we're preparing. We also have a wonderful partner in UWM's College of Education, the official certifier in the State of Wisconsin. These departments are very committed to our arts educators receiving the same kind of curricular experience as the young people we're training as artists. Their supervision in the schools, their practicum, and their student teaching are all overseen by full-time, tenure-track faculty who are invested in the success of the future arts educators we're preparing. We've had some real success as well in developing a commitment from the faculty that is grounded in their seeing themselves as part of a continual loop of K-12, higher education, and graduate education in arts education.

Alfonzo Thurman: Before I got to UWM, there was already a partnership between the Peck School and the School of Education, and also with the School of Letters and Sciences. The Carnegie TNE initiative allowed us to do this work much more in concert with each other, and to take a look at assessment issues, something that's very critical to the work of educating our teachers because it explores whether or not they are teaching well. We need to know that our program is preparing teachers well—regardless of whether they're in the school of the arts or education or the other certifying areas that we have—and that pupils are learning well from our graduates.

Kappner: No matter what the partnership is—even with the very different partnerships that UWM and Bank Street represent—it is a difficult dance to create. Many people have mentioned the silos that exist and the difficulty of bringing people together across disciplines and departments. In addition, the low status that an education school generally has within universities has made some bridges very hard to cross. At Bank Street, we are going outside the institution. Perhaps that might be easier than crossing the campus. It's very challenging for both of us, and it's also going to be difficult for other institutions.

Thurman: The Dean of Letters and Sciences can now talk about education as well as any of us who have been engaged in the educational enterprise for many more years. One of the key results is that the Letters and Sciences faculty are also beginning to talk about how to engage aspiring teachers, along with learning the content. Those are conversations that have really not taken place very often on our campuses before. We talk in different languages across the campus, so learning each other's language is an important first step. I know very

little about the arts other than what I learned in art appreciation and what I've experienced as an adult. So this was a different language for me to learn too, but it's an important one. We can really come together to talk about content and pedagogy and what that means for our kids in the schools.

Kappner: There's a growing concern in different parts of society that we're narrowing what children are learning, and anyone who works with teachers knows that they feel we're narrowing their ability to teach as professionals and creative individuals. I'm reasonably optimistic that we'll be able to launch a conversation in many circles that ultimately will influence policy on what it really takes to educate children in accordance with their parents' broad vision. Most parents are very concerned that education is not just literacy and numeracy. We are dealing with whole beings whom we are educating to live and succeed in a future society.

Dominic: Only about 12 percent of US school systems can afford arts specialists on a substantial scale and achieve participation on an advanced level. The rest of the schools struggle to employ one, two, or three arts specialists. So what percentage of the country's children and youth benefit from the creative experiences that the arts bring, both in school and outside of school? Futurists claim that America's primary advantage in global economic competition is our creativity. How do we prepare teachers in different ways to fuel this creative pipeline?

Kappner: Part of it will be by giving teachers these experiences directly. We now have generations, or at least large numbers of people—whether they are faculty members or classroom teachers—who have just not experienced the arts in school. I'm searching for ways to bring direct experiences into the lives of faculty members and teachers in order to create effective teachers in the arts. Through TNE and other initiatives, we're beginning to develop some models.

Bucker: We have a close partnership with the Milwaukee public schools, a needy district of approximately 100,000 children. We're preparing teachers for that environment, and they can't go there with the same music- and visual arts-method courses that I took in 1969. We're looking at alternatives with a tremendous amount of content. And we're teaching teachers what to look for—not a curriculum of art or musical works—because with the Web they have access to everything. A professor could never teach me everything I needed to know about choral music. But

the really good ones taught me where to go look for the information I needed to do my craft, to make my art. And in our educational process, who teaches empathy? Certainly, the old art- and music-methods classes that everyone had to take were not places where difference was celebrated. Empathy moves the child forward to self-discovery, to self-expression, to doing outstanding creative work. It's a huge responsibility for us, and it's a noble charge, and one we should be invested in.

Daniel Fallon: We organized Teachers for a New Era around three major design principles, encompassing what every teacher-education program ought to do. First, create a culture of respect for evidence: find a way to evaluate the quality of a teacher-education

“Only about 12 percent of US school systems can afford arts specialists on a substantial scale and achieve participation on an advanced level.”

program by the demonstrable pupil learning that occurs in the classrooms of teachers who are graduates of the program. Second, establish an effective engagement with the disciplines of the arts and sciences and the disciplines of the fine and performing arts. Third, understand that teaching, though academically taught, is a skilled clinical practice. This means that a teacher-education program must have a good working relationship with a real school district and real classrooms, and that apprentice teachers ought to be in classrooms fairly early. We also embedded in this design principle another radical feature: the teacher-education program must offer its graduates a two-year period of professional support, which we call academy-based induction, that can exist alongside district-based induction.

Recently, a large nonprofit theater group told me it was interested in the relationship between acting and teaching, so I connected the group with the NYU Steinhardt School of Education. The result has been quite remarkable. If you know a bit about acting and the Russian masters' methods of acting and teaching acting, you can get right to the heart of pedagogical content knowledge. When you use the word pedagogy, you're talking about bringing the student into the equation. So a good

continued on next page

teacher has to understand the cognitive worlds of the pupil. Those things associated with the making of art and artistic sensibility are closely related to, even entwined with, the whole notion of teaching. In this particular instance, we're talking about the relationship of acting to teaching. What the novice teachers are learning is how they can take their sense of self and learn from actors how they might better understand the world of the children they'll be teaching.

“Those things associated with the making of art and artistic sensibility are closely related to, even entwined with, the whole notion of teaching.”

Another example is from the visual arts—how a painting, even an abstract painting, can tell a story. What is teaching if it's not about helping students understand stories that are of some importance? I recently visited one of our partner schools, Summit Prep, which mirrors the demographic characteristics of Redwood City—largely blue collar, with a very high number of free- and reduced-lunch children—and there I found extraordinary teaching. The teachers teach thematically over a period of three to four weeks. In this particular case, the theme was revolution, and they were talking about revolution in science, in art, in writing—revolution across the board.

I went into a ninth-grade social science class, and the teacher had projected on a screen the famous painting by Jacques-Louis David of Napoleon taking the crown from the pope. The teacher was asking the class, “What does this tell you? What do you see?” There were some eager beavers in the class who immediately said, “Well, it's about the role of the church and the state and the fact that the state is now saying it's equal to the church.” Right in front of me was a girl who, given her attire, probably came from a family that was distressed. She was working very hard to try to get the attention of the teacher, and was on the edge of her chair. She finally asked her question: “Which one is Napoleon?”

In about 90 percent of classrooms, the teacher here would try to extricate the student from an embarrassing moment. Here is a question that seems to be inappropriate and off-center, you don't want the child to be embarrassed, and you want to move forward. That didn't

happen in this case at all. The teacher immediately legitimized the student. There was enormous mutual respect there. The teacher didn't question the question at all, but went right to the painting and said, “This one over here is Napoleon. What does that tell you?” And she said, “Well, you know, I thought that's who it must be from the way these other people were talking. But if that one is Napoleon, why is this other person over here in all the rich person's clothes? And why is Napoleon not quite in the center of the picture? And what are these religious people doing over here in the middle of the picture?”

The teacher then used this girl's questions to lead the class in discussion about the fact that the church had been at the center and that the revolution was being fought out toward the periphery. They also addressed whether the greed of the church was an essential element in this process—the question of what material goods meant to the spirit of the revolution. And although most people think that the painting is about Napoleon crowning himself, the classroom discussion revealed that it's really about Napoleon waiting to put the crown on Josephine's head. So there was a feminist lesson in this revolution as well. What you got was an extremely rich discussion of important social science issues that was being driven by a painting.

I'm using this example to show how art becomes part of what we talk about with respect to teaching. The making of art is not untamed expression; it requires discipline. You master many small steps in order to ultimately understand the nature of human abstraction and how it may then connect you to human universality. The same is true of teaching. Teaching is difficult and disciplined work, and when it's successful, one can recognize skilled clinical practice. It's in this way that art infuses the enterprise of teaching.

View from the Field: What Teachers of the Arts See

Ramon Cortines, deputy mayor of Los Angeles, moderator

Melissa Friedman, education director, Epic Theatre Center

Tom Hall, music teacher, P.S. 2, Bronx

Maria Mitchell, dance teaching artist

Marie Sanzone, music teacher, P.S. 247, Brooklyn

Carol Sun, visual arts teacher, Bronx High School for the Visual Arts

Michael Wiggins, artistic producer, MUD/BONE

Ramon Cortines: Who or what helped you do what you do better?

Michael Wiggins: I was forged as an artist at NYU. I went there after I had an actual career because I felt that I was deficient as an artist and needed to train. There I started to become a better teacher, because they offered me an opportunity to create a program that linked the community of NYU to the young people in the outside community. I think I'm becoming a better and better teacher every year. My teaching is informed and draws strength from my connections with the groups I freelance with, especially the New Victory Theater, the only family theater on Broadway. That community of 27 teaching artists provides each of us with an opportunity to create, or collaborate in creation, picking the questions that are attached to the shows we're working with.



Dennie Palmer Wolf, EdD, Sarah Cunningham, PhD, and Richard Deasy participate in a panel about arts-teaching practices.

We're offered pedagogy, the chance to practice in a safe environment, and immediate feedback from other artists and people who work on different levels. You have teaching artists who are working professionals in New York City with all that that means: all that go, go, go, go, go, gotta get the next gig, etc. You have people who work there with the artistry, and those with educational backgrounds, and the two come together.

Tom Hall: The impetus for what I do really comes from two places. First, I came into teaching piano having had no training in teaching piano. I had my own piano lessons, and to graduate from Juilliard, you have to demonstrate proficiency on the piano. But I've never had any training at teaching piano. In order to keep ahead of my students, I read books and take courses. Second, there's a whole emotional part. That comes from the rage at the

racism and the acceptance of mediocrity that pervades urban systems I've seen. Where does that leave the next generation? Someone told me they look at the percentage of black males who are born in a given area to project the number of jail cells they will need 20 years hence. I want to do something about that. And it's not all about the music. It's not all about the modes and the scales and learning repertoire and technique. I try to use music to save children's lives, and I try to do it in many ways. I've done it with chess, I've tried it with football, I've tried it with the core academic curriculum. Music has worked best so far, and that's what really drives me.

Marie Sanzone: Even after 39 years, every time I step into a classroom it's a new experience, and that's because teaching is a lifelong learning experience. I created a music-technology program only seven years ago—I was an experienced teacher when I started that. But it was a new thing, and for it to fail would have been okay. New teachers should be aware too that failure is okay, and that what works with one class may not work in another one, and what works with one class in the morning may not work with that same class in the afternoon. All of this comes with experience. And the hope is that you have an administration that's supportive of you and allows you time to explore. These things are what can help you to become a good teacher.

Cortines: What we heard in response to that question was the importance of lifelong learning. These are learners who continue to learn, and they continue to believe that learning is important for children and young people. Further, we heard that it's not just about music and art; it's about creating involved citizens out of children and young people. Sometimes we wonder if there's any connection with the outside world and what we do in the classroom. Peter Drucker talked about "loosely coupling," not controlling. How should we practitioners loosely couple?

Maria Mitchell: Loosely coupling for me means that I can go into a classroom of kindergartners and teach them to read dance notation. It means that when I'm teaching a second-grade group I teach from a choreo-

continued on next page

graphic perspective because the child is going to research the dance for a science or social studies project. It also means that I can teach the five-times table using John Coltrane's "Favorite Things" in the odd meter of five. The other teachers may be completely amazed because they've worked on the five-times table with the second-grade kids for three months, and yet in one lesson they

“There are no shortcuts; you can't just have more tickets to see things and expect an audience to be built. You have to actually allow that arts experience to happen.”

pick it up because of the rhythm. Loosely coupling means that I can't separate a social studies program from creating a dance around a theme, even if it's abstract, since you have something you're working from. Coupling in a partnership with a classroom teacher is probably the sweetest thing I've ever experienced in my life. When I come into a classroom with a teacher who's willing to collaborate, we can go anywhere. We can touch on any part of the curriculum without saying, "Oh, this is choreography, this is math, this is reading, this is something else." We're just talking about the child, the group, how they're learning, what the avenue is, what the entry points are, what dance will work here. Loosely coupling means opening up this whole palette that is art and education and enjoying it, putting that feast on the table, and saying, "Let's eat!"

Carol Sun: I would like to share with you some practical advice. If you're an academic institution and you're trying to revitalize your curriculum or programming, or trying to get your students interested in community activism, you can start with something very small. First go on a date—find a school in your community. You don't have to do the whole school system, just find one school. Find one school that matches your own school's mission, and go on a date. Get to know each other. You can do something as small as having an open house, especially for high-school students; invite them to your institution to visit. Many students in this city have never visited a college. They've never met a college professor. They don't know what careers are out there that they can

pursue. They know that there are basketball players and they know that they could be a music producer, but maybe they don't really understand what a graphic designer or a photographer or a brand consultant does. Open your doors and get to know each other. Maybe if you like each other, go a step further and have a little workshop where you work together. But start small. Every school has something to offer a public institution.

Cortines: What are the roles of higher education and teachers in audience development?

Melissa Friedman: I think it's vital that students, as well as teachers, actually make art. That is going to build the audience for the future. It's not enough to take students to see things; they have to engage in the making of art themselves. The high-school students I'm working with are making art, and they're going to see theater as a result. It's not enough just to bring them to performances. Similarly, I think teachers in higher education have to engage in arts activities themselves in order to teach them in the classroom. There are no shortcuts; you can't just have more tickets to see things and expect an audience to be built. You have to actually allow that arts experience to happen.

What Do We Know About the Best of Arts Teaching?

Milton Chen, George Lucas Educational Foundation, moderator

Sarah Cunningham, National Endowment for the Arts

Richard Deasy, Arts Education Partnership

Dennie Palmer Wolf, Annenberg Institute for School Reform

Milton Chen: What do teachers need to know and be able to do?

Dennie Palmer Wolf: I want to answer with the profile of a ceramics teacher at John Dewey High School who makes an enormous contribution not only to arts knowledge but also to the intellectual and civic character of her kids. When you walk into the room, she's jurying a set of ceramics; she is holding all of her kids to extremely high standards that are based on her long history as a ceramics artist. At the same time, she is expecting what's often called "accountable talk" from her kids. They can't just look down and say "yes" or "no." They have to answer her questions about the piece, give evidence about what's in it, and say what they're going to do next. She's also an

Transforming Arts Teaching: The Role of Higher Education

amazing diagnostician. Student by student, she is setting out next steps for their work. She has both incredible depth of field and pedagogical knowledge.

This teacher also operates in a much larger learning system, which means that she is simultaneously on her cell phone telling an upstate crafts fair that her kids can't pay \$20 an entry. She'll give \$20 for the lot, and the fair can take it or leave it. She's very much invested in her students, having them not just do classroom arts but arts that enter the world. She's demonstrating to them that as artists they need to be socially active and they cannot take no for an answer. Moreover, she is talking to a number of her kids about where they will be on Saturday. One is going to a forensic pathology seminar, another to an art class. So she, as an art teacher, is also connecting her students to the city in which they live. We need a much broader description of what teachers need to know and be able to do: depth of field, pedagogical knowledge, this kind of social activism around the importance of the arts in the world, and also a commitment to their kids as citizens and partakers of life in the city.

Sarah Cunningham: It's difficult to find artists who have depth and understanding of their own work, who can reach out to the kids, and who can reach out to another discipline. If you don't have the information that helps you do all that, then you need to have the accelerated learning as an adult teacher that you had as a child—the ability to change and adapt. When I was at the Oxbow School in Napa, CA, we wanted people who, given all the changes in technology for the visual arts—both in

terms of students documenting their work and the work the artists were doing—could do accelerated learning as adults. We wanted people who knew the students they were working with and could speak their language.

One of our greatest challenges was to find teachers who were able to live in the knowledge that we gained when we were all in school and then understand what kids now bring to the table. Great teachers help students become artists themselves, without becoming imitators. These teachers understand the pleasure of learning, and they delight in seeing students move on to the next step. We would also look for teachers who see students as producers and creators of culture, engagers in culture, and voices for culture.

Chen: In order to improve arts teaching in our schools, we have to make the case for the value of the arts in student learning, student achievement, and the quality of our schools. How would you summarize what the research tells us about the value of the arts in student learning?

Richard Deasy: The public doesn't really understand the nature of learning in the arts. There's an idea that it's for gifted-and-talented kids, or that it's a leisure-time activity. What the researchers have done is try to figure out what happens when kids are learning in the arts. The language we've developed, drawn from the research, shows the cognitive, personal, and social effects. What we have to do is begin to talk with the larger public about the cognitive processes, personal qualities, and social dimensions that are engaged and demanded by the arts.

continued on next page

Left to right: Ramon Cortines, Marie Sanzone, Tom Hall, Michael Wiggins, Carol Sun, Melissa Friedman, and Maria Mitchell.



Transforming Arts Teaching: The Role of Higher Education

The whole world of economics is talking about what will solve America's problems: imagination, creativity, and innovation. The one set of subjects in school explicitly devoted to nurturing the imagination is the arts. But when we do public-opinion polling, we find that the public does not associate either imagination or creativity with the arts. This comes as a huge surprise. We have to close that ignorance gap by demonstrating that, indeed, the arts nurture the imagination, build the imagination, and discipline the imagination. But then we have to show them the other array of skills. Research is building a powerful case about the transformative effect of learning in the arts. We can now explain that effect in ways that

imagination. I would also hardwire arts funding into other departments. I'd go to HUD and ask that it tell grantees that when they build new mixed-income housing, they won't get federal funds unless they build something that is both a community facility and a living facility. So you have to build a library that is both a public and a high-school library. You have to build an arts gallery that is both a community and high-school gallery. Moreover, you get 10 percent for the fountain and the landscaping, which are community arts projects that have to have fees and stipends embedded into them not for only local artists but also for apprenticeships for high-school and college-age kids.



Joseph Dominic, W. Robert Bucker, DMA, Augusta Kappner, PhD, Dan Fallon, PhD, and Alfonso Thurman, PhD, explain the role of the teacher-education college.

are far more convincing and illuminative to people—a large percentage of the adults who have gone through our public schools—who have never had good arts experiences.

Chen: I'm stunned that the public does not associate imagination and creativity with the arts. What do they associate with imagination and creativity?

Deasy: Science. When they examine the great innovations, they tend to think of science, which they see as the source of the breakthroughs in human knowledge and understanding.

Chen: Dennie, you've been a very distinguished researcher, but I'd like you to imagine that you are now the Secretary of Education. What would you do to improve arts teaching in schools?

Wolf: One thing I would do right away is be very shrewd about making common cause with science under the rubric of innovation and imagination. Instead of the cultural divide between the arts and science, we would think about education for innovation, or education for

I would also expand No Child Left Behind to include, in its measures of school success, locally vetted assessments that would capture history and the arts. Those would become part of the metrics for whether or not schools were performing and moving along. Then I would give enormous grants that last 10 years, at least, both to small and large communities across that country that would be willing to operate as learning systems with public schools, libraries, galleries, and other local entities. You would not only have in-school education but also apprenticeships for young people as workers. So regardless of your zip code, you could enter at pre-K and have an arts-imagination pathway through the learning systems into higher education.

Cunningham: We also need to figure out what doors we can walk through to help our artists get into classrooms in order to help our teachers understand what the arts are. The National Endowment for the Arts has been supporting summer schools for four years now, and we've seen that 50 percent of the K-5 kids who go to summer schools have had zero arts experience. I'd

find a way to get them immersed. Our summer schools have shown us that if you've had one arts experience you're likely to want more, including encounters with different art forms.

At the Oxbow School, high-school students come from all over the country—from public, private, charter, and home schools—for a 16-week program. It's a group of 40 or 50 kids who live on campus for a semester and study visual-arts and academic subjects. The teachers fully integrate what they do. I taught English with the digital-photography teacher. We studied Virginia Woolf's *Moments of Being*, an autobiography. For a young dyslexic boy who likes to rebuild his car engine, a work by Virginia Woolf is probably the most unlikely thing he could think of reading. Yet we had students create Web sites that followed the same sort of narrative as Virginia Woolf; they too created their own moments of being. This experience showed me that teachers really can be architects of education, if given the opportunity.

We had a thematic curriculum across the disciplines. We hoped students would gain a toolbox that wasn't just history, science, math, and language arts but was also four arts areas. Their representational thinking expanded 100 percent because they now had new ways to think about the world. We then found it easier to teach traditional subjects, because when students were having difficulty representing something in words they could go to another medium and then come back to words. They would understand that dealing with the limitations of a medium is what makes doing work as an artist so exciting. We all hit those limitations. We struggle with them, and try to get beyond them.

Chen: Dick Deasy, if you could imagine yourself as principal of a school, what would you do in that role to improve arts teaching?

Deasy: As a middle-school principal, I'd first negotiate a relationship with a major university interested in bringing together its college of education and fine-arts department to work with me to create a professional-development school. Though our partnership, we would help the university design its undergraduate programs so that students would be constantly interning and working in our middle school.

The second thing I'd do is act on the view that among the best teachers we have are the kids themselves. This comes from our research about what the arts do for kids: they validate that kids are extremely knowledgeable

about lots of things, not necessarily just what we're trying to get them to learn in school. They're very skillful, and they have skills that we don't even know about. This capacity is something we need to figure out how to marshal. I'd work with the teachers and the kids to see if we could deliver after-school and other programs to teach adults in the community. Several things would happen. The kids would feel valued for knowing something, and they'd feel that they're making a contribution. I'd engage them in discussion about what we should teach adults. For example, kids are using virtual reality to make and

“The best people to tell higher education institutions how to run their undergraduate programs are the teachers who are teaching...”

belong in their own worlds. If they're escaping from what we call the real world, maybe there are good reasons for that. We ought to engage them so that their capacities are showing us what we need to know about them and what we need to know about the world as they see it.

I'd also want to take on a school with a high population of children who don't speak English and a large special-education population—in other words, an urban school. We know that those populations often don't succeed, and I'm persuaded that what will give them the possibility of succeeding is the arts in their multiple varieties. I would then engage with arts, cultural, and science organizations to bring their collective expertise into the school, not as a gift to the kids but to make the school a learning experience for those external organizations. And I'd want to create a school where partnerships with external organizations and higher education operated together, where we exercised a demand on higher education so that the supply it issued actually met our needs. The best people to tell higher-education institutions how to run their undergraduate programs are the teachers who are teaching, despite often being seen just as cash cows for professional development.

I'd have a 10-year contract to do all of this because many of these ideas could get me fired pretty quickly, as my test scores would not automatically rise. But they would

continued on next page

rise. They would rise higher than those of schools using other approaches to raising middle-school test scores. We absolutely know that we can't raise test scores in the middle years by any of the current strategies. The only way to raise test scores in the middle years is to improve the way we're teaching so that the deep learning of the kids allows them to deal with the pretty trivial instruments of assessment.

What's the Bigger Picture? What's Next?

Michael Cohen, Achieve

Derek Gordon, Arts Council of Greater Baton Rouge, moderator

Pedro Noguera, Steinhardt School of Education, New York University

Jean Johnson, Public Agenda

Derek Gordon: What does the public think about the place of the arts in schools? Is it even on their radar? Do parents, teachers, principals, or employers care about that?

Jean Johnson: Taxpayers pay for the schools, people send their kids to the schools, and society has to live with the results of the educational system. Clearly, public opinion matters. Yet if you think of education over time, some of the most important developments—desegregation, equal opportunity for minorities and women—did not emerge from public opinion. These developments occurred because passionate people got out and said that this is important, we can't stay this way, our country is not like that, and we're going to initiate change.

There's not a lot of public-opinion research on the arts, and it's not as deep and full as it ought to be. Public Agenda's founder, Dan Yankelovich, a wonderful social scientist and author, has said, "Sometimes public opinion is mushy." Mushy is when people have not actually thought very much about something. They're polite in responding to a survey but are essentially giving a top-of-the-head reaction. What you have here is a public that's open to the arts but not thinking too much about it.

The most important constituent of the schools is the parents, but there are different kinds of parents. The "helicopter" parents hover over their children. They are very well educated, they are professionals, and they started investing in college-education funds when the baby was still in the womb. They are watching their schools, and they are interested in a broad and sound education for their children. These people have often outsourced the arts education of their children. Their kids are being exposed to the arts, but not necessarily in the public schools.

The other large group of parents is what I call the "aspirational" parents. They have not had lots of education and are often one paycheck away from real economic problems. We tend to think of them as being foreign-born or minority parents, but I would include any low-income parents who really want better for their children. They are open, searching, and looking for leadership about what their children need. But these parents may erroneously think that math and science are very dull but very important, while the arts are fun but not very important. That is a total disservice not only to

Ramon Cortines, Los Angeles deputy mayor, speaks with Ellen Rudolph of The Surdna Foundation after moderating a panel discussion.



math and science, which can be creative and wonderful, but also to the arts.

Michael Cohen: Employers are not jumping up and down saying, “If only I had more students with more preparation in the arts, my problems would be solved.” But they are saying they need people who are disciplined, who can work in teams, who understand standards of excellence, and who are innovative. If you want to make an instrumental argument for the arts, then you must make the right one. The CEOs on the Achieve board have been from companies like Prudential, Intel, Boeing, and IBM. All these executives care about education, and all these companies invest heavily in the arts. Clearly, there’s a way to bring together that kind of leadership, support, and political will to the task, but it hasn’t yet happened so far.

Organizations like Achieve have gone to great lengths to convince parents that their kids need to know math in order to succeed after high school, but also that it’s not the only thing they need to know. Being disciplined, being able to work in teams, and being adaptable, flexible, and creative are also important. We just don’t have a story to tell them about what class the kids can take to get those skills while in high school. You hear about how other countries are looking to U.S. schools to see how to teach creativity. If we start drawing connections between the arts and those skills, we’ll have a much more powerful argument to make.

Gordon: What about children living in poverty, or children with various social or economic challenges? Why not just give them more math and science to be sure they can get better jobs? Do the arts matter to these children?

Pedro Noguera: There’s a long history showing that the arts do matter. When you provide students with an enriched curriculum, it benefits them in a number of ways, especially in terms of motivating them to learn. The problem right now, particularly since the adoption of No Child Left Behind, is that an alternative view is widespread. According to that view, what will be on the test is what matters. Art is not on the test. What we’re seeing across the country is the elimination of art and music programs for poor children, not for middle-class children, in the name of raising test scores.

What you have to do is not believe the lies. You’ll hear elected officials who will say, “I’m a great fan of the arts. And none of the reforms that we’re implementing are

going to eliminate art programs.” However, if you tell principals to make sure the kids get better test scores, those principals know very well that art is not on the test, and they will eliminate the art programs themselves. Unfortunately, most principals, particularly those in poor communities, are unwilling to take the risks incurred by not narrowly focusing the curriculum to what’s on the test. What we are seeing in the name of raising standards and closing the achievement gap is a disparity in access to the arts. Years back, it was common for kindergarten teachers to know how to play the piano and in fact to have a piano in their classrooms. When we were influenced by Dewey, we saw teaching well-rounded children as a good thing. But today we have what David Berliner has called “an impoverished view of education.”

“There’s a long history showing that the arts do matter. When you provide students with an enriched curriculum, it benefits them in a number of ways, especially in terms of motivating them to learn.”

Cohen: Tests tend to narrow the curriculum, particularly in schools with the most disadvantaged students, under the most pressure, and often with the least prepared teachers. But I want to caution that the remedy is not to add arts to the test; you wouldn’t like what the arts test looks like, and you wouldn’t like the way it would drive instruction. If we began to provide opportunities in some systematic way, but not on a pencil-and-paper test, for students to demonstrate problem-solving skills and creativity, then we’d be helping to create an environment in which the arguments for the arts might be more compelling. We need some measure of assessment and accountability that tilts things a little bit more in favor of the arts. And we need to be smart about how to do that.

Johnson: Art is a part of every human culture across the globe and throughout history. The notion that, as a society, we would allow people to obtain a high-school degree without understanding the role of the arts in their history and in the world today is shocking to me. It

continued on next page

used to be that an educated person knew about the arts, and we've lost that.

Noguera: In revamping our NYU teacher-education program, a challenge is figuring out how to give our students all that they need in order to be well prepared. We need to expose them to content areas, to teaching kids with special needs, to teaching kids who don't speak English, to the social and psychological needs of children. But if we keep piling it on, we'll either be keeping them in the program for a very long time or giving them a very superficial understanding. The alternative is to have a narrowly specialized program, as we do now. We have an arts and education program, but it's not available to teachers who are teaching other subjects.

“We need to make a clearer and more compelling case for the need for arts education in all schools. There's a great distance to cover between the current state of affairs and where we need to be.”

How do we fit arts into the curriculum in ways that don't just keep it as an elective but also integrate it into our core curriculum? The challenge for universities is to have a better sense of what's going on in the schools so that we can prepare teachers to work in those schools. While they may not be allowed to do so officially, teachers can introduce the arts in a subversive manner, including it in their curricula so that they don't deny their students the opportunity to explore the arts.

Cohen: What's the role of universities in the continued development of arts educators? Most of the New York City arts-teacher panelists got to the classroom through nontraditional routes. They often had strong ties to arts-oriented institutions that were not within higher education but turned out to be places where artists could further develop their artistic skills and become better teachers as a result. If we frame the question as “What do we need to do to better support the continued development of arts educators?” then we can look at a broader range of institutions than colleges and universities.

Noguera: A new partnership between NYU's Steinhardt School and the New York City public schools will bring a new site-based approach to training teachers. Rather than preparing teachers at the university, we'll prepare them at the site. We will have faculty doing something really nontraditional—going out to schools to work with teachers on an ongoing basis, long beyond the first year. I'm hoping that this kind of partnership will start to change the universities. They are typically very fragmented by discipline, which works against our providing the kind of well-rounded education that students and teachers need. It prevents us from being able to take arts education and combine it with math or science to enrich the learning experiences of teachers. But I'm hoping that through such partnerships we'll be able to train teachers with skills directly relevant to the needs of schools. One of the general challenges we have is that the education provided to teachers is often inadequate for what they face when they get into real classrooms. We have to close that gap if we're going to see teachers become more successful and stay in the profession longer.

Gordon: What one thing would you single out as having the most positive effect on the preparation of arts teachers?

Cohen: We need to make a clearer and more compelling case for the need for arts education in all schools. There's a great distance to cover between the current state of affairs and where we need to be. I don't know how you can improve arts teaching without first strengthening support for arts education in the schools.

Johnson: We need to start having a conversation with school principals and superintendents about the importance of the arts, using whatever strategy or blend of strategies we want to take. We need to do this community-by-community, mano-a-mano.

Noguera: We also have to see governors and state legislatures as a target audience, because in this political climate, principals and superintendents increasingly feel that their hands are tied. Unless we can get policymakers to recognize arts education as important, as reflected in budgets and procedures adopted for judging schools, administrators are unlikely to act on their own. We have to see that the arts have a larger political agenda with respect to education.

PROFILES

*A look at “best practices” in
24 higher-education institutions*

Antioch University Seattle

Seattle, WA
www.antiochseattle.edu

Distinctive Feature:

Arts integration

Parent University:

Antioch University, Seattle

Founded: 1852

Full-Time Faculty: 29

Part-Time Faculty: 87

Full-Time Undergraduate Students: 57

Part-Time Undergraduate Students: 126

Full-Time Graduate Students: 271

Part-Time Graduate Students: 302

Degrees Offered:

BA, MA, PhD

Arts Disciplines:

Arts Integration/Arts Learning

Creative Writing

Program Description:

At Antioch University Seattle, adult learners find innovative individualized programs with a commitment not only to academic excellence, but also to community service and social justice. Antioch Seattle is one of six campuses of Antioch University, founded in 1852 in Yellow Springs, Ohio. Horace Mann, noted abolitionist and first president of Antioch College, gave a charge to the class of 1859 that is repeated to each Antioch graduating class: “Be ashamed to die until you have won some victory for humanity.”

Antioch University Seattle has been part of this long tradition of educational innovation and social responsibility. Since its emergence from the field-based learning efforts of Antioch College of the 1950s and ’60s, the Center for Programs in Education has been offering educators coursework in arts integration both at the preparation and master’s level.

These courses provide theoretical understanding, experiential learning, and resources for future teachers to cultivate their capacity for creating learning environments in which the learner becomes visible by engaging in projects that generate understanding and application through aesthetic design.

Since summer 2001, the coursework has been offered in the BA Teacher Completion (BATC) program, the Graduate Teacher Program, and the Master of Arts in Education (MAED) program. The BATC program offers two three-credit courses, “The Arts and Imagination” and “Teaching the Arts,” which seek to address the growth of competency-based arts learning as defined in the Washington State certification standards in the arts for K-8 teachers. Together, these two courses have been an essential part of 10 different cohorts, reaching over 175 future teachers.

“The Arts and Imagination” looks at the diverse forms of creativity and aesthetic intentions that the arts bring to the ever-changing cultural landscape. Through arts experiences, texts, lectures, online research, and dialogue, future teachers engage the creative impulse at personal, social, and knowledge-generating levels. A variety of texts and pedagogical models are explored, with the intention of assessing the current literature and trends in arts education. Learners are introduced to the practices of group facilitation, collaboration, and framing community norms that allow a safe and compassionate environment for arts learning to emerge. Drawing on the rich cultural resources of the Seattle area, field trips are an integral part of the syllabus. Sharing of Web resources is emphasized, along with online, asynchronous conversations.

The course concludes with a project in which small teams present findings from an exploration of a specific art form. Within this exploration, they examine cultural periods, working artists, theories, and roles that the art form plays in diverse cultures and why it is an integral part of the human experience. Related current trends in the arts and social justice are investigated. The project must involve documentation of the process and its frameworks, as well as performance, audience participation, technology, and humor.

“Teaching the Arts” takes the personal and contextual aspects of “The Arts and Imagination” and applies them to the classroom, where teachers set the conditions for creative arts learning to grow not only in their classrooms but also in schools and communities. Microteaching, portfolio creating, and journaling are part of the learning requirements. Several pedagogical models are introduced.

The course is taken during students’ field-experience quarter, so observations of arts learning in real situa-

tions are shared and deconstructed. Prototyping and scenario creation (unit and lesson plans) of arts learning done during the internship are strongly supported throughout the course. Learners are introduced to arts assessment and the wide range of assessment models, from testing through observation and interview to performance and writing.

Arts integration was introduced into the Graduate Teacher Preparation program in summer 2003. “Integrating the Arts” is a two-credit course that offers an intensive introduction to arts learning, framed by the same curriculum that drives the BATC coursework. Plans to expand the course to three credits are under consideration.

“Antioch wants to be one of the leaders in generating a voice for the arts that addresses educational frameworks...”

Courses in arts integration have also been offered at the MAED level. As part of its redesign, the program will have an area of concentration in arts integration, with an 18-credit emphasis, that offers courses in Social Justice and the Artistic Imagination, Assessment, Arts and Community, and Exploratory Investigations in the pairings of music/drama and dance/visual arts. This program will begin in winter 2008.

Antioch is in partnership with Adams Elementary School, an arts-rich school in the Seattle school district. This partnership will lead to professional-development opportunities for classroom teachers, teaching artists, and future teachers. Many of these courses will be taught at Adams. And because many of the collaborative efforts are beginning to embed arts learning into the internships at Adams, a stronger link is being forged between real-world settings and campus-based teacher preparation.

Antioch is one of the few teacher-education programs in Washington that offers integrated arts courses for future teachers. As the new competency-based endorsements take root in teacher education, Antioch wants to be one of the leaders in generating a voice for the arts that addresses the global, democratic, open, and inclusive educational frameworks needed by 21st-century learning organizations.

Bank Street Graduate School of Education

New York, NY
www.bankstreet.edu

Distinctive Feature:

Partnerships with arts-education organizations

Parent University:

Bank Street College of Education
Founded: 1931
Full-Time Faculty: 70
Part-Time Faculty: 40
Full-Time Graduate Students: 1,000

Degrees Offered:

MS

Arts Disciplines:

Creative Writing
Dance
Music
Visual Arts

Program Description:

The Bank Street Graduate School of Education, internationally recognized as an institution of progressive education, offers a wide range of programs leading to master’s degrees and professional certification in general education, special education, and leadership. Guided by the philosophy of its founder, Lucy Sprague Mitchell, Bank Street provides its masters-degree candidates with a strong background in child development and with skills in utilizing a developmental-interaction approach that stresses direct experience in learning.

In keeping with the developmental-interaction approach, the arts are an integral part of the direct experiences offered to graduate students. Many programs in teacher education, school leadership, and museum education are specifically designed for arts educators. In other programs, the arts are integrated into a variety of courses that are available to all candidates. Some of Bank Street’s programs and course offerings involve collaborations with notable New York arts-education programs, including Parsons School of Design, the Sarah

continued on next page

“Bank Street’s programs and course offerings involve collaborations with notable New York arts-education programs, including Parsons School of Design, the Sarah Lawrence Creative Writing Program, the Lincoln Center Institute, and the National Dance Institute.”

Lawrence Creative Writing Program, the Lincoln Center Institute, and the National Dance Institute.

The graduate programs specifically designed for arts educators include:

Museum Education Programs

Bank Street offers four museum education programs that prepare individuals to become museum educators and/or classroom teachers. One is a non-certification program in which students aspiring to be museum educators spend an academic year in supervised fieldwork in museum settings. The other three are certification programs in which students prepare to work at the early-childhood, childhood, or middle-school level in classrooms and/or museums. Students spend one semester of supervised fieldwork in classrooms and another in a museum setting.

Leadership in Museum Education

This program is designed for professionals who work for museums and are committed to furthering their institutions’ educational and civic agendas. It prepares candidates for positions of leadership through courses that focus on staff development, marketing, financial planning, and visitor-centered programming.

Leadership in the Arts (in collaboration with Parsons School of Design)

In this program, arts educators and others prepare for innovative and responsive educational leadership. They take educational leadership courses at Bank Street, and at Parsons they refine their arts skills and knowledge

through studio courses. Candidates are prepared for positions as public- and independent-school principals, regional arts supervisors and administrators, and college teachers.

Leadership in the Arts: Creative Writing (in collaboration with Sarah Lawrence College)

Launched in summer 2007, this program combines preparation for school leadership positions with the opportunity to study creative writing in-depth.

Courses Focused on an Art Form

A number of courses, offered by arts educators and teaching artists, focus on a particular art form—literature, visual arts, music, or dance. These courses are available to candidates who are preparing to teach or become literacy specialists in general, special, or bilingual classrooms in early-childhood, childhood, and middle-school settings. They include:

- A course designed to help candidates develop their skills and resources in the art of storytelling for and with children. In this course, candidates have the opportunity to study as well as practice world-folklore repertoire and techniques for a variety of age groups and professional settings.
- A course on the study and materials of folklore as a discipline for deeply enriching life in the classroom and school community. Family stories, folktales, songs, folk games, and visual materials from a range of cultural traditions, and for different age groups, are presented.
- An arts workshop focused on grades N-6. This is a studio course that stresses the connections between expression in arts and crafts and aspects of teaching and learning in other areas. The course is designed to help teachers develop a basic art program in their classrooms. Candidates have direct experience with painting, collage, clay work, print making, and crafts such as puppet making, dyeing, and weaving.
- A course on music and movement in grades N-6. Candidates have the opportunity to focus on key elements of music and movement, such as rhythm, melody, and spatial awareness. They learn to make and use musical instruments, explore the use of materials such as hoops and climbing equipment, and integrate skills and repertoire with ongoing classroom curricula.
- A course focused on singing in the early-childhood classroom. Candidates learn about the range of choices in designing how songs and singing games complement

the social studies curriculum and can enhance children’s understanding of literacy, mathematics, and science concepts.

Collaboration with Lincoln Center Institute

The Bank Street College/Lincoln Center Institute Collaborative is designed to enhance the learning of all children by exploring ways to use the arts in the preparation of new teachers. The partnership connects the Lincoln Center Institute with the graduate faculty of Bank Street College through a series of workshops and performances of music, dance, opera, and the visual arts. These experiences are extended to graduate students

and founder of the American Montessori movement, to characterize the methodology employed by NDI.

Process Pedagogy is offered as a one-week summer institute in which dance is used as an experiential text for reflecting on pedagogy. The course has two integrated components: a dance program in which adult participants prepare for an ensemble performance with children ages 9-14; and a pedagogical component in which the adult participants study the methodology of NDI with two goals in mind—to consider its implications for teaching in their own contexts and to reflect on the value of arts education in children’s lives. The course offers a unique opportunity for general and special education



Adults and children dancing together as part of “Process Pedagogy,” a course offered in collaboration with the National Dance Institute.
Photo by Joe Josephs

through a wide range of courses at the College. The goal is to help future teachers understand how experiential investigations of the arts can engage children in learning about the arts and support their development of a wide range of critical, analytic, and expressive skills.

Collaboration with National Dance Institute

“Process Pedagogy” is a graduate course offered in collaboration with the National Dance Institute (NDI), an exemplary arts-education program founded by Jacques d’Amboise, former principal dancer with New York City Ballet. The term *process pedagogy* was conceived by Dr. Nancy Rambusch, noted early-childhood educator

teachers, teacher leaders, arts educators, and teaching artists to explore the connections between arts education and pedagogical practice across grade levels and curriculum areas.

Integration of the Arts into Course Offerings Across Programs

The arts are also integrated into regular course offerings across a wide range of graduate programs. In addition, the Division of Continuing Education offers New Perspectives courses, many of which focus on an art form, both to graduate students and non-matriculated students.

California Polytechnic State University

San Luis Obispo, CA
www.calpoly.edu

Distinctive Feature:

Polytechnic institution

Parent University:

California Polytechnic State University
Founded: 1901
Full-Time Faculty: 1,182
Part-Time Faculty: 500
Full-Time Undergraduate Students: 15,827
Part-Time Undergraduate Students: 1,000
Full-Time Graduate Students: 800
Part-Time Graduate Students: 200

Degrees Offered:

BA, BS, MA, EdD

Arts Disciplines:

Art Education (in Liberal Studies Department)
Creative Writing
Dance
Film/Media Arts
Music
Theater
Visual Arts

Program Description:

Liberal Studies (LS) is the Cal Poly department that prepares undergraduate students for the teaching-credential program in California. At this polytechnic university, they have traditionally been required to take numerous science and math courses—more than in the teacher-preparation programs of the other 22 campuses of the California State University system. But over the past eight years, LS faculty, many of whom have training in the arts, have made a concerted effort to provide parity for the arts in the training of future teachers. Faculty members stress the importance of the arts in the education of children, not only to their students but also to campus and educational groups in their county.

LS faculty have designed a new series of courses required for all students planning elementary or secondary teaching careers. These include:

- Introduction to the Visual and Performing Arts Standards, a survey course that covers the California state K-8 standards in all art disciplines.
- Storytelling: the Oral Tradition, which supports mastery of traditional techniques of storytelling and examines mythology and folktales from world cultures.
- Visual Arts in the Elementary Classroom, a course designed to provide background, skills, and understanding of lesson-plan development and arts integration in K-8 classrooms.
- Advanced Visual Arts in the Elementary Classroom, a more “hands-on” application of the arts and its integration into other content areas.

“Cal Poly maintains that the future of the arts in our schools rests on the training of the next generation of teachers.”

LS faculty members have also designed a series of online classes to help teaching professionals gain more experience and coursework in the arts. While initially intended for teachers already in the field, this series is now attracting students from various arts majors and other programs because of its convenience, rigor, and allowance for independent work. When first offered in spring 2006, teachers throughout California, as well as teachers from Virginia to Kuwait, participated. The courses in the online series to date are: Fundamentals and Principles of Art; Visual Perception in the Elementary Classroom; Creative Expression in the Elementary Classroom; Aesthetic Valuing in the Elementary Classroom; and Historical and Cultural Connections to Other Content Areas. Offerings continue to expand. The series will soon include classes in shadow puppetry and storytelling, for example.

The Central Coast Center for Arts Education was established at Cal Poly in 2004 as an independent entity to provide a structure for community outreach in arts education. Workshops are held for teachers seeking training in using the arts in their classrooms as well as for artists who want to teach in K-8 schools. The artists often need to acquire lesson-plan development and classroom-management skills, as well as an understanding of how to meet the state content standards in the arts. In addition, each quarter a free lecture is given on campus for



The Central Coast Center for Arts Education's "Illuminating Shadows: Introducing the Arts of Shadow Puppetry to a New Generation" at an after-school arts program in Guadalupe, CA.

Photo by Thomas Hacker

“At Cal Poly, the Art and Design, Dance, Music, and Theatre Departments focus on the education of individuals who plan on being professional artists, while the Central Coast Center for Arts Education emphasizes arts education.”

teachers, community members, and anyone interested in the importance of the arts to the education of children. With each lecture, free lesson plans on the evening's topic are made available. To date, Diane Asay and Sharon Gray have talked about the success of their Evening for Educators series in Utah; Denise Campbell has spoken on "Remnants of Culture: The Importance of Quilting in African American Culture"; and James Christensen provided the most recent lecture on "Creativity."

At Cal Poly, the Art and Design, Dance, Music, and Theatre Departments focus on the education of individuals who plan on being professional artists, while the Central Coast Center for Arts Education emphasizes arts education. Thus faculty across departments are encouraged to recommend students who might be interested in teaching to become engaged in Center projects. In the past year, for example, students served as assistants to professional artists who were offering after-school art classes to the children of agricultural workers. LS has

also worked with faculty in the Math Department to develop a new course on Math and Art Integration. And at LS's professional-development workshops, free admission is granted to any Cal Poly student who might be interested in teaching the arts.

Cal Poly maintains that the future of the arts in our schools rests on the training of the next generation of teachers. Through activities such as grant-supported projects, coursework developed as part of degree programs, and the presence of faculty in the school district, county Office of Education committees, and community arts associations, the Central Coast Center for Arts Education aims to make arts education both a priority and a reality in San Luis Obispo County.

The City University of New York

New York, NY
www.cuny.edu

Distinctive Feature:

Multiple urban campuses with varied programs

Parent University:

The City University of New York

Founded: 1847

Full-Time Faculty: 6,100

Part-Time Faculty: 7,500

Full-Time Undergraduate Students: 120,040

Part-Time Undergraduate Students: 70,888

Full-Time Graduate Students: 7,703

Part-Time Graduate Students: 22,096

Degrees Offered:

BA, BFA, BS, BSN, MA, MFA, MS, MSN, MAT, MEd,
MSW, MPH, MPT, DNS, DPT, PhD

Arts Disciplines:

Dance

Digital Media

Creative Writing

Film/Media Arts

Music

Theater

Visual Arts

Program Description:

The City University of New York (CUNY) encompasses 23 institutions, including nine separate senior colleges, that offer programs in the arts and arts education. Six of the masters-level colleges have an active collaboration with the Lincoln Center Institute (LCI) that introduces students in education to teaching artists and the use of the arts to facilitate the teaching of a variety of subjects. The LCI program is built on aesthetics education, which has become an important component of CUNY's early-childhood and childhood education programs.

Several CUNY colleges, including Hunter College, Queens College, Brooklyn College, and Lehman College, have well-known arts programs in visual arts, digital media, integrated media arts, theater, poetry, dance, and music. Many of their students combine preparation in education with their artistic studies. Because of the close collaboration of the arts-education faculty with the arts

and humanities faculty, program integration for these students supports a mutually reinforcing set of experiences. In addition, the Creative Arts Team (CAT), which utilizes theater and other arts in teaching children, is now located at CUNY and works actively in arts education across the campuses.

Founded in 1974, CAT's mission is to provide at-risk young people with participatory drama workshops and residencies that foster important learning skills and



CUNY students practicing their guitar craft.

Photo courtesy of CUNY

positive social development. In 2004, CAT became a university-wide initiative of the Office of Academic Affairs at CUNY and has since partnered with a number of CUNY's projects, including the Paul A. Kaplan Center for Educational Drama. The resulting program offers services in professional-development training for teachers and other youth-serving professionals. It also offers pre-service courses for graduate students in the effective use of educational drama. Through the Kaplan Center, CAT makes professional-development programs available for New York City Department of Education teachers, parent coordinators, guidance counselors, and other school staff. These programs include multi-session mentoring/modeling experiences; on-site professional-development workshops for teachers and other school staff; and graduate-level courses and certificates at the Kaplan Center in educational theater methodologies.

College for Creative Studies

Detroit, MI
www.ccsad.edu

Distinctive Feature:

Industry relationships

Parent University:

College for Creative Studies
Founded: 1906
Full-Time Faculty: 47
Part-Time Faculty: 207
Full-Time Undergraduate Students: 1,094
Part-Time Undergraduate Students: 208

Degrees Offered:

BFA

Arts Disciplines:

Film/Media Arts
Visual Arts

Program Description:

Located in the cultural center of midtown Detroit, the College for Creative Studies (CCS)—a private, fully accredited, four-year college—is one of the leading art and design institutions in the country. CCS is known for providing a dynamic learning environment where students explore issues of art, design, and the culture in which they exist. CCS has always strived to find ways to serve not only its own campus but also the larger community. The college accomplishes this goal through the Art Education degree and the Community Arts Partnerships (CAP) programs. Both sets of activities foster an innovative educational environment that provides opportunities to teach the arts to children in a variety of settings.

The Art Education degree program at CCS combines an internationally recognized BFA degree with inventive teacher-preparation courses. The program is offered as a dual major, taken in tandem with any of the eight studio majors at CCS. The curriculum consists of a series of five professional Art Education courses taken in sequence prior to student teaching. During these courses, students are encouraged to pursue their artistic abilities through studio requirements and submissions to the annual student exhibition, as CCS seeks to graduate exceptional artist-teachers who have highly developed knowledge and skills in a studio discipline. Thus the professional

methodologies of art instruction taught within the studio and classroom, along with firsthand teaching experiences, provide students with the most current knowledge and theory to become dynamic practitioners of art as well as effective teachers of art for pre-K-12 students.

Art Education students also develop their practical skills through a required community-based service-learning project. During this hands-on activity, CCS students interact with, teach, and learn from area youth. If they choose, students can participate in CAP programs to fulfill their service-learning project requirement.

“CCS is known for providing a dynamic learning environment where students explore issues of art, design, and the culture in which they exist.”

CAP works closely with schools and other Detroit organizations to provide distinctive and effective art and design education to young people. CAP serves about 3,000 students per year through approximately 90 long-term programs involving low-income minority youth. At the same time, it provides outreach and community service experiences for CCS students, alumni, and community artists. For their service-learning projects, students do creative work with children in diverse settings, from Detroit-area churches to arts-based summer camps across Michigan.

To help assure that the continuous challenge of training first-class artist-teachers in urban areas is met, CAP pays artists and students for their participation. Monetary assistance helps to offset tuition costs for current Art Education students and encourages their involvement in these programs, while also supporting the participation of minority artists within the community. Traditionally, minority artists have limited access to financial resources, despite often having greater financial need.

Participation in training programs by minority artists, along with Art Education students, alumni, professional artists, and members of the community, is essential to the success of the CAP programs. CAP administrators assemble diverse groups of people each year to learn and work together in the training programs. By promoting

continued on next page



**CCS artist/teacher
Karen Khalifah with
students in a Detroit
public school's after-
school art class.**

Photo by Mikel Bresee

multicultural group learning, CAP artist-teachers learn from each other how to teach and encourage cross-cultural education within urban schools.

CAP training programs consist of intensive workshop sessions, team-teaching experiences, and regular follow-up sessions. Through training workshops centered on lesson preparation, classroom management, cultural awareness, and special-needs sensitivity, CAP students are taught to adapt their artistic talents to meet the needs of the children they will teach. After completing the workshops, students go on to become support teachers. They work with lead teachers in two-person teams at after-school programs in Detroit-area elementary and middle schools, and at other community organizations as well. Frequently, during CAP training, students who are not already part of the Art Education program at CCS discover their “calling” as a teacher and decide to enroll in Art Education classes. Once training has been completed, students receive CAP certificates and are encouraged to become future lead teachers within the CAP programs. While CAP and Art Education maintain separate roles within the college, they regularly collaborate to create cultured and well-rounded artist-teachers.

Art Education students are also required to participate in rigorous and innovative student-teaching internships. During an internship, students have two eight-week teaching placements, one in the Detroit Public Schools

and the other in a suburban school, to experience the richness of diversity and learn how to teach in a multitude of settings. Students are thus taught to combine their theoretical and practical knowledge in real-world conditions, where the educational reality for some children is not always picture-perfect. Nevertheless, many suburban-oriented student-teachers are surprised to find that teaching in city schools can be a highly positive experience. Throughout their internships, students are mentored by a cooperating teacher, and they are visited at least three times during these placements by their College Supervising Teacher, who grades their performances. These experiences, partnered with the cutting-edge studio art and design courses, provide Art Education students with a premium teacher-preparation pathway.

The Art Education and Community Arts Partnerships programs work together and separately, as appropriate, to teach students how to develop personally and professionally as artist-teachers and how to teach both in urban and non-urban environments. A student with an Art Education and CAP background can graduate from CCS with certification and four years of rigorous teaching experience. CCS fosters in these students the resolve to pursue excellence, act ethically, embrace their responsibilities as citizens of diverse local and global communities, and keep learning throughout their lives.

College of Performing and Visual Arts, University of Northern Colorado

Greeley, CO
www.unco.edu

Distinctive Feature:

Research

Parent University:

University of Northern Colorado
Founded: 1889
Full-Time Faculty: 414
Part-Time Faculty: 200
Full-Time Undergraduate Students: 10,000
Full-Time Graduate Students: 1,766

Degrees Offered:

BA, BS, MA, MS, EdD, PhD

Arts Disciplines:

Creative Writing
Dance
Film/Media Studies
Music
Theater
Visual Arts

Program Description:

The College of Performing and Visual Arts (CPVA) is Colorado’s distinctive public-university program in the arts. The CPVA experience, centered on student development, is inspired by a commitment to the arts traditions—embodied in the study of music, theater, dance, and visual arts—and to cultivating leadership in the arts. The focus on student learning, in academic, artistic, and personal terms, epitomizes a fundamental CPVA community belief. CVPA upholds that lifelong learning results from engagement in an arts-educational experience that blends and infuses the most pertinent aspects of the history and philosophy of the arts, professional preparation in the

arts, and leadership in the arts throughout a student’s curricular opportunities. CPVA provides a strong liberal-arts education, matched by an emphasis on professional career paths in the arts. These paths include a wide array of highly regarded undergraduate and graduate teacher-preparation programs in visual arts, music, and theater.

In alignment with preservice teacher licensure programs in the arts, the College has established the Center for Integrated Arts Education, which provides professional- and curriculum-development services for school districts and schools in Colorado. In addition, it provides opportunities for CPVA students to connect on a deeper level with the issues facing arts educators in K-12 public schools. The Center is also home to an education program that helps match teaching artists with schools and school districts, as well as provide professional development for those teaching artists.

In addition, the Center hosts the College’s longitudinal-research project that examines the impact of arts-infused curricula on school ecology and student achievement in Colorado’s K-12 schools. Data are being collected on a number of variables, including but not limited to behavior, student achievement, attendance, and parent, teacher, and administrator perspectives. The baseline phase of the study includes art- and general-education observations both in and outside the classrooms; art-teacher and administrator interviews; teacher focus groups; parent, student, teacher, and administrator surveys; and information from existing statewide testing and demographic databanks. Effects of the curricular transitions will be measured by comparing collected and baseline data.



Creative Spaces summer arts campers prepare for a scene they created about peer pressure.
Photo Courtesy of the University of Northern Colorado

Columbia College Chicago, Center for Community Arts Partnerships

Chicago, IL
www.colum.edu/ccap

Distinctive Feature:

Innovation

Parent College:

Columbia College Chicago
Founded: 1890
Full-Time Faculty: 324
Part-Time Faculty: 1,207
Full-Time Undergraduate Students: 8,554
Part-Time Undergraduate Students: 1,402
Full-Time Graduate Students: 371
Part-Time Graduate Students: 278

Degrees Offered:

BA, BFA, MA, MFA, MAT

Arts Disciplines:

Advertising Art Direction
Art and Design
Art History
Creative Writing
Dance
Film/Media Arts
Interdisciplinary Arts
Music
Theater
Visual Arts

Program Description:

Since 1998, the Center for Community Arts Partnerships (CCAP) at Columbia College Chicago has been transforming the lives of thousands of Chicago's young people through college-community partnership building. Founded as a key part of a mission to link the academic departments of Columbia College Chicago with diverse communities throughout the city, CCAP enables artists, educators, students, schools, corporations, and community-based organizations to form meaningful and sustainable partnerships in the arts. This approach stands as an international model for demonstrating how an urban college can collaborate with schools and community-

based organizations to develop an array of sustainable high-quality arts programming. In particular, the Arts in Youth and Community Development (AYCD) graduate program was developed by CCAP and the Department of Arts, Entertainment and Media Management to address the professional-development needs of future leaders in the field of community-based youth arts. This is the first masters degree of its kind in the United States. A critical feature of this program is an intensive practicum, in which students work up to 20 hours weekly in community-based youth arts organizations, where they receive mentorship and training in the practical skills needed to run such organizations.

“..using the arts to build community and develop the voices of all citizens.”

CCAP serves children and youth of all ages, including early childhood, and its projects use a team-teaching approach. In all of its programs, public-school teachers, professional artists, and community-based leaders join together to develop curriculum that helps students:

- Engage actively in learning across content areas via the arts
- Develop a firsthand and deep understanding of various art forms and how they are professionally practiced
- Acquire higher-level thinking skills and habits of mind and learn how they apply to artistic expression
- Set challenging artistic goals and develop thoughtful plans to meet them
- Develop the skills to become lifelong learners
- Appreciate different cultures and their perspectives on life
- Understand a range of artistic expressions.

CCAP works with a wide range of academic departments and offices at Columbia College, including the Center for Arts Policy (CAP), which advances practices that “democratize” the arts, using the arts to build community and develop the voices of all citizens. Most of CAP’s work revolves around three themes: the arts in community-building; the arts in education, learning, and development; and the sustainability of the arts. The College’s Office of Academic Research is also cultivating a major initiative to provide academic, intellectual,



Teaching artist Leah Mayers works with a student at Thurgood Marshall Middle School on an arts-integrated literacy project.

Photo by Joel Wanek

research, and developmental support for the hybrid links between the professions of artist and educator. Through the development of this project, which includes the work of CAP and CCAP, the college will support a one-of-a-kind teaching-artist platform. This model will speak to the policy and practice of the field, deeply affecting the practice of arts integration and teaching-artist development in the city of Chicago and throughout the nation.

CCAP's multiple programs allow comprehensive programming and leadership development, which provides students with a thorough understanding of the many paths possible within arts education. For instance, CCAP explores ways to infuse courses with service-learning components that address specific course objectives. In addition to the training that is provided through CCAP's AYCD graduate program, a new class for undergraduates, Teaching Artist in the Schools, was introduced as part of a new education minor offered through the Educational Studies and the Early Childhood Education departments. This class provides opportunities for art students and preservice teachers to learn about the field of arts-integration through theory and practicum experience.

In addition, CCAP provides professional development and curriculum instruction in arts integration for Chicago Public Schools' teachers and teaching artists. CCAP offers opportunities in professional development, which is key to integrating high-quality, sustainable, arts-based programs

into schools, ranging from one-day workshops to intensive in-school and after-school artist residencies. CCAP provides a replicable model by which artists and faculty partner directly with Chicago Public Schools' teachers and administrators, training them to integrate the arts into their classrooms on an ongoing basis and to jointly create arts and literacy curricula. Integral to the effectiveness of this training is the monthly meeting of artists in the Arts Integration Mentorship Project (Project AIM). These meetings, which provide continuous professional development, address a wide array of topics. They include teacher and artist planning, arts-integrated curriculum design, hands-on arts strategies shared across disciplines, protocols for looking at student work, assessment, and documentation. CCAP will soon publish *AIM Print*, a book about its model of arts integration, which will include curriculum and best practices for arts integration.

The Educational Studies Department at Columbia College Chicago offers the Master of Arts in Teaching degree within two graduate programs: Elementary Education K-9 and Art Education K-12. The primary goal of both of these programs is to create teachers who foster collaboration, critical thinking, and reflection, consciousness of self, and awareness of cultural diversity. Columbia College Chicago also provides advanced-placement summer training for arts specialists through the Office of the Provost.

Fairfield University

Fairfield, CT
www.fairfield.edu

Distinctive Feature:

Preparation of arts teachers within a liberal-arts institution

Parent University:

Fairfield University
Founded: 1945
Full-Time Faculty: 240
Part-Time Faculty: 210
Full-Time Undergraduate Students: 3,384
Part-Time Undergraduate Students: 624
Full-Time Graduate Students: 270
Part-Time Graduate Students: 813

Degrees Offered:

BA, BS, MA, MS, MBA

Arts Disciplines:

Art History
Creative Writing
Dance
Film/Media Studies
Music
Theater
Visual Arts

Program Description:

All students at Fairfield University must complete a 20-course liberal-arts core curriculum that includes a minimum of two arts and two literature courses. As part of its strategic plan, Fairfield promotes interdisciplinary connections throughout all 20 core courses. Disciplines outside of the arts regularly engage the arts to make connections with other content areas. As a result, future teachers of all disciplines—whether in the sciences, social sciences, or humanities—understand the centrality of the arts to their lives. Current examples of these interdisciplinary connections are: a chemistry professor uses orchestral scores to illustrate the mysteries of organic chemistry; an economics professor's students attend and participate in capoeira (a dance-like martial art) workshops to better understand Brazilian culture; nursing students use the music and stories of Broadway shows to reach out to inner-city

youth; a business professor uses film to teach ethics and immigration issues; and a history/Asian studies professor uses art and music to teach Chinese language and history.

Currently, Fairfield offers certification in music, and it has developed its program specifically around the needs of future teachers and their students. Rather than pattern its program on past models, the faculty looked to future student needs and developed a standards-based curriculum in which the four music-methods courses rely on the create-perform-respond model. These courses, all of which include fieldwork both in urban and suburban schools—one of the areas that research indicates is critical for developing excellent teachers—are taught by active, exemplary pre-K-12 teachers. All teacher candidates also attend the professional-development workshops held at the university for area arts teachers.

“...nursing students use the music and stories of Broadway shows to reach out to inner-city youth...”

Fairfield seeks out musicians who wish to make the arts a foundation of people's lives through education, rather than those who view teaching as a default for performing. Teaching is an art form in itself, which Fairfield is committed to nurturing and developing. As such, recruiting future teachers is done through current pre-K-12 music teachers and through direct interaction with potential teacher candidates among current Fairfield students. Many students involved in music while in high school have a passion for music but do not want to perform. At that educational stage, they often do not have a clear career goal involving the arts because they do not see a place for themselves there. Both through mission and program, Fairfield shows them that they are needed and valued as teachers of the arts.

University College is the division of Fairfield University devoted to the advancement and professional growth of adult students. Programs include completing or starting a bachelor's degree, pursuing professional development or certification, and acquiring intellectual and cultural enrichment. The program includes courses, such as the History of Jazz; lectures by artists such as Stephen



Frances Russell leads a drum circle during a workshop event at Wilbur L. Cross School.
Photo by Laura Nash

Sondheim and Gore Vidal; and guided tours to museums in New York City. The teachers, lecturers, and tour leaders are primarily teaching artists. In addition, many performing-arts events and art exhibits held on campus advance the work of teaching artists, not only by promoting their art but also by having them work as guest artist-teachers with campus performing groups in music, new media, and theater.

Connecticut is fortunate to have art and music teachers in virtually all of its public schools. To advance their work, the newly established Center for Music Education (CME) provides yearlong, thematic professional development for arts educators. In 2007, Fairfield's Summer Institute offered courses on designing standards-based classroom and district assessment both in art and music, in collaboration with CME, the State Department of Education, the Connecticut Music Educators Association, and the Connecticut Art Educators Association. Convening each summer, this Institute also provides an opportunity for collegial discourse among pre-K-12 arts educators so that each can become a better teacher and advocate for his or her students.

Many graduate-level courses advance the work of pre-K-12 classroom teachers. Storytelling in the Classroom develops student understanding of folklore, myth, and legend and offers strategies for helping students learn to write and tell

their own stories. Theory and Practice of Integrated Curriculum teaches curriculum that is critical, culturally responsive, and differentiated for student learning needs. Candidates design, implement, and assess interdisciplinary curricular units that develop student content knowledge, inquiry tools, social responsibility, and critical thinking. All graduate courses may be taken for enrichment or toward an advanced degree.

Because Fairfield is a Jesuit institution, faculty are strongly encouraged to engage in social justice through their areas of expertise. Faculty members also form partnerships with local teachers, particularly in urban districts, through initiatives funded by federal sources and private foundation grants. These collaborations result in creative, innovative, and sustainable programs that advance the work of teachers in the arts and improve student learning.

At both the undergraduate and graduate levels, Fairfield's courses provide teacher candidates with cutting-edge technology, fieldwork at pre-K-12 urban and suburban schools, diverse extracurricular arts-enrichment offerings, ongoing mentoring for beginning teachers to help ensure their future success, and a liberal-arts curriculum and core requirements that produce teachers well prepared for interdisciplinary teaching.

Graduate School of Education, State University of New York at Buffalo

Buffalo, NY
www.gse.buffalo.edu

Distinctive Feature:

Comprehensive approach within a research university

Parent University:

Graduate School of Education, State University of New York at Buffalo
Founded: 1931
Full-Time Faculty: 55
Part-Time Faculty: 78
Full-Time Graduate Students: 612
Part-Time Graduate Students: 767

Degrees Offered:

MA, MAT, MFA, EdM, EdD, PhD

Arts Disciplines:

Creative Writing
Dance
Film/Media Arts
Music
Theater
Visual Arts

Program Description:

The Graduate School of Education (GSE) prepares professionals for teaching in and through the arts in the pre-K-12 education system. Because it is located in a major research university in an urban setting, GSE's real impact comes through the research and scholarship that informs its professional programs and contributes to creative, thoughtful, and research-based practice.

The Education In and Through the Arts Initiative began at the State University of New York at Buffalo (UB) in 2001. In just six years, the Initiative proposed a degree program, formed an Arts Partners Program, and launched several research projects funded by the National Endowment for the Arts, US Department of Education, New York State Council for the Arts, John R. Oishei Foundation, and others. The program has flourished; as of spring 2007, 67 EdM students and six PhD students were enrolled.

The Education In and Through the Arts initiative is a joint effort of the GSE, UB College of Arts and Sciences, and Arts Partners Program, a UB grant-funded community arts initiative. This collaboration has two main goals: to enhance Buffalo Public School students' academic success and learning by improving their access to the arts; and to study the process as well as the results of such access. A critical university role is to provide opportunities for artist-consultants who work in classroom partnerships with teachers of social studies, English/language arts, mathematics, science, and foreign language in order to further develop their arts collaboration and teaching skills.

Faculty members of GSE recently piloted a model summer institute (City Voices, City Vision) in which artist-consultants, Buffalo Public School arts educators, and classroom teachers worked collaboratively to develop arts-integrated curricula through the medium of digital

“A critical university role is to provide opportunities for artist-consultants who work in classroom partnerships...”

videography. In addition, the university has worked to integrate students enrolled in museum studies into arts-infused education opportunities in Buffalo Public Schools, thereby increasing the connections with the Buffalo community's rich cultural resources.

GSE's professional programs prepare future arts teachers through coursework that extends their learning both in the arts and in teaching (pre-K-12) in and through the arts. A program premise is that in order to teach the arts effectively, individuals must be outstanding artists themselves. As a result, graduate students matriculate into the program with extensive background and training in specific arts fields. They have the opportunity to study their art form further as they work toward completion of a professional teaching degree. Though GSE does not offer baccalaureate degrees in the teaching of the arts, it does have an education minor, so that arts undergraduates interested in teaching can begin coursework applicable to their state certification.

The artists follow a curriculum that includes the general elements of teaching, such as foundations of education and educational psychology. In addition, they take several courses in which pedagogical content knowledge is the

focus. In these courses, students learn how to take their arts content areas and blend them with the best instructional-delivery systems, thus capitalizing on current knowledge about how children learn the arts.

A variety of field experiences prepare students for teaching in pre-K-12 settings. These experiences begin early in the fall semester, when they make weekly supervised visits to urban, suburban, and rural elementary, middle, and high schools to better understand schools from the teachers' viewpoints. Each student works with an experienced classroom teacher, who often becomes the first-placement cooperating teacher during the spring semester. Practicum experiences are also provided for students at the Fisher Price Endowed Early Childhood Research Center affiliated with the University.

Discussions at the schools and University frame and extend these experiences. During the spring semester, preservice teachers student-teach in two placements at two different grade levels, as required by the New York State Board of Regents. All students have at least one urban placement. The second placement option can be in either another urban or in a suburban or rural school.

Students also learn about pre-K-12 teaching through an individual research project. They begin working on their Reflective Inquiry Project (RIP) early in their certification sequence. With the assistance of faculty members, students construct a question about school practice that they are interested in exploring. After conducting literature reviews and making subsequent modifications to their questions, students engage in fieldwork conducted during their field observations.

At the conclusion of their fieldwork, students incorporate their evidence into a paper, which also includes analysis and reflective interpretation of their findings in relation to their literature reviews. Toward the conclusion of their student-teaching experiences, students look back on their RIP and teaching and write a brief additional paper that reflects and reflects on what they have learned during the academic year.

The program also provides professional development and graduate work in arts integration for classroom teachers of other core-subject content areas, including elementary/early childhood education, social studies, English/language arts, mathematics, science, and foreign language. Courses focus on the provision of authentic arts experiences that develop children's abilities in the arts, and on how these experiences can extend their understanding of concepts in other curricular subjects.



International music educators improve musicianship through creative movement at Summer Institute.

Photo by K. Bugos

Many aspects of this arts-education program are innovative. The emphases on curriculum, assessment, and research allow students to become reflective practitioners able to continually refine and improve their teaching in the arts. Because the instructional strategies presented are heavily based on learning theories, student artists have the opportunity to develop trajectories of learning with reasonable and attainable benchmarks for the children in their classrooms.

Additionally, by helping faculty, students, and classroom teachers gain multiple literacies, GSE has created a climate that values the powerful role that the arts play in expressing constructed knowledge. And as student artists take a large portion of their coursework with faculty in other arts disciplines, as well as faculty in other curricular areas, they are prepared for the hard work and collaboration necessary to advocate for the best arts-education practice in pre-K-12 settings.

Indiana University School of Education

Bloomington, IN
<http://education.indiana.edu>

Distinctive Feature:

Statewide impact and relationships

School of Education, Indiana University, Bloomington

Full-Time Faculty: 120
 Part-Time and Adjunct faculty: 141
 Full-Time Students: 1,830
 Part-Time Students: 1,090

School of Music, Indiana University, Bloomington

Full-Time Faculty: 170
 Part-Time and Adjunct Faculty: 23
 Students, Undergraduate and Graduate: 1,626

Note: Faculty numbers do not include Associate Instructors

Degrees Offered:

BS, MA, MS, EdD, PhD

Arts Disciplines:

Art
 Music

Program Description:

As the largest provider of teachers in its state, Indiana University (IU) offers outstanding preparation and continuing education for teachers. In addition, IU offers resources to support teachers in the classroom and forms partnerships with public schools and communities to improve K-12 education in Indiana and beyond. The university's work in music education and art education deserve special mention.

As one of the most comprehensive and acclaimed institutions for the study of music, IU's Jacobs School of Music plays a key role in educating performers, scholars, and music educators who go on to influence

music performance and education around the globe. The school's Music Education Department is among the elite programs of its kind in the nation, and its strength lies in the ability of faculty members to complement each other's teaching and creative interests. Accordingly, research, scholarship, and teaching in music education are very much intertwined at the Jacobs School. For example, faculty conducted a survey of the music curricula offered at the state's public schools. Study findings suggested robust activity and student participation in certain areas of public school music, such as band, and modest levels in others, such as strings. The study also documented the wide variability in the state's public school music programs in terms of school and ensemble enrollment, curricular offerings, allocation of instructional time, and degree of performance activity. The department has also hosted an annual Big Ten conference on music education that highlighted the ways in which education, performance, and research intersect for music's greater good.

Housed in the Department of Curriculum & Instruction (C&I) at IU's School of Education, the Art Education program offers certification for undergraduate and graduate students training to be art-specialist teachers, an MS in Art Education, and EdD and PhD programs in Art Education. In addition to art-methods courses for certification students and seminars for graduate students, the program offers multiple sections of an art-methods



Art displayed at Indiana University's Saturday Art School open house.

Photo by Lara Lackey

course for those training to become elementary-classroom generalists.

Art Education specialists take three required methods courses, each with a related field experience in community or school contexts. In addition to general-education requirements, they complete breadth and depth courses in studio and art history within the School of Fine Arts. Generalists are required to complete both a foundations course in visual art and an art-methods course for elementary teachers. Along with these courses, students take individualized electives based on their own interests and past experiences. Both programs emphasize comprehensive approaches to art education that incorporate multicultural, interdisciplinary, community-based, and visual-culture philosophies.

The programs are continually evolving and contain a

“The school’s...strength lies in the ability of faculty members to complement each other’s teaching and creative interests.”

number of unique characteristics, such as active use of the large and comprehensive collection at the Indiana University Art Museum. Many students participate in internships at the museum and use the site for research. All certification students participate as teachers in the Indiana University Saturday Art School, which welcomes approximately 100 local children per term to low-cost classes. Beyond its role as a field experience for art-specialist teachers, the Saturday School is also a vehicle for exploring both art lessons related to the museum collection and interdisciplinary curricular themes through art. The museum’s exhibitions become teaching tools for the entire School of Education community.

A new project, the Indiana University Interdisciplinary and Arts Immersion Student Teaching Program, pairs elementary generalist student teachers with practicing classroom teachers who are experienced in teaching in and through the arts. Under the supervision of faculty in the Art Education and Music Education programs, the pairing gives both students and practicing teachers greater clarity and confidence in integrating the arts into the elementary classroom.

Lesley University, Creative Arts in Learning Division

Cambridge, MA
www.lesley.edu

Distinctive Feature:

Developing leadership for the field

Parent University:

Lesley University
Founded: 1909
Full-Time Faculty: 166
Part-Time Faculty: 558
Full-Time Undergraduate Students: 1,188
Part-Time Undergraduate Students: 572
Full-Time Graduate Students: 952
Part-Time Graduate Students: 5,297

Degrees Offered:

BA, BS, MA, MFA, MS, MEd, CAGS, PhD

Arts Disciplines:

Creative Writing
Dance
Film/Media Arts
Integrated Arts
Music
Poetry
Storytelling
Theater
Visual Arts

Program Description:

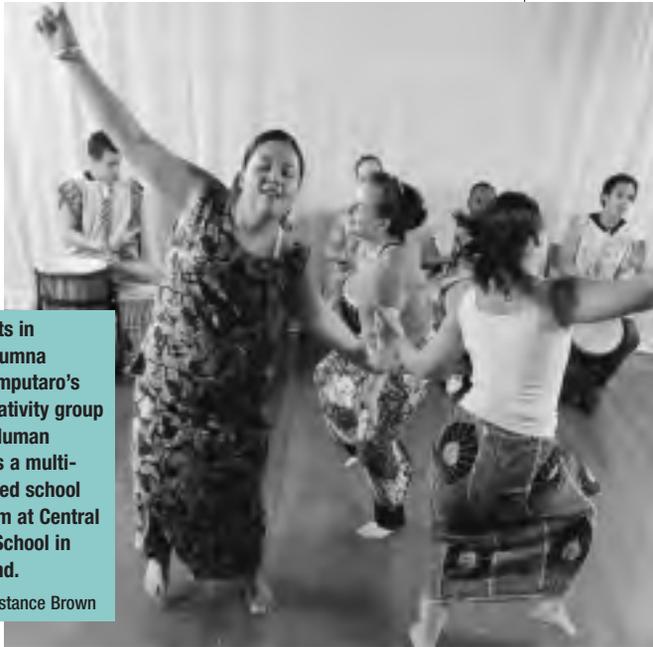
Lesley’s Creative Arts in Learning Division is a leader in bringing preservice, professional learning and community-based approaches together to further the agenda of arts and education. Its students and alumni are beginning to populate classrooms and community centers across the country, imbuing them with a philosophy that seeks to transform education through the arts.

Educators and other professionals seeking to integrate the arts into learning, from classrooms to museums to community programs, value the Division’s creative and spirited atmosphere. Its students discover the power of the arts to teach children and adults, explore their creativity, and uncover their innate talents and potentials.

continued on next page

The Division's strength lies in an underlying belief that the arts are central to human learning and can serve as a foundation for education in many different contexts. Students explore creative movement, drama, music, the visual arts, storytelling, and poetry, and incorporate these art forms into a variety of learning settings. Throughout the Division's programs, interdisciplinary

The Creative Arts in Learning Division, together with Lesley's School of Education, offer joint programs leading to an initial teacher license and a Master of Education degree. In these programs, students work toward becoming a general classroom teacher who chooses an integrated arts approach.



Creative Arts in Learning alumna Deanna Computaro's Human Creativity group performs. Human Creativity is a multi-arts extended school day program at Central Falls High School in Rhode Island.

Photo by Constance Brown

• **MEd Leading to Professional Teacher License in Early Childhood, Elementary, or Visual Art**

The professional license track in visual art is offered at both the pre-K-8 and 5-12 levels and is geared toward giving practitioners time in art studios to concentrate on their artwork. Non-license students choose from a series of electives to strengthen their identified needs for growth and undertake a major research project as a culmination of their work.

• **MEd in Curriculum and Instruction: Integrated Teaching Through the Arts**

Each year this off-campus program enrolls approximately 2,000 experienced and certified K-12 classroom teachers, administrators, community and cultural workers, and others. Students are eager for a professionally and personally challenging course of study that offers educational theory, hands-on art-making in multiple modalities, and

and multicultural approaches are emphasized.

The Division has built a suite of academic-program offerings, professional-development programs, and partnerships to provide a balanced approach to arts education. They include preservice programs for future teachers; professional licensure and non-licensure programs for practitioners; and teaching-artist and community initiatives:

• **MEd Leading to Initial Teacher License in Visual Art**

This art-education program, jointly offered by the Creative Arts in Learning Division and the Art Institute of Boston, leads to pre-K-8 and 5-12 initial licensure. The program is designed for students who hold a BFA in studio art or its equivalent and who wish to teach visual art. The curriculum provides learning in all the key areas of curriculum and pedagogy, and it emphasizes research, studio work as inquiry, and a pedagogical approach that places every learner at the center of the curriculum.

• **MEd Leading to Initial Teacher License in Early Childhood or Elementary Education**

practical application in the classroom or community. At present more than 38 national and international sites are involved, with new sites added each year. The off-campus program is offered in an intensive weekend format, allowing professionals to continue working in a related setting while using their workplaces as learning laboratories to test, evaluate, and implement theories. This program promotes the development of skills in critical literacy, social justice, and the creation of democratic classrooms.

In recent years, Lesley has formed partnerships and hosted a series of events supporting arts education and professional development programming for the arts-teaching workforce. These initiatives have included:

• **The National Arts and Learning Collaborative (NALC) and the Boston Public School District (BPS) Partnership**

This partnership between Lesley, NALC, and BPS is developing a replicable Arts & Learning Collaborative model in the Boston Public Schools. This model brings community and arts-education organizations together with public elementary schools, arts-rich high schools,

and institutions of higher education to support an instructional focus on learning in and through the arts.

• **Teaching Artists Institute, August 2006**

Lesley, the Massachusetts Cultural Council (MCC), NALC, and the New England Consortium of Arts Professionals (NECAP) offered the first annual institute for teaching artists in the New England region. NECAP, a collaboration of the six New England state arts agencies with other organizations and individuals, works to advance the field of the artist-educator. The Institute brought together stakeholders who promote arts education in schools and who support professional artists such

“Throughout the Division’s programs, interdisciplinary and multicultural approaches are emphasized.”

as as state arts-council representatives, artist-educators and teachers in higher education, school administrators, funders of school arts programs.

• **Massachusetts Arts Education Partnerships Institute, May 2007**

Lesley, in collaboration with the NALC and MCC, held a one-day institute in May 2007 to promote the participation of cultural-arts organizations, funders, professional teaching artists, arts specialists, classroom teachers, and academics in arts-education partnerships.

The Creative Arts in Learning Division has also contributed on a national level through its involvement in the Arts Education Partnership (AEP) Task Force on Higher Education, 2005-2006. Lesley University Provost Martha McKenna and Division faculty member Gene Diaz served on this special task force that brought together arts-education leaders from across the nation who have participated in arts-education partnerships featuring a significant role for higher education. The task force produced a set of guidelines for participation as well as profiles that illustrate promising practices for future partnerships to follow. Its February 2007 report, “Working Partnerships: Professional Development of the Arts Teaching Workforce,” including an addendum profiling 11 professional-development partnerships, is available on the AEP Web site.

Longy School of Music

Cambridge, MA
www.longy.edu

Distinctive Feature:

Excellence in teaching

Parent Institution:

Longy School of Music
Founded: 1915
Part-Time Faculty: 164
Full-Time Undergraduate Students: 47
Part-Time Undergraduate Students: 5
Full-Time Graduate Students: 118
Part-Time Graduate Students: 40

Degrees Offered:

UD, AD, MM, GPD

Arts Disciplines:

Dalcroze Eurhythmics (a music education method)
Music

Program Description:

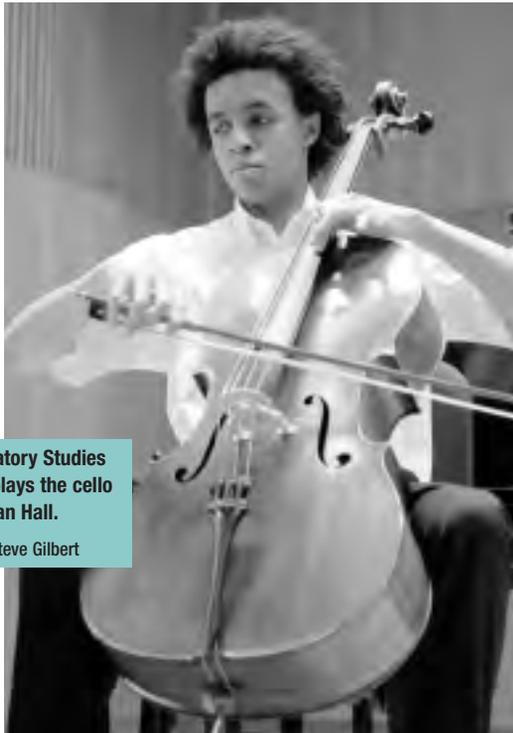
Founded in 1915, the Longy School of Music is a degree-granting conservatory located near Harvard Square in Cambridge, Massachusetts. Longy gives its degree-candidate students—who are aspiring professional musicians—hands-on experience in teaching, and provides courses in music pedagogy. Longy’s Experiential Education Program, the Dalcroze program, and the Continuing Studies and Preparatory divisions illustrate these offerings.

Longy’s commitment to preparing musicians to make a difference in the world is at the heart of its programs. In its new Experiential Education Program (EEP) course sequence, the conservatory requires students to complete a year-long project in which they engage diverse audiences in nontraditional settings. Longy wishes to develop musicians who are equally comfortable teaching inner-city youth as they are performing on the concert stage. Students acquire the skills needed, beyond musical technique and artistry, to pursue meaningful collaborations.

The EEP course is required of all students, making Longy the only conservatory to specify outreach as a degree requirement. The EEP was successfully piloted in the spring of 2006 and fully implemented during the 2006–07 school year. During their first semester, students

continued on next page

learn about the key components of a successful partnership by exploring issues pertaining to communication with audiences, program design, and the role of the musician in the community. They analyze different learning styles, using the theory of multiple intelligences as a guide; explore the connections between music and other art forms; discuss the ideal interactive performance; study classroom-management techniques; and learn how to design a high-quality project through a collaborative process.



A Preparatory Studies student plays the cello in Pickman Hall.

Photo by Steve Gilbert

Students go into the community during their second semester to launch group-designed programs, which can be set, for example, at public schools, after-school programs, hospitals, community centers, or elder-care facilities. Current community partners include Cambridge Public Schools, Cambridge Community Center, Cambridge Hospital, and the East End Community Center. Projects from the spring 2007 semester included:

- A children's percussion program on rhythmic reading and rhythms of other cultures
- A middle-school program, focusing on Bach's suites for cello, in which students interpreted the music through writing, visual arts, and movement activities
- A program for senior citizens that used literature and visual imagery to explore three genres of music.

Another Longy innovation is the MM in Modern American Music program (MAM), the first performance degree of its kind in the United States, offering graduate students a major concentration that includes both African American (jazz) and European American (classical) music. While most conservatories separate the two disciplines, MAM seeks to embrace both traditions in their richness and variety. Students also gain ensemble experience in both genres.

Longy is also the only music school in North America to offer an MM in Dalcroze Eurhythmics, a system of teaching music using improvisation, movement, and rhythm. The certificate qualifies its holder to teach children and adult beginners, while a Dalcroze license permits the teaching of adults at all levels. It is awarded to certificate-holders with Dalcroze teaching experience upon completion of a two-semester course, proof of professional attainment, and successful completion of the license portfolio and examinations.

Longy's Continuing Studies and Preparatory Divisions offer classes to students of all ages and backgrounds. The Continuing Studies division offers opportunities for K-12 teachers (or future teachers) and education administrators to learn more about the arts and teaching the arts. In addition to performance, composition and theory, conducting, music history, and mind/body studies classes, the Continuing Studies Division offers classes in teaching piano, string-teacher training, vocal pedagogy, and methods for teaching woodwinds and brass.

The Preparatory curriculum, which serves students ranging from 18 months to 18 years old, is carefully designed to provide enjoyable musical experiences and thorough musical training at all levels. A curriculum combining private lessons with classes in music and movement, creative music theory, chamber music, orchestra, chorus, or piano can be tailored to each student. All Preparatory students are eligible to perform in the division's numerous ensembles.

The Preparatory Division offers a Young Performers Instrumental and Vocal Certificate Program, which gives musicians ages 8-18 comprehensive musical training and performance experience through a three-level sequential program to help them become accomplished and well-rounded musicians. The curriculum includes classes such as composition, early music, jazz ensembles, performance hour, performance workshop for pianists, creative music theory, and Dalcroze.

New England Conservatory

Boston, MA

www.newenglandconservatory.edu

Distinctive feature:

Role of musician as teacher-researcher

Parent University:

New England Conservatory

Founded: 1867

Full-Time Faculty: 88

Part-Time Faculty: 124

Full-Time Undergraduate Students: 379

Full-Time Graduate Students: 413

Degrees Offered:

BA, MA, DMA

Arts Disciplines:

Music

Program Description:

The two-part mission of New England Conservatory (NEC), a performance-based institution, is to train enrolled students both as fine artists and fine teachers and to serve as a resource to the Boston education community in advancing the field of music education. In fulfilling this mission, NEC provides current undergraduate and graduate students, professional teachers, teaching artists, arts leaders, and members of the community with a wide spectrum of ways for exploring the art of teaching music. They include the Music-in-Education program, the Community Performances and Partnerships Program, college pedagogy courses, the School of Continuing Education, and the Music-In-Education National Consortium/Research Center. These programs enable future teachers and teaching artists, as well as professional pre-K-12 classroom teachers and other members of the education community, to further their growth as they explore how to teach music to young people.

Music-in-Education

NEC offers a Music-in-Education (MIE) concentration to prepare students for entry into the field of education as they pursue degree requirements in their major. The program has two components: classroom study and guided, individualized internships at community arts

centers, public schools, or arts organizations. These internships typically last 10–15 weeks, require 15–30 hours of teaching time, and take place in conjunction with courses at the Conservatory that provide structure for the internship work. Interns are mentored by classroom teachers, music specialists, professional teaching artists, and Music-in-Education researchers. MIE courses are available to all students at the Conservatory, regardless of program or major. Concentration students' classwork and internships are assessed using an innovative digital portfolio system designed specifically for the program by the MIE National Consortium and Research Center; students earning the MIE concentration can use these portfolios when applying for teaching jobs or artist residencies.

“NEC offers a Music-in-Education (MIE) concentration to prepare students for entry into the field of education...”

Community Performances and Partnerships Program (CPP)

CPP offers all NEC students, as individuals or members of ensembles, the opportunity to work as teaching artists at partnering schools and other community locations. Students may be involved as little or as much as they like as either volunteers or fellows in one of the Conservatory's performance-outreach fellowship programs. The program provides participants with individualized, hands-on training through mentoring, outreach workshops, master classes with guest educators, and ongoing evaluation. All school partnerships are designed in collaboration with school administrators and classroom teachers, and they are structured around multi-year performances, classes, workshops, and residencies. Under the auspices of the CPP Program, NEC students carry out approximately 300 interactive community events each year. The program works with 40 partnering schools in the Boston area, including public, parochial, and private schools as well as other educational programs, and it reaches over 8,000 school children annually. About 200 college students, or one quarter of the NEC student body, are involved in these programs each academic year, and the program is fully integrated into the fabric of student life at the conservatory.

continued on next page

College Pedagogy Courses

NEC pedagogy courses are offered in all instrumental areas as well as in composition, music theory, and music history. Pedagogy coursework is a degree requirement for many majors, particularly at the graduate and doctoral levels. Students are prepared in these courses, through background readings, observations, supervised projects, and assessment, to teach a particular instrument or basic music skills. Such teaching may take place in a community music school, public school, or continuing education program.

School of Continuing Education

To provide pre-K-12 classroom and music teachers with the opportunity to build skills in the area of teaching music to young people, NEC's School of Continuing Education offers professional development and peda-

gogical courses anchored in the Kodaly approach to music education. Levels I-III are offered through an intensive summer institute and during the academic year, and credits may be applied toward teacher certification, salary step increases for certified teachers, or masters in music education programs at selected schools. Educators may also participate in summer inter-cultural institutes, which explore the music and culture of particular countries or regions of the world. In addition, members of the local community may take courses through the

**Music-In-Education National Consortium/
Research Center**

School of Continuing Education (offered in conjunction with the Music-in-Education Program) in classroom music pedagogy, educational philosophy, and learning technology.

In the Music-in-Education National Consortium (MIENC), professionally trained musicians, music educators, and classroom teachers collaborate as "artist-teacher-researchers" who together can help meet the growing demand for music-in-education programs. Their work expands on the traditional roles of music-education specialists, who aim to foster rich and sequentially developed musical skills and understanding, and on the scope and diversity of music programs, so that they may serve the academic and social arts-learning



A New England Conservatory jazz ensemble teaches the history of jazz to students at Curley Elementary School in Jamaica Plain, MA.
Photo by Andrew Hurlbut

gogical courses anchored in the Kodaly approach to music education. Levels I-III are offered through an intensive summer institute and during the academic year, and credits may be applied toward teacher certification, salary step increases for certified teachers, or masters in music education programs at selected schools. Educators may also participate in summer inter-cultural institutes, which explore the music and culture of particular countries or regions of the world. In addition, members of the local community may take courses through the

goals of public school communities. The Music-in-Education Research Center, also housed at NEC, carries out the work of the Consortium through its consultancy services (as program evaluators) and through professional-development networks (such as the Learning Laboratory School Network), annual conferences, and the publication of the *Journal for Learning Through Music* and the *Journal for Music-in-Education*. The MIENC's Web site (www.music-in-education.org) also serves as a resource for educators at the national level.

Otis College of Art and Design

Los Angeles, CA
www.otis.edu

Distinctive Feature:

Emerging practices

Parent University:

Otis College of Art and Design
Founded: 1918
Full-Time Faculty: 60
Part-Time Faculty: 200
Full-Time Undergraduate Students: 1,044
Part-Time Undergraduate Students: 22
Full-Time Graduate Students: 34
Part-Time Graduate Students: 9

Degrees Offered:

BFA, MFA

Arts Disciplines:

Architecture/Landscape/Interiors
Communication Arts (Advertising Design,
Graphic Design, Illustration)
Digital Media
Fashion Design
Fine Arts (Painting, Photography, Sculpture/
New Genres)
Interactive Product Design
Public Practice
Toy Design
Writing

Program Description:

The Otis Artists, Community, and Teaching (ACT) program is a comprehensive curriculum that trains students in art-education theories and teaching methods. Only full-time Otis BFA students are eligible to participate in ACT; others are encouraged to consult the ACT program director, who can provide helpful information about a career in teaching the arts. Observation sessions of an ACT class, youth-outreach workshop, or BFA studio course can also be scheduled to help aspiring teachers become aware of the key elements of teaching that contribute to an effective classroom.

The ACT program offers students a cutting-edge model that meets the contemporary challenges of training K-12 arts educators, many of whom enter challenging public-

school systems. ACT provides students with a well-rounded education in their studio art major; a foundation in arts and education practice and theory; an overview of career opportunities in teaching the arts; and an abbreviated pathway to the art credential offered by the State of California.

Students with an ACT concentration are required to complete three rigorous courses specifically geared toward teaching. “Teaching for Learning I” provides an overview of cognitive, art-development, and social-liberation theories; models of art education; and topics such as diversity, special education, and English for speakers of other languages. The second course, “Teaching Internship,” bridges students’ understanding of education theory and studio art practice. Students are placed in structured internships in the Los Angeles public-school system to observe and assist classroom teachers and interact with and mentor children. Alternatively, ACT students can intern at education departments of museums, cultural centers, or private schools. The third

“Otis’ Continuing Education (CE) program also enables future teachers to pursue artistic and professional development...”

requirement, “Teaching for Learning II,” further develops students’ knowledge of human development and effective teaching methods in art education, with particular emphasis on social identity.

In July 2006, the ACT program director began forming a team to work toward developing a sequential and aligned arts curriculum over the next five years for K-12 students. To date, the team includes teachers, staff, and parents from local schools, the Los Angeles County Art Commission, and an education advocacy group. The program director also oversees collaborations between students and K-12 teachers as they develop new art lessons. Through these partnerships, classroom teachers strengthen their understanding of the visual and performing arts (VAPA) standards, develop new and effective lessons connecting arts to core subjects, and receive in-class assistance from Otis interns.

continued on next page



ACT worked with students to integrate art lessons into a core subject: writing. Each student created a book with drawings and text about morning, noon, and night.

Photo by Krysta Kahl

Otis' Continuing Education (CE) program also enables future teachers to pursue artistic and professional development as well as personal and intellectual growth. The program offers a range of beginning, intermediate, and advanced fine-art and design courses, plus art history, writing, and public speaking. All courses are taught by practicing professionals. CE students can also work toward a certificate in computer graphics, fashion design, graphic design, illustration, interior design, textile-surface design, fine arts, or photography. Additionally, the CE program facilitates K-12 educator workshops and offers free tuition to eligible, full-time, pre-K-12 teachers for certain courses.

The "Otis Speaks" public lecture series and the college's two art galleries are additional resources for future teachers. The series invites artists of all disciplines to engage students and community members in stimulating conversations about their work. The Helen and Abraham Bolsky Gallery features student work in exhibitions organized solely by students, thus providing examples of how a diverse group of individuals take different approaches as they interpret, process, and solve a given problem. The Ben Maltz Gallery presents group and solo exhibi-

tions in a variety of media by professional artists, and it serves Los Angeles' vibrant art community and public at large.

Otis also provides leadership, professional development, and employment opportunities for teaching artists through the Otis Teens, Educators, Artists, and Mentors (O TEAM) initiative. O TEAM is a three-year, academy-style, sequential, year-round program providing low-income high-school students (grades 10-12) with skill-based art and design education, mentoring, and college-preparation workshops led by professional teaching artists. The artists receive training that emphasizes the California Content and VAPA standards, and they increase their competence in five key areas: child and human development, pedagogy strategies, multidisciplinary lesson building, outcomes, and community development. Teaching artists also help students advance their artistic skills and curate a student art exhibit. In the process, Otis offers the use of its many resources and facilities.

In 2002, Otis President Samuel C. Hoi was appointed a member of the advisory group for the "Arts for All: Los Angeles County Regional Blueprint for Arts Education." The Blueprint envisioned that "every public school student in Los Angeles County will receive a high-quality education in which the arts are an intrinsic part of the core curriculum." This vision served as the launching pad for the creation of the ACT program, O TEAM initiative, and new CE courses.

Two new special programs expand on the Blueprint model and examine the role of art educators beyond the classrooms, specifically their involvement in transforming the public-school system, improving communities, and contributing to the city's economic vitality. First, the Integrated Learning initiative combines efforts of students, teachers, businesses, and nonprofit organizations to solve community challenges with art and design solutions. Second, in partnership with the Los Angeles Economic Development Corporation, Otis presented its first annual "Economic Summit and Report on the Los Angeles Regional Creative Economy" in March 2007. The outcomes of these two new initiatives will help shape future Otis programs for those who teach the arts.

Peck School of the Arts, University of Wisconsin- Milwaukee

Milwaukee, WI
www.arts.uwm.edu

Distinctive Feature:

Collaboration by schools of the arts and education

Parent University:

University of Wisconsin-Milwaukee,
Peck School of the Arts
Founded: 1956
Full-Time Faculty: 80
Part-Time Faculty: 100
Full-Time Undergraduate Students: 1,923
Full-Time Graduate Students: 115

Degrees Offered:

BA, BFA, MA, MFA, MS, MM

Arts Disciplines:

Dance
Film/Media Studies
Multidisciplinary Arts
Music
Theater
Visual Arts

Program Description:

Together with the University of Wisconsin-Milwaukee (UWM) School of Education, the Peck School of the Arts prepares future teachers in five disciplines (dance, film/video, music, theater, and visual arts) and provides pre-K-12 certification in four arts disciplines (dance, music, theater, and visual arts). The school offers methods and developmental-pedagogy courses, and students spend time in the community and in the public schools prior to their student-teaching sequence. All students are supervised in their student-teaching assignments by full-time faculty members in their respective disciplines. Students studying to become classroom teachers have methods experience both in the visual and performing arts. Teaching artists work with faculty and students, and they also coordinate programs delivered by professional performing-arts institutions in the community.

Undergraduate students may also receive a Cultures and Communities Certificate as part of their pre-professional training. The Cultures and Communities program is designed to sensitize future teachers to the diversity they will find in urban classrooms and communities. Specific courses in each of the arts disciplines introduce undergraduates to content that is particularly important in diverse settings. Video training is also provided for future teachers, and Peck faculty work in the schools to help practicing teachers develop video skills.

The Teachers for a New Era (TNE) project, funded by the Carnegie Corporation of New York, is designed to increase the quality of teaching in K-12 classrooms by improving teacher-education programs and enhancing the position of teacher education at each TNE institution. UWM was selected as one of 11 universities nationwide to participate in the TNE program. Its TNE Arts Design Team includes UWM arts-education methods faculty, Milwaukee Public School (MPS) curriculum directors, UWM Letters and Science faculty, School of Education faculty, and MPS teachers. Team members have held monthly meetings to assess alignment among the Wisconsin Academic Content Standards, the MPS Learning Targets, and the UWM methods class content. The Arts Design Team currently focuses on curricular change for UWM arts-education students and programs for MPS teachers. It determined that, overall, the three standards are in alignment with one another. They found, however, that MPS learning targets do not exist specifically for theater and dance programs.

Although general-content agreement exists, the team has identified problems that have an impact on teacher success. Because arts-education programs are located, and even deeply embedded, in the content-area departments, teachers graduating from the UWM arts-education programs are well prepared in their specific content areas. But by placing greater emphasis on developing teaching skills specific to arts educators, these departments could enhance their graduates' teaching success. The TNE Arts Design team has made many recommendations for improving the preparation of teachers. It has also launched new programs for induction-period teachers that involve technology in arts education, movement in learning, and interdisciplinary arts education; initiated a review of portfolio-assessment practice; and developed a research project that compares test scores of MPS students involved and not involved in the arts.

School of Visual Arts

New York, NY
<http://schoolofvisualarts.edu/>

Distinctive Feature:

Mentoring new teachers

Parent University:

School of Visual Arts
 Founded: 1947
 Full-Time Faculty: 148
 Part-Time Faculty: 700
 Full-Time Undergraduate Students: 2,983
 Part-Time Undergraduate Students: 110
 Full-Time Graduate Students: 380
 Part-Time Graduate Students: 27

Degrees Offered:

BFA, MFA, MAT, MPS (Art therapy)

Art Disciplines:

Creative Writing
 Film/Media Studies
 Visual Arts

Program Description:

The Master of Arts in Teaching (MAT) program at the School of Visual Arts prepares students to enter the professional world of art education while continuing their work as artists. It entails an innovative approach that relies on a faculty of teacher/artists, broad exposure to teaching situations and applications, community outreach, and the integration of pedagogical theory with practice. The 36-credit, three-semester (fall, spring, summer) program provides an intensive immersion in art education through seminar courses, field work, student teaching, and practica, with consistent interplay between the student-teaching experience and educational theory.

The program, aligned with New York State requirements for the Initial/Professional Certification in Visual Art (pre-K-12), prepares artists to use their creative knowledge and talent to teach standards-based visual art as a studio discipline at the elementary and secondary levels. A summer studio art component focuses on synthesizing the candidate's art-making process with the practice of teaching art. The program provides additional preparation in using art to integrate standards-based curricula with other subjects, and courses in museum education and technology in art

education expand candidates' resources for teaching art as well as their career possibilities.

MAT faculty members are artists and teachers who are experts in their fields. The faculty members' experiences enable them to help candidates manage the often-demanding issues raised when working with diverse student populations, as methods for effective classroom management and teaching of multicultural populations are stressed throughout the curriculum. A required project, including an action-based study in schools or education programs and scholarly research, is developed into a written thesis. The thesis director and advisors carefully supervise each candidate's topic to ensure thesis completion by the end of the summer semester. The program's culmination, concurrent with the thesis presentations, is an exhibition of artwork in a School of Visual Arts (SVA) gallery.

“SVA’s Art for Kids Saturday program has provided quality art instruction to children K-9 for over 15 years.”

SVA's New York City location offers unparalleled access to a rich spectrum of cultural resources. The required Museum Studies Theory and Practice course, in which candidates visit museums and tour their collections, is an example of using the city as a learning laboratory. MAT candidates may use SVA's state-of-the-art computer labs for the Technology in Art Education class, and they are also actively engaged with a range of art materials and processes in their Materials and Methods and other courses. During the summer session, candidates have the option of using SVA's printmaking and photography facilities, as well as the computer lab, for their artwork. They may also elect to audit a total of two undergraduate or continuing-education courses during the three-semester program.

For over 20 years, SVA has established strong formal relationships with public schools in New York City through its undergraduate art-education program. These relationships, which SVA has strengthened since 2003 through the MAT program, include student-teacher placements and collaborative projects for integrating art throughout the curriculum. The primary high-school site is the High School of Art and Design, where a faculty member has donated her time to assist

with curriculum enhancement and the setting up of rubrics. Through such partnerships, cooperating teachers at each school are exposed to fresh ideas on lesson plans and lesson plan design, rubrics, and assessment. Many cooperating teachers have said that they were inspired by the student teachers' artistic skill, energy, excitement, and passion for teaching art. In appreciation for their mentoring of MAT student teachers, SVA offers all cooperating teachers tuition waivers for its continuing-education courses.

tributions that the art class makes to the welfare of these displaced children. MAT student teachers provide art classes to the elementary-age children at the shelter, while a faculty member directs lesson planning and gives supervision.

SVA's Art for Kids Saturday program has provided quality art instruction to children K-9 for over 15 years. The program accommodates 100 children each semester. In 1996, the Saturday program expanded to include a summer session for K-4 children. In addition, the Art



The MAT program also supports other programs for diverse populations in public schools and community settings through work-study positions, volunteering, or teaching combined with thesis research. Faculty members may also participate in collaborative projects connected with the MAT program, giving them further specialized experience and networking opportunities. For example, in the spring of 2005 a faculty member and MAT candidates teamed up with the non-profit CityArts Inc. Together, they supervised two collaborative art projects done with secondary students at bar and bat mitzvah celebrations.

SVA's art program at the Icahn House, a shelter for homeless mothers and children, has been in existence since 1989. The program's designer, a former faculty member, was recognized by the Red Cross for the con-

tributions that the art class makes to the welfare of these displaced children. MAT student teachers provide art classes to the elementary-age children at the shelter, while a faculty member directs lesson planning and gives supervision.

for Kids summer program enrolls 50 children each year. Work-study positions in the Art for Kids program are available to MAT students.

Since 1989, the School of Visual Arts' Liberty Partnerships Program (LPP) has offered art and computer classes; community-service experience; tutoring; workforce preparation; and personal, academic, and career counseling to at-risk junior-high and high-school students in New York City. The program provides site-based services to students and professional development to art teachers at the High School of Art and Design. MAT students may volunteer for and/or do thesis research on this program. LPP has also led to other collaborative projects, including an after-school art program funded through the 21st Century Community Learning Center Program.

Southeast Center for Education in the Arts, The University of Tennessee at Chattanooga

Chattanooga, TN
www.utc.edu/SCEA

Distinctive Feature:

Depth of knowledge and impact on field

Parent University:

The University of Tennessee at Chattanooga
 Founded: 1886
 Full-Time Faculty: 376
 Part-Time Faculty: 262
 Full-Time Undergraduate Students: 7,544
 Part-Time Undergraduate Students: 1,064
 Full-Time Graduate Students: 1,379
 Part-Time Graduate Students: 838

Degrees Offered:

BA, BFA, BS, MA, MS, MPA, MBA, MEd, MSN, PhD

Arts Disciplines:

Dance
 Music
 Theater
 Visual Arts

Program Description:

The Southeast Center for Education in the Arts (SCEA), located at The University of Tennessee at Chattanooga, develops and implements professional programs enabling kindergarteners through college educators to pursue the rigorous study of the arts as an integral component of basic education. Since its inception in 1988, SCEA has made significant contributions to arts education and school reform. Current work focuses on exploring ways in which ongoing professional development, multi-arts education, and arts integration can enhance learning and transform schools.

SCEA has fostered unique collaborations among people and institutions, and it has significantly influenced local, state, and national education policy and practice. The Tennessee Arts Commission awarded SCEA its

2003 Governor’s Arts Leadership Award for nurturing creative inquiry into teaching and learning.

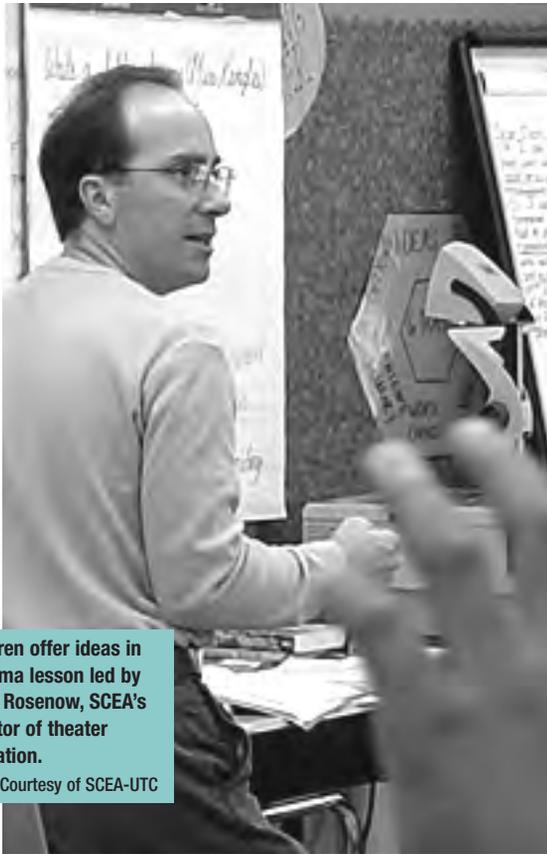
The University’s Art, Music, and Theatre Departments offer degrees in Art Education, Instrumental Music Education, Vocal Music Education, and Theatre Education. Education majors also have access to arts-education coursework. Classifying arts specialists as teaching artists, SCEA also works with school faculties to expand the role of arts specialists beyond teaching students to include providing resources, mentoring colleagues, and collaborating on planning and teaching integrated curriculum.

For example, SCEA’s Arts Integration course, which introduces the processes and pedagogy of arts integration, is team taught by SCEA’s directors of dance, music, theater, and visual art. It addresses reasons for integration, offers integration principles applicable across the curriculum, and provides opportunities to observe and participate in arts-integrated instruction in elementary classrooms.

“SCEA’s Arts Integration course... is team taught by SCEA’s directors of dance, music, theater, and visual art.”

SCEA conducts three types of workshops at Chattanooga schools. Arts-exploration workshops deepen teacher understanding of arts elements, structure, and strategies through engagement in the artistic processes of creating, performing, and responding. Arts-integration workshops focus on the philosophy and practice of concept-based arts integration, examining authentic connections between the arts and other subjects. Curriculum-development workshops analyze the instructional design of arts-integrated lessons and assist teachers in developing their own lessons that connect with existing curriculum.

SCEA provides three types of consulting services. Leadership training provides guidance in establishing arts-leadership teams that work to clarify philosophy, establish goals, develop implementation strategies, plan curriculum, arrange professional development, and assess progress. Long-range planning engages educators in assessing the status of arts education and formulating goals and strategies for developing and sustaining programs. Mentoring provides on-site individualized assis-



Children offer ideas in a drama lesson led by Scott Rosenow, SCEA's director of theater education.
Photo Courtesy of SCEA-UTC

tance to teachers for collaborative curriculum planning, team teaching, analysis of instruction, reflective practice, dialoguing with peers, and analysis of student work.

SCEA pioneered the development of discipline-based dance, music, theater, and visual-art education (DBAE), which encourages and enables teachers to actively engage students in aesthetic, historical, and critical inquiry, as well as arts production. More recently, SCEA designed courses of study and created instructional materials for video- and Web-based professional-development programs for the Annenberg/Corporation for Public Broadcasting Channel. Three series are currently airing nationally: *The Arts in Every Classroom*; *Connecting with the Arts*; and *The Art of Teaching the Arts*.

SCEA believes engagement in sustained professional study, practice, and reflection can lead to improved instruction and increased student learning in, about, and through the arts. Reform strategies include changing the school culture to support the arts, strengthening arts instruction, integrating curriculum in a meaningful manner, and nurturing collaboration.

Towson University, College of Fine Arts and Communication

Towson, MD
www.towson.edu

Distinctive Feature:

Multi-institutional approach to arts integration

Parent University:

Towson University
Founded: 1866
Full-Time Faculty: 694
Part-Time Faculty: 595
Full-Time Undergraduate Students: 12,799
Part-Time Undergraduate Students: 1,831
Full-Time Graduate Students: 950
Part-Time Graduate Students: 2,588

Degrees Offered:

BA, BS, CAS, MA, MAT, MBA, MFA, MS, EdD

Arts Disciplines:

Arts Integration
Creative Writing
Dance
Music
Theater
Visual Art
Film/Media Arts

Program Description:

When Towson University (TU) was founded, as the Maryland State Normal School, it was the only Maryland institution dedicated exclusively to preparing public-school teachers. Throughout its 141 years, TU has added programs and expanded into a comprehensive university, but it has maintained its mission and reputation for producing some of the finest educators in the nation.

The mission of TU's Arts Integration Institute, created in 1999, is to assist Maryland educators in facilitating student growth and development through the arts. As such, it teaches ways of infusing the arts into the curriculum at all levels and across all studies. Working in close cooperation with the Maryland State Department of Education,

continued on next page

the Institute provides timely and progressive courses and workshops in response to the needs of practicing educators. These interdisciplinary courses, which combine teaching methodology and arts experiences, may be taken as a part of continuing-education, certification, graduate-degree, or in-service programs.

Program emphases include:

- Interdisciplinary graduate courses that combine teaching methodology, research, and arts experiences, all of which are immediately applicable to the classroom
- Treatment of the arts as distinct disciplines, each with its own aesthetics and standards
- Maintenance of and respect for the integrity of each art form
- A stress on organic—as opposed to forced—infusion of the arts into other areas of the curriculum
- An engagement with research methods that are often unfamiliar to participants, whether they are classroom teachers or teaching artists
- Faculty members who model interactive lessons and stress the importance of team approaches and collaborative efforts
- Participants—including classroom teachers, arts specialists, and teaching artists—working side by side to encourage peer mentoring and lesson/unit planning strategies that draw on all available resources
- Coursework, based on the needs expressed by teachers and principals, that links to the appropriate local standards and county curricula while maintaining alignment with state and national standards
- Flexible, diverse, and convenient courses, taking place on weekends and during week-long intensives or 15-week models, based on location and need of the school district involved.

A recent Arts Integration Institute innovation is the Post-Baccalaureate Certificate in Arts Integration (PBC-AI) program, an interdisciplinary approach to arts edu-



Teachers in an Arts Across the Curriculum class creating a movement piece, illustrating weather patterns through dance.

Photo by Kanji Takeno

cation that incorporates visual art, theater, dance, and music into Maryland's K-12 schools. TU is the primary institution offering the PBC-AI, but it is a collaborative effort involving the University of Maryland's Artist/Teacher Institute and Crossing Borders/Breaking Boundaries programs; the University of Maryland, Baltimore County's efforts to incorporate the arts with non-arts disciplines and evaluate progress by means of electronic portfolios; and The Johns Hopkins University's work on intersecting neurological and cognitive sciences with research-based instruction and meaningful integration of the arts. In addition, this new initiative functions cooperatively with the Arts Education in Maryland Schools Alliance to provide opportunities for teaching and learning in and through the arts at all Maryland schools.

The PBC-AI program is designed for flexible delivery to teachers, with courses often taught on-site in local school districts. In some instances, school systems create programs in arts integration serving one or more schools. As team approaches are used with arts integration, participants may include administrators and arts specialists, as well as guest or resident artists in the schools.

Through the Arts Integration Institute and other TU/College of Fine Arts and Communication programs, classroom teachers, arts specialists, and teaching artists studying together contribute to each other's learning. These opportunities enhance their awareness of new or different processes, break down inhibitions about teaching in and through the arts, and help educators discover their own artistry.

University of California, Irvine, Center for Learning through the Arts

Irvine, CA
www.clta.uci.edu

Distinctive Feature:

Center within a research university

Parent University:

University of California, Irvine
Founded: 1965
Full-Time Faculty: 1,409
Part-Time Faculty: 0
Full-Time Undergraduate Students: 20,411
Full-Time Graduate Students: 4,899

Degrees Offered:

BA, BFA, BS, MA, MFA, MS, MAT, EdD, PhD, MD

Arts Disciplines:

Creative Writing
Dance
Film/Media Arts
Music
Theater
Visual Arts

Program Description:

The University of California, Irvine (UCI), is home to the Claire Trevor School of the Arts, which encompasses highly regarded programs in visual art, theater, music, dance, and digital arts. Arts programs have long constituted a vibrant aspect of campus life, with performances held throughout the year. The UCI Department of Education graduates approximately 145 new teachers each year, with 60 taking part in an MAT program in which students take graduate courses during the summer, enter an intensive nine-month teacher-certification program, and then finish the following summer.

The ArtsBridge network of school-university partnerships was formed at UCI in 1996. ArtsBridge provides scholarships to advanced arts students who, in return, work with children in K-12 schools. Teachers write short proposals describing the arts project they would like to pursue. Projects have included organizing a school chorus, direct-

ing a school play, helping students design and paint murals, teaching instrumental music, and demonstrating the folk dances of Mexico, Israel, and Vietnam to students studying the history and culture of those nations.

Advanced arts students submit applications to work as ArtsBridge scholars, and the applicants are matched with the project descriptions submitted by the teachers. The ArtsBridge network, which includes 22 universities, is now headquartered at Lawrence University in Wisconsin.

UCI's Center for Learning through the Arts (CLTA) grew out of the Sciences for the Arts convention held at UCI in 2000. This conference brought together outstanding scientists, artists, and arts educators to explore what their varied disciplines had to say to each another. The spirit of this dialogue was well-articulated by Stanford University Professor Elliot Eisner, who talked about the two meanings of culture: intellectual cultivation and a medium for growing things in the laboratory. Eisner argued that educational institutions satisfy both meanings. They are places where intellectual cultivation takes

“CLTA builds on the expertise and combined knowledge of faculty members in many disciplines..”

place, and they are also a medium for growing things—in this case, healthy and inquiring minds. Since then, CLTA has tried to balance both pursuits. For example, the 2006 issue of its *Journal for Learning through the Arts* focused on medical humanities.

CLTA builds on the expertise and combined knowledge of faculty members in many disciplines to study the relationships among arts education, cognitive and social development, technology, and public-policy formation. On a practical level, the workshops and curricula developed by CLTA focus on cognitive tools that students use to make sense of the world. These tools range from the broadly useful, such as oral and written language, to the more specialized, like metaphor and visualization techniques. For example, when integrating arts and language-arts content, a CLTA workshop may focus on a cognitive tool, such as metaphor, and show how it is used in literature as well as in visual art and dance.

continued on next page



ArtsBridge Scholar Jasmine Yep teaches the Chinese lion dance to elementary school students in Santa Ana, CA.
Photo by Wendy Lee

A restless group of first graders might learn about contrast through a simple dance exercise, by reaching high and then bending low, by wiggling and then freezing. Following the words and movements of the teacher, the children experiment with ascending movements (like those of smoke, a flower, a bird) and descending movements (melting, sinking, spiraling). Integration of the arts and language arts is especially helpful to English-language learners, because their performance in activities such as visual art and dance is not limited by their command of English.

CLTA has also entered into a partnership with the National Geographic Education Foundation to create curriculum for upper-elementary social studies classes that combines the arts and geography with standards-based units on United States and World History. In addition to UCI, five other universities are involved in this project: UC San Diego, Michigan State, Oklahoma State, Lawrence University, and Cal State Long Beach. The rationale for this project is that current accountability pressures have caused schools to cut back on the amount of time allowed both for arts education and geography. By combining meaningful arts education with geography, the two content areas can each be enriched.

The goal of this Mapping the Beat program is threefold: first, to integrate meaningful arts instruction with other parts of the core curriculum so that accountability pressures do not drive the arts out of the elementary classroom; second, to integrate arts and cultural geography in such a way that children become familiar with the historical and cultural context that gave birth to a particular art form; and third, to provide children with arts experiences—drawing, painting, dancing, readers the-

ater, singing, playing drums and flutes—that will inspire them to enroll in arts courses during their middle- and high-school years.

The resulting curriculum facilitates the visits of ArtsBridge scholars. Lesson units address the evolution of African American music, Native American music, the roots of country music, and how quilts and gospel songs were used to transmit messages along the pre-Civil War Underground Railroad. The Mapping the Beat

initiative also advances the work of teaching artists, within the ArtsBridge America network and beyond, because the lessons are made available, free of charge, through the CLTA e-Scholarship Repository, which is part of the UC Library System. So far, the works posted at this site have been downloaded by more than 8,000 individuals.

CLTA is also home to the ArtsCore teacher professional-development program, which offers summer institutes and workshops both to arts-specialist teachers (visual art, theater, music, and dance) and K-8 classroom teachers with an interest in integrating the arts into their curriculum. Initially funded in 2001 through the California Eisenhower Grant Program, the ArtsCore project was originally designed to assist teachers in two ways—in implementing California’s then-new visual and performing arts standards, and in creating the college-preparatory arts courses required by a new University admissions requirement in the visual and performing arts. Since 2001, more than 100 K-12 teachers have participated in ArtsCore summer institutes.

ArtsCore is one of the few arts-based teacher professional-development programs that has been shown to have an impact on other content areas. In both the fall and spring of the 2005–06 school year, students of secondary teachers participating in the ArtsCore program were asked to write an essay to a prompt taken from the California High School Exit Exam (CAHSEE). A matched control group did the same. A sample of 712 student essays was blindly scored. The treatment group showed a general upward trend from fall scores to spring scores, while the control group showed little change.

University of New Hampshire, Paul Creative Arts Center

Durham, NH
www.unh.edu

Distinctive Feature:

Rural institution

Parent University:

University of New Hampshire

Founded: 1923

Full-Time Faculty: 574

Part-Time Faculty: 77

Full-Time Undergraduate Students: 10,808

Part-Time Undergraduate Students: 255

Full-Time Graduate Students: 1,254

Part-Time Graduate Students: 1,180

Degrees Offered:

BA, BFA, BS, MA, MFA, MS, MAT, MBA, MEd, MST,
MALS, MPA, MPH, MSW, PhD

Arts Disciplines:

Acting

Creative Writing

Dance

Directing

Film/Media Arts

Music

Musical Theater

Theater

Theater Education

Theater Technical Design

Visual Arts

Program Description:

In New Hampshire, theater-education and arts-integration certification are offered only at the University of New Hampshire (UNH). Theatre Education is a 78-credit program with seven specific courses for theater teachers. One course, Education Through Dramatization, gives students the opportunity to examine how to integrate the arts into non-arts disciplines. This course is open to all undergraduates, so any interested student has a chance to increase his or her knowledge of theater arts, learn how to apply the techniques to non-arts teaching, and use lab experiences in the community to gain practical experience teaching at the K-12 level.

UNH faculty believe that experiential learning is the most effective way of reaching students. Instead of just studying concepts of theater education, students are required to put themselves in teaching situations so that they can practice the techniques they are being taught. Students are given the opportunity to test out teaching hypotheses and evaluate their validity, modifying techniques as they identify those that work successfully and those that need improvement. The UNH Theatre Education program, both with respect to theory and practice, opens relationships between the University and area schools. Theatre Education students bring new ideas and energy to the classrooms, and they receive mentorship from teachers who are open to integrating the arts into their curricula.

“UNH faculty believe that experiential learning is the most effective way of reaching students. Instead of just studying concepts of theater education, students are required to put themselves in teaching situations so that they can practice the techniques they are being taught.”

Through Imagination Quest, a program created by American University professors and administered by Bethesda's Imagination Stage children's theater, UNH students are given a concrete pedagogy for integrating the arts and utilizing multiple intelligences theory while teaching arts and non-arts subjects. Planned program expansion will support the hiring of teaching artists to help implement residencies within K-12 classrooms. Because New Hampshire has very few full-time drama programs in elementary, middle, or high school, bringing drama programs and professional-development workshops into the community greatly enriches the cultural experience of K-12 students. In turn, teachers

continued on next page

who accept classroom residencies learn basic strategies for arts integration. By experiencing residencies first-hand, teachers shatter misconceptions they may have had about the nature of arts education.

Meanwhile, by training teachers and sending them into community schools, student teachers bring innovative techniques that help to compensate for the state’s limited arts-education resources. Theatre Education students gain valuable preservice training in teaching drama curriculum, as well as experience in integrating arts into language arts, social studies, science, and math. In the past four years, formal collaborative relationships have been established with numerous local schools and organizations.

“Theatre Education students gain valuable preservice training in teaching drama curriculum, as well as experience in integrating arts into language arts, social studies, science, and math... formal collaborative relationships have been established with numerous local schools and organizations.”

In addition, individual Theatre Education students create opportunities to teach drama in classrooms as part of a laboratory or independent-study credit. Most students entering the Master of Arts in Teaching program who are pursuing certification have had one or two undergraduate courses that involved working in K-12 environments. Theatre Education students, by comparison, do internships in every Theatre Education course they take. This means that while they are pursuing their Bachelor of Arts degrees, students may work within the community education environment nearly every semester. Education professors, who often work with the students on their lesson plans and related issues, complement such initiatives.

National String Project Consortium (NSPC) University of South Carolina, School of Music, USC String Project

Columbia, SC
www.stringprojects.org
www.music.sc.edu/Special_Programs/StringProject

Distinctive Feature:

Multi-institutional collaboration

Parent University:

University of South Carolina
Founded: 1801
Full-Time Faculty: 44
Part-Time Faculty: 14
Full-Time Undergraduate Students: 321
Part-Time Undergraduate Students: 12
Full-Time Graduate Students: 73
Part-Time Graduate Students: 46

Degrees Offered:

BA, BME, MME, PhD

Arts Disciplines:

Music

Program Description:

The National String Project Consortium (NSPC) is a group of 30 universities working together to address the shortage of string teachers in public schools. In this program, undergraduates gain hands-on teaching experience during their college years, under the supervision of a master teacher. The Consortium’s teacher-training program has reached over 400 string music-education students and assisted in the education of over 200 new public-school teachers in the past five years. Its success is shown by the fact that 81% of the String Projects—there is one at each of the participating universities—in the NSPC have succeeded in increasing the number of music-education majors at their school.

A national survey revealed that in the year 2000, 24% of public-school string jobs were vacant. In 2001, this figure rose to 43%, and in 2002 to 47%. The reason was a shortage of teachers trained to teach strings and conduct

orchestras in the public schools. As a result, the number of children able to learn to play stringed instruments has been greatly limited. Moreover, while some parts of the country do maintain thriving school-orchestra programs, school orchestras in other regions are either nonexistent or very fragile. Nationally, on average, only 16% of school districts have string-orchestra programs.

The model for the NSPC participants has been the University of South Carolina String Project. In Columbia, SC, a city with little history of string playing, the University's program began nurturing young students, educating string teachers, and creating public-school programs 32 years ago. When the USC String Project was started, only one small string program was available in the Columbia-area public schools. Now, all five of the school districts have large and active string and orchestra programs, a direct result both of teachers being available and ready to teach, and parents demanding such programs in their children's schools. When one school district started a string program, others felt pressure to create their own. In 2006, a total of 3,816 public-school students throughout Columbia were studying stringed instruments.

Children in the String Project come to a participating university's music school for classes and lessons in the late afternoons or, in some of the programs, on weekends. Low fees are charged, so any child can afford to participate. In the model program at the University of South Carolina, a recent survey showed that 25% of students are below the poverty line, 23% come from homes with female heads of households, and 49% are non-Caucasian (36% are African-American).

The teachers in the programs are all undergraduate string education or performance majors. By the time they graduate, these students will have had four or five years of practical training and experience, and are ready to begin teaching on their own.

The NSPC supports the creation and growth of String Projects at universities across the country. At present, these projects can be found at:



USC String Project teacher Jenny James with the Silver Strings Orchestra in their summer camp performance.
Photo by Larry James

- Arizona State University
- Ball State University
- Baylor University
- California State University, Sacramento
- Central Washington University
- Cleveland State University
- Crane School of Music, SUNY Potsdam
- Illinois State University
- Indiana University of Pennsylvania
- James Madison University
- Lawrence University Conservatory of Music
- Marywood University
- Point Loma Nazarene University
- Texas Tech University
- University of Georgia
- University of Hartford, The Hartt School
- University of Kansas
- University of Kentucky
- University of New Hampshire
- University of Massachusetts, Lowell

continued on next page

University of North Texas
 University of Oklahoma
 University of South Carolina
 University of Tennessee at Chattanooga
 University of Texas
 University of Texas, San Antonio
 University of Wyoming
 Virginia Tech
 Valdosta State University
 Weber State University

The String Project concept has been positively reviewed by several outside evaluators; the USC String Project itself has earned national and international recognition, with articles in the *New York Times* and *Strad* magazine, for example. It was closely examined in 1998 by an external program audit, which showed that an overwhelming 78% of alumni (former student teachers) of the USC String Project were still teaching. This high retention rate of teachers is a testament to the preparation that these individuals received as students for succeeding in a public-school setting.

“...in 1998...an external program audit showed that an overwhelming 78% of alumni (former student teachers) of the USC String Project were still teaching.”

According to an article by Dr. James Byo, professor of music education at Louisiana State University, in the *Journal of Research on Music Education*, “The String Project appears to have filled a void where school strings programs do not exist, or functioned to supplement strings instruction available in the schools....Perhaps this model...could be used in other settings, under different financial arrangements, and be a useful protocol for teacher training in band, choral, and general music settings. The fact that success as defined by data collected in this study transcended individual project directors, master teachers, and areas of the country portends well for the applicability of this model to other areas of music teacher training.”

The University of Texas at Austin, College of Fine Arts

Austin, TX
www.finearts.utexas.edu

Distinctive Feature:

Large-scale, standards-based approach

Parent University:

The University of Texas at Austin
 Founded: 1883
 Full-Time Faculty: 1,911
 Part-Time Faculty: 904
 Full-Time Undergraduate Students: 37,037
 Full-Time Graduate Students: 11,353

Degrees Offered:

BA, BFA, MA, MFA, MS, PhD

Arts Disciplines:

Creative Writing
 Dance
 Design
 Drama and Theater for Youth
 Film/Media Arts
 Music
 Music Industry
 Theater
 Visual Art

Program Description:

The College of Fine Arts at the University of Texas at Austin (UT-Austin) offers teacher training and certification in the visual arts, music, and drama at every educational level from pre-K to collegiate teaching. In any given year, more than 150 undergraduates at the University are working toward a major in art, music, or theater education, making UT-Austin among the largest arts-teacher training programs in the country.

More than 50 masters and doctoral students pursue advanced degrees in arts education annually. A range of other students, not majoring in arts education, engage with a variety of teaching curricula in music pedagogy, visual arts studies, performance as public practice, or drama for theater and youth, all of which have an educational mission at their core.

The teacher-certification curricula, taught entirely by full-time College of Fine Arts faculty members, are fully integrated with the applied, performance, and academic curricula in art, music, and theater. This system helps to assure high standards among future teachers as practicing artists and performers, interpreters of the arts, and advocates for the arts.

Just under half of all the credit hours in the College of Fine Arts are taught to non-arts majors from a variety of fields, including future classroom teachers from the College of Education, reflecting the College of Fine Arts' strong commitment to educating the entire undergraduate population; one or more fine-arts courses is a universal degree requirement.

Over the past several years, in response to a worsening teacher shortage and strong employment prospects, the College has aggressively encouraged arts majors in concentrations such as music performance, studio art and design, and dance performance, along with students seeking liberal arts degrees, to consider a change of major to arts education. The College sponsors an Arts Education Day, at which arts students considering a teaching career can meet exemplary alumni arts teachers, hear panel discussions with education faculty, and enjoy a banquet with administrative and faculty leadership.

In addition, the College and its various education programs provide ongoing support to arts teachers in Texas. Each summer the College sponsors an Advanced Placement workshop in the arts to qualify participating teachers to deliver College Board-sponsored AP courses in music theory, studio art, and art history to high-school students. Each winter, the College hosts a statewide K-16 Arts Education Summit, which brings together public-school arts educators, university-based and nonprofit arts educators, local school administrators, and state officials. These summits convene to assess and strategize about the future of arts education in Texas, with the goal of expanding access to quality arts education throughout the state.

The education and teacher-training programs in the College of Fine Arts reflect the belief that aspiring teachers should get early and frequent exposure to real-world teaching experiences. As early as their freshman year, most education majors are, at the very least, observing professional arts teachers in a variety of teaching contexts. These students are given hands-on teaching experiences throughout their coursework, well in advance of



University of Texas at Austin Professor Don Herron instructs undergraduate student Karli Provost in the ceramics studio.
Photo by Leslie Nowlin

their culminating student-teaching experience, when they will apprentice-teach for an entire semester in local public schools.

Understanding that arts education occurs in diverse contexts outside the formalized classroom, the College also offers arts-education instruction delivered in nonprofit or community-based contexts or in private-studio instruction. The Department of Theatre and Dance offers the nationally renowned Drama and Theatre for Youth, a traditional performance program focused on young audiences; Drama for Schools, which prepares artist-teachers; and Performance as Public Practice, a community-centered approach to education through the art of theater and performance. The School of Music offers instruction in studio-teaching practices through its String Project, as well as a variety of pedagogy courses that provide students with teaching experience.

Many education majors have the chance to apply their learning through the education programs and internships offered by the Blanton Museum of Art and the Performing Arts Center, which serve as arts-education laboratories for the College of Fine Arts. The College is also on the cutting edge of arts-education research in many areas. Some of this research deliberately addresses the diminished importance of the arts in the context of high-stakes testing.

Altogether, these College of Fine Arts education programs are exceptional in preparing students to teach a formalized, standards-driven, comprehensive and sequential school-based arts curriculum as well as in the increasing number of nonprofit and commercial arts-education settings.

University of Wisconsin-Madison, College of Letters & Sciences

Madison, WI
<http://www.wisc.edu>

Distinctive Feature:

Folklore education

Parent University:

University of Wisconsin-Madison
 College of Letters & Sciences
 Founded: 1848
 Full-Time Faculty: 2,053
 Full-Time Undergraduate Students: 28,462
 Part-Time Undergraduate Students: 1,593
 Full-Time Graduate Students: 11,411

Degrees Offered:

BA, BFA, BS, MA, MFA, MS, MAT, EdD, PhD,
 Various Professional Degrees

Arts Disciplines:

Art History
 Arts Administration
 Creative Writing
 Dance
 Film/Media Studies
 Folk Arts
 Landscape Architecture
 Material Culture
 Music
 Theater
 Visual Arts
 Visual Culture

Program Description:

Wisconsin Teachers of Local Culture (WTLC) is an innovative program of the Center for the Study of Upper Midwestern Cultures, a humanities institute within the University of Wisconsin-Madison. WTLC was established in 2003, when the Center partnered with the Wisconsin Arts Board (the state's arts agency), Folklore Village (a nationally recognized traditional arts presenter), and several visionary K-12 teachers and teaching artists from across the state. In-kind support from the partners, along with funding from the National Endowment for the Arts, have allowed WTLC to grow over the last four years.

Through WTLC, the Center has accomplished three objectives: developing deep relationships with teachers who infuse the arts into place-based, inquiry-driven education; supporting arts-education students' exploration of local-culture pedagogy; and connecting local artists with these certified and precertified educators in powerful learning situations. Through their participation in WTLC, teachers and education students learn to identify community-based arts and include them into their curricula, develop good working connections with artists in their schools' neighborhoods, and become advocates for integrating local cultural arts into education.

“The cornerstone of WTLC’s offerings is the very popular ‘Here at Home: A Wisconsin Cultural Tour for K-12 Teachers.’”

The program's outreach offerings are conducted by University of Wisconsin faculty members and academic staff, as well as by staff from partner agencies. Upon request, WTLC conducts approximately 12 professional-development events each year. These range from one-on-one consultations with individual teachers, to presentations at professional conferences, to school-wide in-service programs, to regional multi-day training sessions. WTLC staff maintains a Web site (<http://csumc.wisc.edu/wtlc>) on which unique resources developed by WTLC partners are posted. They include, for example, the award-winning “Kids' Guide to Local Culture” and the Wisconsin Arts Board's roster of culturally based artists who are prepared to lead presentations and residencies in schools. Also posted on the Web site are projects that teachers have completed with their students as a result of support from WTLC. These postings serve as models for others to infuse folk and community arts into education.

The cornerstone of WTLC's offerings is the very popular “Here at Home: A Wisconsin Cultural Tour for K-12 Teachers,” an intensive, interdisciplinary, nine-day professional-development bus tour of the state. “Here at Home” allows some 25 teachers, six UW students, and four University instructors to visit culturally centered people—most of whom are artists—and places



Mural artist Juan Flores, shown here in his Milwaukee studio, was a featured artist on the “Here at Home” cultural tour.

Photo by Twyla Clark

across Wisconsin. The “Here at Home” Tour is based on the idea that resources and content for teaching exist all around us—in the local environment and landscapes, in family stories, in local music and artistic expressions, in community history, and in contemporary social issues. The tour’s goal is for teachers, with new understanding of the richness and diversity of Wisconsin’s communities, to see their communities as places ready to be explored and experienced with their students.

“Here at Home” allows participants to directly experience the diverse cultures of Wisconsin through on-site guided tours, interaction with local residents, and community-based presentations. The tour itinerary is especially designed for the needs of teachers, and includes “inside the community” experiences not usually available to tourists or independent travelers. Participants gain a deeper awareness of the environmental and aesthetic forces that shape local culture. Some sample highlights of the tour include: visiting the studio/home of Ellis Nelson, a nationally recognized visionary sculptor (Muscodia); experiencing the gender organization of artistic practices at a senior center for Hmong refugees, where women sew storycloths and traditional garments and men forge hand tools in the only Hmong blacksmith shop in the nation (LaCrosse); exploring the architecture

of a Belgian and Czech settlement area during the day and dancing to a popular old-time orchestra at night under the tutelage of the Happy Hoppers dance club (Door and Kewaunee Counties); listening to Brooks Big John, a traditional fish-decoy carver, tell stories about his tribe’s struggles to regain lost spear-fishing treaty rights (Lac du Flambeau Reservation); listening to three generations in the Queens of Harmony perform a cappella gospel (northwest Milwaukee); and speaking with Mexican immigrant artist Juan Flores while touring his murals in neighborhood restaurants and bakeries (southside Milwaukee).

An April 2007 weekend retreat organized by WTLC brought together “Here at Home” participants with teachers who have taken part in other WTLC offerings. One day of the retreat was devoted to teachers giving presentations on the ways in which they have engaged local arts, culture, and humanities in their teaching over the past academic year. By sharing the trials

and successes of each other’s projects, teachers gain insights into different ways of using the arts in their curricula. WTLC has found that teacher-to-teacher discussion methodologies, in conjunction with experiential learning, is a very powerful pedagogical model.

This model works just as well with future teachers. By incorporating UW students into the “Here at Home” Tour, they learn about the arts in Wisconsin communities by directly experiencing them. Then they have long conversations, both with each other and with the certified teachers on the tour, about how to adapt these experiences for the classroom. Preservice teachers thus learn together with classroom teachers. Age and experience barriers dissolve during the tour experiences, enabling productive interactions.

To date, WTLC has served more than 1,600 individuals directly through professional-development opportunities, presentations, conferences, and cultural events. Many others have been served through one-on-one consultations. WTLC also maintains a growing listserv that conveys conversations about cultural topics, announcements of events, and other culturally relevant news. In addition, WTLC offers a distance-education course that links teachers from five cities across the state through video and courseware.

Virginia Commonwealth University, School of the Arts

Richmond, VA
www.vcu.edu/arts/

Distinctive Feature:

Service learning

Parent University:

Virginia Commonwealth University
 Founded: 1838
 Full-Time Faculty Members: 1,744
 Part-Time Faculty Members: 1,069
 Full-Time Undergraduate Students: 16,976
 Part-Time Undergraduate Students: 4,284
 Full-Time Graduate Students: 2,978
 Part-Time Graduate Students: 4,572

Degrees Offered:

BA, BFA, BS, MA, MFA, MS, MAT, MIS, EdD, PhD

Arts Disciplines:

Creative Writing
 Dance
 Film/Media Studies
 Music
 Theater
 Visual Arts

Program Description:

Virginia Commonwealth University's School of the Arts is recognized as a leader in the arts world. From cutting-edge exhibitions and performances by students and faculty to lectures, exhibitions, and workshops by acclaimed visiting artists, VCUarts is a premier place for learning in and through the arts.

The Department of Art Education offers classes to future arts teachers and holds teacher workshops and institutes. VCU faculty and students are deeply involved in research activities that promote pre-K-12 teaching and learning.

The Art Education faculty publish influential textbooks and scholarly and practical articles in arts and education journals. They write extensively on a wide range of topics, including interdisciplinarity, technology, service learning, critical thinking, exhibition, criticism, and aesthetics. Through such outreach, VCUarts students and faculty advance the work of school arts teachers.

The art teaching degree offered at VCU is a Bachelor of Fine Arts, which prepares students to function both as artists and teachers. Studying with leading studio artists, art historians, and art education scholars and practitioners, students undertake extensive studio- and art-history learning experiences. In addition, VCU has made community engagement, including the preparation of new teachers, a central focus in its mission; students learn that such engagement is a part of what it means to be an artist and art educator. They create art that is not only aesthetically provocative and noteworthy but also collaborative and responsive to social issues.

VCUarts faculty members also serve as leaders in the field, holding state and national offices and board appointments, editing influential journals, receiving prestigious awards, and presenting at national and international conferences.

Notable VCUarts education initiatives include:

• Summer Institute for In-Service Art Teachers

In collaboration with the Virginia Museum of Fine Arts and the Contemporary Art Center of Virginia, the Department of Art Education offers week-long teacher institutes each summer on themes related to the museums' collections or special exhibitions. Teachers enrolled in these institutes may earn license-renewal points or credit toward a graduate degree.

• Off-Campus Graduate Courses and Distance Learning

The department also collaborates with VCU's Office of Community Programs to offer graduate-level courses for in-service art teachers at various locations throughout the state. Courses related to the use of computer technology in art curricula, the development and evaluation of such curricula, and other special topics are offered on a regular basis.

• Community Service and Programming for Inner-City Youth

As part of VCU's mission as an urban university, the Department of Art Education is committed to offering students opportunities to perform service in the community. During at least one semester, all undergraduates are required to tutor local-school students, volunteer to work with children at the Richmond Children's Museum of the Virginia Museum of Fine Arts, or assist with special programs for urban youth in the community. The Department's youth activities in Richmond's Carver and Blackwell communities have become models for other universities.

Speakers, Panelists and Moderators

Wm. Robert Bucker, DMA, assumed the position of dean of the Mike Curb College of Arts, Media, and Communication at California State University, Northridge in August 2007. From 2001-2007 he was dean of the Peck School of the Arts at the University of Wisconsin-Milwaukee. Previously, he served as dean of the School of Fine Arts at the University of Minnesota-Duluth from 1997-2001 and was director of the education department for the Metropolitan Opera/Opera Guild in New York City from 1995-1997. From 1992-1995 he was assistant dean and director of development for the College of Fine and Applied Arts at the University of Illinois at Urbana-Champaign.

Founder, director, and conductor of the Choral Arts Ensemble of Kansas City from 1982-92, Dr. Bucker frequently lectures on opera, has served on the boards of a wide range of local arts organizations, and been involved in numerous arts-education conferences. From 1997-2003 he was voice chairman and choral conductor for the Presidential Scholars in the Arts program, sponsored by the National Foundation for Advancement in the Arts.

Dr. Bucker began his career as a junior high and high school vocal music teacher and choral director in several Missouri school districts. While pursuing his doctorate in conducting at the University of Missouri-Kansas City (he earned his DMA in 1991), Dr. Bucker was executive director of the Kansas City Chapter of Young Audiences, Inc.

Roger H. Brown assumed the presidency of Berklee College of Music on June 1, 2004. He is a graduate of Davidson College with a degree in physics and a graduate of the Yale University School of Management. Although best known as an entrepreneur and philanthropist, Brown is a music enthusiast and a drummer by avocation.

Mr. Brown co-founded Bright Horizons Family Solutions in 1986 with his wife, Linda Mason, and served as chief executive officer until January 2002. Prior to 1986, he was co-director of the Save the Children relief and development effort in Sudan, and worked on the border of Thailand with Cambodian

refugees for CARE and UNICEF. In addition, Mr. Brown served as a management consultant for Bain and Company, a global management consulting firm.

He was also one of the founders of the Bright Horizons Foundation for Children, which aids nonprofit agencies that work with at-risk children in communities where Bright Horizons employees live and work. He co-founded Horizons for Homeless Children, which serves the needs of homeless children throughout the Boston area.

Mr. Brown is an active board member of Horizons for Homeless Children, Bright Horizons Family Solutions, Boston After School and Beyond, Stonyfield Farm, and Wheaton College.

Milton Chen, PhD, is executive director of The George Lucas Educational Foundation (GLEF), which utilizes media to show how interactive technologies are transforming America's schools. Prior to joining GLEF in 1998, Dr. Chen was the founding director of the KQED Center for Education (PBS) in San Francisco. He has been a director of research at the Sesame Workshop and an assistant professor at the Harvard Graduate School of Education.

Dr. Chen is a frequent speaker on issues of education and the media and the author of more than 30 books, chapters, and articles on educational media, including a biweekly column for the edutopia.org Web site and *The Smart Parent's Guide to Kids' TV*. He chairs the advisory council for the Fred Rogers Center for Early Learning and Children's Media at St. Vincent College, and has chaired NHK's Japan Prize jury for educational television, co-chaired the US Department of Education's Technology Expert Panel, and served as an advisor to educational agencies in South Africa, Australia, and Hungary.

His work has been honored by the Congressional Black Caucus, with the Elmo Award from the Sesame Workshop, and with the Fred Rogers Award from the Corporation for Public Broadcasting. On his 50th birthday, he was named a Jedi Master by George Lucas. In 2007-2008, he joins a group of 35 Fulbright New Century Scholars working on access and diversity issues in education.

Dr. Chen received an AB in social studies from Harvard College and a PhD in communication research from Stanford University.

continued on next page

Michael Cohen has been president of Achieve since 2003. Through the American Diploma Project Network, Achieve is helping more than half the states restore the value of the high school diploma by aligning high school standards, curriculum, graduation requirements and assessments with the knowledge and skills required for success in college and work.

Prior to joining Achieve, Mr. Cohen was a senior fellow at the Aspen Institute, where his work focused on identifying state and local strategies for high school reform.

From 1993 to 2001, Mr. Cohen served in several senior education-policy positions in the Clinton administration. As senior adviser to US Secretary of Education Richard Riley, Mr. Cohen was the point person for developing, enacting and implementing the administration's initiatives on standards, testing, and accountability. Mr. Cohen worked in the White House from 1996-1999 as special assistant to the president for education policy. From 1999 through January 2001, he served as assistant secretary of education for elementary and secondary education.

Mr. Cohen was director of education policy at the National Governors Association from 1986-1990, director of policy and planning at the National Association of State Boards of Education prior to that. He started his career at the National Institute of Education.

Ramon Cortines has served as Los Angeles' deputy mayor for education, youth and families since July 2006, advising the mayor on key issues related to the development and implementation of education reform. In addition, Mr. Cortines is an education consultant for the Hewlett Foundation, the Irvine Foundation, the University of Pittsburgh, and the Eli Broad Foundation. He previously served as superintendent of the San Francisco, San Jose, and Los Angeles Unified school districts and as chancellor of the New York City schools. From 1995-1997, Mr. Cortines was the special advisor to US Secretary of Education Richard Riley. He chaired President Clinton's Education Department transition team in 1992, as well as serving as assistant secretary-designate for intergovernmental and interagency affairs.

Mr. Cortines holds masters degrees in both school administration and adult learning from Pasadena College, where he also earned a bachelors degree in speech and education. He was presented with honorary doctorates from San Francisco State University and

Golden Gate University, and has served as an adjunct professor at Harvard University and Brown University. Mr. Cortines began his teaching career in 1956; he has taught public-school students at the elementary, middle, and high school levels and has held numerous administrative positions.

Sarah B. Cunningham, PhD, has served as director of arts learning at the National Endowment for the Arts since September 2005. She works on several NEA education projects, including NEA Jazz in the Schools, Big Read Teacher's Guides, Poetry Out Loud, Summer Schools in the Arts, Teacher Institutes, Arts Education Partnership, Education Leaders Institutes, and professional development for state arts agency arts in education managers. In addition, she oversees the NEA Learning in the Arts grants program. In 2006, the NEA provided 182 grants worth \$5.2 million to arts-education projects across the country. Before her work at the NEA, Dr. Cunningham served as the director of education assessment and charter-school accreditation at the American Academy for Liberal Education (AALE). As dean of the school and an English teacher, Dr. Cunningham assisted in founding and designing the integrated curriculum at The Oxbow School in Napa, CA. Dr. Cunningham has held teaching positions at variety of institutions, including Vanderbilt University and the University of Maine. Dr. Cunningham received her BA from Kenyon College and her PhD in philosophy from Vanderbilt University. Her academic work examines the relationship between imagination, aesthetics, and judgment.

Richard J. Deasy is the director of the Arts Education Partnership (AEP), a coalition of over 100 education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life, and work. Under his leadership AEP has published seminal research studies and reports that are credited with major advances in arts education in the United States. He commissioned and edited AEP's widely acclaimed compendium of research, *Critical Links: Learning in the Arts and Student Academic and Social Development*, and most recently commissioned the research and co-authored the resulting book *Third Space: When Learning Matters*, a study of the transformative effects of the arts in high poverty schools. Mr. Deasy has been a senior state education official in

Maryland and Pennsylvania, president and CEO of the National Council for International Visitors, and a prize-winning reporter on politics and government in Philadelphia and the surrounding metropolitan area. He was nominated for a Pulitzer Prize for reporting on slum housing conditions in suburban Philadelphia.

Joseph F. Dominic directs education grantmaking for The Heinz Endowments. He serves as an advisor to professional and civic groups engaged in school and community improvement initiatives. Mr. Dominic formally chaired the governing board of the federally sponsored Mid-Atlantic Laboratory for Student Success, based at Temple University. As a former board member of Grantmakers for Education, he played a key role in developing the national membership organization. In 2004, the *Pittsburgh Post-Gazette* named Mr. Dominic one of the top five contributors to education progress in the region, and the University of Pittsburgh's chapter of Phi Delta Kappa named him Lay Education Leader of the Year. In fall 2005 he was an invited participant in the national forum on foundations and education, sponsored by the Carnegie Foundation for the Advancement of Teaching. Earlier in his career, he was a senior associate with the National Institute of Education and was part of the management team that coordinated financial and technical support for the agency's research and development centers nationwide.

Daniel Fallon, PhD, is chair of the education division of the Carnegie Corporation of New York, supervising the awarding and administration of grants in support of teacher-education reform, urban school reform, intermediate and adolescent literacy, and other areas of education important to the national interest. He is professor emeritus of psychology and of public policy at the University of Maryland, College Park, where he also served as vice president for academic affairs and provost. Dr. Fallon held earlier appointments as dean of the College of Liberal Arts at Texas A&M University, dean of the College of Liberal Arts and Sciences at the University of Colorado at Denver, and associate dean of arts and sciences and of Harpur College at Binghamton University. Dr. Fallon has published widely on learning and motivation through his work in experimental psychology, on academic public policy, and on comparative higher education. He is the author of a prizewinning book, *The German University*.

Melissa Friedman is a founding producer of Epic Theatre Center, an artist-run, Off-Broadway theater company dedicating to placing theater at the center of civic dialogue. Epic Theatre Center has most recently commissioned and premiered Nilaja Sun's *No Child...*, *Beauty on the Vine*, and a new adaptation of Shaw's *Widowers' Houses*. As an actor, Ms. Friedman has appeared on Epic's Off-Broadway stages as Clara in *Einstein's Gift*, Hannah in *Hannah and Martin* (opposite David Strathairn), Asta in *Little Eyolf*, Janet in *Habitat*, and Hazel in *Time & the Conways*. As Epic's education director, she has presented numerous professional development workshops at the NYC Arts-in-Education Roundtable's Face-to-Face Conference, NYSCA's Empire State Partnership Summer Seminar, and "Common Ground," a statewide conference sponsored by Partners for Arts Education. Ms. Friedman is a lead teaching artist at Epic's partner schools and directs the Shakespeare Bridge productions at Chelsea Vocational High School, including *Hamlet: Out of Joint*, *Romeo and Juliet: 2 Households* and the upcoming *Othello: I Am Not What I Am*. She is a graduate of Oberlin College and holds an MFA from the Old Globe/University of San Diego.

Derek E. Gordon is considered among the top arts administrators in the country and returned to his hometown of Baton Rouge, Louisiana to become CEO of the Arts Council of Greater Baton Rouge.

Mr. Gordon has worked for two of the most prestigious arts organizations in the nation over the past decade. His most recent post before returning to Baton Rouge was as CEO and president of Jazz at Lincoln Center in New York, where he was charged with overseeing all operations of the jazz program. He also managed the opening and operation of Frederick P. Rose Hall, a three-venue, 100,000-square-foot space considered the premier jazz venue in the nation. Before that, Gordon was a senior vice president for the John F. Kennedy Center for the Performing Arts in Washington, DC, where he planned and managed jazz and education programming.

Mr. Gordon brings this experience of operating world-class facilities to the Baton Rouge community, helping to expand the arts at a time when there is new energy surrounding the arts in the city. As head of the Arts

continued on next page

Council, Mr. Gordon connects with leaders of local arts and community organizations and works with them to assemble the next steps for strengthening the arts community. The Council's programming includes arts education, FestForAll, the Baton Rouge Arts Market, the Community School for the Arts, grants, and the Community Fund for the Arts, a united arts fund drive.

Mr. Gordon's passion for the arts began as a child singing in the church choir. He has bachelor and masters degrees from Louisiana State University in music, focusing on vocal performance.

Tom Hall holds a bachelor of music degree from Juilliard, a masters degree in elementary education from Teachers College, Columbia University, and is currently pursuing a PhD. Mr. Hall has been teaching for 23 years at PS 2 in the Bronx; as a cluster teacher, he sees five classes each day in addition to providing after-school instruction to students from inside and outside PS 2. He organized ten of the most proficient players into an ensemble called The Keys 2 Success, which provides music for all school events, including graduation. The group also tours the country, performing at various venues, usually with professionals and church choirs. Under Mr. Hall's direction, this group has enjoyed wide acclaim and has performed at Gracie Mansion, on stage at Lehman College, and at churches in the tri-state area. In 2005, Mr. Hall was selected by Mattel as Music Teacher of the Year. In 2006, his program received a generous grant from Bloomberg, LP.

Jean Johnson is executive vice president of Public Agenda and head of its Education Insights division, which focuses on public-education issues. At Public Agenda, she has authored or co-authored opinion studies on education, families, religion, race relations, civility, foreign policy, and health care. She is now writing a book with colleague Scott Bittle aimed at helping Americans understand the debate over the federal budget. *Where Does the Money Go? Your Guided Tour to the Federal Budget Debate* is slated for publication by HarperCollins in February 2008.

Ms. Johnson is the principal author of *Life after High School: Young People Talk About Their Hopes and Prospects* and *Reality Check*, which tracks attitudes

among parents, students, teachers, and administrators on key topics. She has appeared on CNN, the *Today Show*, *Lou Dobbs Tonight*, and *The O'Reilly Factor* on behalf of Public Agenda. Prior to joining Public Agenda in 1980, Ms. Johnson was with Action for Children's Television in Boston, where she wrote extensively on the effects of television on children. She is a director of Sugall Records, a small, New York-based classical music recording company. Ms. Johnson graduated from Mount Holyoke College and holds masters degrees from Brown University and Simmons College.

Polly Kahn has played a local and national leadership role in the arts community for more than three decades. Ms. Kahn joined the American Symphony Orchestra League in February 2000. As vice president for learning and leadership development, she oversees such programs and services as the Orchestra Leadership Academy, Orchestra Management Fellowship Program, American Conducting Fellows Program, National Conference, Ford Made in America, Music Alive, constituent services, as well as the League's youth, education, and community engagement initiatives.

Prior to joining the League, Ms. Kahn was the director of education for the New York Philharmonic, where she revised and expanded the education programs. Previously, she served as director of education for the Tisch Center for the Arts at the 92nd Street Y and as assistant director of the Lincoln Center Institute for the Arts in Education. Ms. Kahn has also served as a consultant to cultural and philanthropic organizations nationally; on the boards of the Ethical Culture-Fieldston Schools, the Center for Arts Education (Annenberg III Initiative), and the New York City Arts-In-Education Roundtable, of which she was a founding member; and as a panelist for numerous arts organizations, including the National Endowment for the Arts. Currently, she sits on the board of the Center for Educational Partnerships and on the board of advisors for the Sphinx Organization. In May 2000, Ms. Kahn was honored as the recipient of the InterSchool Orchestra's Award for Outstanding Contributions to Arts Education in New York City.

Augusta Souza Kappner, PhD, has served as president of Bank Street College of Education since 1995. Prior to coming to Bank Street, Dr. Kappner had a distinguished career with the City University of New York, including positions as president of the Borough of Manhattan Community College and acting president of The City College. From 1993-1995 she served as an assistant secretary of education in the United States Department of Education. Dr. Kappner has spoken widely on education issues, and has served on numerous education commissions, boards, and task forces. In 1999 she was a recipient of the Foundation for Child Development's Centennial Award. She has been a Carnegie Fellow and currently serves on the boards of the National Writing Project and the Wallace Foundation. Dr. Kappner received her bachelors degree from Barnard College, her masters degree in social work from Hunter College, and her doctorate in social welfare policy from Columbia University.

Maria Mitchell is a dancer/choreographer and arts educator whose dance training includes the study of dance notation at the Dance Notation Bureau; Dunham; Horton; Graham; and traditional African dance. Her ensemble, Black Pearl Dance Company, has received awards from Meet the Composers, the National Endowment for the Arts, The Center for Constitutional Rights, the Bronx Council on the Arts, and the New York Department of Cultural Affairs, and is included in the Black Dance in America publication.

Ms. Mitchell's work as a soloist has generated significant acclaim in the international new music community. Among her collaborators in music are Lawrence "Butch" Morris, Billy Bang, Peter Kowald, Steve Coleman, Toby Williams, and many others. Ms. Mitchell is a founding member and director of Arts and Education for the International Storytellers Conference. The group has taken 40 performers, educators, librarians, and administrators to Ghana and South Africa. As an arts educator, Ms. Mitchell uses dance as an alternative educational tool in a child-centered approach that offers alternative entry points into the curriculum without compromising the integrity of the art form. She has worked with a variety of educational organizations, including the Graham Windham Social Work Agency, the New York City Department of Education, the Henry Street Settlement,

SUNY Cobleskill, Morning Star School in Ghana, and the Erich Fried School in Wuppertal, Germany. She is currently completing her BA in arts education at SUNY Empire State College.

Pedro Noguera, PhD, is a professor in the Steinhart School of Education at New York University, the executive director of the Metropolitan Center for Urban Education, and the co-director of the Institute for the Study of Globalization and Education in Metropolitan Settings (IGEMS).

Dr. Noguera's research focuses on the ways social and economic conditions in the urban environment influence schools. He has advised and engaged in collaborative research with several large urban school districts throughout the United States, and has studied education and economic and social development in the Caribbean, Latin America, and several other locations.

From 2000-2003 Dr. Noguera was the Judith K. Dimon Professor of Communities and Schools at the Harvard Graduate School of Education. From 1990-2000 he was a professor in social and cultural studies at the Graduate School of Education and the director of the Institute for the Study of Social Change at the University of California, Berkeley. Dr. Noguera has been a member of the US Public Health Service Centers for Disease Control Taskforce on Youth Violence and the chair of the Committee on Ethics in Research and Human Rights for the American Educational Research Association.

Dr. Noguera received a Wellness Foundation award for his research on youth violence, the University of California's Distinguished Teaching Award, an honorary doctorate from the University of San Francisco, and the Centennial Medal from Philadelphia University. In 2005 he received the Eugene Carothers Award and the Whitney Young Award from the National Urban League.

Michael O'Keefe is the president of Minneapolis College of Art and Design (MCAD), one of the country's highly regarded private art and design college; he was named to the post in mid-2002. Mr. O'Keefe previously served as commissioner of the Minnesota Department of Human Services, the state's largest department, which

continued on next page

supports a broad range of services, including health care, economic assistance, child welfare services, and services for the elderly and people with disabilities.

Prior to his tenure as human services commissioner, Mr. O’Keefe spent ten years as executive vice president and chief executive officer for the McKnight Foundation in Minneapolis. He is also the former president of the Consortium for the Advancement of Private Higher Education in Washington, DC, vice president of the Carnegie Foundation for the Advancement of Teaching, and has held posts in higher education and government.

In addition to his role at MCAD, Mr. O’Keefe has co-chaired the Education and Society Program at the Aspen Institute since 1987. He serves on the board of directors for Minnesota Public Radio; Growth and Justice; and the Alliance for Excellent Education. He has served on numerous other boards, including two terms on the board of regents of the University of Minnesota.

Mr. O’Keefe received his BS in physics, mathematics, and philosophy from Marquette University in Milwaukee and his MS in nuclear physics and mathematics from the University of Pittsburgh. He has an honorary doctor of letters from Hamline University.

William Safire from 1972 to early 2005 wrote a political column on the Op-ed pages of *The New York Times*, and continues to write a Sunday column, “On Language,” which has appeared in *The New York Times Magazine* since 1979. This column on grammar, usage, and etymology has led to the publication of 14 books and makes him the most widely read writer on the English language. Mr. Safire was awarded the 1978 Pulitzer Prize for distinguished commentary. He received the Presidential Medal of Freedom, the nation’s highest civilian award, in a White House ceremony held December 16, 2006.

Before joining *The Times*, Mr. Safire was a senior White House speechwriter for President Nixon. He had previously been a radio and television producer, a US Army correspondent, and began his career as a reporter for a profiles column in *The New York Herald Tribune*.

From 1955 to 1968, Mr. Safire was a public relations executive in New York City. He was responsible for bringing Mr. Nixon and Nikita Khrushchev together in the 1959 Moscow “kitchen” debate to publicize his client’s kitchen. In 1968, he left to join the campaign of Richard Nixon.

He is the author of four novels, including *Freedom*, a novel of Lincoln and the Civil War, and *Scandalmonsters*, explaining the roots of liberty of the press. His dictionary, *The New Language of Politics*, has helped generations of politicians and voters understand one another; its updated 5th edition will be published February, 2008. His anthology of great speeches, *Lend Me Your Ears*, is the best seller in that field.

Mr. Safire was born on December 17, 1929, and attended Syracuse University; a dropout after two years, he returned a generation later to deliver the commencement address and is now a trustee. He is now chairman and chief executive of the Dana Foundation, a philanthropy supporting brain science, immunology, and arts education. He is married to Helene Safire, a glass artist; they have a son and daughter. The Safires live in a suburb of Washington, DC.

Marie Sanzone has been an elementary-school educator in the New York City public school system for over 39 years. She has taught general music classes, coached vocal and instrumental ensembles, and is currently initiating an artist-in-residence role for her pioneering, state-of-the-art electronic music program at PS 247 in District 20/Region 7 (Brooklyn). She has presented several staff-development sessions for Region 7 teachers in music technology. Ms. Sanzone has developed partnerships with Carnegie Hall and The New York Philharmonic, arranging for artists to perform in her classroom and for her classes to see performances at both venues. She has received several prestigious grants to sustain her much-heralded music program. Ms. Sanzone is a 2006 recipient of the Alfred P. Sloan Award for exemplary public service. She is a licensed music teacher and a graduate of New York University, from which she received both a BS and an MA in music education.

Robert Sirota, PhD, president of the Manhattan School of Music since 2005, pursued early training in composition at Juilliard, and received a bachelor of music degree in piano and composition from Oberlin Conservatory. After a year of study in Europe, he earned a PhD in composition at Harvard. His principal teachers include Richard Hoffmann, Joseph Wood, Earl Kim, Leon Kirchner, and Nadia Boulanger.

Widely known as a composer and conductor of new music, Dr. Sirota's catalogue includes various solo and chamber works, four stage works, solo works for organ, songs, large and small choral works, and concertos for viola, cello, organ, and saxophone. His works have been performed throughout the United States, Europe, and the Far East. Among notable commissions are orchestral works for the Seattle, Vermont, Lincoln (NE), and East Texas Symphonies, the American Guild of Organists, the Chiara String Quartet, the Fischer Duo, the Webster Trio, and the Peabody Trio.

Dr. Sirota is recipient of fellowships from the Guggenheim Foundation and the Watson Foundation, as well as grants from the National Endowment for the Arts, Meet the Composer, ASCAP, and the American Music Center. His works are published by Boelke-Bomart, Music Associates of New York, Theodore Presser, and MorningStar, and are recorded on the Capstone and Gasparo labels. From 1995 to 2005 he was a member of the composition faculty at the Peabody Conservatory, also serving as that institution's director.

David J. Skorton, MD, became Cornell University's 12th president on July 1, 2006. He holds faculty appointments as professor in internal medicine and pediatrics at Weill Cornell Medical College (WCMC) in New York City and in biomedical engineering at the College of Engineering on Cornell's Ithaca campus. He is also vice chair and chair-elect of the Business-Higher Education Forum, an independent, nonprofit organization of Fortune 500 CEOs, leaders of colleges and universities, and foundation executives.

A seasoned administrator, board-certified cardiologist, biomedical researcher, musician, and advocate for the arts and humanities, Dr. Skorton aims to enhance Cornell's model combination of academic distinction and public service.

Before coming to Cornell, Dr. Skorton was president of the University of Iowa (UI) for three years, beginning in March 2003, and a faculty member at UI for 26 years. Co-founder and co-director of the UI Adolescent and Adult Congenital Heart Disease Clinic at the University of Iowa Hospitals and Clinics, Dr. Skorton has focused his research on congenital heart disease in adolescents and adults, cardiac imaging, and computer image processing.

Dr. Skorton began to play saxophone and flute as a teenager. The first in his family to complete higher education, he made his way through college, partly with loans, partly with scholarship aid, and partly as a jazz and R&B musician in the Chicago area. He continued to study and play saxophone and flute in Iowa City and hosted a weekly jazz program, "As Night Falls," on KSUI, UI's public FM radio station. Dr. Skorton earned his bachelors degree in psychology in 1970 and an MD in 1974, both from Northwestern University. He completed his medical residency and held a fellowship in cardiology at The University of California, Los Angeles.

As vice president for research at UI, he led the University of Iowa Arts & Humanities Initiative, which provides competitive grants to faculty for humanities scholarship and work in the creative, visual and performing arts, and as UI president he proclaimed 2004-05 the Year of the Arts and Humanities. He also served on the board of directors for the Cedar Rapids (IA) Symphony Orchestra from 2000-2006. At Cornell, he writes a monthly column for the *Cornell Daily Sun* and a bimonthly column for the *Cornell Alumni Magazine*, and hosts a periodic radio program, *Higher Education in the Round*, on WEOS-FM, a local public radio station.

Carol Sun is an artist, designer, and educator. Raised in the Bronx, she attended public schools, later receiving a BFA from Cooper Union and an MFA from Vermont College. Her artwork focuses on "lost narratives" and utilizes a rich vocabulary of mediums: painting, drawing, textiles, and digital media. Solo exhibitions include the Bronx Museum of Art and the Neuberger Museum. Recently, she completed "A Bronx Reflection," 12 faceted glass windows for the Metropolitan Transportation Authority for the 167 Street Station-4 train. In 2007 she was awarded a Digital Matrix Grant by Longwood Arts Gallery.

continued on next page

In 1996, Sun began her teaching career while also working part time as a graphic designer at Donovan and Green. She has since taught at the Whitney Museum, Cooper Union, and Parsons School of Design. After 9/11, she decided to teach full time. Since 2003, she has been a member of the faculty at the Bronx High School for the Visual Arts. Besides her duties as an art teacher, Carol writes grants and organizes and manages her school's student docent program at the Bronx Museum (funded by the Center for Arts Education). She has been instrumental in developing her school's partnerships with the Bronx Museum, Center for Architecture, Center for Urban Pedagogy, and Papatian.

Alfonzo Thurman, PhD, was appointed dean of the School of Education at the University of Wisconsin-Milwaukee and chancellor's deputy for Education Partnerships in September 2001. He is also a full professor in the department of administrative leadership. Prior to his appointment, Dr. Thurman spent 22 years at Northern Illinois University in various positions, including director of special projects, assistant to the provost, associate dean of the College of Education, professor of educational administration, and dean of the College of Education. Dr. Thurman received his PhD and MA in educational policy studies from the University of Wisconsin-Madison and his BS in English from the University of Wisconsin-LaCrosse.

Dr. Thurman is a member of the board of directors for two national education organizations: the Council of Academic Deans from Research Education Institutions (CADREI), a professional-education organization for the improvement of leadership in education; and the Holmes Partnership, a national network of schools, teachers' associations, and other community organizations to improve teaching and learning, on which he serves as president. In Milwaukee, Thurman convenes the Metropolitan Milwaukee Area Deans of Education (MMADE), an outgrowth of his work with the Milwaukee Partnership Academy (MPA). He is one of seven national faculty members for the American Association of Colleges for Teacher Education's New Deans Institute, which trains new deans to become effective leaders. He serves as the chair of the Milwaukee Educare Council and is a member of the Educare Governing Board. Educare is a growing national childcare development initiative now located in four major cities across the United States.

Michael Wiggins is the artistic producer of MUD/BONE, a multi-arts organization in the South Bronx that supports professional artists and offers community workshops in theater and printmaking. A noted teaching artist, he is on the faculty of the Public Theater's Shakespeare Lab, where he trains actors to work with young people. He has developed and facilitated numerous theater-arts education workshops for young people and adults in each of the five boroughs and has served on the writing committee for the New York City Department of Education's Theater Curriculum Blueprint for grades K-12. Mr. Wiggins has served as a proposal review panelist for the Bronx Council on the Arts, the Lower Manhattan Cultural Council, and the New York State Council on the Arts. He is a 1998 alumnus of the New York University/Tisch School of the Arts Graduate Acting Program.

Dennie Palmer Wolf, EdD, directs one of the major initiatives at the Annenberg Institute for School Reform at Brown University. This initiative, "Opportunity and Accountability," is a bold effort to make assessment and accountability systems a major support for school reform. This initiative is grounded in her extensive work in portfolio assessment that originated in her education as a painter, as well as her studies of the development of young artists. At Annenberg, Dr. Wolf's work also includes studies of the influence of the opportunity to learn on student achievement. In this work, she has examined how artistic and cultural activities (such as playing an instrument or participating in community-based theater classes) affect the quality and course of students' lives.

Dr. Wolf collaborates regularly with cities, school districts, and cultural organizations to design stronger and more innovative public programs. She is the research principal on the Dallas ArtsPartners' longitudinal study recently featured by the Ford Foundation. In addition, her work is concerned with drawing public attention to the key role of the arts and humanities in civic life, and the necessity of including youth needs and perspectives in cultural planning. In recent years, she has brought this work to cities like Charlotte, NC; San Jose, CA; and Fort Worth, TX.

Recommended Resources

Academic Atrophy: The Condition of the Liberal Arts in America's Public Schools, by Claus von Zatzow with Helen Janc, published by the Council for Basic Education (2004); see www.ecs.org

Acts of Achievement: The Role of Performing Arts Center in Education edited by Barbara Rich, EdD, Jane L. Polin and Stephen J. Marcus, published by The Dana Press (2003); see www.dana.org/news/publications/

All Work and No Play? Listening to What Kids and Parents Really Want from Out-of-School Time, published by Public Agenda (2004); see www.publicagenda.org

The Arts and School Reform: Lessons and Possibilities from The Annenberg Challenge Arts Projects, published by the Annenberg Institute for School Reform at Brown University (2003); see www.annenberginstitute.org

The Arts, Artists & Teaching: Liberating Learning by Jane L. Polin, paper commissioned by Bennington College and The J. Paul Getty Trust (2003); see www.culturalpolicy.org/pdf/polinbackground.pdf

Arts Education in the News, a free publication of the Dana Foundation; see www.dana.org/books/press/artsnews

Arts Education in Public Elementary and Secondary Schools: 1999-2000, published by the National Center for Education Statistics (2002); see www.nces.ed.gov

Champions of Change: The Impact of the Arts on Learning, edited by Edward B. Fiske, published by the Arts Education Partnership and The President's Committee on the Arts and the Humanities (1999); see www.aep-arts.org

A Community Audit for Arts Education: Better Schools, Better Skills, Better Communities, published by the Kennedy Center Alliance for Arts Education Network (2007); see www.kennedy-center.org/education/kcaeaen

The Complete Curriculum: Ensuring a place for the arts and foreign languages in America's Schools, published by the National Association of State Boards of Education (2003); see www.nasbe.org

Creating Capacity: A Framework for Providing Professional Development Opportunities for Teaching Artists, published by The Kennedy Center for the Performing Arts (2001); see www.kennedy-center.org/partners

Critical Links: Learning in the Arts and Student Academic and Social Development, edited by Richard J. Deasy, published by the Arts Education Partnership (2002); see www.aep-arts.org

The Curb Center for Art, Enterprise, and Public Policy. www.vanderbilt.edu/curbcenter/

The Dana Foundation—Arts Education. www.dana.org/artseducation.aspx

Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education, published by the Arts Education Partnership and The President's Committee on the Arts and the Humanities (1999); see www.aep-arts.org

Imagine! Introducing Your Child to the Arts, second edition, published by the National Endowment for the Arts (2004); see www.arts.gov

Planning an Arts-Centered School: A Handbook, edited by Carol Fineberg, published by The Dana Press (2002); see www.dana.org/news/publications/

The Power of the Arts to Transform Education: An Agenda for Action, recommendations from The Arts Education Partnership Working Group sponsored by The John F. Kennedy Center for the Performing Arts and The J. Paul Getty Trust (1993).

Teaching Artist Journal, published by Lawrence Erlbaum Associates, Inc. (2003-present); see www.leaonline.com/loi/taj.

Acknowledgements

The Dana Foundation and the editors wish to thank the following colleagues for their contributions to this book and to the national Dana symposium in May, 2007.

Gary Anderson
 Mario Arce
 Darrell Ayers
 Roger H. Brown
 Wm. Robert Buckner, DMA
 Gail Burnaford, PhD
 Milton Chen, PhD
 Michael Cohen
 Ramon Cortines
 Sarah B. Cunningham, PhD
 Richard J. Deasy
 Joseph F. Dominic
 Janet Eilber
 Moy Eng
 Daniel Fallon, PhD
 Melissa Friedman
 Johanna Goldberg
 Derek E. Gordon
 Tom Hall
 Doug Herbert
 Blayne Jeffries
 Jean Johnson
 Polly Kahn
 Augusta Souza Kappner, PhD
 Larry Larson
 Rebecca Luib
 Stephen J. Marcus
 Maria Mitchell
 Pedro Noguera, PhD
 Michael O’Keefe
 Quadrant Communications Co., Inc.
 Marie Sanzone
 Robert Sirota, PhD
 David J. Skorton, MD
 Carol Sun
 Alfonzo Thurman, PhD
 Michael Wiggins
 Ann Whitman
 Dennie Palmer Wolf, EdD

About the Editors

Jane L. Polin holds more than 25 years of innovative leadership experience within the nonprofit and private sectors in developing and investing philanthropic resources. Now serving as a philanthropic advisor, principally in the areas of the arts, education, and public policy, she has completed a diverse set of assignments for national clients, including *Acts of Achievement: The Role of Performing Arts Centers in Education* for The Dana Foundation and *The Fate of the American Dream: Strengthening America’s Education and Skills Pipeline* for Jobs for the Future.

During her years at the GE Fund, Ms. Polin led several grant programs and financial administration for GE’s then \$60+ million annual philanthropic support. She directed education grantmaking addressing environmental, international trade, workforce development, and other public policy concerns, and created “Tools for Change,” a program that brought GE’s proven change processes to community-based nonprofit leaders.

She also designed and grew the GE Fund’s award-winning arts-learning and research initiatives, including *Champions of Change: The Impact of the Arts on Learning* and *Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education*.

Ms. Polin earned her BA in music from Wesleyan University and her MBA in marketing from Columbia University.

Barbara Rich, EdD, a vice president at the Dana Foundation, is responsible for the News and Internet Office and helps oversee arts education at the Foundation. Rich was a co-editor of *Acts of Achievement: The Role of Performing Arts Centers in Education* and editor of *Partnering Arts Education: A Working Model from Arts Connection*.

Dr. Rich’s background in communications and education includes posts at Rutgers University and Marymount Manhattan College, where she was Dean and then a Vice President. She was senior Vice President at the Scientists’ Institute for Public Information (SIPI) prior to joining the Dana Foundation.

She has published articles on science and education and has served often as a discussant on both media and arts education. She earned a BA from City College of New York and an EdD from Teachers College, Columbia University.

Transforming Arts Teaching



The Role of Higher Education

When well taught, the arts transform students and their schools. And when teachers of the arts are well taught, we make such transformative experiences possible for more students.



The Dana Foundation

Transforming Arts Teaching: The Role of Higher Education is posted in its entirety in PDF format on the Dana Web site: www.dana.org. Information about ordering additional copies is available on the Web site.

THE
DANA
FOUNDATION

745 Fifth Avenue, Suite 900
New York, NY 10151