

Planning an Arts-Centered School

A Handbook

The Dana Foundation



The Dana Foundation

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Planning an Arts-Centered School A Handbook

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Jane Nevins,
Editor in Chief

Walter Donway,
Director

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

Please note:

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Planning an Arts-Centered School

A Handbook

Edited by Carol Fineberg, Doctor of Arts

Prolegomenon by William Safire



“Music has kept me off the streets. I found my talent. It is my music. That is the best thing about me.”

***—Everett Holland, student
The Levine School of Music
Washington, DC***

“Whether you’re talking about an integrated curriculum or an integrated lesson plan, it really goes back to that issue of outcomes. You need to know at the end of that lesson plan, at the end of the curriculum, what students know and are able to do in both domains that you’re dealing with. If you don’t do that, then it’s not an integrated lesson because somehow one has taken precedence over the other, and the other was just a means and not really part of the content.”

***—Derek Gordon,
Vice President for Education,
The John F. Kennedy Center for the Performing Arts***

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Prolegomenon On “Best Practices”

by William Safire

A prolegomenon—rooted in the Greek *prolegein*, “to say beforehand”—is another word for “introduction.” I use it here because everybody skips introductions to get to the meat of a book.

In planning a school that will use the performing arts to enhance primary education, what are some of the best practices that teachers and artists can draw on?

“Best practices,” a term of art, sometimes carries a pretentious connotation. Who dares decide which teaching techniques, admissions policies, and types of schools are “best”? In this handbook, outstanding educators examine some approaches to the marriage of education and the arts that they have found to be successful. The examples they study are innovative, exciting, and at least among the best. They present their hard-won and varied experience herein to help point the way toward effective use of the arts in teaching our children.

Tough challenges face communities trying to create an elementary or middle (secondary) school that integrates the performing arts as a central part of its curriculum and philosophy. The views herein often present disparate ideas and different conclusions. That’s as it should be; lively debate should always be a part of educational planning. This handbook is designed to help inform the discussion.

Our essays address some universal questions in planning an arts-centered school. Among them:

—Should the prospective students be those with already defined talent, or those with little or no formal background in the arts, but with a desire to learn? In that connection, should pre-admission screening be a requirement for admission?

—Does the school seek an identity as a full-scale professional performing arts school or one that integrates the arts for all students?

—What should be the relationship of an arts-centered school to the larger public school system?

—What special training is needed for classroom teachers to most effectively use the expertise and inspiration of arts professionals in their classes?

—What are the costs for such an innovation? Where, outside the school district itself, can planners draw additional funding?

Difficult questions, but others have faced them and come up with practical answers that are right for their communities.

The Dana Foundation's interest in education has deep roots. For the past decade, it has been known for its support of brain research, with more than 300 leading neuroscientists, including 14 Nobel laureates, active in the Dana Alliance for Brain Initiatives and the European Dana Alliance. Most recently, the Foundation has expanded that support into basic research in neuroimmunology.

However, throughout our more than fifty-year history, support of education has been an integral part of our grantmaking. Dana buildings can be found on many college campuses. We have a commitment to the mission of the Dana Center at the University of Texas at Austin, which is working to improve public school student achievement using innovative techniques. We have moved from supporting mortar and brick to funding innovative and replicable concepts in education.

Last year, Dana extended its education support to organizations bringing music, drama, and dance to the public schools in

and around New York, Los Angeles, and Washington, DC. These grants, relatively modest at first, are designed to help innovative professional development programs that foster improved teaching of the performing arts in public schools.

We were also asked to support a planning symposium to discuss the possibilities of a National Music Museum in Washington, DC, that would include an elementary or middle school for the performing arts. We turned to Dana’s principal arts consultant, Janet Eilber, long associated with the Martha Graham Company and a consultant on modern dance preservation for the Library of Congress, and to Dr. Carol Fineberg, a nationally recognized adviser in arts education who has had experience in the planning and evaluation of arts-themed public schools.

Their first assignment was to organize a symposium to examine the difficulties as well as opportunities of creating an elementary or middle school that uses the performing arts both to help teach academic subjects and to develop latent (or evident) arts talents. Early in 2001, to prepare for that Washington, DC, meeting scheduled for that October, they enlisted the help of more than a dozen of the nation’s leading arts-interested educators in putting together a briefing book of promising practices. This handbook is an outgrowth of that stimulating session, and the papers presented there are enriched by the second thoughts of many of the authors and studded with the comments of the participants. Dana is distributing it to interested community leaders, teachers, artists, school board members, and others.

We are aware that neuroscience research is just beginning to help us understand how the arts might help young minds develop and learn. Planning an art-centered school anywhere in the United States is an ambitious project, but one that carries with it the opportunity to help children develop a lifelong interest in the arts. Some of those children will develop specific creative talents and make their contributions as professional artists. Both results—creating appreciative audiences and developing talented performers—are worth the challenge to planners of an educational art-centered environment.

This collection of papers, and the informed discussion it is intended to stimulate, presupposes the value of an arts-centered school; it aims to define the variety of teaching frameworks that makes it possible to plan one intelligently. We hope it will facilitate the development of a promising infusion of the arts into education throughout the United States.



The New York Times *columnist* **William Safire** joined the Board of The Dana Foundation in 1993 and started *The Dana Press*, which publishes the newsletter *BrainWork*, the biweekly *Brain in the News*, the quarterly *Cerebrum*, and a series of trade books relating to neuroscience. He was elected chairman of The Dana Foundation in 2000.

A Template for Artistry

by Janet Eilber, *Principal Arts Consultant, The Dana Foundation*

The 2002 Olympic gold medal in figure skating went to Sarah Hughes for a performance of absolute skill, steely discipline, and most important, total abandon. Her competitors—even at this high level of artistry—all had varying degrees of self-consciousness. They seemed limited, at times hesitant or overly controlled, and, as a result, a step removed from the audience. Sarah, thinking she had nothing to lose, risked everything and gained more than she thought possible. “I didn’t know you could do that!” said her coach. “I didn’t know I could do that!” came Sarah’s exhilarated reply.

Sarah had achieved every artist’s ultimate goal: the moment that you transcend your technique. In that moment, you are so secure in your discipline that you are freed from it, able to play, to risk, to respond and react spontaneously, to be at one with the audience. That is the moment of exceeding your own expectations—when you leave the possible behind and embody the impossible. Even the greatest artists have only a handful of performances that they will count as truly reaching the center of the flame.

Watching the skater’s triumph took me back to a memorable rehearsal I had with Martha Graham. “What I want from you is very simple,” she said with the weight of 80 years of relentless choreographic creativity behind her, “I want everything.” It went without saying that she expected the highest standards of technical discipline and achievement, but I realized that she expected the same level of commitment to the intangible—the artist’s risk, the total vulnerability of personal expression. She demanded that the physical technique subserve the revelations of the spirit.

As one of the few fifth graders chosen to sing with the sixth grade in my suburban Detroit public school, I was introduced at an early age to the requirements of artistic achievement. These

requirements would be with me through a professional track education at Interlochen Arts Academy and the Juilliard School, and through a career that included dancing at international venues, on Broadway, and at the White House. At some point, the conceptual framework that formed my approach to art became my approach

Educators know that the goals of the arts—high standards and personal expectations, exacting discipline and creative risk—are the elements needed for success in learning and in life.

to life. It provides a template for everything from career choices to child rearing.

Educators know that the goals of the arts—high standards and personal expectations, exacting discipline and creative risk—are the elements needed for success in learning and in life. What does all this have to do with *Planning an Arts-Centered School*? With my performing career behind me, I am more and more involved with arts organizations in other capacities—as a teacher, board member, or artistic consultant. In this new role, I have learned that the best arts institutions are those that emulate the best in artists. “Through discipline comes freedom,” the virtuoso violinist Yehudi Menuhin once said. In order to lead creatively, a school must be rooted in discipline, secure enough in its basic goals to be able to react to the ever-evolving field with spontaneity. As much a part of the organization’s mission as is maintaining a balanced budget, or meeting state standards, is preserving a dedication to risk that makes it possible for the organization, or any of its students, to exceed all expectations—even their own.

The purpose of this book is to guide organizations hoping to create an arts-centered school in essential structural needs such as governance, funding, physical facilities, and community participation. The questions, resources, and guidelines herein are like the technical routines that any dancer or skater must master before excelling. They are like scales to a musician—challenging, but with practice and perseverance, achievable. Just as Sarah Hughes secured her triple jumps and released a new level of inspiration, the tangible foundations of an educational institution can be secured, freeing limitless possibilities in learning and achieving. This book is a template for those who believe in arts in education to dare what only seems to be impossible.



*In her years as principal dancer with the Martha Graham Dance Company, **Janet Eilber** soloed at the White House, was partnered by Rudolf Nureyev, and starred in three segments of *Dance in America*. She danced many of Graham's greatest roles, had roles created for her by Graham, and since has directed Graham ballets internationally. Eilber has also performed in films, on television, and on Broadway directed by Agnes deMille, Bob Fosse, and Tommy Tune. As co-founder of the American Repertory Dance Company, she has received four Lester Horton Awards for her reconstruction and performance of seminal American modern dance. Eilber is currently artistic advisor to the Library of Congress Martha Graham Collection and a Trustee of the Interlochen Center for the Arts. As principal arts consultant to the Dana Foundation, she guides the Dana initiatives in arts education.*

Part I

Getting Started

ABCs of DC Public Charter Schools

by Shirley Monastra

In April 1996, Congress enacted legislation to permit the establishment of public charter schools in the District of Columbia. The basic premise of the charter school movement is that a critical mass of effective, independently operated public schools will provide greater educational opportunities for students, parents, and teachers while promoting competition with traditional public schools—competition that will force the latter to improve school performance. Currently, 37 states and the District of Columbia have charter school laws, and as of fall 2001, 2,372 charter schools were in operation in scores of school districts serving approximately 576,000 students. In the District of Columbia, 36 charter schools serve 10,870 students.

What Is a Public Charter School?

In the District of Columbia, charter schools are independently managed, publicly funded, non-sectarian schools that are open to all students and are not subject to the control of the DC Public Schools (DCPS). They may not charge tuition, nor may they impose discriminatory admissions requirements. Charter schools must follow all applicable local and federal health, safety, and financial accounting/reporting regulations.

Unlike traditional public schools, charter schools are public schools of choice. No one is assigned to a charter school; parents, students, teachers, and administrators actively select them. The schools receive public funds based upon the number of students in attendance. Charter schools that are oversubscribed must hold a lottery to determine who will be enrolled.

Persons currently teaching in a DC public school may take a leave of absence to teach in a charter school. These teachers retain their seniority and may continue to participate in the DCPS retirement system. Charter schools may choose to hire non-certified teachers with expertise in spe-

cific subject matter. Many charter schools offer teacher training to their staff and/or establish professional mentoring with experienced, master teachers.

Accountability Through Governance and Organization

Charter schools are accountable for the academic results of their students. Accountability is based on a performance contract between the chartering authority and the governing board of the charter school. The approved charter application is the

Unlike traditional public schools, charter schools are public schools of choice. No one is assigned to a charter school; parents, students, teachers, and administrators actively select them.

basis for the contract and describes the student outcomes that are to be achieved. The charter school's continued operation depends upon whether those outcomes are accomplished. Charter schools trade bureaucracy for accountability, regulation for results.

In return for this unusually high level of accountability, charter schools are granted equally high levels of autonomy. There is an up-front waiver from rules regarding curriculum, management, and teaching. Charter schools also have control over their entire education program, staff, faculty, and 100 percent of their budget. While the chartering authority may specify student outcomes (through the performance contract with the charter school), it may not specify how the school will operate. Those decisions are left to the persons who establish and operate the charter school and the aforementioned governing board. The



Shirley Monastra is Director, DC Public Charter School Resource Center. A former public school teacher and elected school board member in New Jersey, Ms. Monastra has had a variety of experiences working in urban education, public health, long-term care, and public housing. She moved to the District in 1991 and worked for the Congressional Commission on Severely Distressed Public Housing. Subsequently, Ms. Monastra worked as a consultant and later served as Interim Director of the DC Committee on Public Education (COPE). In 1998, she successfully led the transformation of COPE into a free-standing non-profit organization, the DC Public Charter School Resource Center, where she serves as Executive Director.

Ms. Monastra has been involved in numerous community organizations and was instrumental in planning and developing a countywide, home-based hospice program in New Jersey. She was co-founder of the Atlantic County Women's Center and completed a post-graduate fellowship in Leadership Training at the Center for Human Development, Fairleigh Dickinson University, in 1978.

board establishes policies to drive the implementation of the educational, financial, and operational activities of the school, (including the school calendar and day).

Charter schools generally offer a low teacher-student ratio. They actively seek the participation of parents in their child's education, sponsor after-school programs, and provide a longer academic school day and year. Charter schools seek to create a school culture that promotes an environment in which learning is paramount.

Teachers, parents, or community members may organize new charter schools. An existing DC public school can convert to charter status if two-thirds of its teachers and parents petition to do so. In addition to parents and teachers, other entities—such as a college, university, non-profit service provider, museum, theater, or other non-sectarian group—can sponsor a new charter school.

Charter School Funding and Chartering Authorities

Charter schools in the District of Columbia receive an allocation based on a per pupil formula developed annually by the Mayor and City Council. The allocation in FY 2001 was \$6,786. If a student has special disabilities, limited English proficiency, or Title I eligibility, supplemental funds are added to the standard per-pupil allocations. Charter schools may raise additional funds privately to enable the schools to add to their programs and offer specialized programming whose cost may exceed the per-pupil allocation.

Each charter school is responsible for securing an appropriate facility for its students. The District includes a facilities add-on (\$1,640 in FY 2001) in the per-pupil formula, and, in the past three years, some charter schools have leased or purchased surplus DC public schools.

The District has two chartering authorities. The DC Public Charter School Board was established

by an act of Congress. While the Mayor appoints its members, he selects from a group of nominees submitted by the U.S. Secretary of Education. The Charter School Board's only role is to review and approve/disapprove charter applications. It also oversees those applicants once charters are granted. The DC Public Charter School Board is generally thought to be one of the best chartering authorities in the United States.

Governance Structure and Organization

We found that when working with new schools that there are a number of ingredients that make a successful school:

Strong governance structure is in place.

Strong school leadership is critical to what gets to happen in school.

Parents are involved in the planning process from the very start of the seed of the idea of the school.

Parents are committed to an articulated vision and mission.

Strong professional staff is integral and involved in every step of the design and implementation of the school.

—From the DC Public Charter School Web Site,
<http://www.dcpubliccharter.com>

The other chartering authority in the District is the DC Board of Education. Historically, this board has been somewhat ambivalent about the creation of charter schools in the District. The District formerly had an 11-member, all-elected school board that, the whole city came to agree, was dysfunctional. That board was replaced in 2001 by a hybrid nine-member board made up of appointed and elected members. Three schools chartered by the previous school board have been closed to date, and, at this writing, two more are involved in closure proceedings. The new hybrid school board is taking its responsibilities with

respect to charter schools much more seriously than its predecessor. However, it has yet to fully staff its charter school oversight operations.

Establishing a Charter School

Planners of an arts-centered charter school should be prepared to develop the following plans:

Educational Plan

Mission and Purposes of Proposed Charter School
Academic Design
Student Performance Standards
Support for Learning

Business Plan

Planning and Establishment Procedures
Governance and Management
Finance
Facilities
Student Recruiting and Marketing Procedures

Operations Plan

Student Policies and Procedures
Board of Trustees Policies and Procedures
Human Resource Information
Arrangements for Meeting Local, State, and Federal Requirements
Management Procedures

Public Charter School Accountability Plan

Measurements to Determine Progress Toward Performance Based School Goals
Performance Indicators—Definitions of Student Progress
Baseline Performance
Instruments—Including Those Used in District-Wide Assessments
Education Plan—Management Plan for Measuring, Analyzing, Reporting Assessment Results for Parents, Students, and Boards
Timetable—Schedule for Implementing Evaluation Plan

Certifications

Insurance Coverage, Board of Trustee Bylaws, School Contracts, Copy of Incorporation Documents
Pre-opening—Building Inspection, Fire Inspection, Environmental and Safety Approvals
Compliance with Federal and Local Health and Safety Laws/Regulations

Budget

Pre-Opening Expenses, Two-Year Operating Budget, Estimated Five-Year Budget Projections, Capital Budget, and Cash Flow Projection—Year 1

Each state education department has its specific requirements outlined in its applications packet. Planners need that packet in order to work effectively.

What We Have Learned in the District About Starting a Charter School

We offer the following advice, based upon our work with the charter schools in DC:

1. Take two years to plan. It is extremely difficult to plan policies and procedures once school opens.
2. Develop a cadre of like-minded individuals (five to ten) who are interested in pursuing the charter opportunity. They will be your nucleus of planners.
3. Complete research to identify education needs in the District to inform your school plan.
4. Carefully develop your school's vision and mission.

Although it is tempting to break into groups to work in discrete areas of the school plan, this strategy frequently leads to a fragmented approach to school design that will present problems later on in the application process, especially before an authority review panel. Each plan-

ning team member must be familiar with every aspect of the school plan.

We Recommend the Following Actions for Planners:

Based on the identified mission, examine existing academic and arts standards to select those that reflect your school's academic and arts goals. (See Appendix I for information regarding how to find published standards.)

- Review available research-based school designs (e.g., New American Schools, CORE Knowledge, Direct Instruction) and curriculum options to assist in selecting an educational program that can be easily aligned with your mission and standards.
- Once the educational plan is drafted (including staffing requirements), begin focusing on the “ins and outs” of running a school. Identify characteristics of a great school leader and teaching staff. Review materials (and charter school law) to determine size and make-up of the Board of Trustees.
- Research best business practices; If needed, hire outside experts in this area to inform your operations.
- Examine strategies to create sound budgeting structures and a solid financial plan. Consider forming a separate foundation board to assist in seeking external funding sources.
- Research federal and local legal requirements, including English proficiency requirements and health and safety regulations. Begin articles of incorporation and obtain 501(c)(3) status from the IRS.
- Begin search for appropriate facility.

Predictors for Success

Based on its work with charter schools in the District, the DC Public Charter School Resource

Center had identified a number of predictors for success. A successful charter candidate:

- Seeks a charter from the appropriate source; good Public Charter School Boards have a rigorous process and work to weed out weak candidates.
- Enters into a partnership with a successful, long established community organization.
- Ensures that each applicant puts together a strong governing board that is prepared to hold the school leaders strictly accountable.
- Chooses a leader who is the instructional leader, one who establishes clear lines of responsibility and authority and who can work well with parents and the Board of Trustees. Establishes a separate board or foundation dedicated to raising additional resources.

Crucial to the success of a charter school is, of course, the quality of leadership. We have noticed that in many urban school systems around the country we are experiencing a kind of revolving door in terms of school leadership. Principals of high quality are becoming more rare to find and more difficult to keep. We want to make sure when we are creating a new school that whoever the instructional leader is—and hopefully the principal is the instructional leader—that person is very involved in the planning process.

Successful charter schools that we have seen bring the principal on board at least a year before a school is scheduled to open. The principal is not only committed to the mission, but also committed to making that mission happen on a day-to-day basis and finding the people to make it happen.

The principal should not be in an isolated position. He or she needs to be closely connected to board members, as well as networked with other

We want to make sure when we are creating a new school, that whoever the instructional leader is—and hopefully the principal is the instructional leader—that person is very involved in the planning process.

professionals in education, and be part of a vibrant educational network. The trustees should support the principal and be the mainstay for what the principal needs to have happen.

Resources

A number of Web resources are helpful when considering a plan for establishing a charter school. The U.S. Department of Education site: www.uscharterschools.org gives an excellent overview of the national charter movement,

including a description of some innovative charter schools, a review of education management organizations that operate schools nationally, and links to resource centers throughout the country that have valuable information, regardless of your geographic location.

The Charter Friends National Network is the broad based, national organization for persons interested in charter schools:

www.charterfriends.org. This Web site includes updates of pending federal legislation that impacts charter schools and charter school publications that are informative and available on line.

Our own Web site www.dcchartercenter.org, has recently been renovated. It contains an updated list of District charter schools, including their Web addresses, as well as a variety of useful publications.

Admissions and Governance at the Ellington School of the Arts

by Mitzi Yates

Charles Dickens' novel, *A Tale of Two Cities*, presents a picture of contrasts not unlike the stories of the 77,000 K-12 grade students who are enrolled in the District of Columbia Public Schools (DCPS). Today's students are faced with complex tasks and problems to solve as they negotiate their educational experiences. Increasingly, arts-focused schools understand, and are successful in adopting an approach to their needs that combines academics and arts to prepare students for an intellectually and artistically demanding world.

Ellington School: A Model for a High School of the Arts

Established in 1974, the Duke Ellington School of the Arts remains the only DC public school that provides students with pre-professional arts education and a rigorous comprehensive college preparatory curriculum. Ellington strives to instill in each student an appreciation of his or her innate intellectual and creative potential, to develop the personal sense of discipline, cooperation, and hard work necessary to succeed in professional occupations, and to teach the skills that contribute to personal fulfillment and proficiency in the arts and academic life. This is accomplished through pre-professional training pro-

grams in visual, performing, media, and literary arts, and museum studies.



At Ellington High School for the Arts, focus and sustained concentration prepare students for both college and career.

In the Class of 2001, our students were accepted into MIT, Harvard, Juilliard, New York University, University of Michigan, Wesleyan, New York State University at Purchase, Howard University. We gave out about \$1.5 million in scholarships to 124 students for further study.

(Figures from the Ellington School of the Arts)

Ellington's students are expected to excel academically and artistically. Ellington can boast an annual average of 95 percent of college acceptance of its graduates. Ninety-two percent of Ellington's 2001 graduates were accepted into such post-secondary institutions as Juilliard, Harvard University, New York University, Massachusetts Institute of Technology, the University of Michigan, Vassar College, and Howard University. While some Ellington students are academically low-skilled, all are very talented in the arts.



***Mitzi Yates** is the Principal and CEO of the Duke Ellington School of the Arts. She is the former General Director of the Greater Hartford Academy of the Arts, a magnet arts¹ high school, and the Center for Creative Youth at Wesleyan University in Middletown, CT. She is President of the Board of Directors of the International Network of Performing and Visual Arts Schools, where she also held the title of Nominating Chair, Treasurer, and First Vice President. Ms. Yates's professional background includes senior level positions in corporate, non-profit and municipal organizations. She served as a member of the Board of Directors of the Connecticut Commission on the Arts for three terms, having been appointed by the House Speaker of the General Assembly of Connecticut. She has been a lobbyist, a community leader, and a dancer and remains committed to providing quality arts education to adolescents.*

1. The "magnet" appellation signals that this is a school that receives additional funding from the state or federal government in order to promote voluntary desegregation of minority isolated populations.

Ellington graduates must earn a minimum of 31.5 credits to graduate, compared with 23.5 credits required by the District of Columbia Public Schools (DCPS). The graduation credit variance is based upon Ellington's requirements of its students who focus primarily in one art form—dance, theater, vocal and instrumental music, literary media, visual arts, and museum studies. As part of the DCPS graduation requirements, all Ellington students must perform 100 hours of community service. During the 2000-01 school year, students met these requirements through more than 75 public performances and exhibitions throughout the metropolitan area, including the White House and the Kennedy Center, as well as abroad, performing in Italy and Jamaica.

The racial make-up of the student body is as follows:

Black	87.18%
White	8.61%
Hispanic	3.36%
Asian/Pacific Islander	0.84%

The socio-economic level of Ellington students varies, although a great number of students reside in the poorer sections of Washington, DC, and travel by public transportation to Georgetown, an exclusive section of Washington.

The financial cost of educating 500 Ellington students in a curriculum composed of arts and academics is between \$11,474 and \$14,261, at least 20 percent higher than the average per-pupil cost of students in traditional DC public schools. Consequently, since the school's inception, the Ellington Fund, a non-profit organization specially created to support Ellington High School, raises additional revenue from foundations, corporations, the federal government, and special events to complement the DCPS contribution. Perform-

ances by invited professional artists, artist residencies, travel expenses, and special events are frequently underwritten by grants made to the Ellington Fund.

So, how does Ellington achieve, grow, create new opportunities, and meet the needs of students, with sensitivity to the realities of family-influenced issues and the economics of life in DC? How does the school encourage a range of demonstrated accomplishments, despite institutional and financial constraints, in an inadequate facility built in 1898?

Admissions Process

The admissions process is one vehicle that drives Ellington's record of success. Ellington accepts students based upon demonstrated artistic talent and evidence of potential. They must submit an application that includes past academic and attendance records and two letters of recommendation by the end of January of the year before they want to be admitted. Candidates are then scheduled for an academic placement test to assess their current proficiency level in reading and mathematics. Following the completion of the

How does the school encourage a range of demonstrated accomplishments, despite institutional and financial constraints, in an inadequate facility built in 1898?

testing, students are scheduled for an audition date. Auditions are held before a panel of Ellington staff. A meeting with individual students and their parents is scheduled approximately two weeks after the audition. At the meeting, the principal, deans, and department chairs interview the candidate and family in greater depth. They discuss Ellington's curriculum, goals, and expectations and answer parent and student ques-

tions. Students are then notified of their acceptance status. In 2002, required student essays may be introduced.

Criteria by Arts Discipline

Dance students must show a strong desire to work diligently on technique and exhibit flexibility, a natural sense of movement, innate musicality, and an ability to follow directions. At the audition, candidates take a traditional ballet and a modern dance class with improvisation. Students also perform a self-choreographed dance piece. A panel observes the audition and rates candidates according to a rubric (scoring scale) devised by the faculty.

Literary media students must submit at least three writing samples: a personal 350-word essay that states their goals as an artist and two other forms of narrative writing (poems, short story, fiction, non-fiction, plays, etc). At the audition, students are required to write a sample passage. The complete set of writing is evaluated by a panel.

Museum studies students must write a 200-word essay on a memorable museum experience. They are asked to bring in three personal objects that tell something about themselves, present them as a display, and discuss the reasons for their selection. Students must also exhibit knowledge of the arts, science, or history by performing a musical piece or dramatic presentation or by presenting five finished visual art pieces or a science or social studies project completed during the past year. A panel reviews the submissions and oral presentations.

Vocal and instrumental students take a music theory placement test and perform a vocal or instrumental selection that they have prepared. As with the other disciplines, a panel rates performances according to a rubric.

Theater students must perform a monologue no longer than two minutes from a play they have read. Students are expected to answer the following questions: What was the theme? What was the playwright trying to say? What devices were used to articulate the playwright's ideas? What did you learn? Candidates' performances are scored based on criteria developed by the faculty.

Visual arts students must present a portfolio of five or more works of art on 8 ½ x 11 inch or larger white drawing or watercolor paper. These works must include a self-portrait, a drawing of two shoes, a painting of an open closet in their home using color, a drawing of the building they live in, and a "free" choice of subject using color. At the audition, students must be prepared to draw a figure from life. Art faculty rate the portfolios and drawings completed during an audition.

Student Life at Ellington

Once a child is enrolled, Ellington ensures student learning and development through a unique Shepherding Program, special education assistance, counseling, parental involvement, tutoring, mentoring, referrals to health services in the district, community service, and an outstanding faculty.

On Governance

As of 2000, Ellington is a public independent school in partnership with DCPS, the John F. Kennedy Center for the Performing Arts, and the George Washington University. This new creation is called DESAP, or the Duke Ellington School of the Arts Project, a non-profit corporation. As such, the governance body of Ellington is dual. The Board of Directors of DESAP meets monthly and is charged with overseeing Ellington's fiscal, personnel, and curriculum policies and practices. The principal is hired through the DESAP Board of Directors and reports to the

Board. Board members include representatives from the three partners, the Ellington Fund referred to previously, and faculty.

As an independent public school, Ellington is also governed by the Board of Education rules of the District of Columbia. To that end, students must meet the high school graduation requirements of DCPS. The principal is responsible for adhering to all DCPS regulations, following the Washington Teachers Union agreement, preparing various reports, overseeing special education, transportation, master schedules, the issuance of report cards, enrollment figures, residency verification requirements, and generally attending to the emotional climate of the school. Special attention must be given to completion of reports that affect future funding or court-order directives

related to special education, student hearings and appeals, and other sensitive matters.

Ellington has both DESAP-employed teachers and DCPS teachers. Consequently, two separate payroll mechanisms are in place. The principal oversees payroll for both DESAP and DCPS employees. Ellington has two assistant principals, an arts dean, an academic dean, and department chairs in dance, visual arts, theater, museum studies, literary media, vocal music, instrumental music, world languages, social studies, English studies, math, and science. Faculty who are appointed to these positions make up the principal's cabinet and influence the direction of the curriculum. All faculty are expected to embrace the philosophy that a strong arts curriculum is essential to a child's education.

Recruiting and Selecting Students for the Middle School of the Arts

by Teresa Stoupas and Elizabeth Perlman

The Middle School of the Arts (MSOA) opened in the Palm Beach County School District, Florida, in August 1997. It is the only magnet middle school for artistically talented students from ages 11 to 14 in Palm Beach County. The school is centrally located in the district and is situated in a coastal residential neighborhood in West Palm Beach. The 35-year-old building has historical significance as a former landmark high school. The MSOA building also housed the Dreyfoos High School of the Arts until that school's recent move into a new building.

MSOA is one of a limited number of schools participating in a deregulation pilot program—that is, Florida's response to the charter school movement. The State Legislature gave seven counties the option to deregulate a limited number of schools through the 2003-2004 school year. As such, MSOA receives financial support for deregulation through the South Florida Annenberg Challenge grant. A portion of this funding was used to provide new science textbooks and support materials for the progressive science curriculum that is offered.

As a district-designated magnet school, MSOA strives to promote and maintain diversity, improve achievement, and focus on a unique arts curriculum. During the first year of operation, the school served students in the sixth and seventh grades; an eighth grade class was added the following year. The current student body of 1,250 in grades six, seven, and eight represents all geographic areas within the 2,578 square mile school district. The current student population is 66 percent White, 19 percent Black, 10 percent Hispanic, 3 percent Asian, and 2 percent other ethnicity. Gender balance is 64 percent female, 36 percent male. Two percent of the students speak English as a second language.

The school's students come from 69 different public elementary schools, 21 public middle

schools, and 34 private schools. They qualify for consideration on the basis of a competitive audition in their selected art area. Students who qualify after auditioning are then selected through a lottery process, which seeks to ensure a diverse population reflecting the diversity of Palm Beach County. Some 2,000 students audition for around 400 spots at MSOA. Once admitted, students pursue an art major in that auditioned discipline.

Acceptance into the Middle School of the Arts for sixth grade students is based on the audition score. Students scoring 80 percent or above are automatically accepted into the program and form Tier 1 in the application cohort. Students scoring from 72 percent to 79 percent are in Tier 2. The school district conducts a computerized lottery to pull 80 percent of the remaining spots in a department from Tier 2 scoring students. Finally, the last 20 percent of the spots are culled from Tier 3—those students scoring from 65 percent to 71 percent. The lowest score for eligibility is 65 percent. Students who have this qualifying score and are not chosen through the lottery remain in a wait pool.

The Curriculum

Students attend school for six and a half hours per day, and, because of the long distances many must travel, there are no "extended day" programs. The school offers eight arts majors: Visual Arts, Dance, Theater, Vocal Music, Band, Piano, Stringed Instruments, and Communication Arts. The curriculum emphasizes a global perspective in both its arts and academic programs.

The Middle School of the Arts offers programs to students at all academic levels. The school population includes those with special needs. There are high school level honors classes in mathematics, and foreign languages, gifted, advanced, and regular classes are provided for all academic areas at all grade levels. Arts classes in all eight art areas are offered at three grade levels.

***Teresa Stoupas** is in her fifth year at the Middle School of the Arts. She came to the school as part of the original staff and has worked in the area of recruitment since her arrival. Ms. Stoupas is from a multicultural family with roots in South America and Spain. She brings to her job a background in elementary education, middle-school science, and educational media, and now serves as an assistant principal and magnet administrator.*

***Elizabeth Perlman** is the second principal of MSOA. A product of New York City public schools, she began her teaching career in a Brooklyn inner-city school and later moved to West Palm Beach, FL, where she continued her career in public education. Prior to her appointment at MSOA, she taught elementary grades, reading, middle school math, and photography and served as principal of three other Palm Beach County Schools.*

All English language learners and students with learning disabilities are included in regular class settings, where they receive additional support from professional and paraprofessional staff. A wide variety of elective classes allow students to delve into art areas other than their own specialty for a wider exploration of the arts. In addition, a



Making art is a way of better understanding the social studies curriculum at the West Palm Beach Middle School of the Arts.

full sports program, clubs, and a wide variety of extracurricular activities are offered.

In dance and all areas of music, pupils are placed in classes according to skill levels, with students moving to increasingly more challenging classes as their artistic skills develop. In theater, communication, and visual arts, students move through a systematic progression of experiences that take them from beginners to young artists ready to pursue their art at the high school level.

Each year the school faculty selects a school-wide theme that embraces all the arts areas and culminates in an integrated arts production.

In the communications department, students produce a school yearbook, newspaper, daily television program, and poetry anthology. The theater department produces six full-length plays yearly with students participating in all aspects of their productions. They design and construct costumes, build sets, develop lighting schemes, and run the box office. Dancers acquire skills as choreographers; they select their own performance music and learn to design their own costumes.

Teachers in all arts areas are accomplished artists themselves. Part-time artists in residence augment the full time teaching staff. The artists teach master classes in specific topics or work one-on-one with students. Each year the school faculty selects a school-wide theme that embraces all the arts areas and culminates in an integrated arts production. A recent example of such a production was “The Greedy Frog,” which was performed at a local professional theater.

Innovation is the rule in the academic classrooms at MSOA. Integrated arts programs have led to special relationships with local arts organizations. In these instances, academic goals are pursued through the arts. For example, students built a popular outdoor mini-amphitheater in a humanities classroom, working with a local artist and their full time social studies teacher. The arts are frequently used as a jumping-off point from which to examine topics in mathematics, science, or technology. Integration of the arts in this way ensures student enthusiasm and participation.

In order to encourage love of reading, everyone

reads for pleasure for 20 minutes each day at MSOA—students, teachers, administrators, ancillary staff, and visitors. Students take life science, earth science, and physical science during each of their three years at MSOA. Credentialed specialists in these fields provide these classes.

Student achievement is assessed using a variety of tools and procedures. Assessment rubrics are widely used to ensure excellence in all forms of artistic development. Students maintain portfolios, both electronic and reality-based, that are periodically reviewed by students and teachers to reflect upon progress and project next steps in learning. Student progress is also assessed through the administration of the Florida Comprehensive Assessment Test (FCAT) to eighth graders. MSOA students score very well in comparison to their peers at other Palm Beach County schools.

MSOA values parental involvement. Parents commit to volunteering for the school 20 hours per year. Regular parent conferences are held in the mornings. (After-school hours did not work for this purpose.)

MSOA has gathered many awards since opening its doors. Students and teachers from all of the arts areas have been recognized for exceptional skill. Students have received superior ratings

for band, strings, and vocal competitions. MSOA students have won seats in the All-state Band, Strings Ensemble, and Chorale, and they have won first place in speech and debate competitions. Students have won first place in competitive math games and won prizes at the state Science Fair and Odyssey of the Mind² competitions.

Recruitment Process

The school engages in aggressive recruitment to maintain diversity and encourage under-represented populations to participate in the audition process. The recruitment process includes site visits to potential feeder schools, particularly those with a high minority population. Recruitment materials are printed in the dominant languages spoken in the district: English, Spanish, and Haitian Creole. Recruitment videos feature students from a variety of ethnic backgrounds. Students are rated by adjudicators; those in the 80th percentile or above are eligible to be selected through a lottery system. In order to encourage diversity, the lottery includes a number of spots for minority students over and above those spots that are gained as a matter of chance.

A unique feature of the school is its commitment to discovering and nurturing youngsters with “raw” or “undeveloped” talent. The school

Student Achievement Rating/Interpretation

- 5** Achievement is consistent and uniformly present, high level of excellence
- 4** Achievement is often present, good level of performance
- 3** Achievement generally present, fair or average level of performance
- 2** Achievement unevenly present, below average level of performance
- 1** Achievement seldom present, poor level of performance
- 0** Behavior missing/does not have or does not perform

Source: MSOA Web site, www.msoa.com

2. Odyssey of the Mind is sponsored by Educator Competitions, Inc. (Web site: www.odysseyofthemind.com)

offers special sessions at targeted schools for audition preparation in order to identify and encourage under-represented populations. Recruitment efforts tap local educators, business people, clergy, and others to help identify and gather students who may not yet see their own capabilities. “MSOA scouts” help direct identified students through the application and audition procedure.

Selection Process for the Middle School of the Arts

The application and audition process involves several steps. Each arts area has its own criteria for admission that enable adjudicators to search out the talent, raw or developed, necessary for success at our school. The adjudicators comprise professionals in each of the art areas. Many of them are our own faculty. This group is augmented with local artists, dancers, and other professionals. Our arts teachers are trained to work with special needs students during the audition and have formulated certain accommodations that allow them to audition on an even ground with mainstream students. Language facilitators are available for students who may require translation during an audition.

Students are selected using a generic rubric designed to refer to any of the eight art areas. Each individual art area audition is keyed to the numeric scale shown in the box above.

The final score is then tabulated out of a possible 100 percent.

The application and audition process in detail is available to anyone on the Internet: www.msoa.org. The audition procedure is very important because it helps prevent dropouts by identifying students who do not really understand what they are getting into.

To be a part of the student population at the school, students and their families must submit an application to the Palm Beach County Schools

Department of Program Options by the due date and sign up for and attend an audition. While the majority of students we seek will be incoming sixth graders, the Middle School of the Arts accepts students for all three levels. Students interested in attending MSOA may audition in no more than two art areas where they have an interest and talent. A timeline with important dates can be found on the Web site.

All auditions are held on the MSOA campus and parents are welcome to bring their student on the scheduled date; however, they may not accompany their child into the audition room.

An incomplete audition presentation will result in a loss of points. Students who are well prepared with all audition requirements and motivated to attend MSOA will enjoy the audition experience. (See Appendix I for simple MSOA criteria.)

The student who successfully auditions for the Middle School of the Arts will either be selected through the lottery process or be held in a wait pool until a spot is available. Students who are offered a place at the school will sign a commitment letter stating that they will support the various requirements at the school.

Each student who joins MSOA majors in one arts area, although they may take elective classes in other areas. While many students choose to continue with an arts education and proceed to audition for the Alexander W. Dreyfoos High School of the Arts, some choose other magnet programs and are also successful in those pursuits. At the Middle School of the Arts, we feel that not only does an arts education prepare students to develop their talents, but also it helps them to perform better in academic classes and enrich their lives.

Part II

Choosing an Identity

Developing the Drama Curriculum at the New World School of the Arts

by Jorge Guerra-Castro

The Florida Legislature created the New World School of the Arts (NWSA) in 1984 as a unique collaborative venture of the University of Florida, Miami-Dade Community College, and the Miami-Dade County Public Schools. The school provides a comprehensive program of artistic training, academic development, and preparation for careers in dance, music, theater, and visual arts to students age 14 to 20.

New World School of the Arts is located near major cultural, entertainment, and government facilities in downtown Miami. All of Miami serves as the campus for New World School of the Arts students. Students have easy access to Miami's dynamic arts environment, both as audience and participants. Miami-Dade Community College's Wolfson Campus, adjacent to the school, provides classroom space and a library for the general studies curriculum as well as other student services. The South Beach Art Deco District, Coconut Grove, the beaches, and a wide variety of urban and suburban neighborhoods are just minutes away.

The artist-faculty of New World School of the Arts, drawn from a local, national, and international pool of talent, comprises individuals with established artistic reputations, professional expertise, and demonstrated commitment to the creative development of young talent. The student-faculty ratio promotes a high level of individual contact and strong mentor relationships. Students are educated in a humanistic and personal atmosphere designed to foster mastery of traditional artistic forms while stimulating creativity and individuality. With an Executive Board representing the cultural, educational, and business communities of Miami, and with the state's encouragement and support, the school is committed to the highest standards of excellence in academics and the arts.

To attend New World School of the Arts, students are selected by audition for professional programs in dance, music, theater, and visual arts. We have 460 high school students, as well as a college program. Students take a full academic program in the morning and have a three-hour concentrated arts block in the afternoon. Small classes and an outstanding faculty contribute to our students' academic and artistic success.

Criteria for Admission to the Drama Department and Admissions Procedures

New World School of the Arts looks for students with a passion for theater. As with many of its kind, the school seeks students who evidence talent in acting and are seeking a career in the performing arts. While students must evidence an ability to find and prepare material for the audition, the school is looking for the untrained individual as well as the student who has had prior instruction in drama. Because the course of study is rigorous and demands a great deal of time beyond the usual school hours, the admissions panel is looking for students who are ready to assume the responsibilities that such a curriculum requires.

Students seeking admission to the high school theater program are screened by a panel of theater professionals. Students participate in a multi-

The school is looking for the untrained individual as well as the student who has had prior instruction in drama. Because the course of study is rigorous and demands a great deal of time, the admissions panel is looking for students who can assume the responsibilities of such a curriculum.



***Jorge Guerra-Castro** has been Dean of the Theater Division at New World School of the Arts in Miami since 1988. He went to Miami after serving for nine years on the faculty at Carnegie-Mellon University in Pittsburgh, PA, from which he had obtained his M.F.A. in directing. Among the productions he directed were *The Greeks*, *Tales From The Vienna Woods* and *The Odyssey*, each chosen best play of the year by the critics. Jorge Guerra, both a Fulbright and a British Council scholar, was associate editor of *Theater Three* (Pittsburgh) and *La Escena Latinoamericana* (Berlin). In 1988, after winning the Critic's Award for best play for the third consecutive year in his native Peru, he was invited to bring his production of *The Bacchae* to the Fifth International Symposium on Ancient Greek Drama in Delphi. Since then, he has returned several times to participate in the symposium and has taken three more productions to Greece. His latest production of Goethe's *Faust* is being performed currently to great success in Lima, Peru.*

phased process, which consists of the following elements:

- A prolonged practical session under the guidance of NWSA teachers and students. The session includes physical exercises, theater games, and improvisations. No preparation for this session is needed other than to be adequately dressed in loose, comfortable clothing.
- A memorized monologue from a published literary or theater work, two or three minutes in length, by a character who must be from the applicant's age range. The judges will be looking for naturalness, honesty, evidence of a true understanding of both the character and full context of the monologue, good vocal projection, clear diction, and body control. Accents and dialects not the candidate's own are to be avoided at all costs. The applicant is also advised to have a clearly defined focus. To whom is the monologue being delivered? Where is the imaginary person standing or sitting?
- Improvisation exercises where the emphasis is

As with many of its kind, the school seeks students who evidence talent in acting and are seeking a career in the performing arts. While students must evidence an ability to find and prepare material for the audition, the school is looking for the untrained individual as well as the student who has had prior instruction in drama. The course of study is rigorous.

on imagination, creativity, flexibility, and concentration.

- An in-depth, confidential interview in which the applicant is expected to be relaxed, honest, and able to demonstrate a reasonable command of language. The applicant is advised to be articulate about career goals in the theater.

Curriculum

The high school theater program offers a structured, pre-professional training program for exceptionally talented and committed students who seek a career in the theater through intensive practice in acting, music theater, play writing, design, and technical theater.

Emphasis is placed on individual growth, discovery of personal strengths, process-oriented work, and the ensemble approach to theater.

Students learn their craft through classes in acting technique, movement, and speech. They train on the classical texts and the principles of drama as well as make practical incursions into the contemporary and experimental edges of theater. Performance is an essential part of the training, and it is approached in a sequential, progressive manner to give the student vision, strength, and a sense of purpose in the theater.

A high level of commitment is expected from students, who are trained in a concentrated, three-hour block each day by a staff of active theater professionals. Courses on musical theater, design, directing techniques, playwriting, dance, and scene study are offered at the standards of a college conservatory.

In addition to regular classes, all students are exposed during the year to guest acting teachers, directors, and theater experts of all kinds. They make students aware of the standards and tendencies of the contemporary theater through workshops, seminars, lectures, and individual coaching sessions.

Principles for the Curriculum

Theater is a humanistic activity, aimed at the betterment of the human race. Education in the theater is to produce art, but good art comes from good human beings. We are interested in the integral growth of the individual, not just in polishing a skill. Perfection in technique has a correlation with spiritual aspirations, idealism in life. Beauty is a gift of civilization; refinement is an endless process. Art helps to give meaning to life. In theater, the collective is the source of individual strength. With that point of view underlying all curriculum development, here then are a few guiding principles that should inform the preparation of a curriculum.

1. Theater, particularly in the adolescent years, opens up important doors to discover and exercise our ability to deal with the world, to approach problems, to have a voice, to be someone, even in a fictitious way. Education reflects a specific and complex cultural context that includes a system of beliefs, habits, values, language, and expectations. We try to ensure that our teachers will have at least a minimum involvement with that world, and, more important, the motivation to connect the “real world” to real school processes. Theater must “make sense” ultimately, to become an activity worthy of a student’s respect and dedication.

This is an important premise to consider when conducting a theater games session or an improvisation class. Keep in mind that what we create in a lab situation is—inevitably—a microcosm of something bigger: the real, scary world.

2. Theater is, by nature, the art of moving someone or something from one place to another; it is also about the art of changing. If its object is to communicate human action—getting characters from one place to another in virtual time—it is important for the actor to develop a point of view, an opinion, an attitude and readiness

to act in a certain way. When the game consists of changing human behavior, we may start at a simple but rewarding level, such as wanting to make people laugh or to change them from bored to sad or joyful. The process of change can be captured by young people fast, and it can be provoked through rudimentary exercises or theater games. With the help of their drama coach, students learn to develop criteria for their performance.

3. The teachers need to model what they are trying to coach. The way teachers relate to each

Art helps to give meaning to life. In theater, the collective is the source of individual strength.

other and their teamwork is far more important to the student’s education than what they say theater is about.

4. Students need room to reflect about the self and relationships to another. To be alone is as important as to share. The artistic imagination is a process that serves itself greatly from a comfortable inner dialogue brewed in solitude, as much as from the spark generated by interaction with different people.
5. Adolescence should be years of exploration, playing, getting familiar with aesthetic rules or principles and their importance in order to obtain certain results. Students should spend their time observing and learning about the importance of precision, muscular control, mental discipline, endurance in playing musical instruments, and the importance of freedom, as in modern dance improvisation. It is the time to break traditional notions, not to create them; it is a time to express one’s self through different means, tools, and methods.

In sum, the drama curriculum should be broad and encompassing, enlightened by specific principles, practiced by those who subscribe to those principles. And it should help students prepare for a professional role in theater, film, music theater, or television. While most of our graduates continue to develop their talent in colleges and uni-

versities, some will decide to abandon their early commitment to the arts and aim toward careers and professions in other fields. They will take with them, however, an understanding of the human condition through the literature and practice of theater which in turn will enrich their lives, whatever they choose to do.

A Public-Private Partnership for Training Young Talent: The Special Music School of America

By Lydia Kontos

The Special Music School of America is a public elementary and middle school that was established as a partnership between the Elaine Kaufman Cultural Center, a community-based arts organization, and Community School District 3 of the New York City Board of Education. The Kaufman Center includes the Merkin Concert Hall and Lucy Moses School for Music and Dance. The school is modeled on the Special Music Schools of the former Soviet Union and is the first of its kind in this country.

The school combines a full academic program, meeting all state and city standards, with a music-training program of equal weight. The entire academic program is funded by the Board of Education, and the music program (costing approximately \$4,500 per child) is funded by the Elaine Kaufman Cultural Center. The music program includes private instrumental lessons twice weekly on piano, violin, and cello and grade-appropriate music classes ranging from Dalcroze Eurhythmics to theory, solfege, musical dictation, and chamber music. In later years, harmony, musical analysis, vocal accompaniment, history of art and music, and the study of other instruments will be added. All students have the opportunity at least twice a year to perform for their peers in a comfortable performance setting; many have the opportunity to perform in more public venues when they are ready.

As of September 2002, the Special Music School has 125 students in grades K through 6. Although the school is located within Community School District 3 in Manhattan, admission is open to qualified students from all five boroughs of New York City. The school's students are from diverse ethnic backgrounds, including children from African-American, Hispanic, and Asian families, as well as recent émigrés from the former Soviet Union.

The school's primary goal is to create the

opportunity for musically gifted children to receive a high level of instrumental training, without compromising academics, that will enable them to prepare for careers in music.

The school originated primarily from the recognition at the Kaufman Center (through its Lucy Moses School for Music and Dance) that musically gifted children lead double lives: they have their academic life and friends and their music life. If the music life is primarily lived through a private studio, with little opportunity for collaborative work, there are often no music friends. A

At the Special Music School, only musical ability must be exhibited for admission to the early grades.

school in which children share an interest in and dedication to music would give more cohesiveness to a child's social development. In addition, the prevailing model for music instruction—in which parents must have either financial resources or the “savvy” to navigate a scholarship process—created barriers to entry for many sectors of the population. To be awarded financial aid, a child must generally exhibit proficiency on an instrument. At the Special Music School, only musical ability must be exhibited for admission to the early grades. In later grades, student applicants must show some mastery of vocal or instrumental music.

Before proposing the school to the Community School District, the Kaufman Center ascertained the District's commitment to “alternative” schools and partnerships and recognized that it is one of the more forward-thinking districts in the system. Particularly in music, the District has a long history of aggressively seeking out partnerships, and has worked actively with service providers such as Carnegie Hall, the New York Philharmonic, the



Lydia Kontos founded the Special Music School of America, a public-private partnership with the New York City Board of Education, in 1996. The School opened at the Elaine Kaufman Cultural Center where Ms. Kontos has served as Executive Director since 1985. Under her leadership, the Center has grown significantly in size and scope. Called the Hebrew Arts School, Inc., when Ms. Kontos assumed her position, the institution became the Elaine Kaufman Cultural Center in 1991, and its community school of the arts became the Lucy Moses School. Since that time, enrollment at the Lucy Moses School has nearly tripled, and the School's outreach programs to public schools have increased significantly. Ms. Kontos received her B.A. in Anthropology from Hunter College, pursued additional studies at Merton College of Oxford University and the Catholic University of Milan and completed the course work for an M.S. in Nonprofit Management from New York University. She has taught arts administration at SUNY Purchase and various high school subjects at the Garden School, a private college preparatory school where she currently is a Trustee. Ms. Kontos also serves on the boards of the National Guild of Community Schools of the Arts and the American Society for Jewish Music.

Midori Foundation, and a number of community schools of the arts, including the Lucy Moses School of the Kaufman Center.

The Kaufman Center has a long history of training gifted as well as recreational students and a tradition of providing as much financial aid as possible. It was natural to consider a training school that would be, essentially, on a full scholarship basis. As to the use of the facility, the Lucy Moses School operates primarily after school hours, so a major program during the day does not jeopardize other programs. The Kaufman Center has added four classrooms to the building to handle the additional numbers of students who have enrolled as the school increases grade-by-grade, year-by-year. The Center also recently completed other building renovations, including the construction of a second elevator and the reconfiguration of two floors to create more usable space.

Support for the intensive music classes and individual instruction is raised as part of the annual fund raising efforts of the Kaufman Center, and represents approximately 25 percent of the Annual Fund campaign. Recognizing that an economic downturn could jeopardize the program, the Kaufman Center maintains a Reserve Fund for the Special Music School equal to the amount needed to operate the music program for one full year. In addition, it has begun to formulate a capital campaign for an endowment for the school. A very small endowment (approximately \$60,000) exists already.

Making a Planning Partnership Work

The Special Music School brings together two strong organizations: the New York City Board of Education and the Elaine Kaufman Cultural Center, with different though not opposing educational agendas, vastly differing cultures, and completely different budgetary timetables and processes.

The awareness of the risks implied by that mix led to an extensive collaborative planning process. This process began internally (at the Kaufman Center) as early as 1993, more than three years before the school opened. In 1994, the first queries were made to people on various levels within the Board of Education bureaucracy



The Special Music School program includes private instrumental lessons twice weekly on piano, violin, and cello.

to ascertain the potential interest and commitment in this highly unique “alternative school.” In 1995, planning accelerated, and in December

1995, the school was formally proposed to the Board of Community School District 3 and accepted.

The staff from the Elaine Kaufman Cultural Center was very clear about how the planning process should proceed. Several principles guided their work that they felt were critical to the school's success:

1. *Inclusion of the School District's personnel in the long range planning, despite the tendency for that organization to plan for individual schools on a much shorter time frame.* Key District personnel engaged in the process were the Superintendent, the head of the Office of Alternative Schools, the head of Curriculum and Gifted and Talented Programs, the District Arts Coordinator, and the head of the Office of Finance. These individuals developed a sense of pride and ownership about the projected school. Having been well briefed about the motivations and goals for the school, they were ready to "go to bat" for it. It is important to note that the District would not have to bear any of the costs of the music program.
2. *Inclusion of other organizations to inform the planning process and give the as-yet untested project greater legitimacy.* The Kaufman Center actively involved individuals from the following organizations: Columbia University Teachers College, the Leonard Bernstein Center for Arts Education, which played a major role in the development of the admissions process, and the New York Philharmonic.
3. *Inclusion of faculty from the Lucy Moses School for Music and Dance, many of whom attended or taught at various Special Music Schools in the former Soviet Union.* They gave invaluable advice about the models on which we were to base our school in general, and the music requirements in particular. Staff and Board members from New Visions for Public Schools and the Center for Educational Innovation were helpful in guiding the planning process with their special expertise in the alternative school movement.
4. *Active involvement of board-level individuals from both the Center and the School District.* While the Community School Board in District 3 has as its sole charge the schools within its district, the Kaufman Center was already an organization with two large and varied divisions: the Lucy Moses School for Music and Dance and Merkin Concert Hall. The addition of another entity (and another school at that) caused the leadership of the Kaufman Center to form "sub-level boards," referred to as Participating Boards. These combined Kaufman Center Trustees and others as governing bodies for the school, albeit without the ultimate authority vested in the Kaufman Center Board. The Special Music School Participating Board was formalized six months before the school opened, but was loosely operating prior to that. The existence of this board made it possible to weather early crises, such as the publicized departure of the school's co-founder and Honorary Chair, Vladimir Feltsman, before the school opened. Three members of Community School Board 3, including its President, were selected as liaisons to the Participating Board during the pre-proposal period of roughly one year.
5. *The formation of a large and diverse planning committee that, despite its size, played an active role in shaping the school.* Seven members of the planning committee, each of whom had some input that was incorporated in the plan, reviewed the proposal that was ultimately presented to the District.
6. *Clarity on the part of the Kaufman Center as to elements of the partnership that were "non-negotiable."* Because the non-negotiable ele-

ments were clear at the outset, they never had to be stated in a confrontational way and became part of everyone's "sensitivity" from the beginning. They included:

- a) the Center's complete authority over the music curriculum and faculty;
- b) unchallenged discretion over the admissions process;
- c) authority over the allocation of space; and
- d) co-determinant in the selection of the principal. The Principal of the Special Music School, Melanie Schwartzfarb, was recommended, among others, by the District and affirmed by the Kaufman Center. The District was so committed to the establishment of the school that it allowed Ms. Schwartzfarb, who was selected more than a year before the opening of the school, to assume a half-time position in the District for the year before the school opened, so that she could participate in all phases of setting up the school.

7. *It was clear that the Board of Education would have its own "non-negotiable" areas. Chief among them were:*

- a) complete discretion over the academic curriculum and the minimum amount of time and money that must be allocated for it; and
- b) complete authority over the hiring of academic teachers and aides.

Clarity about the areas of authority released both partners from the need to negotiate excessively during implementation. Because the school started with a kindergarten and first grade, and adds one grade each year, the baseline planning each year involves establishing an increasingly complex schedule that will fit all the requirements into the time and space available. In this process, the principal and music director meet, having independently conferred with their

respective staffs and advisors, to determine the ideal schedule and sequence for the next year. Then, the modifications begin. Availability of specific spaces at specific times must be taken into account. For example, Dalcroze Eurhythmics classes can take place only in larger rooms that may be available at certain times. Because we have part-time classroom music teachers, their schedules must be balanced to suit the available time frame.

Another scheduling matter is the cycle of student performance evaluations. Since the testing program of the public school system is fixed, the music evaluations are calendared after the New York City comprehensive testing schedule is published, generally in the early summer.

Many other processes also call for coordination between the partners. This may range from helping students handle behavioral and emotional problems to mollifying anxious parents. In fact, the need for positive cooperation is so critical to the school's smooth operation that it is an accepted behavioral baseline for all involved.

Having said that, the most important lesson that we have learned so far is that, despite extensive planning and all attempts to define roles clearly, the personalities of the leaders and their ability to work together are the most powerful determinants of success or failure. If a partnership is to be this close, ensuring the compatibility of the two lead implementers should be the first priority.

The school has brought into sharp focus the difference between the academic teaching and arts teaching cultures. No structure in and of itself should preclude the need to devote time to helping each practitioner understand the other's goals and methods as much as possible. This process takes years, not months, and further emphasizes the need to be aware of the ability of each participant to collaborate and be sensitive to the needs of fellow faculty. In retrospect, we would have

preferred to devote more time before the school opened to professional development activities to integrate the two cultures. To the extent that we are a model for replication, we are prepared to give advice about this to others. For ourselves, we were just breaking ground and were not so aware of the need.

At this writing, the original principal of the Special Music School has announced her impending retirement, and the collaborative process regarding selection of her successor will begin again.

Quality of Teaching and Learning

The school is committed to extending the intellectual, musical, and social capabilities of each child using appropriate instructional materials, teaching strategies, and grouping practices. A belief in hands-on learning, the use of authentic experiences, and building on each student's prior knowledge underlies the school's educational philosophy and practice.



The Special Music School's music program is fundamentally skills-based.

Thematic academic units integrate math, science, music, the other arts, and social studies, wherever appropriate. The music program is fundamentally skills-based, and the curriculum includes chorus/musical theater, which encourages somewhat less-structured creativity.

One very significant difference between the

The most important lesson that we have learned so far is that, despite extensive planning, and all attempts to define roles clearly, the personalities of the leaders and their ability to work together are the most powerful determinants of success or failure.

Special Music Schools of the former Soviet Union and the Special Music School of America is that in the original model, academics play a minor role; a child who seriously lapses academically is excused if he or she is musically brilliant. Such lapses are not acceptable here. Attaining the goal of a secure career in music is more of a challenge in the United States. For that practical reason, and because of our general philosophy of taking an interest in the whole child, the school had to be structured with strong academics and music.

The academic program draws on curricular models that the academic teachers have observed or created at Bank Street College, Teachers College, Columbia University, and Fordham University, and in their previous teaching experiences. The school adheres to the New York State Learning Standards in language arts, math, science, social studies, and the arts. Yes, the students receive the arts services that their peers in other public schools receive. The complementary New York City standards are adhered to as well,

and progress in meeting those standards is constantly monitored.

The school uses the TERC Mathematics curriculum, which is one of three standards-based mathematics programs recommended by the National Council of Teachers of Mathematics. The District mandates the SMART Process Science program, and the curriculum in reading and writing is enriched by an alliance with the Teachers College Reading and Writing Project. Studio in a School, an independent arts education organization, provides a sequential visual arts program, and a district-supported collaboration with the Metropolitan Museum of Art provides children with the opportunity to experience authentic works of art while inquiring, creating, and reflecting.

These curricular guidelines provide a framework for connecting music and academic learning. We encourage curriculum crossovers that make connections between music theory and fractions, and music repertoire with the language arts canon. A recent language arts unit focused on various creation myths that the children set to music. In physics, students made musical instruments to reinforce a unit on sound. This year, the fourth grade presented a version of Shakespeare's *Midsummer Night's Dream* in performance, and some children composed a musical piece to complement the dramatic piece. Much of that, we are happy to say, resulted from informal, creative interchanges between the academic and music faculties.

Because of the groundbreaking nature of the school, there has been no unified curriculum to draw on for instrumental study, so curriculum development in that area is very much a work-in-progress. The music faculty meets regularly to discuss curriculum and requirements in music. The experience of those teachers who have worked in the special music schools in the former Soviet Union helps to guide the school towards

its model, and those who have other teaching experiences add a valuable modifying influence. Two years ago, the music department began to document requirements for the music program. The focus in the coming year will shift to the



One of the highlights of each school semester comes when children perform for their parents and teachers at the achievement recitals.

evaluation of specific repertoire, with the goal of developing repertoire suggestions for each level and for specific areas of skill enhancement.

Students are required to keep journals for both their academic and music classes, enabling the teachers to track each student's understanding of taught concepts. Teachers also use more formal assessment techniques in their subject areas. Academic progress is assessed using the standardized state and city tests. Music assessments occur twice yearly and involve rating performances. Parent and student conferences help faculty to keep parents informed about students' progress.

At the Special Music School, time is allocated to help bring the vastly different music and academic teaching cultures together. Time is set aside

for the following activities:

- Full faculty meetings at least once per month. Teachers are invited to bring up very specific issues and concerns. One pervasive problem in the first year was the different view of time: a classroom teacher must adhere to a schedule that allows all subjects to be adequately covered, while each private teacher prefers to end a lesson not by the clock, but at exactly the right point for the student. When asked to yield, the classroom teachers cited the disruption of children trickling in or going out one by one for lessons, and the music teachers felt that the integrity of the lesson was being compromised. The only solution was a compromise on both sides, rising from an understanding of the concerns of each.
- Parent-teacher conferences that enable both the classroom teacher and the private music teacher to be present. This helps the private music teacher to take a view of the whole child, including his or her academic challenges.
- Interaction between the academic and music teachers to discuss their strategies for communicating with the children, particularly when a child is having trouble. We have found that many music teachers, particularly private instructors, come to us lacking strategies for communicating with children. Our training program in this area has paid off handsomely, generating more productive interaction between children and their music teachers.
- Integration of music topics into the academic curriculum. In the first year, we resolved to downplay music in the academic curriculum. In short order, however, we realized that we were possibly depriving the children of important learning opportunities and preventing a creative collaboration between the faculties. This has now changed dramatically.

We are very proud of the academic and musical achievements of our students. However, we are learning that a great deal more must be done to identify students for the school whose families have an understanding of the demands of a comprehensive musical training program and a real desire for music to be a central pursuit in the child's life. Our academic success has, in some ways, made this task harder. With small class sizes and an outstanding faculty, this is a very desirable school on many fronts. Unfortunately, one result is that, particularly among those accepted in the first two years, there are some very talented children whose parents are more concerned about the lack of a gymnasium and a science lab than about helping their children rise to the demands of the music program.

We are learning our lesson here, and, while our criteria for admission have not changed, we have found greater success in the more recent admissions. We have adopted an almost strident tone in our description of the requirements of the music program. The tactic of "scaring away" parents who are more interested in the free aspect of the music program than the training seems to be working.

We believe that projection of a stern attitude will become less necessary as the students of the school grow older. The mission and purpose of the school will become more public and visible, and prospective parents will be better able to understand the commitment that is required of them. It should be added, however, that this observation takes into account that, with small children, things can and do change, and a family that has understood the school quite well from the outset might find over time that it is no longer the best school for their child. In the few cases where the school no longer suits the child, the family has done the appropriate thing and withdrawn the child.

Our entire admissions procedure—including the talent identification process—is something that we are examining closely. We feel that we have been very successful in identifying talented children, and we plan to disseminate this identification process as funding becomes available for more systematic evaluation and documentation.

One of the highlights of each school semester comes when children perform for their parents

and teachers at achievement recitals. From the tiniest kindergarteners manipulating baby cellos and violins to the big sixth graders who tackle very advanced repertoire, the children remind supporters of the Special Music School of the purpose and meaning of the school. The students enrolled at the school have indeed found both a social and musical environment within which they can thrive.

The Dance Education Laboratory's Model for Professional Development

by Ann Biddle, with contributions from Jody Arnhold and Joan Finkelstein

The Dance Education Lab (DEL) was established at New York's famous cultural institution, The 92nd Street Y, in order to bring dance into children's and teens' lives and education. Its stated mission includes:

- inspiring teachers to be lifelong learners;
- encouraging experimentation and observation in teaching;
- promoting the artistic development of teachers; and
- empowering teachers to give students ownership of the art form as a means of communication, a key to understanding their cultural heritage, and a medium for personal expression.

DEL was founded in 1995 as an institute for the training and support of teachers of dance in response to a need for sustained and philosophically consistent dance-teacher preparation. Its immediate goal was to provide an alternative professional development program that would cater to dancers who might not have access to or be eligible for a university graduate degree program in dance education. The 92nd Street Y, with its historic commitment to dance and dance-teacher training, offered the perfect home for the DEL program. DEL's long-range objective was to create a comprehensive dance education training program for professional and non-professional dancers, part-time or full-time dance specialists, and classroom teachers interested in teaching dance to children and teenagers. The current DEL faculty comprises top leaders in the field of dance education based in and around New York City.

DEL was designed as an interactive laboratory experience that would balance dance education practice and theory, while providing a supportive collegial network for aspiring and practicing dance educators. Initially, DEL began by offering a one year-long course, "Foundations in Dance

Education," designed and co-taught by Jody Arnhold and Ann Biddle. Since then, DEL has grown to include a comprehensive teacher education certificate program, a performance and workshop series for children, a Sunday workshop series, a public school outreach program, and a staff development program for the NYC Board of Education. In addition, DEL offers a job network, dance education library, and mentoring network. A certificate program is available for graduate and undergraduate college credit through Empire State College, part of the State University of New York. Since its inception in 1995, DEL has trained over 300 dance teachers, over a third of whom are international students.

The Laboratory Experience

DEL's laboratory environment leads teachers through an interactive learning process that emphasizes both the artistry and practical skills needed to become an effective dance teacher. DEL courses and workshops engage the adult learner in the various processes in which students will participate. DEL instructors model effective teaching techniques and strategies as they lead trainees through various phases of dance technique and choreography. Since the majority of DEL students come from a technical dance background in modern, ballet, or ethnic dance, many find the DEL creative movement approach both liberating and challenging. Some dancers have never before experienced improvisation and dance-making opportunities in a dance class and feel delight and fear at the prospect of sharing in the creation process. It is DEL's goal to help teachers transform their teaching and become lifelong learners. DEL acts as a laboratory environment for DEL faculty as well; new approaches and new courses are designed, taught, redesigned, and retaught in a synergistic response to changes in the students' needs and current trends in dance education.

Ann Biddle was co-director of the Dance Education Lab (DEL) from 1995 to 1999. For more than 15 years, Ms. Biddle has taught dance in many public and private schools of New York City and abroad. A former Fulbright Scholar, she worked closely with ethnomusicologist Alan Lomax as a World Dance Analyst on the Global Jukebox Project at Hunter College, NY. She is currently the Dance Education Curriculum Specialist responsible for the overall design and implementation of the Empire State Partnership Project with Ballet Hispanico and P.S. 166, Manhattan. Well known as a staff developer, she works with dance teachers, artists wishing to acquire pedagogical skills, and classroom teachers who use dance as a means to teaching the academic curriculum. Ms. Biddle was graduated from Kenyon College (B.A.) and Teachers College, Columbia University (M.A.) in Dance Education.

Jody Gotfried Arnhold is a dance educator and advocate for the arts. In July, 1995, she co-founded the Dance Education Laboratory (DEL) based upon her 25 years' experience as a dance educator and her interest in promoting an effective methodology for training dance teachers. Currently, she is a doctoral candidate at Teachers College, Columbia University. With a B.A. in English (University of Wisconsin) and an M.A. in Dance Education (Columbia University), she is also a Certified Movement Analyst (Laban Institute of Movement Studies). Ms. Gotfried Arnhold is Chairman of the Board of Ballet Hispanico and serves on the boards of The 92nd Street Y and the Center for Arts Education in New York City.

Joan Finkelstein has been the director of The 92nd Street Y Harkness Dance Center since 1992. A former professional dancer who performed both internationally and on Broadway, she is a graduate of New York University's Tisch School of the Arts (B.F.A., M.F.A.). During her tenure at the Y, the Dance Center, founded in 1935, was named the Harkness Dance Center and has grown to offer more than 100 classes per week to adults and children, workshops and rehearsal space for professional dancers, 50 performances annually, and weekly social dances, as well as the Dance Education Laboratory. Ms. Finkelstein currently serves on the "Bessies" Performance Awards Committee and the Boards of DanceUSA and The International Committee for the Dance Library of Israel.

The DEL Model

The DEL Model is a holistic and multi-layered paradigm of dance education. Teachers in DEL receive dance education training through a variety of different perspectives or “lenses.” These include:

- Laban Movement Analysis (LMA)—learning how to describe the facets of dance in a comprehensible language.
- Dance Making—choreographic interpretation of ideas and feelings.
- Dance Sharing and Recording—performing for peers, eliciting feedback.
- Dance Inquiry—aesthetic inquiry involving analysis of a viewed performance.
- Lesson and Curriculum Planning
- Child Development
- Classroom Management
- Multicultural Awareness
- Integrating Dance into the Curriculum

Using these different lenses, we view the components of successful dance teaching as a kaleidoscope. While each perspective is equally important, it is the rich intermingling of all the lenses that produce a brilliant and meaningful dance program for all children in all contexts.

The foundation of the DEL model is the four categories of Laban Movement Analysis: Body, Space, Effort, and Relationship. These four pillars serve as the basis for structuring and designing dance lesson plans. The LMA vocabulary provides a coherent means of describing and analyzing movement and offers a strong link to the K-12 Language Arts standards.

Encompassing the different DEL model lenses are guiding principles that are basic to all good educators: creativity, imagination, innovation, risk

taking, flexibility, humor, communication, empathy, respect, and concern. At the core of the DEL model is an appreciation of the passion and commitment that draws each teacher into this challenging and rewarding profession. Teachers are encouraged to discover their own way of applying the DEL material to their unique teaching context.

The DEL model has been applied locally by its faculty and students in a variety of contexts—preschool, public and private K-12 schools, after-school and studio dance programs, and internationally at the university level. More recently, the DEL approach to professional development was introduced by Ann Biddle into the Empire State Partnership between a major professional dance company, Ballet Hispanico, and a K-5 public school, P.S. 166 in Manhattan, located just across the street from the company.

DEL I: Foundations in Dance Education

Students entering the first year of DEL enroll in the Foundations in Dance Education course. Designed to provide fundamental training in dance education, this year-long course meets once per week for two hours for 20 sessions. Included in DEL I is the Sunday workshop series, six to eight half-day workshops in specialized topics of dance education.

DEL II: Advanced Courses

Second-year DEL courses were developed out of a need to provide further training for DEL I students. Courses include:

- Planet Dance: Multicultural Dance Education, designed by Ann Biddle
- Integrating Dance into Language Arts, designed by Joan Sax
- Lesson Planning and Curriculum Design with the Standards, K-12, designed by Kathleen Isaac
- Conflict Resolution and Community Building

through Movement and Dance, designed by Martha Hart Eddy

For example, instructors of the course Planet Dance lead teaching artists through several approaches to integrating dance activities with social studies lessons. Teaching artists (or in some cases classroom dance teachers) learn how to make cultural comparisons as they analyze dances from historical or geographical settings. They reconstruct historical dances and consider interdisciplinary views of teaching history. Influenced by the seminal work of ethnomusicologist Alan Lomax, Planet Dance uses the Choreometrics system of cross-cultural analysis to help students draw connections across the global dance continuum.

Integrating Dance into Language Arts helps teachers learn how to use creative dance to support language arts learning. They develop dance lessons for different age groups based on stories, novels, and poetry. It is offered to teaching artists and classroom teachers involved in the Empire State Partnership programs sponsored by the New York State Council for the Arts.

Lesson Planning and Curriculum Design helps emerging teaching artists and dance educators make best use of the dance standards and other academic local, state, and national standards.

Conflict Resolution and Community Building Through Movement and Dance is a response to current interest in schools. Teachers learn how to apply innovative methods of movement and dance in violence prevention work with youth.

Additional DEL Programs

Dance Networks

DEL offers partnerships with community school districts in New York City. In District 22 in Brooklyn, for example, DEL provides ongoing staff development in dance education for classroom teachers in the 34 schools interested in inte-

grating dance into their basic academic curriculum. The DEL team and the Arts Coordinator for District 22 designed a comprehensive plan for offering an intensive and sustainable dance education training program for the District's teachers. DEL provides a variety of full-day, half-day, and after-school workshops based on LMA vocabulary and DEL curriculum. A mentoring program for a select group of teachers has also been implemented. New York City's Community School District created the success of the Dance 22 Network, where a common pedagogical approach to dance education has been embraced by dance specialists and classroom teachers alike. Many District 22 teachers have been encouraged to include more dance in their curricula.

Dance Partnerships Mentoring Program

DEL students often supplement their second year of training with participation in the Dance Partnerships Mentoring Program. DEL students are provided with a DEL master teacher, who serves as mentor for approximately ten contact hours over two to three months. DEL students may observe their mentors teaching, assist the mentors in the classroom, or be observed and evaluated by their mentors. Many DEL students have gone on to become mentors at DEL sites where DEL faculty teach or have gone on to assist in the DEL I course. Some DEL mentors conduct staff development workshops in response to requests from schools. Many DEL graduates who participate in the mentor program go on to gain employment either at their mentor's teaching site or at a site referred by the mentor.

The DEL Job Network

The DEL Job Network is a service that lists available teaching jobs. Administered by The 92nd Street Y Dance Center, current DEL students and graduates have access to the job roster. Approximately 30 DEL students have been placed through the network since 1996.



DEL methodologies strengthen children's capacities to choreograph and recognize stories through dance.

The DEL Library

The DEL Library, housed within The 92nd Street Y's library, has an impressive circulating and non-circulating collection of dance education texts. Many are out of print yet remain seminal dance education texts by noted authors such as Joyce Boorman, Mary Joyce, and Rudolf Laban. DEL students and graduates have access to the library, and others involved with the Y may have access with special permission. In addition, students' final curriculum projects for all courses are archived here and available for student perusal. The collection is frequently updated to include the most current dance education texts.

Fridays at Noon

Fridays at Noon is an established performance series of works by new and emerging choreogra-

phers. Student groups from neighboring public schools are invited to attend performances and participate in post-performance workshops led by a former DEL student and current Program Assistant at the Dance Center, Amy Kail. Ms. Kail originally developed the post-performance workshop model as part of her final project for DEL I. Current DEL students often assist in the Fridays at Noon workshops and mentor with Ms. Kail.

Empire State Partnership:

Tina Ramirez's Ballet Hispanico and P.S. 166

Ballet Hispanico was founded by Artistic Director Tina Ramirez in 1970 to reflect and exemplify the traditions and cultural achievements of Hispanic-Americans through professional dance. It has a very active outreach program, "Primeros Pasos" (First Steps), and in 1998 joined in partnership with a neighboring elementary school, P.S. 166, in a four-year Empire State Partnership¹ (ESP) project to create a comprehensive dance program. The aim of the ESP project is to institutionalize an integrated dance and Hispanic culture curriculum in the school. Its emphasis is on integrating dance with language-arts and social-studies curricula, while also addressing higher standards in dance. Begun as a pilot program offering dance residencies for four classes, the ESP project has grown to include year-long residencies for nine classes, ranging from the second to fifth grades. Ballet Hispanico recently received funding to add another school to the project, P.S. 98, located in northern Manhattan.

Development of Teaching Artists and Classroom Teachers

Over the course of the four-year project, a DEL-influenced model of staff development has been instituted that enhances dance instruction and capitalizes on natural links between academic and

1. A grant conferring program initiated by the New York State Arts Council.

aesthetic domains. The teaching artists have been trained at DEL and use the common language of Laban to strengthen children's capacities to choreograph and recognize stories through dance. The DEL model promotes teachers' understanding of the new curriculum, including the Ballet Hispanico company repertoire, Hispanic cultural dance styles (Spanish, West African, and Indigenous dance), and the Laban creative movement vocabulary.

Ballet Hispanico's teaching artists gather together for pedagogical training eight to ten times during the school year to discuss issues of classroom management, choreographic process, and curriculum design. Individual artists may be helped to make the transition from performing artist to studio teacher, teamed with an elementary school teacher.

Regularly throughout the year, teaching artists' practices are evaluated using checklists to review live or videotaped sessions. After each assessment, teaching artists meet with the project coordinator for feedback and suggestions on how to improve the lesson. Overall teaching ability, effective classroom management, and innovative lesson planning have improved dramatically over the course of the four years, and we consider the incorporation of all of the DEL elements to be an important contribution to that improvement.

The results of such extensive and careful training are that teaching artists have become superb teachers, as well as effective mentors and staff developers. Master teachers of this caliber are rare. Ballet Hispanico is in the enviable position of being able to train all new teaching artists in a common and shared pedagogical approach that is documented and proven to be extremely successful with elementary-age students. There is a direct link between teaching artists' preparedness and excellence and the impact on student learning in the dance class.

Staff development for classroom teachers consists primarily of a series of at least four two-hour dance education workshops presented by members of the Ballet Hispanico staff, P.S. 166 master teachers, and outside specialists over the course of the year. Workshops vary from year to year and generally focus on integrating dance into the academic curriculum. Other topics include the roots of Hispanic dance, dance assessment and standards, and techniques for creating multimedia dance portfolios for the Web. Teachers also attend project team meetings and curriculum planning sessions with teaching artists, and may attend an ESP-sponsored Summer Seminar.

Classroom teacher buy-in has been quite high in the ESP/Ballet Hispanico project; teachers have developed over time a sense of ownership of the project and involvement in the process. They have gained new skills and an appreciation for the connections between dance, and reading and writing by virtue of their presence and participation in the dance studio with their pupils. Regular exposure to LMA vocabulary and the artistic process involved in student dance making has helped teachers incorporate dance vocabulary and content into student journal writing and other classroom activities. Equally important, teachers have gained a new appreciation of Hispanic dance and culture—particularly relevant in a school with a 50 percent Latino student population.

Teamwork Between School-Based Dance Specialists and Classroom Teachers

The DEL model offers a coherent paradigm using the LMA movement vocabulary as a common language that can be shared among students and teachers. The use of LMA vocabulary in a distilled form has proven extremely successful for both classroom teachers and school based dance teachers to help bridge the gap between disciplines. LMA is the foundation for the dance class—the vehicle for all children and teens to be

able to describe, record, and share their dances with each other. Choreometrics, a system for drawing cross-cultural comparisons between the world's dances, may be introduced to dance teachers and classroom teachers as the ESP partnership continues to develop.

Continuing Supervision

Consistent and continuing supervision is an important factor affecting teaching artists, classroom teachers, and administrators alike. In schools, teaching artists and dance specialists often struggle in isolation without adequate guidance. School administrators are often unfamiliar with current dance education practices and often make unrealistic demands on the dance teachers, such as recitals without adequate time to develop a polished presentation. Dance teachers come from a huge range of technical and educational backgrounds and need to receive comprehensive yet individualized supervision to meet the needs of their students and to match their own varied backgrounds.

In order for dance teachers to become proficient in a variety of dance techniques, classroom management strategies, and integrated and interdisciplinary curriculum design, they need access to continuing supervision or mentoring from a master teacher. On average, this relationship needs to last at least two to three years, including the training period, and have access to dance education workshops or seminars. Additionally, in-class modeling of effective strategies and methods by a master teacher is vital. We can talk about good teaching in theory, but novice teachers need to see exactly how master teachers teach.

Assessment and Evaluation

Assessment feedback is extremely useful in improving teaching practices over time. Teaching artists should be evaluated by a trained and experienced dance educator who has developed a sustained relationship with the school or cultural organization. Teaching artists should be observed periodically during the school year (number of times depends on length of program) and given ample time to self assess through access to video documentation and guided conversations with their evaluators in order to reinforce good practices or make adjustments to their teaching.

It is also recommended that as teachers develop and master skills, they be acknowledged and rewarded for their teaching excellence. Leadership opportunities for dance teachers should be created to enable these teachers to offer staff development for other teachers or act as mentors for novice teachers.

Student progress is measured through an analysis of checklists and notes derived from conversations between teachers, teaching artists, and the project coordinator. Generally, evaluators look for evidence pointing to increased understanding of dance vocabulary in the classroom, greater appreciation of Hispanic dance and culture, growth or continued self-esteem and pride, and increased physical dance skills and techniques. In some cases, the evaluation process has helped to identify talented students. Many of these students have gone on to join Ballet Hispanico's School of Dance for more advanced dance training.

Conclusion

The most successful professional development programs for teachers manage to balance theory and practice. The best programs enable participants to reflect on their practice and understand what dance has to do with the students whom they teach. Courses, workshops, demonstrations, mentoring, and assessment must all emerge organically from a common view of dance as a

kinesthetic art form. Professional development for dance teachers, teaching artists, and classroom teachers is exceedingly important as dance becomes an accepted part of the school curriculum. It is all the more important as planners consider time and budget allocations for an arts-centered school where dance is treated as a major sequence of study.

Community-Wide Music Education at the Levine School

by Kenneth Hopper

Since its founding in 1976, the Levine School of Music has been providing music programs for all members of the community, regardless of economic circumstance. To understand the perspective of the Levine School of Music, it is essential to know that it is a community music school, which means that its mission is to promote community-wide participation in music study and performance. While our curriculum is philosophically broad, pedagogically sound, and based on sequential learning, our students are not full time; they attend weekly classes or lessons for varying spans of time after school and on weekends.

The Levine School believes that music should be a part of every child's education and that a community steeped in music will be a happier and more productive place in which to live. In other words, we believe in lifelong education and that music can transform lives, therefore creating communities and cities with a high quality of life.

Levine's programs are inclusive of all ages and levels of musical ability. Students can begin study as early as six months of age and can study throughout their lives, engaged in a wide array of classes, individual and group vocal and instrumental instruction, master classes, lecture demonstrations, workshops, and performances. While Euro-American classical music forms the core of the curriculum, the Levine School believes sincerely in the value of the classical and indigenous traditions of all cultures and is expanding its curriculum accordingly.

The Levine School Offers Courses in Four Divisions:

- The *Early Childhood Music Division (ECM)* emphasizes sensory learning as well as the formal elements of music such as rhythm, steady pulse, meter, pitch, tempo, and dynamics. Children also work on language development, small and large muscle control, body and spatial awareness, coordi-

ination, and social and emotional skills.

- The *Preparatory Division* serves students between the ages of 7 and 18 and offers com-

Participation in music helps children develop...self-worth, team-work, discipline, problem-solving, goal-setting, and achievement.

prehensive training to develop and enhance music skills, understanding, and appreciation.

- The *Adult Division* meets the full spectrum of adult interests, serving the novice as well as the accomplished player.
- The *Professional Development Division* is dedicated to promoting the development of excellence in music instruction.

Through enrichment seminars and short-term courses, the program addresses the musical, intellectual and professional needs of independent music teachers, early childhood educators, church musicians, and public and private school teachers.

A growing body of research substantiates that in addition to the inherent value of music, participation in music helps children develop very important social concepts and life skills, including self-worth, team work, discipline, problem-solving, goal-setting and achievement, and leadership, as well as the capability to take direction.

In 1994, the Levine School established its Public Housing Orchestra program. The program proved so successful that the Levine School was encouraged to establish a permanent presence in Southeast Washington, DC, with outreach to students in public schools and residents of public housing. In the fall of 1998, Levine opened its "Southeast Site" at the Garden Memorial Presbyterian Church near the historic Frederick



***Kenneth Hopper** served as Executive Director of the Levine School of Music from January 1999 to February 2002. Mr. Hopper has a distinguished background as an administrator, arts advocate, music educator, and performer. He was Associate Professor of Music at the University of Wisconsin/Stevens Point and a professional accompanist in New York City for ten years. For nine years, he specialized in symphony orchestra management. These positions allowed him numerous opportunities to plan and implement a wide variety of innovative activities designed to increase community participation in the musical life of their cities.*

Douglass Home. The Levine School now provides young people with an after-school activity in a safe location closer to home, serving as an alternative to less productive activities during the post-school-hours period.

The Southeast DC site has attracted the loyalty of many residents, and operating the site has also been highly instructive for Levine. We know that all children benefit from early childhood music experience, but, not surprisingly, children who live in poor neighborhoods are especially in need of a musical foundation prior to more formalized study in all school subjects. Beginning in February 2001, Levine began offering instruction to early childhood classes in an after-school tutoring program also located at Garden Memorial Church. In September, we added two more venues, both of which are in public housing day-care centers in Southeast DC.

Also in September, we established a site at Johnson Junior High School in another Southeast DC neighborhood. This move has enabled Levine for the first time to present substantial in-school, on-site music instruction in partnership with a DC public school. In essence, Levine is the instrumental music program at Johnson. We also offer enrichment to the school's now flourishing vocal music ensembles.

The move has introduced many more young people to Levine. Currently, more than 200 students in Southeast DC—a substantially higher number than we expected—take advantage of this alternative to possibly less-productive behavior by involving themselves in music activities that build habits of discipline and nurture a sense of mastery and self-worth. Thanks to underwriting by several local foundations and corporations, Levine is able to provide scholarships to 98 percent of the Southeast site students, making the

program very accessible to young participants and their families.

At Levine, our youngest students (as early as age six months) are engaged in a process that, as described in a recent publication by Early Childhood Music Associate Director Kaja Weeks, is centered on “children’s need for spontaneous play, (which) is enhanced by thoughtfully-conceived play environments and an improvisatory yet supportive teacher presence.”¹ Through songs, the simple use of instruments, and movement exercises, the sequential classes teach rudimentary concepts of pitch (high/low), tempo (fast/slow), dynamics (loud/soft), tonality, and rhythm. While instruction takes place in group settings, every attempt is made to serve individual needs through developmentally appropriate activities.

An Ideal In-School Music Curriculum

As bodies and minds mature, different musical activities are appropriate. Yet at all times, the use of the body (through movement and song) is highly important. This principle enhances students’ ability to be attuned positively to the enormous number of sensory stimuli that make for a life of adventure and fulfillment.

With that in mind, even when a child decides that instrumental music is his or her area of interest, the importance of participation in singing activities can be highly beneficial, whether as a member of a choral group or in learning the art of sight-singing—singing a melody at sight without the benefit of an instrument to provide pitches. At the same time, the music education for one whose “instrument” of choice is the voice is more nearly complete with at least some experience playing a wind instrument, for example, in learning to play the recorder.

1. *Early Childhood Connections*, Summer 2001.

Whether one's lifelong participation in making music is as a professional or as a creative amateur, the music-making will probably take place with others. Knowing something about the skills required to play an instrument significantly enhances that experience.

Since rhythm is so basic to all music, experience on percussion instruments, which, early on, do not require sophisticated physical skills, is of great value to a complete music education. It is not surprising to find that the best early childhood music education includes substantial experience in singing, physical movement, and rhythm instruments.

Gaining basic skills in keyboard playing can also be extremely valuable. The keyboard is the only instrument that can realize almost any musical idea aurally. Whether the music student is a member of a budding rock band, hopes to write great symphonic music, or becomes a world-class jazz musician, the keyboard can produce an endless number of chords and melodies. With the assistance of a computer, a keyboard can even simulate the other instruments for which music is conceived.

For those who wish to take up instrumental music, the selection of an instrument is very important. A prime consideration is to ensure that a student not begin an instrument before his or her physical development enables an ease with the instrument of choice. Because string instruments come in different sizes, students can begin studying the violin, viola, and cello much earlier than they can start playing most woodwind and brass instruments.

As the student continues his or her music education, the basic concepts learned as an infant and a toddler begin to take on the form of elementary musical language: melodies (linear structures), harmony and texture (horizontal structure), and notation (pitch and rhythm). In a sequential

music education, the complexity of music analyzed and performed and the theoretical knowledge underpinning one's musical comprehension grow in parallel. Along this more structured education path, students should be encouraged to constantly create, whether in the form of composition (writing music) or improvisation (spontaneously creating variations of a written tune or creating impromptu melodies and harmonies in various classical and popular musical styles).

Two other components need to be included in an ideal music curriculum: ensemble playing and competitions. The Levine School believes there

Whether one's lifelong participation in making music is as a professional or as a creative amateur, the music-making will probably take place with others.

is great value in students working together. Whether through a chamber music ensemble, a chorus, a wind ensemble, or a jazz band, collective creativity and collaboration create a synergy that is not possible through the private lesson. Lastly, for those who want to explore the possibility of a professional music career, competitions test the student's mettle as a performer. Competitions help students discover if their personal make-up includes the required level of determination and initiative to "make it" as a performer.

Courses in music theory, music technology, and music theater round out an ideal curriculum. The curriculum described above combines elements of conservatory type rigor with the joy of simply making music for personal pleasure. Whatever path students choose, it would be advisable for a performing arts school's music strand to include both vocal and instrumental instruction and stu-

dent recitals, as well as ample opportunities for the students to attend professional concerts and performances by peers and near-peers. In addition, in a partnership with the real and virtual National Music Museum being planned for the District of Columbia, there will no doubt be many opportunities to explore the potential of technologically-sophisticated media and the various archives that will be made available to teachers and students.

A Comprehensive Approach to an Integrated Arts Curriculum at the Woodrow Wilson School

by Ron Treanor and Anthony Buscetti

In many ways, Woodrow Wilson School (Union City, NJ) is a paradox: On one hand, it is typical of many inner city schools of the northeast United States. It has a largely Hispanic, immigrant population. Its teachers are, by and large, locally educated and from the area. It has a typical teacher-student ratio and a very lean administrative staff. On the other hand, it is an unusual school. Its students, with their parents' consent, elected to attend Wilson and were selected because they met the district's rather flexible definition of "gifted and talented."¹ Wilson's youngsters are noted for their industry, enthusiasm, and love of the arts. The school includes in its population a fair proportion of English language learners and youngsters with learning problems. Bilingual and basic skills instruction programs help to meet these youngsters' special needs. Special needs youngsters excel at Wilson, moving out of their special categories at a rate exceeding the average for the district.

Wilson School was designated as a TEN STAR (that is, outstanding) school by the New Jersey Department of Education, recognized for its cutting-edge educational merit. It was also designated as one of four Arts Create Excellent Schools (ACES) demonstration sites for its exemplary arts in education program by the New Jersey Council for the Arts and the New Jersey Alliance for Arts Education.

Union City, New Jersey, is a small municipality in Hudson County, just across the river from New York City. It is the most densely populated city in the United States. More than 67,000 people live in just over one square mile. The city faces many of the problems of major urban areas, including intensive land use, a large and needy population of Spanish-speaking immigrants, and aging housing stock. The Brookings Institution

determined Union City to be one of the 92 most economically depressed areas in the United States. The median family income in Union City ranks among the lowest in the state. The current unemployment figure is much higher than both state and national figures. Because of lack of space in Union City, our school is actually located in the neighboring town of Weehawken. Many of our youngsters witnessed the horrible destruction of the World Trade Center from their classroom windows.

The school encompasses grades one through eight but does not usually accept new students after grade six. Many of the children's parents immigrated to Union City from Cuba or other Caribbean islands. Spanish is spoken on the playground as often as English. The children are truly rainbow children—with skin tones reflecting their European, African, and Native American ancestors. They are, at the same time as "American" as apple pie, loving the same goofy TV programs and cultural icons as their peers across the nation. In other words, they are not so different from other youngsters in urban schools, making their outstanding performance at Wilson so very interesting.

Built in 1932 as a high school, the building is old, but not unattractive. Like many schools in the nation, our flexibility is challenged by the lack of a single purpose auditorium. Nonetheless, we have a large multi-purpose space the size of a gymnasium, with a viewing gallery above, that serves as an "all purpose room." It is both a performing space and an exhibition space to show the work of student painters, sculptors, writers, and photographers. The space is also used for staff development sessions and a spare space for rehearsals and various small group activities. It is beautifully maintained, clean, and well lighted.

1. For example, non bilingual students in the 1999-2000 2nd grade class all tested in the fourth quartile (76 – 99 percentile), a far wider band than found in many gifted and talented programs.



Ron Treanor, Principal of the Woodrow Wilson School in Union City, NJ, has been a school administrator for nine years. He is a graduate of New Jersey State University, with a B.A. in Elementary Education and has an M.A. from Fairleigh Dickinson University as a Learning Disabilities Teacher Consultant. He earned his Principal/Supervisor Certification from Montclair State University. Mr. Trainor has been employed by the Union City School District for the past 29 years, and has been the principal of Woodrow Wilson since its founding in 1995. He was the recipient of the National Talent Network's Golden Apple and Golden Acorn Awards, as well as The PTA Enrichment Program Award in recognition of his performance as an outstanding educator. He has served as a consultant for enrichment programs in Philadelphia, PA, and Old Bridge, South River, and Secaucus, NJ. He has also been selected to serve on the New Jersey State Commission on Environmental Education and is listed in Who's Who Among America's Educators.



Anthony Buscetti, Edison School vice-principal, was, until two years ago, the ACES (Arts Create Excellent Schools) Grant facilitator at Wilson. Mr. Buscetti began his career as an art teacher, having graduated from New Jersey City University as an Art/Elementary Education major. He joined Ron Treanor at Wilson during its planning stage in order to provide expertise in developing an artist-in-residence program there. Mr. Buscetti was promoted to vice principal in 1999 and assigned to Edison Elementary School with a population of 1,900 youngsters, also in the Union City School District. He is currently in the process of replicating a piece of the magic established at Wilson by addressing the arts through an extensive artist-in-residence program and cultural outreach through assembly programs. As a consultant to the New Jersey State Council on the Arts and the State Education Department's Art Assessment Committee for three years, he helped formulate the New Jersey Core Curriculum Art Standards and developed the arts component of the Elementary School Proficiency

Classroom furniture has to be moved in order to accommodate dance sessions, but there is a separate music room, and the art classroom is big, airy, and flexible. An outdoor yard begs to be transformed, but the school is just a temporary headquarters for Wilson until a new building is made available in Union City.

Wilson has developed a school culture that is unique in many ways. Our staff is always willing to explore new ideas in curriculum, instruction, and assessment. They have created a dynamic learning environment for our students. The tone of the school is defined in the building's entryway by ever-changing exhibitions of student artwork and confirmed by both the laughter and seriousness of learning in the classrooms. Wilson is a joyful and effective school by any measure. This claim is substantiated by the common measures of our time: performance on standardized tests and the various alternative forms of assessment initiated at the school. For example, in recent test results, we were awarded the New Jersey State Best Practices Award for our MIADs (Multiple Intelligences in Arts Domains) Program, a school-wide effort to help children develop their capacities to solve problems in more than a mathematical-verbal fashion. Our eighth grade scores are outstanding. We were told that our eighth graders' test scores were the best in Hudson County and the best among the New Jersey State Districts. The results from standardized testing show that our school is ranked above the 90th percentile in language arts, mathematics, and science. We went up 37 percentage points in math after instituting new instructional strategies.

Introducing MIADs:

Tony Buscetti Remembers

(MIADs was coordinated by Tony Buscetti from

1995-2000; Coordination is now by Mimi Behr.)

Seven years ago, the Woodrow Wilson Integrated Arts School was founded to meet the needs of the Union City School District's intellectually and



Part of Wilson's dance training prepares students for dance recitals and "Broadway" musicals.

artistically ambitious children. The school is very much influenced by the multiple intelligences theory of Howard Gardner² and research regarding different approaches to learning and assessment of intelligence. The idea behind the school's formation was to provide a challenging program whereby instruction in all the "basic" subjects such as language arts, mathematics, social studies, science, and technology would be enhanced by the integration of the visual and performing

2. See *Frames of Mind*, by Howard Gardner. (Basic Books. New York: 1983, 1985). This volume launched the discussion of multiple intelligences as well as a whole "industry" related to performance assessment as an augmentation to standardized verbal and mathematical testing.

arts. (See “Sample Arts—Integrated School Course Options” in Appendix I.) In addition, students would be taught a full sequence of studio arts including music (instrumental and vocal), the visual arts (photography as well as painting and sculpture), and drama.

From the beginning, the Wilson planners embraced Gardner’s findings. He argued for a multidimensional assessment process that would enable youngsters to show how they could fashion solutions to various real-life and academic problems using domains or frameworks that became known as the seven (now eight) “intelligences.” We shared Gardner’s frustration with verbal and mathematical testing as the sole methods of determining intelligence. We too had observed that humans excel in multiple domains and that problems can be solved using strategies embedded in visual, kinesthetic, and musical disciplines as well as in multiple choice items on verbal and mathematics standardized tests. While not eschewing the verbal and mathematical domains—quite the contrary—Gardner found six other domains where the brain’s capacity for problem solving was located. He encouraged educators to nourish these intelligences as well as devise ways to measure intelligence, taking the fact of multiplicity into account, and we heard him. Now a template for instruction at Wilson, the eight kinds of intelligence that Gardner defined are:

- Verbal-Linguistic
- Musical-Rhythmic
- Logical-Mathematical
- Visual-Spatial
- Bodily-Kinesthetic
- Intrapersonal
- Interpersonal
- Natural Science

We instituted a multi-faceted system for assessing student progress that augmented the traditional standardized math and reading tests. Only teachers with dual backgrounds in the arts and their subject specialties are hired to teach at Wilson. Professional development time is allocated for the refinement of instruction strategies and development of curriculum content in alignment with the New Jersey Department of Education content frameworks. We use that time to help teachers recognize the importance of giving students alternative languages and protocols to represent and solve problems in verbal, mathematical, scientific, and arts domains.

At the time of its founding, Wilson was invited to become partners with the New York City Ballet, the New York City Opera, and the New Jersey Performing Arts Center because of our clearly defined plan to infuse the arts into the curriculum. These partnerships—requiring students’ intensive study and resulting in student performances as well as attendance at specific professional performances—enabled teams of professional artists and teachers to nourish the individual abilities in each student and help students understand their uniqueness as creative beings. The partnerships also enabled the teachers to further understand and sustain a rigorous, arts-infused curriculum. Currently, Wilson has partnerships with the New Jersey Council of the Arts, the New Jersey Performing Arts Center, the New York City Ballet, the New York City Opera, Project Impact New Jersey, and Young Audiences of New Jersey. These organizations either offer their regular student outreach programs to Wilson or develop special programs in collaboration with the Wilson teaching staff.

While the partnerships have been invaluable, key to the success of Wilson has been the devoted staff of young energetic teachers.

Planning a School With Vision: Ron Treanor's Story

When the Superintendent of Schools Thomas Highton assigned me to co-chair a committee to establish a new elementary school for Union City, he humorously explained the job: "You do not have any students. You do not have faculty. You do not have supplies. Heck, you don't even have a building. And the building I am thinking of using is not even in our district. And the residents don't even want us there. But what you do have is educational vision."

With this in mind, I moved forward, and my first objective had nothing at all to do with the structure of a building, but with the complete development of our potential students. My most important task was to identify my vision of students in this school. What would my expectations be of a student as he or she completed each grade level? What qualities, skills, and characteristics should graduates of our school possess before moving on to the next phases in their lives? Above all, I knew that the school had to offer a child-centered environment where a student's maximum potential is nurtured. The planning committee concurred, and so we were able to move forward.

We believed students leaving our school should be well-rounded, thoughtful human beings. They should be critical and independent thinkers, aware of their own uniqueness, willing to be contributors to our society. This would be achieved through:

- An activity-enriched curriculum that embraces critical thinkers working to their maximum potential;
- Instructional materials specifically designed to accommodate various learning styles;
- Learning activities that encourage independent research;
- Active parental involvement in planning;
- Individualized education;
- Intensive and continuous staff development;
- Options to students and teachers regarding what MIADs (Multiple Intelligences in Arts Domain) to teach and learn;
- Educational partnerships with industry, arts institutions, colleges, and universities.

It was our vision that all students should have a full range of academic and non-academic experiences in order to reach their maximum potential. Our planning committee and I analyzed the educational objectives of many districts throughout the United States. We concluded from our research that an arts-integrated approach would best encompass all the individual abilities of our students. Cognizant of the various differences in

What qualities, skills, and characteristics should graduates of our school possess before moving on to the next phases in their lives?

learning styles, we decided to adapt Howard Gardner's theory of multiple intelligences. In so doing, our staff could customize all students' educational goals according to their unique needs and desires.

We introduced a nomination process whereby students wishing to enter our school were considered based on their success or interest in one of five categories: academics (humanities, math, and science), music, drama, creative movement, and visual arts. The Board of Education notified residents of the admissions process, which was opened to all students in the district. Screening committees were appointed who interviewed and reviewed their portfolios. This system is still used.

The Board of Education gave us its full support in establishing an interviewing committee for teacher selection. In addition to myself, the committee consisted of a Union City school administrator, an educational supervisor, the district supervisor for fine- and performing-arts, and a coordinator of a gifted and talented program from outside the district. We were looking for a faculty with diverse talents—people who were noted for not only being exceptional educators, but who also exhibited diversified backgrounds in one of the above mentioned disciplines. We were looking for individuals who demonstrated a willingness to create a syllabus of instruction that would enrich the educational experiences and help students to identify and develop their own uniqueness. We put together a series of questions to help us determine the applicant's commitment to, and understanding of, arts integration, and we spent many hours of conversation with the finalists just to make sure that we were all on the same track.

Most of the teachers whom we hired five years ago are still with us. They say they stay because they love teaching at Wilson. I believe them.

To help teachers help students reach their maximum potential, we enabled teachers to attend staff development workshops on the implementation of an arts-integrated approach to the core curriculum, as well as numerous sessions on assessing student work. The faculty is united with a common goal that is evidenced in the harmonious and stable school environment.

Our MIAD concept was developed in the early days of Wilson as a way to give children more than a typical once-a-week encounter with music and art. From its inception, Wilson has maintained a schedule where Tuesdays and Wednesdays of each school week are reserved for the presentation of MIADs—Multiple Intelligences Arts Domain mini-courses in the arts and selected academic areas. Applying Gardner's theories, the

faculty introduced these courses to augment the standard curriculum and provide a combination of art-making studio courses and interdisciplinary workshops. Each session of a MIAD is scheduled for approximately 60 to 90 minutes, depending on the grades served. The topics change each

Most of the teachers whom we hired at the beginning are still with us. They say they stay because they love teaching at Wilson.

trimester, and students can program themselves for a sequence in the same arts domain, or they can sample a different discipline in each trimester. Sometimes sequences increase in their level of difficulty as students progress. These elective courses enable every student in Wilson to explore and begin to develop expertise in numerous areas of interest: instrumental music, vocal music, painting and drawing, sculpture, dance, drama, and interdisciplinary studies in the arts through the performance of well-known operas and musical theater. Students apply skills and acquire knowledge of ancillary subjects when they develop "wrap arounds" for performances, such as advertising and publicity campaigns.

MIADs provide our teachers with opportunities to explore their own special interests and expertise as professional or amateur artists with children. They develop MIADs that suit their artistic backgrounds and current interests. Teachers who previously may have been actors work on the craft of acting with their students. Teachers trained in graphic arts offer MIADs that focus on advertising and design. They help students apply knowledge and skills acquired in regular classroom instruction to aesthetic problems and offer a multidimensional approach to learning history,

geography, computation, and reading, as well as analysis, synthesis, and evaluation (from the famous *Bloom's Taxonomy of Higher Level Thinking Skills*). Selected faculty members are frequently invited to experiment with new course content and new instructional intentions with “outside” partners.

Studio explorations in the arts always culminate with a sharing and reflection process. Students from various MIADs share their learning with other students by performing and explaining what they have learned. These sessions, dubbed “convocations,” conclude each MIAD and stimulate students to further study. The faculty assess the growth of students in particular arts domains over time using specially constructed assessment rubrics.

Currently, schools in other districts throughout the state visit us to broaden their understanding of how an arts-enriched curriculum can enhance student learning. We are happy to have visitors, but meanwhile, the work of inventing Wilson and its integrated arts approach to learning is never done. Thanks to an extraordinary faculty and constant exposure to new ideas and practices through our



Wilson students perform a scene from Smetana's *The Bartered Bride*. A yearly partnership with the New York City Opera Company culminates with a production of an adaptation of one of the operas in the Company's repertory.

involvement with various state and national networks, including the Coalition of Essential Schools, we can safely predict that we will always be a work in progress.

Integrating the Arts into the Wider Curriculum

by Carol Fineberg

What does it mean to be an educated person? It means respecting the miracle of life, being empowered in the use of language, and responding sensitively to the aesthetic. Being truly educated means putting learning in historical perspective, understanding groups and institutions, having reverence for the natural world, and affirming the dignity of work. And above all, being an educated person means being guided by values and beliefs and connecting the lessons of the classroom to the realities of life. These are the core competencies that I believe replace the old Carnegie units.

—Ernest Boyer, Education
Leader and Reformer
(1928-1995)

One of the key features of most arts-centered schools is the systematic effort to infuse arts knowledge and skills into other aspects of the curriculum. Integrating the arts into the basic education of every child emerged as a strategy to combat escalating cuts of arts programs nationwide during the late 1960s and '70s. As advocacy for integrated arts programs gained momentum, the idea of infusing the arts into all curriculum areas developed a life of its own under the moniker Arts in Education. Coined during the Johnson administration, it is used now as a synonym for a curriculum that is heavily laced with arts-related activities usually requiring the services of cultural institutions, resident artists, musicians, playwrights, dancers, and actors and dependent on “outside funding,” such as grants, awards, and partnerships with corporate and private sponsors.

In response to various advocacy efforts, the U.S. Office of Education and its successor, the U.S. Department of Education, along with state education departments, state arts agencies, and the National Endowment for the Arts, began to

fund innovative projects that promised excellent learning results when the arts and academics were combined. Local arts organizations, such as not-for-profit theaters, opera companies, symphonies, museums, community-based settlement houses and guilds, and neighborhood ateliers, discovered the opportunities Arts in Education programs presented as a desirable and fundable goal for their organizations. They began to provide arts and culture professionals to public schools and demonstrated how professional artists can complement certified teachers in the classroom, studio, or stage. As experiences with an integrated arts curriculum multiplied, hundreds of publications surfaced that described student activities combining art-making and art history with themes found in social studies, math, science, and English language arts syllabi. With the advent of the Internet, these publications, plus program ideas, exemplary curriculum units, and all kinds of chat rooms, became available to practitioners and dreamers alike.

As research caught up with practice, several studies on the impact of an integrated-arts curriculum on learning were released and more schools have opted for arts-rich social studies, language arts, math, science, and technology curricula.¹ Efforts to train teachers in the processes and content of arts integration have sprung up in hundreds of rural, urban, and suburban school districts. Partnerships, or at least long-term relationships with arts organizations—once a risky proposition that only the audacious would try—are now standard in many school districts. Whole schools, such as those described in this publication, are dedicated to the systematic infusion of arts activities and resources to heighten understanding and application of knowledge across the curriculum. In many of the pre-professional conservatory schools, there is an additional effort to integrate the arts into their academic programs

1. Appendix II includes references to the most prominent studies.



Carol Fineberg has spent the past thirty-something years administering, designing, evaluating, and writing about arts education and arts in education programs. A former history teacher at the famed High School of Music and Art, from which she graduated as a music major, Dr. Fineberg entered the arts education field when enlisted by the New York City Board of Education to direct a number of school improvement efforts. The first director of the New York City Arts in General Education network of schools, Dr. Fineberg went on to complete her doctorate in aesthetics and cognitive development and establish her own consulting service, C.F. Associates. She has designed several arts-centered schools—including the Westchester Arts Program at SUNY Purchase, the Webster Arts and Humanities Magnet School, Barnard Early Childhood School based on the Reggio Emilia model (New Rochelle, NY), and the Teaneck High School Arts Magnet (NJ)—and was on the design team for Studio in a School, a New York-based organization that sends professional visual artists to schools for long-term residencies.

Dr. Fineberg's published research studies are available through ERIC (Educational Resources Information Center). Her doctoral dissertation is summarized in Schools, Communities, and the Arts, a juried compendium of arts education research sponsored by the National Endowment for the Arts. A graduate of Smith College and New York University, Dr. Fineberg advises graduate students and faculty at various colleges in the New York City area (St. John's University, Bank Street College, the College of New Rochelle) and continues her role as an independent scholar.

with as much energy and dedication as to teach the arts directly.

A variety of national and regional models have emerged, such as the Annenberg Foundation arts education initiatives, the Kenen Institute's A+ programs in North Carolina, and the Galef Institute's DWOK (Different Ways of Knowing) program. The U.S. Department of Education recently awarded 10 integrated arts programs for their intentions to develop arts-integrated curriculum. One of these programs is Tucson's "Opening Minds Through the Arts," a consortium consisting of the Tucson Symphony Opera, the University of Arizona, and the Tucson Arts Connection. This program's purpose is to expand an integrated curriculum for teachers and artists focused on music through all grades. Other recipients of this recent round of grants from the U.S. Department of Education, ranging from around \$500,000 to \$1 million each, were the Rockford, IL, Public Schools, the Mississippi Arts Commission (a state arts agency), and ArtsConnection in New York City for "Investigating the Arts and Literacy Connection."²

The recent publication, *Gaining the Arts Advantage*,³ adds to an ever-growing list of arts-integration projects of merit in school districts throughout the nation. Other sources of information on models of arts education may be found in the Appendices of this *Handbook*.

Rationale for Arts-Integrated Curricula

Arts education advocates cite many substantive reasons to integrate the arts:

- The arts make the textbook study of a topic come alive; children therefore learn more and with enthusiasm;
- Art-making is a form of active learning, combining research with demonstration of knowledge (the project);
- Arts education gives students opportunities to manipulate ideas and materials to engage more effectively in intellectual inquiry;
- Students who are regularly and intensely engaged in the arts tend to be the same students who score well on standardized tests, regardless of their family income.⁴
- When the arts are allied with basic skills instruction, the arts are less likely to be removed from the school during budget crunches;
- When artists work in schools, they contribute real-world expertise while maintaining the skills of their profession; and
- Learning through the arts helps students acquire skills that may be transferable to the workplace.

Integrated arts education should not be confused with sequential instruction in music, art, dance, drama, and media. The arts subjects that we are used to seeing listed in school curricular or extra curricular catalogs usually are taught separately from those efforts where arts integration is the goal. That said, it is not unusual for art teachers—especially in the elementary grades—to consult with teachers and introduce projects that somehow relate to what is happening in the “regular” classroom. While at one time arts teachers feared that the integrationists would supplant traditional instruction in the arts, this fear seems to be mostly unsubstantiated. A common misconception persists in some quarters, however, that, for example, when children are given an opportunity to “illustrate” the various highlights of American history in elementary school, they will

2. These grants signal an expansion of the federal government's recognition of the potential of integrated arts programs to motivate and enhance student achievement.

3. Funded by the GE Fund, The John D. and Catherine T. MacArthur Foundation, and Binney & Smith.

4. See *Champions of Change*, a compendium of research regarding the relationship of arts education to academic achievement, and *Schools, Communities and the Arts*, a juried collection of other research studies investigating various effects of arts education on students and teachers.

learn the fundamentals of painting and drawing as well as they would in an art class. Arts education advocates know better.

In the practice of integrated arts, we must confront not only the central educational question (“What should students know and be able to do at various stages of their intellectual and social development”) but also aesthetic questions related to producing and analyzing the arts. Teachers and teaching artists must explore the hallmarks of quality. They need to develop curricula that maintain the integrity of arts processes and content while being true to the goals of the “other” domain. This is probably the most serious question with which arts-centered schools must wrestle.

Here is a case that illustrates the challenge: Fourth-grade students make a canoe during their social studies class under the leadership of a Native American artist. The canoe is a scaled down, beautiful replica of one used to float on the Hudson River during the 17th century. Students develop control over unfamiliar tools related to creating three-dimensional objects. They work on the aesthetic aspects of the canoe as well as its functionality. They apply what they have learned in math about scale. Students casually discuss the use of canoes as a form of transportation while making the object. The canoe is mounted in the foyer of the school building as an example of an integrated arts experience.

If, in the process of making the canoe, students also have an opportunity to read related literature regarding life in the 17th century Hudson Valley, and they demonstrate that they can make accurate comparisons between life then and now in regard to transportation, it may be that more students will be able to analyze general and specific transportation issues, an important aspect of the required social studies standards. The teacher needs to probe for this understanding through tests, quizzes, or other assessment efforts. If, on

the other hand, the social and economic issues related to transportation are not explored and learned within the reach of fourth graders, then the experience of making the canoe was a good one, but it cannot be used as a substitute for covering the required social studies material.

Examples abound of art, music, dance, and theater projects that enhance students’ understanding and handling of the arts as well as the linked academic area. Some are models of synergy, where the artmaking complements and even extends students’ understanding of academic material. In some instances, however, the product will have been a fun thing to do or make, but does no service to either the art or academic disciplines. The trick is to give parity to both the arts and academic content. If parity is not reached, there is a dual danger: Teachers will devote the hours building the canoe during their class time instead of covering what they are accountable for. Worse yet, students may be deprived of learning other aspects of the required curriculum because of lack of time. The problem of parity becomes more serious in the upper grades, where high stakes testing continuously calls the tune.

Most integrated arts efforts are dependent upon a team of teachers and teaching artists, working together within their specialties to help students express ideas and understandings with accuracy, proficiency, and aesthetic effectiveness. Most efforts to integrate arts education successfully emerge from well thought-out, written teaching units that are very specific and ensure a high degree of personal and group accountability for the information and skills embedded within them. The integrated arts unit approach should promote a process of rigorous inquiry, research, and report. The best units of instruction seem to be those that are prepared by teachers and artists together. These units usually have a theme that functions as a kind of lens through which the student can investigate various kinds of subject matter.

The best themes have some “need to know” built into them; they are more than topics. A need to know should generate questions and hypotheses as opposed to “right answers.” Inherent in the material there is a tension between two goods, such as the need to protect people’s rights to privacy and the need to protect people from terrorists. If an actor helps lead stu-

The best units of instruction seem to be those that are prepared by teachers and artists together.

dents through a dramatic scene where such tensions are acted out, it is a safe bet that the process will result in not only epiphanies regarding acting a character in a situation, but also a grasp of the conflict between two goods, a powerful curriculum theme.

With the guidance of a playwright-in-residence, students might create original dramas that relate to a theme. They might attend performances of plays that focus on issues related to the theme. Advanced music students might study musical compositions that contain within them musical analogies of conflict and resolution. Dance students might compose movement narratives that illustrate real or imagined conflicts between two goods. Students could accompany their creative work with research essays articulating the background of conflicts explored through drama, dance, and music and an explanation of how the unit required students to focus on specific learning standards (i.e., national, state, local).

Units generally include an end-of-unit presentation and a check to see whether knowledge and skills have been internalized. As presentations emerge from the above activities, the checkup on learning may be in the form of a teacher-made test. Or the performance could be rated using a

well-defined scale (sometimes called a “rubric”). Or students and teachers could rate the writing according to pre-established criteria. Whatever the process of evaluating results, it should be developed with the same care as the written curriculum unit.

Cautions to Temper Enthusiasm

In an effort to proselytize potential supporters, arts education advocates, especially those who advocate an integrated arts curriculum, sometimes promise more than can be delivered.

Enthusiasts are likely to say that studying music will raise SAT scores, a perversion of the data that merely points to a link, as opposed to scientific proof that this is so. If it were true, would not all members of the school band score well on these important tests? The same arts education advocates might promise in proposals to funders that a once-a-week choral class will lead to better scores on the standardized reading test. This cause-and-effect relationship has yet to be proven. (Friends of arts education might better suggest that, even if there is no “hard data” regarding the arts and high stakes testing, the experience is nevertheless invaluable.)

As teachers are asked to “turn over” their class to artists, the former sometimes become anxious because, in their minds, time that should be devoted to test preparation has been set aside for some “arts and crafts” activity with no value to test results. Artists get frustrated when teachers are afraid to depart from test preparation for a truly creative experience that challenges youngsters’ (and their own) imaginations. When an integrated arts curriculum is taught well, both the aesthetic and academic standards are maintained, and children profit. Clearly, there is no such guarantee when the teaching is weak.

For an integrated arts curriculum to deliver both excellent arts education and excellent academic education, several conditions must be in place.

These include:

1. Clarity regarding what students are expected to learn in both the artistic and academic domains because of the integrated curriculum unit. Teachers, students, and artists must be clear about the knowledge and skills that students will acquire in these described activities.
2. Clear pedagogical procedures that help students organize their work (research, critical-thinking procedures, preparation of findings in an appropriate arts-related format, development of supportive documentation) toward well-defined outcomes.
3. Knowledgeable teachers and expert artists who introduce students to challenging work that results in high levels of cognitive process as well as aesthetic product.
4. Adequate time to plan and implement an integrated arts unit—neither too little, nor too much time to go through the unit from statement of theme, engagement in various kinds of activities, and arrival at conclusions.
5. Appropriate assessment tools integrated into the teaching design to determine students' mastery over content and skills.
6. Awareness that all subject matter is not always appropriate for integration.
7. Understanding that direct teaching of subject matter is a requisite for integration. For example, an integrated curriculum does not teach the times table; but you can use multiplication skills in an integrated unit that requires calculation.

To carry off this assignment well, teachers and artists, as well as administrators of schools and arts organizations, need to heed the guidelines for effective teaching and protect the value of a genuine intellectual and aesthetic pursuit. Students will then get their just rewards—a stimulating learning experience that emphasizes the role arts play in enhancing knowledge, skill, and comprehension of the world we live in.

A Model for Drama in Education from the American Place Theatre

by Lisa Richards and David Kener

The American Place Theatre finds that many arts-centered schools focus on training students to pursue careers in the various art forms but miss the opportunity to use the arts to engage students while fulfilling their academic obligations.

An arts-integrated education does not degrade the idea of teaching students to become career artists, but rather it integrates the arts with the requirements of the standard academic curriculum. That said, we strongly advocate an arts-centered school plan that emphasizes learning through the arts as well as in the arts. Research has shown that “the arts have the potential to aid learning in specific areas such as reading, writing, math, and creativity.”¹ Thus, arts integration is, and will continue to be, vital to educational development.

A Drama in Education Model

Since 1993, The American Place Theatre has produced three successful arts-in-education programs: Literature to Life, Teacher’s Place, and Urban Writes, each of which continues to expand its outreach. These programs are offered to New York City middle schools and high schools, and each demonstrates an innovative approach to integration of theater arts with other academic domains.

Literature to Life is a literacy program with performances tailored for grades 7-12. In a 90-minute session, students experience a dramatic adaptation of a work of literature chosen from the New York City Board of Education’s recommended reading lists or an original play that is based on primary sources documenting an historical theme. Professionally staged performances, adapted from the texts and performed by professional actors, captivate students’ imaginations as ideas and scenes leap from literature to live theatre,

hence the appellation Literature to Life. Students work within their classrooms on the texts either before or after attending the performance and participate in pre- and post-show discussions with artists. In-class workshops with their teachers further explore the themes of the featured book. When students write essays reflecting on these books, they write with greater appreciation for the works and demonstrate a higher level of understanding of the works than if they had merely read the text. Students also tend, on their own, to read other books by the Literature to Life authors after this experience.

Teacher’s Place is a professional development program for classroom teachers who wish to explore the use of drama-based techniques in their non-drama classrooms. The aim of Teacher’s Place is to provide teachers with practical techniques for employing various theater exercises as a tool for promoting reading, prompting writing, and inspiring critical thinking. Workshop themes are carefully chosen to reflect the Teacher’s Place mission, and they are in continuous development with consideration to teachers’ input and ideas, as well as new trends and concerns emanating from the field of education. Teachers enroll for a series of workshops throughout the semester focused on three topics: drama as a catalyst for exploring literature, conflict management through drama, and creating original dramatic work from literature. They claim that the workshops provide them with tangible skills that they are able to apply to their daily lesson plans. Among the teachers who attend Teacher’s Place, several are from schools where performing arts majors are available.

Urban Writes is a 12-week residency (one- to two-sessions per-class, per-week) in city middle schools and high schools. It is designed to encourage student self-expression through playwriting, theatrical production, and consequent

1. *Eloquent Evidence*. Published by the Arts Education Partnership and the President’s Committee on the Arts and Humanities.



Lisa Richards is Associate Director of Arts Education at the American Place Theatre. She earned her B.A. in Drama and English from Spelman College in Atlanta and M.A. from New York University in Educational Theatre with a concentration in Performing Arts Administration. As a theater education consultant, Ms. Richards has conducted professional development workshops for the New York City Board of Education and the New York City Department of Corrections (Rikers Island Prison). As a teaching artist, she conducts semester-long residencies with various middle schools and high schools around New York City.



David Kener is the newly appointed Associate Artistic Director at the American Place Theatre. He is also APT's director of arts education and has recently expanded the Literature to Life program to include partnerships with the Kennedy Center for the Performing Arts in Washington, DC, and the New York Historical Society, Early Stages, PENCIL, and the Brooklyn Public Library in New York. Mr. Kener has extensive experience in creative drama and educational theatre as a program director, teaching artist, and educational consultant. He was a member of New York University's Creative Arts Team (CAT), where he designed participatory drama workshops exploring cultural and social issues for both elementary and high school students. He has conducted staff training and conflict management workshops both in New York and Los Angeles for organizations including the Henry Street Settlement (NYC), Living Literature/Colors United (Watts, South Central LA), and Values Education Through Arts and Humanities (Northport, Long Island, NY). Most recently he was the Education Director at Firezone, the FDNY's fire safety learning center at Rockefeller Center. As an actor, Mr. Kener was trained by Wynn Handman and has appeared Off-Broadway at the Public Theatre, the Signature Theatre, and the American Place Theatre. Recent film and television credits include feature roles in *Someone Like You*, *Law and Order*, and *American Playhouse*.

interpersonal communication. A team of two teaching artists works to build a safe and stimulating environment for artistic risk-taking involving critical thinking, writing, and open discussion of issues at the heart of the students' experience. The initial models for writing are Literature to Life performances. Each semester's work culminates in a performance of the students' writing at The American Place Theatre for families, friends, and guests. This program offers a unique and exciting chance for students to use their imaginations to write and to experience theater as a catalyst for creativity and learning.

Constructing a Curriculum Using Drama in Education

The Literature to Life, Teacher's Place, and Urban Writes programs can be successfully integrated into a middle school or high school curriculum format. To envision this type of integration, it is necessary to isolate the skills taught and practiced in these programs. Also, it must be shown how the activities can be done in a classroom setting, as well as how the skills presented correlate to any number of academic standards and objectives that middle school teachers are expected to meet.

The American Place Theatre believes that arts-in-education programs work best when English and history teachers are trained in the arts in education models and are continually encouraged to try new methods for integrating the arts into the curriculum. After all, arts education program providers may see a student over a short period of time or only once a week, but the classroom teacher sees that same student at least 180 times a year.

Literature to Life exposes students to professionally staged performances of books that often are part of the high school English or humanities curriculum. Program evaluations have shown that as teachers and students are exposed to Literature

to Life, they readily and enthusiastically integrate the arts into teaching and learning processes. Academic and artistic learning objectives of Literature to Life performances and workshops include discovery and analysis of themes, characters and conflicts; author's motivation for writing; and the student's personal relationship to the book.

Teacher resource guides contain suggestions for exercises that can be implemented into the classroom before or after the performance. The guide includes activities that explore theme and character, writing exercises that ask students to extend meaning, and suggestions for scene work that enable students to try out their discoveries. Students are engaged in a type of learning that uses all faculties of reasoning and taps into their "multiple intelligences." Teachers have reported that the guides are helpful adjuncts to their classroom lessons.

Literature to Life is most effective when teachers understand that the theater experience is a catalyst for revealing and enlivening issues that may appear to be dense and out of reach to students. It also gives students a non-threatening forum to examine emotional issues that are too close to home. Our Literature to Life performance/workshop of *Dreaming in Cuban*, a novel by Cristina Garcia, presents the struggles of an immigrant family living in Miami and New York. It provides a unique perspective and understanding of historical events, social movements, and pivotal iconic figures such as Fidel Castro and Che Guevara. The workshops that complement the performance further reinforce the student's understanding of both the novel and the social studies curriculum. At the time that news headlines were filled with stories of Elian Gonzalez, students in the post-show workshop realized that their understanding of the book influenced their interpretation of the events that were unfolding regarding the Elian case and the issues surrounding his

story. They began to recognize how art, history, personal experience, and current events are all connected.

The Teacher's Place program hires professional artists who train teachers in six-hour, one-day sessions on how to use drama as a catalyst for reading and understanding literature, developing original writing, understanding historical issues and documents, and developing social and interpersonal strategies for managing and resolving conflict. Using drama in education techniques—such as “teacher in role,” “hot-seating,” and “tableaux”—teachers are empowered with the tools necessary to stimulate students' interests in working through a multitude of ideas through drama. With Teacher's Place, drama becomes the driver, and teachers become the vehicle.

The Teacher's Place staff development component trains teachers how to support their students as they examine their thoughts around very difficult issues. Research² has confirmed what we have experienced: Students feel comfortable using drama because it provides them with the liberty to pretend and frees them to create new personas. Drama helps students promote ideals that they dream of making tangible.

We invite teachers who feel they need more skill and background to attend the Teacher's Place staff development program so they can bring this type of arts integration into their classrooms. Teacher's Place becomes an important support as they practice these new teaching techniques.

Urban Writes, as it is structured for the New York arts education program at The American Place Theatre, is designed for a semester-long classroom partnership. The program provides a rich opportunity to study playwriting that builds on students' personal experiences and includes a

true investigation of the historical, political, and social realities that make up the students' perspectives. Plays that they construct are grounded not only in the imagination, but also in an analysis of the world around them. Unlike *Literature to Life*, which is designed for audience response, *Urban Writes* is about playmaking and is taught by professional teaching artists—actors, directors, and playwrights—who use playwriting and production techniques as a catalysts for exciting learning. From theater games to in-depth playwriting activities, students learn how to use their bodies and their minds to create a reasonable statement in play form that communicates well and uses language in thoughtful and meaningful ways.

Urban Writes is a wonderful platform for profound discussions of issues at the heart of the adolescent experience, including peer pressure, drug and alcohol experimentation, and interpersonal relationships. Guided by their teaching artists, students feel safe in exploring these issues in role-plays and improvisations, which often form the frame for the eventual script.

One or two teaching artists lead each *Urban Writes* class. Classroom teachers, however, are also integral to the experience. They assist artists and students during the *Urban Writes* workshops. They support the completion of *Urban Writes* homework and apply information and techniques from the workshops to other classroom work.

Generally, schools in the *Urban Writes* program produce original plays that are given a full production in a festive culminating event. The young people perform their plays for an audience usually composed of fellow students, teachers, school administrators, parents, and invited guests. The rush of accomplishment and audience appreciation reminds them that in writing about their lives, they can write their dreams into reality.

2. *Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education*. 1999. Washington, DC: The President's Committee on the Arts and Humanities. See also Edward B. Fiske, ed. 2000.

Champions of Change. Washington, DC: The Arts Education Partnership & The President's Committee on the Arts and Humanities.

Conclusion

As a classroom tool, drama in education has the ability to inspire in students the formidable power of communication and critical thinking that are keys to creating strong performers. When most of us think of the great artists of our time, we often think of the famous entertainers or the awe-inspiring technicians. The truly great artist, though, is one who has the ability to communicate beyond the mundane, who can make us think about our own sensibilities, remind us of our place in the world and our responsibility to it, and waken us to beauty and illuminate truth.

At the American Place Theatre, we believe edu-

cation through drama strengthens both teachers and artists as they try to connect the academic curriculum to students. Our experience with students shows how eager high school students are to discuss weighty ideas once they observe these ideas played out on the stage. Moreover, our artists get a tremendous boost from interacting with and ultimately transforming a skeptical audience into enthusiastic learners. Drama education belongs in all classrooms and classes of students belong in the theater.

Pointers and Pitfalls in Creating a Visual Arts Curriculum

By Emanuelle A. Kihm and Odili Donald Odita

Planners of arts-centered schools, especially where the visual arts are concerned, need to be mindful of the needs of time and space, as well as instructional expertise. They need to understand that, without a budget for adequate materials and equipment, their effectiveness is limited. Students, regardless of age, need time to develop an idea and determine how to express it; they need time to consider various options regarding tools, techniques, and media. From a logistical standpoint, they need space to work large, that is to create paintings or drawings on large surfaces, experimenting with size and scale, as well as with shape and pattern. Working large also creates the possibility of working in teams to make a commonly defined visual statement. Ideally, art classes are provided in airy, well-lighted studios that enable youngsters to make art as well as talk about it. There needs to be a sink with running water! Young artists need to work not only with the traditional tools of 19th century artists, but the new tools of the 20th and 21st century: computers, power tools, and the like.

Other requirements for a full art program should include sufficient electric power for a kiln and space for printmaking equipment and the development of photographs. Planners need to consult with professional artists and art educators regarding what a state-of-the-art learning studio should contain. Planners should consult the NAEA Web site, www.NAEA-reston.org, for advice regarding establishing and maintaining outstanding art education programs, including establishing a safe, toxin-free environment.

Most important, planners have to determine what kind of art program they want to initiate. Who should be the beneficiaries? Is it a program for all students or just those who are art majors, or is it a two-tiered program, one for everyone, and one for art majors? What teaching and learning objectives should be stressed? What kind of scope and sequence of art instruction best reflects

ADVICE FOR PLANNERS

- Define the purpose of art in your school.
- Hire the best instructors, who, in turn, will help refine courses and other experiences.
- Enable instructors to develop the outlines of courses, seminars, and experiences that all children or youth should have in your school, providing time and money for the purpose.
- Review courses to ensure that they speak to the purpose of the school.
- Create a schedule of classes that allows enough time on tasks in studio courses so that the work reflects a complex thinking process, as well as growing mastery over tools and materials. Consider such options as double periods, six day weeks, and block programming; invent new paradigms of instruction.
- Set aside a sufficient budget so that students can explore wider dimensions of art than that offered in traditional schools. Include funds for field trips to local and regional art museums and galleries.
- Incorporate the art resources within the school's community. Take trips to local artists' studios. Establish a gallery for exhibition not only of student work, but the work of local artists as well.
- Investigate various options and venues in the community and the state capital for exhibiting student and faculty work.

the philosophy of the school? What should be the pedagogical foundation for all art class offerings? Different arts-centered schools have developed programs that respond to distinctive philosophies. Consider the following choices (none of which is exclusive of others):

1. *Art as a window on the world:* All art instruction should be geared to exploring how different civilizations and societies have created and interpreted visual language to record the values and narratives of their societies.



***Emanuelle A. Kihm** is the founder of the Open Classroom Collaborative (TOCC), an arts-in-education organization based in New York City. Ms. Kihm was born and educated through her early school years in Switzerland. She completed her college education at Bennington College in Vermont and is currently matriculated for her Master's in art education at Florida State University. A co-founder of an arts-in-education organization in New York City, Ms. Kihm has designed numerous programs that integrate the visual and literary arts with social studies, language arts, science, and math. Open Classroom Collaborative sends professional artists to schools as resident artists where collaborative projects are developed that link teachers, students, and artists in a 15- to-20 week process of art making.*



***Odili Donald Odita** is an internationally renowned and long-time teaching artist for TOCC. He has gained enthusiastic critical response to his recent exhibitions in New York City, San Francisco, Ontario, and Johannesburg. Born in Nigeria and raised in Ohio, Mr. Odita is a professor of art at Florida State University, where he continues to paint. He follows in the footsteps of his father, who teaches African art at Ohio State. Mr. Odita is a graduate of Ohio State University (B.F.A.) and Bennington College (M.F.A.) and exhibits at the Florence Lynch and Ronald Feldman galleries, among others.*

2. *Art as an alternative means of expressing ideas, feelings, and events:* Art as another language of expression, the domain that best indicates a kind of intelligence not measured by the traditional instruments of western culture: verbal and mathematical tests.
3. *Art as an entrée to understanding the physical and cultural world:* Art as an expression of the life and times of past and present societies and individuals. Art as a way of exploring history, art as a way of applying knowledge in science and mathematics.
4. *Art education as a preliminary step to developing a career:* Development of techniques and skills that apply to both commercial and fine art.
5. *Art as an opportunity to explore the cultural legacy of one's own community:* Community traditions as expressed in making art.
6. *Art as a means of developing literacy:* Coordinating art with reading and writing, speaking and listening.
7. *Art as a means of developing expertise using the tools of technology:* Introducing the art of making and responding to art via information technology, smart tools, and newly fabricated materials.

Sometimes planners will encounter some contradictory goals. Some planners view art education as a noncompetitive sport—in which everyone exhibits and everyone's work is valued. Others envision arts as a preparation for the competition of the marketplace and everyone struggles to develop marketable art. Still others view art as a means of realizing imaginative visions and as a means of stoking the fires of creativity. Planners need to work through the various competing goals and develop a consensus that reflects not only a view of art but also an understanding of what best fits the students who will be served.

Of course schools need to hire good art teachers

who understand art and are able to teach. What should arts-centered schools look for when hiring teachers and teaching artists? Certainly they should look for those characteristics that are common to all good teachers—enthusiasm, pedagogical expertise, and good time management skills—but they should also look for artistic expertise, access to the artistic community, and a commitment to educating new generations of artists and those who value art created by others. Fortunate are the art-centered schools that have the opportunity to choose their teachers.

The Curriculum: Considerations and Pitfalls

What should be taught in the classroom? Children should have the opportunity to draw, paint, and work in three dimensions with paper, clay, and found materials with appropriate tools. The art program should include a strong component of computer graphics. We live in a very visual culture, and providing instruction in computer graphics will make the students more literate about images with which they are bombarded in their everyday lives. It will also teach them skills that can be applied to enhance work in other classes.

The visual arts, whether sculpture, painting, architectural design, or computer graphics, have to be taught in a way that makes them relevant and meaningful to students of different ages. After all, art is a means of expression, and art teachers should focus on helping students formulate ideas they want to express. Students need to be introduced to the fundamentals and techniques of art. They need to be shown what can be done with certain materials and by manipulating unfamiliar and familiar tools. But the purpose of the instruction is to help students say something meaningful, not just to show technical expertise.

Students must be given the opportunity to see art. Museum trips and gallery visits should be arranged by the school so that students have a

chance to see real art, not just reproductions. Professional artists should be invited to school to share what it is they do, how they make art, and why they make it.

It is important that students not develop a notion that there is a hierarchy of art, with Western art at the pinnacle. An art curriculum should integrate styles and traditions from around the world without signaling that the art of one culture is more developed or superior to another. Students need to learn that “different” does not necessarily mean “better” (or “worse”) and that a comparison of traditional folkloric art with “court art” of any culture should not lead to false valuations of one over the other. The art students’ study should span the world, affording both students and teachers a chance to compare, contrast, and analyze within each culture’s aesthetic framework. An art teacher might ask, for example, “What concepts do we apply to judge Western art that suggest it is more advanced than art from other places in the world?” as a provocative art criticism question. We need to help students discern the subtle ways by which cultural hierarchies are created and sustained.

For example, we observed an art instructor who asked first graders to draw African masks as a form of African sculpture. He had a well structured curriculum: Black and white visuals of African masks were displayed on the blackboard, and he encouraged the students to look closely at the masks to identify patterns. He introduced the concept of symmetry.

The instructor gave a little introduction (essentially art history) about African sculpture. But then he said that African masks, like the rest of African sculpture, are almost always made out of wood. He was wrong. In Africa we find some of the earliest and most intricate bronze and metal sculptures. The Benin people traded their metal sculptures with the Portuguese even before

Columbus set foot in the United States. So this teacher, even though his aim was to introduce African art to the students (during African American history month), ended up promoting a prevalent stereotype about Africa as a place that has only wood around (next deduction could easily be that people in Africa run around in grass skirts because there is a lot of grass there). We need to take art instruction much more seriously and provide teachers (future as well as present) with strong backgrounds in world art training so they can produce intelligent, well-educated people.

One final pitfall: In some art-centered schools there is insufficient emphasis on art making, with the least amount of time assigned to creative work. These schools err in thinking that art history and art criticism are more “serious” subjects than the art making. These people do not understand that art making requires children to think and to apply concepts and ideas, and gives them the actual experience of solving problems that are historic in art.

A fair amount of art instruction should result in finished products. Good art instruction will allow children to engage in learning processes that result in making something of value. An end product should not be the final goal of art instruction (learning must be the ultimate goal), but the products will be the results of good art instruction. Special exhibitions should be held of students’ work, where the whole school and parents come to look at what students have produced. This will give the students a sense of accomplishment and esteem, and it will allow the school community and parents to engage in conversation about art.

Lessons From Experience

If one is to teach art in relation to a theme that is related to social studies, language arts, math, or science, one has to take several precautions. First

of all, the art making should be taught by an artist-educator, not just a project teacher. Artists can rely on their inner experiences and use their years of training in the visual arts to inform their choice of processes to use. The teaching artist knows how to break an art-making project into doable parts, and how to help children or youth put the parts together to form an aesthetic whole. They do not need to follow a recipe.

Those of us who are artists and teachers need to understand how awesome what we are bringing to the kids is. We have to learn how to communicate with students and know how to speak in a way that will encourage them to experiment, despite their fears. We have to learn to provide a safe way, a controlled way, to be able to proceed that is structured and progressive and helps young people learn, step by step.

Teaching helps us keep current with pop culture. We ask kids about what they watch on TV (wrestling, musicians), and we try to connect their art-making with something that they care about outside, something they want to discuss in visual language. We try to show them a way that they can do the work, and then our job is to help them along the way. Part of our job is teaching them to think like we think (not what we think), to be open to many different art experiences. If we are leading a project that relates to a larger theme, we like to avoid the teacher's desire to "illustrate" a theme, but, rather, stay close to the art making process. We teach the making of an art object that relates to the theme. We are not about to teach the theme itself. That is for our classroom teacher-partner. If the class is studying transportation, and we all decide to teach the children how to design and build a bridge, our job is to help kids do that; our teaching partner will explore the meaning of bridges in history, how bridges have influenced social and economic development, how transportation has been enhanced by the creation of bigger and better bridges. Our job is to help youngsters design a

beautiful bridge, while learning about many options bridge designers have at their disposal.

We believe in teaching children the discipline of art and art making, like the making of bridges in a city, but not subverting the arts as mere illustration, because then the art really suffers.

There is a kind of myth that students see art as something far away from them. What we need to present to them is that art can be done every day. And while it is in some ways magical, it is not magic. We need to make it real. If you bring in a canvas, the kids are often almost afraid to touch it with brushes. Once they become familiar with the canvas and how paint works on it, they become less tentative, bolder, and more imaginative. Sometimes teachers overstress the seriousness of art, and the kids get intimidated, especially as they grow older. Curriculum development is deceptively easy in art. We tend to teach the same principles and fundamentals of art all the way through. Our approaches to the subject become more rigorous over time, and we introduce more complex applications over time. But the nature of art remains the same. It is just a matter of adjusting the form and style of communication and understanding.

In art, we note that instructors rarely take the opportunity to show students "the tricks of the trade." Thus, those who think they "can't draw" never learn, and the art making process becomes more and more the province of "the talented." We need to share our tricks, and we need to help students get their hands dirty. Art is a physical activity, and to practice making art with these techniques and tools is to encourage kids to find newer ways to make objects. We want to stress to our students to believe not only that they can hold a brush, but also that they have the potential to do almost anything—if they believe in themselves. In the perfect art school, with great facilities, they need to see the reality of artmaking as within their grasp.

We advocate that drawing be the basis of art instruction, introducing history at the middle or the end. We want our students to get their hands working and then begin to think about what other hands have created. Hands, think, then hands again: This is what educational psychologists call going from the concrete to the abstract.

The same basic principles apply to a sequential art curriculum, regardless of the ages of the students. The curriculum should be structured, and mindful of the need to start with the concrete and then move to the theoretical, to give kids a chance to then see in history how others have tackled an aesthetic problem. The art curriculum should start with drawing as the basis of artmaking skills. With drawing, one gains control of the image and develops one's capacity for observation. We advocate next moving from drawing to painting, introducing traditional and nontraditional tools and materials. We teach painting as an extension of drawing, although others might take exception to this point of view. We want painting to be understood as of the moment and also full of time. We want students to see that they can make a painting in an hour, but that it can exist and change day to day. The painting becomes a signpost for culture of a certain moment, a mirror of the culture. Painting, unlike drawing, is layered, active; it has a life. Paintings are like fingerprints—uniquely the work of the artist. Finally, observation is absolutely key, the way we see and make things and understand. Detectives or doctors approach their work by making careful observations. They have to be awake to see the subtle changes that occur. When students look at people or things and begin to realize that there is so much information, they need to find the point where they can engage on both a physical and mental level.

It is important to consider the power of the words we use. For example, positive and negative space is always discussed in an art class. Is

“negative” bad? Is “positive” good? We like to get students to think about the usual in an unusual way. We want the students to think about the value of bringing some objects forward on the canvas, using what they have learned about negative and positive space, dark and light colors, overlapping, and other techniques.

We want them to visit museums and artists' studios and see how artists use these concepts in their own works. Where schools seem to be distant from centers of fine arts, it may be useful to organize a trip to the nearest cultural center in order to introduce students to levels of professional art beyond that found in the community. We also, of course, advocate that students visit local art where it is exhibited, and understand about the life of an artist in the community.

Arts in Education: Different World Views

In Switzerland, every public school must provide at least two hours of art instruction a week to its students. Because it is mandated by the government, schools (whether the principal happens to like art or not) have to meet certain standards in art education, and, furthermore, the government provides necessary funds for art programs, including money for teacher training as well as materials. The quality of art instruction is quite high, although it is often focused on technique rather than expressive skills.

In the United States, there is more emphasis on self-expression. There is a certain pressure in this country to be original and inventive, and this push can produce some great art. Frequently, however, the balance between self-expression and technique can get a little lopsided. Certain skills are necessary to be creative and inventive, and lacking fundamentals in technique and skill will prevent American children from expressing themselves in a satisfying way, translating their ideas into art. In Switzerland (and Europe in general)

the focus is much more on respecting art history and acquiring traditional skills and conventions of the past. Society is perceived as a collective, and the focus is on the individual fitting into the whole. Consequently, much art shows the stu-

Four books that we find very helpful when preparing for our work with students are: *Emphasis Art*, by Frank Wachowiak and Robert D. Clements; *Teaching Meaning in Artmaking*, by Sydney R. Walker; *Art and Fear: Observations on the Perils (and Rewards) of Artmaking*, by David Bayles and Ted Orland; and *ARTWORKS for Elementary Teachers: Developing Artistic and Perceptual Awareness*, by Donald and Barbara Herberholz.

dents' mastery of techniques and skills, but sometimes less "original" ideas.

Another big difference between Switzerland and the United States is the training and education required to be a teacher. The requirements are much more rigorous in Switzerland. To be a high-school teacher you need (as a minimum qualification) what would be the equivalent of a Master's Degree in the subject you are teaching. Teachers' salaries in Switzerland are much higher

compared to here. Teachers in Switzerland are paid two to three times more than here.

In Nigeria, art instruction is also important but is seriously hampered by the lack of sufficient materials—from paper and paints to fine arts books and videotapes of artists and their work. Few schools are hooked up to the Internet, but those that are, of course, have access to most of the museums in the western world. The expense of running a computer, plus the equipment and software, is daunting, and villages are frequently reduced to working within the limits of what their village and the state can afford. Nonetheless, students create work that is complex and incorporates many of the contemporary as well as traditional techniques of artmaking.

We have tried to describe the features that our various experiences as learners, artists, and teachers tell us make the most powerful and truthful curriculum in art. We understand that in many ways we are affirming values that have been promulgated by outstanding art educators for generations. But we also understand, to our regret, that often our ideas are honored more in the breach than in the practice. It is our hope that planners of an art-centered school will pay close attention to the dangers of a hierarchical curriculum and encourage a curriculum that embraces the globe and honors the best of all cultures.

Part III

Making It Work

Planning for Effective Collaborations with Arts Organizations

By Ellen B. Rudolph

The Surdna Foundation's National Arts Program, launched in 1995, focuses on a specific aspect of arts and education: helping teens create art—in all disciplines—through high-impact, long-term experiences with accomplished, professional artists. Our funded programs help contribute to the ability of teens to explore their own identities and their relationships to the world. Several kinds of institutions collaborate to provide teenagers with artistic training in various venues. At times, artists, as well as students, create works of art.

Surdna is working to increase the quality of resources and circumstances in which artists and teens come together. In May 2000, we engaged the consultant firm Emc.Arts, led by one of its principals, Richard Evans, to evaluate the design and impact of our programs. A public version of the evaluation is available on the Surdna Web site, www.surdna.org. The evaluation was intended to be a mid-course look at the design, effectiveness, and impact on young people of extended art-making experiences with artists of stature.

As part of the evaluation, we asked Emc.Arts to provide the Surdna staff and board with criteria for helping practitioners raise the quality of their work with teens. In response, Emc.Arts prepared for us a Framework for Effective Programming, which is described in this chapter. It identifies fundamental qualities seen in outstanding youth arts programs for teens, based on interviews, surveys, and site visits with 39 grantees. In addition, Emc.Arts prepared a Program Self-Assessment Instrument to assist organizations interested in raising the quality of their work in the field. For Surdna, the Instrument was intended to assist selection and internal reporting, and to help us learn more about the needs of the field.

Overall, the evaluators found that the best work “takes a holistic approach to the creative development of young people, combining a search for

significant artistic advancement with purposeful development of individual life skills.” Soon, Surdna intends to test the utility of the Framework and Program Self-Assessment Instrument. Will their use help us to identify and encourage the best work? Will applications yield information that helps us identify the most promising work? Will their use help us learn more from grantees in the middle and at the end of the funding cycle? Will the Framework and Program Assessment Instrument help guide practitioners to better work? Will it lead to more useful programmatic introspection?

Evaluators found that the best work “takes a holistic approach to the creative development of young people, combining a search for significant artistic advancement with purposeful development of individual life skills.

If school planners plan to partner with arts organizations, here are the qualities of good youth arts programs they might want to consider before launching a collaboration.

A Framework for Effective Programming

The following framework identifies consistent fundamental qualities seen in outstanding youth arts programs for teens. The three sets of guidelines that appear below define vital tiers in the design of programs: a clear underlying philosophy, implemented through a strong set of programming essentials that inform the mix and sequencing of activities, and a thoughtful, responsive approach to content and style to fit individual situations.



***Ellen B. Rudolph** has provided program and administrative leadership in education and the arts for over 25 years. Her work often links individual and institutional arts resources to school and community needs. Currently, Ms. Rudolph is Program Officer for the Arts for the Surdna Foundation. Prior to joining Surdna, Ms. Rudolph served as a consultant to various cultural institutions, foundations, schools, and educational and policy agencies. Formerly Executive Director of the Cultural Education Collaborative, Ms. Rudolph also served as Theatre Program Specialist for the New York State Council for the Arts. She has also served as Executive Director of ART/NY (formerly the Off Off Broadway Alliance), Program Director for The ArtsConnection, and as a teacher of high school and college theatre and interdisciplinary courses. Ms. Rudolph earned an M.A. in Drama at the University of Maryland as well as a certificate in arts administration from Harvard. She completed her undergraduate work at Queens College, City University of New York.*

Philosophy

The five-point philosophy given below appears non-negotiable in the development of highly effective work.

1. The program is central to the overall mission and vision of the organization and compatible with its institutional culture and ethos;
2. The program maintains high expectations of students at all times and emphasizes the continual stretching of students into unfamiliar artistic territory. Measurement of student “excellence” balances the rate and extent of individual progress with the achievement of quality artwork;
3. The program is holistic in its approach to the creative and expressive development of participants—its design intentionally combines a commitment to artistic advancement with recognition of the intended impact on personal growth;
4. The program employs artist-teachers with a secure professional grasp of their discipline; work with young people is personally important and they want it to form a significant aspect of their practice;
5. The program is built on small-group interaction that includes sustained, intimate contact among students, artists, and staff, and among students themselves.

If any aspect of this five-point philosophy is compromised, the quality of the program is likely to fall dramatically. Each aspect of the philosophy has major practical ramifications:

- *Mission and organizational culture*: If the program is episodic, or peripheral to the mission of the host organization, and operates at a tangent to the dominant internal culture, it will not be able to provide appropriate opportunities for participants nor garner sufficient resources. The program will likely wither when funding becomes scarce. Affirmation of the importance of the program, notably among board members and to the general public, plays a significant role in its success.
- *High expectations and measures of progress*: If expectations of students are low, or work is confined to artistically familiar territory, the creative breakthroughs seen in high quality work are unlikely, and program energies will dissipate. Conversely, if measures of student success are limited exclusively to either process or product, rather than a combination of both, the maintenance of absolute standards will either fall away (too much emphasis on process alone) or overwhelm the focus of the program (too much emphasis on the quality of product).
- *Holistic approach and attention to life skills*: No matter how powerful a program’s commitment to artistic growth, if the participants’ need to develop life skills (such as self-awareness, confidence, self-discipline, and critical thinking) is not addressed, the longevity and usefulness of the artistic learning will tend to be shorter-term and less.
- *Practice of artist-teachers*: Employing artists with an advanced professional understanding of their art form is essential. But artists also need the ability to teach. They need flexibility in their approach to groups of teens and a preparedness to learn and change through their teaching work. If artists see their teaching as no more than an occasional activity without roots in their own artistic journey, their interaction with students is likely to be relatively shallow. Making use of artist-teachers for whom this form of work is integral to their artistic practice enormously increases program effectiveness.
- *Sustained small-group interaction*: If a pro-

gram operates solely through individual teaching, or fails to be sustained over a reasonable length of time, the processes of group interaction and student bonding that are so important to confirming the experience and addressing life skills will be absent. The bold risk-taking that is needed for the evolution of individual artistic voices will not develop if the “serious play” possible in small groups does not exist. In effective programs, the flexible design of activities illustrates the careful mix of clear boundaries with play and risk-taking.

Programming Essentials

If the philosophy above provides the foundation on which effective programs are built, then certain essential elements in program implementation are equally important in achieving quality and lasting impact. We identify nine of these, from a program’s initial conception and preliminary planning through implementation to follow-up activities. In effective programs, these elements work together to form the appropriate environment for the most creative advancement. We see the third element, the quality of interaction that is developed between artists and students, as the lead strategy in program implementation. The nine essential elements, or program effectiveness indicators, are:

1. Extensive planning and monitoring by staff and artists together to ensure a strategic fit between artistic leadership, overall goals, and program activities;
2. A high ratio of teachers to students, allowing personal attention to each student;
3. Consistent (rather than occasional) work together, enabling a rich interaction between artists and students;
4. Artistic literacy fostered by connecting students with art-making and art work outside the program (peer and professional);
5. A high level of staff support provided by individuals with sophisticated artistic understanding and advanced people skills;
6. The development of a safe environment that promotes trust on all sides;
7. Devices to build real student ownership of the program grounded in the students’ own experiences;
8. A careful balance of varied short-term student achievements with coherent long-term goals; and
9. Means to re-engage with students (after participation in the program) in a variety of roles where their responsibilities can increase over time if they desire.

Like the five points of the philosophy, these nine essential elements are also grounded in reality:

1. *Ensuring a continued strategic fit:* The development of a productive environment starts with earnest advance planning between program staff and artist-teachers, aimed at ensuring a common understanding among key personnel around program goals, and appropriate alignment between those goals and proposed activities. It is at this early stage that program staff can assist artists whose understanding of the work may be poor, or whose approach may not be fully appropriate (in some such cases it may be necessary for an artist’s involvement to be declined). This work continues during the program, when monitoring is needed to adjust the match between artists, students, and the emerging work.
2. *High teacher-student ratio:* Distinguished programs are characterized by an unusually high ratio of artist-teachers to students. While the optimal proportion varies by art form and circumstance, it will generally allow for a degree of personal attention to each student

that exceeds students' previous experience. For participants, this intensification of focus on their individual work contributes strongly to generating the raised expectations and "hothouse" atmosphere that are central to accelerated creative advancement.

3. **Rich and consistent interaction between artists and students:** The heart of outstanding programs of art-making with experienced professional artists lies in the quality of the interaction between the artists and the students. This we see as the core strategy in highly effective programs. Indeed, the word "teaching" is scarcely adequate to describe these relationships. As the work unfolds, more and more of the personality and inner life of each student is made available to the artist, vulnerability increases, and, in situations of mutual trust, an intense fellowship develops in addressing ideas and aspirations. Formal guidance is increasingly complemented by informal counseling on many subjects, and the two-way street that develops in terms of artistic influence leads on into the wider relationship. "Mentorship" is probably the best word to describe the nature of these artist/student interactions. For many teens, at an age of extreme emotional sensitivity when the key impressions that will shape identity and live in the memory are being seen, heard, and felt, this relationship is itself the "crystalizing experience" of which Howard Gardner writes. Its impact can be lifelong.

Visiting artists—the gifted, often well-known, "occasional" teachers—can have a powerful impact, but it is short-lived if it is not complemented by consistent local engagement with students. The burden of providing strong and continuous on-site support rests with resident faculty and permanent staff, who maintain the intensity, as well as flexibility, of a program. Without this,

momentum is typically lost, the close mentoring relationship fails to develop, and students become disinclined to take artistic risks.

4. **Fostering artistic literacy:** Young people making real progress in developing their individual creative voices receive powerful reinforcement from the opportunity to come into contact with the process of art-making by others and its finished results. Experiencing this among their peers as well as with established professional artists is important. Program leaders who enable these kinds of exchange are likely to contribute to the self-confidence of students as they later complete their work.
5. **Resourceful program staff:** No matter how frequent the interaction between the artist-teachers and participants, the role of program staff is of paramount importance in maintaining an environment that fosters creative development. These staff members, while they may not be program directors or actively involved as faculty, are much more than merely administrators or support staff. Our nomenclature ("program staff") does not do full justice to their critical role. They are artistically knowledgeable (and frequently artists themselves), effective educators and communicators, powerful organizers, and skilled in relating positively to both young people and professional artists. They play an unusually wide-ranging role that is not easily definable as "teacher," "facilitator," or "management." In Europe, they would be dubbed "animateurs." In small programs, this key role is often played by the resident artistic leader of the program, who is thus stretched to cover a particularly extended terrain.
6. **A safe environment promoting trust:** This final essential aspect of the work environment complements the accent on intensity of

learning and the maintenance of high expectations. Alone, these characteristics would be understandably “scary” to many participants—effective in drawing out high-fliers who thrive on pressure, but likely to bewilder and intimidate those who learn best in other ways. It is therefore crucial to create an atmosphere of mutual trust and support, in which the uncertainty and self-questioning that accompany artistic exploration are not allowed to undermine self-confidence and students are encouraged to take risks in discovery. This atmosphere will develop only where young people also feel physically safe; achieving this can be especially critical when it is a quality absent in students’ daily lives. In the right circumstances, with daily contact and exciting shared challenges, bonding among young people in the teen years can be extraordinarily intense and productive. It can contribute strongly not only to artistic growth but to the forging of deep friendships that long outlast the programs and keep their impact alive. The bonding phenomenon that occurs in a safe environment promotes trusting relationships between students and their artist-teachers, enabling both to take artistic risks related to both form and content.

7. *Student ownership*: In creating an atmosphere of mutual trust that fosters student commitment, outstanding programs pay close attention to building student ownership of the program, so that it becomes at least as much something generated by them as something done by them. By “ownership” we do not mean final control over the program, but a sense of being deeply vested in the program activities and their outcomes. In highly effective programs this goes far beyond artists and staff being responsive to student work. Student involvement is invited for the actual

design of activities, such as individual students directing their peers in their own choreography or string players leading an entire string ensemble through the interpretation of a string quartet. Overall, devices to achieve this sense of ownership vary widely in type and formality. Student ownership makes a substantial difference in the quality of a program, recruitment to it, and its impact on participants.

8. *Balancing the short- and long-term*: The design and sequencing of the activities need to be geared toward the accomplishment of multi-faceted long-term goals articulated by artists and students. Otherwise, the effect of the activities will be diffused, and expectations of student creative development will tend to plateau. However, program design should also ensure that students accomplish a sufficient number of short-term achievements for them (and their peers) to see progress and for creative momentum to be sustained. Without reinforcement through periodic success, morale will naturally fall, and the intensity of many programs means this can happen in the course of a single week.
9. *Integrated follow-up and student re-engagement*: Programs of quality acknowledge the importance of integrating student feedback into the design. Staff provide students with guidance on personal and career development. Staff also offer opportunities for past students to re-engage with the program in new capacities. This strategy gives alumni the benefit of new levels of learning and, in the long term, also serves to recruit faculty and staff with experience in and profound sympathy for the program.

Approach to Content and Style

It is in the nature of the medium we are dealing

with—artistic expression—that the body of knowledge the students acquire has to be filtered through the aesthetic convictions of each artist-teacher. The curriculum, therefore, takes on highly personal qualities reflecting the artist-teacher’s experience and point of view. Furthermore, this is not a one-way street. In complex games of creative “call and response,” the artist’s practice strengthens the student’s own individual artistic voice. As the programs progress, those individual voices increasingly become the content of the programs. In effect, the artist is the curriculum, and the more students respond to the artist, the greater likelihood that the student will “change places” with the artist.

Here, therefore, we identify qualities that should inform the approach to choosing program content and adopting a style.

1. Be true to the core philosophy and use the programming essentials in building program content that genuinely and idiosyncratically relate to the students’ experiences and the local situation.
2. Maintain a high level of responsiveness to unfolding activities day to day.
3. Be flexible in changing course, without losing overall direction.
4. Address challenging artistic, personal, and social issues as they arise.

It is important to relate the content both to relevant experiences of the students at the current stage in their lives and to the cultural and community context in which the work is to be carried out. In the visual arts, this may mean relating the physical environment of the students’ local communities to people and places they consider special. In choreography and theater, it may mean exploring life issues and relationships with which they are dealing and expressing their ideas and

In effect, the artist is the curriculum, and the more students respond to the artist, the greater likelihood that the student will “change places” with the artist.

feelings in dance compositions. Even in performing music programs, the student can make effective repertoire choices by including music with relevant emotional appeal. At the same time, content selection needs to go beyond merely reflecting students’ knowledge of themselves in order to open up a larger emotional world through their work.

As content ideas are established, it is essential to maintain a nimble, highly responsive approach to the evolution of the activities. The ability to change course, to explore an unexpected new avenue, or to go off on a creative tangent are all vital challenges to program management. The judgments needed here to ensure, on the one hand, that overall program direction is maintained and, on the other, that fruitful artistic and personal risks are taken, make the work of the program staff so demanding and so necessary. By the word “risk” in this context, we mean choices of program content or style that encourage students to go beyond merely keeping busy with formulaic tasks or activities that fail to stretch their artistic skills. Calculated risk is also needed in addressing the issues of identity, race, sexuality, family relationships, and social engagement that are often of profound importance (and profoundly challenging) to young people in their teens. The content of these programs is the stuff of life itself, including difficult and demanding personal issues.

The Emc.Arts team took the above statements of belief and created the chart (in Appendix I of this *Handbook*) to guide program planners and evaluators as they check for quality indicators.

A Prescription for an Effective Dance Program

By Nasha Thomas Schmitt

In November 2001, the Alvin Ailey American Dance Theater (AAADT) opened its 43rd season in New York. Noted for its inventive, multi-cultural repertoire, the Company, with Judith Jamison as artistic director, features world famous choreographers and an ensemble of dancers second to none. Many current company members began their dance careers as students in the Ailey School, a conservatory style dance school, as well as a place for people who love to take classes to continue to develop their skills in a professional atmosphere. Many members of the Ailey Company are themselves graduates of arts-centered schools in such diverse places as New York, Baltimore, Atlanta, Washington, DC, and California.

The Ailey School was founded in 1969 by Alvin Ailey in Brooklyn, New York, with an initial enrollment of 125 students. No account of

the dates, however, can tell the story of the dramatic impact that the school and the company had on the minds and hearts of the American people. For, with the establishment of the school, Mr. Ailey was making a statement that the company had become the incubator for future professional African American dancers, as well as dancers from other ethnic groups. When, in 1970, Mr. Ailey joined forces with Pearl Lang to establish the American Dance Center (as it was known then) in Manhattan, enrollment at the school increased at a dramatic rate, including youngsters from the age of six to post-professional dancers who wanted to keep their bodies and minds in shape.

Today, under the direction of Denise Jefferson, the Ailey School's prestigious faculty trains approximately 3,500 students annually, offering more than 160 classes weekly. Located in New



Kathleen Isaac reviews dance making instructions with Ailey Campers working on the meaning behind the Alvin Ailey Dance Theatre's signature piece, *Revelations*.



Nasha Thomas Schmitt gained national and international attention as a principal dancer with the Alvin Ailey American Dance Theater with whom she danced for 12 years. She performed two of Alvin Ailey's most famous ballets, *Cry* and *Pas de Duke*, which were originally created for the company's current artistic director, Judith Jamison, and Mikhail Baryshnikov. Ms. Thomas Schmitt has had extensive experience as an educator (she currently teaches modern dance at the Professional Performing Arts High School) and administrator of dance education programs for Alvin Ailey Dance Foundation. She has taught master classes at various universities throughout the U.S. and Europe. Ms. Thomas Schmitt is a graduate of the New York High School of the Performing Arts and Southern Methodist University. A 1980 recipient of the prestigious Presidential Scholar of the Arts award, Ms. Thomas Schmitt is currently Director of Arts in Education Programs for the Alvin Ailey Dance Foundation, and artistic director of a young showcase company of dancers created by Foundation. In addition to overseeing numerous school residencies in the New York area, she is National Director of Ailey Camp, a summer dance program for middle-school youngsters residing in some of the nation's largest cities.

York City's Lincoln Center area, the Ailey School houses nine spacious studios, student and faculty lounges, dressing rooms, a library, an Ailey boutique, and administrative offices. Students are drawn from every part of the world, representing a diversity of racial and ethnic backgrounds. Unique among dance academies, the School offers a comprehensive curriculum, including ballet, Dunham (Afro-Caribbean), Graham-based modern, Horton, jazz, and tap. The School rounds out its curriculum with classes at the barre, body conditioning, yoga, partnering, repertory workshops, repertory and performance, music improvisation, dance composition, dance history, and theater arts. Guided by the belief that

Education program that includes lecture demonstrations for students in school auditoriums and residencies, where Ailey dancers work with youngsters to understand aspects of American history through various styles of dance, with particular emphasis on the Ailey Company repertoire. In addition, the Foundation sponsors Ailey Camps—rigorous, multifaceted summer dance programs for inner-city children enrolled in middle schools. Ailey Camps have been established in Kansas City, MO; New York City; Bridgeport, CT; Chicago; Boston; and Berkeley, CA, where the Ailey presence is punctuated by tours of the first and second companies.

In 1995, the Ailey School and the Professional Performing Arts School (PPAS), a public, arts-centered school in New York City's District 2, formed a unique partnership in which the Ailey School provides the school's entire dance program. Seventy-five middle and high school dance majors at this New York City public arts magnet school take dance classes with Ailey faculty, in addition to studying the required secondary school curriculum with Board of Education teachers. This program fits into one of the Ailey School's missions of making diversified dance training of the highest caliber accessible to pre-professional and other students who ordinarily would not be able to afford classes.

As with many arts-centered schools, PPAS attracts two kinds of students: those who love the arts but only flirt with the notion of turning professional, and those who are determined to prepare for careers in the arts. The Ailey organization, therefore, provides PPAS with two kinds of dance strands: one for students who love to dance avocationally and the other for those who plan to make careers as dancers. The Arts in Education Department of the Alvin Ailey Dance Foundation supervises the former and the Ailey School supervises the latter.



An arts-centered school allows adequate time and space for rehearsal. Students fuse expression with technique as they rehearse for their final performance of the season.

dance instruction should be made available to everyone, the School has designed a number of programs that offer professional training at all levels.

In addition to the Ailey School, the Alvin Ailey Dance Foundation runs a year-round Arts in

With our extensive experience teaching youngsters, both in our studios and at various school sites, we have learned a lot about teaching and learning, as well as how to work in partnership with cooperating teachers and administrators. We have identified what we think are the critical conditions needed to be in place in order to make a difference in young people's lives, whether they are pre-professionals or simply interested in dancing for personal pleasure.

For those considering the creation of a rigorous, popular dance education program, the next sections describe some conditions that we suggest are necessary in order to ensure successful learning for children and youth.

Commitment

One of the most important elements needed to begin and maintain any type of successful program is a strong commitment to the work from all parties involved. Dance teachers need to commit themselves not only to the talented few, but to the enthusiastic many. Because they have a tremendous influence on their students, they should demonstrate the same kind of professional commitment that is expected of their students. Students need to commit to the hard work and long hours required in order to make an artistic presentation. This is not easy, because, as students grow older, their interests in things social and academic sometimes clash with their commitment to dance. Our dance teachers try to help students find a balance among competing interests.

Commitment to the work involves observing certain basic rules on Ailey turf as well as school turf. Ground rules regarding student behavior, class participation, and attendance are discussed between students and teacher, and, when necessary, parents are informed. It is the job of faculty to maintain an atmosphere where the rules are observed consistently, to the point where they are

integrated into each student's habits of mind and body.

Staff

Both the Ailey School and the Arts in Education program look for teachers who can establish and maintain a trusting relationship with their students. Trust is enormously important and helps create a positive and productive work environment. We also look for teachers who can establish and maintain open and positive communication with their students. We like instructors who know how to praise the student's hard work and encourage improvement. Instructors should have state certification or at least ten years of professional experience performing and teaching. Instructors should know about the physiology as well as the aesthetics of dance, and they need to know what is appropriate for the various developmental stages that children go through. When working in partnership with public schools, dance instructors should know and have experience using the National Standards for Dance as a guide to their planned studio sessions.

Recruitment, Application, and Screening Process

The Ailey organization is involved with recruitment for a variety of programs ranging from its own Dance School, to programs run in partnership with public schools (such as PPAS), to programs run in partnership with Ailey Camp sponsors. We have found that our best recruitment process begins with a full performance or dance lecture-demonstration aimed at potential applicants where they are found: in school auditoriums or at after-school programs. Watching a performance, youngsters develop a sense of what all the training leads to. They see young dancers striving for perfection. Inevitably, there are young people who make themselves known who want to sign up for dance class immediately!

We distribute written material about our programs that explains the purpose of the Ailey School and its dance program or Ailey Camp and describes how the audition process will be conducted. Printed materials that accompany the application indicate what children should wear for an audition and how long the audition will take. Information also includes how children will be evaluated for entry into the school.

Any formal application to an arts-centered school should require:

- Student transcripts;
- Information regarding prior training; and
- A short essay on why they want to study dance.

The reason for transcripts is obvious. It helps staff to determine program placement if they know about prior training. And a short essay gives some further indication of a child's motivation, personality, and command of English, which may also be helpful in class placement.

Screening dance students during the admission process will allow the staff to see the students' proficiency in dance and their level of concentration and ability to work and can give insight into possible instructional or behavioral problems. Most important, staff will be able to measure students' growth and development in dance through-

out their careers at the school, using the audition notes as a baseline for making later comparisons.

Curriculum

We at Ailey believe that students should learn the basics in all dance techniques. Concentration at this age should be on posture, body placement, increasing student capacity to focus, and coordination. We prefer classes no larger than 20 students. Similarly, we think the ideal class period should be one hour in length, including time for youngsters to dress and re-dress before and after formal instruction.

We believe that ballet is the base technique for all dancers, and all dancers in a pre-professional track must master the basics. In addition, we advocate classes in modern, jazz, and creative movement. We want our students to understand and articulate the similarities between the various dance forms and know the scope of dance history in the United States and other parts of the world. We ask our instructors to challenge students to develop both their cognitive and physical skills, as well as to express emotional content through the creative process. The goal should be for them to reach their maximum potential intellectually and artistically.

Regarding what is appropriate content for dancers by grade, we think the following schedule of classes works well:

Techniques in Sequence		
Grades 5-6	Grades 7-8	Grades 9-12
Ballet	Ballet	Ballet
Modern (Horton or Limon)	Modern (Horton or Graham)	Modern (Horton or Graham)
Creative Movement	Jazz	Jazz
	Dance History or	Dance History or
	Choreography*	Choreography*

* add in grade 8 (alternate per school term)

Part of every dance class is ongoing attention to matters of personal hygiene. Most schools do not have shower facilities, so we like requiring each student to have a personal hygiene kit containing powder, deodorant, soap, and shampoo that can be used at a sink if a shower is not available. Where there are showers, we like to plan a schedule of classes that includes an adequate time for post-class washing up before going to other destinations.

In order to provide a good balance between the academic and dance scheduling of classes in an arts-centered school, we advocate placement of academic classes in the mornings and dance classes in the afternoon or vice-versa so there is a consistency of activity day by day. Two samples of schedules of a student’s typical week are included in the appendix of this book. (See Appendix I.)

Class Attire

What children wear for dance can contribute to an esprit de corps in the school. We think that when a different color leotard distinguishes each grade, the morale of each group is affected positively. The children can build up a group identity where everyone is responsible for everyone else in the group. Separation of grades by color helps to differentiate classes while promoting responsibility and creating a look of an orderly environment.

We have found that local corporations are often helpful when it comes to purchasing dance outfits

for students who cannot afford a complete set of clothes and shoes. Uniform dance outfits also encourage kids to separate dance clothes from regular school clothes or even gym uniforms. By providing dance attire to Ailey students, we avoid problems related to economic disabilities.

Everyone looks like a dancer.

Facilities

The ideal set-up would be to have several spaces for dance classes as well as a space for dance performances. While we can provide that ideal in the Ailey School, we recognize that public schools are not usually that well-endowed. We do feel that it is essential that schools offering dance as a featured aspect of the curriculum should set aside an appropriate space for a dance studio.

- Dance studios (one or two) need to be equipped with ballet barres, mirrors, and a marley (sprung) floor to avoid injuries.
- Dressing rooms are needed (one for boys, one for girls) with lockers to store personal belongings.
- An auditorium with a stage would be the most practical space for performances. However, either the gym or cafeteria with a proper sprung floor could also be suitable.

Parental Involvement

We try to hold semi-annual parent-teacher conferences and parent observation sessions of students

Class Attire			
Grade 5 Leotard (black) Tights (pink/suntan) Ballet slippers (pink)	Grade 6 Leotard (burgundy) Tights (pink/suntan) Ballet slippers (pink)	Grade 7 Leotard (navy) Tights (pink/suntan) Ballet slippers (pink) Jazz shoes (black)	Grade 8 Leotard (green) Tights (pink/suntan) Ballet slippers (pink) Jazz shoes (black)

in their dance classes. Parents should be prepped by dance instructors regarding what the students are learning, how classes are conducted, and what they can do at home to support the program. Parent meetings need to be scheduled to accommodate the availability of those who work during the day. Sometimes it may be necessary to have two meetings—one during the day and one in the early evening. If a parent meeting includes a student recital, there is a better chance it will be well-attended.

Evaluation and Assessment

Whether the dance program is designed to prepare students for conservatory or simply as a means to enhance the public or private school curriculum, care needs to be taken to ensure that the promises inherent in the program are delivered. Our programs are regularly monitored by staff to ensure quality. Periodically, we undergo a comprehensive evaluation process where we

engage an outside evaluator to assess program elements and processes as well as records of student achievement. With positive evaluation results, we can disseminate convincing information regarding the impact of the program on the young people we serve. The results are also helpful as we make our case for further funding from our supporters.

Costs

Ailey dance education programs are costly. Fortunately, we have a network of supportive corporations and foundations who help us defray tuition or underwrite the cost of residencies in schools. Seeking funds is a non-stop process, and the Ailey Foundation has an extensive development department that prepares proposals and scouts out new sources of support. Consequently, there is no money barrier for children and youth who wish to pursue the joy of dance.

A Museum Educator's Perspective on School Partnerships

by Radiah Harper

What makes a partnership work? Successful partnerships between schools and cultural institutions are really about building relationships between teachers and museum educators, and between museum administrators and school administrators, as equal partners in developing on-site and off-site activities. If we think of the relationship like an algebraic expression (invested school administration + dynamic museum leadership \times planning and reflective time = good partnership in education), it is clear that the administrative teams on both sides must fully support and approve the partnership by providing time and money, enabling committed teachers and museum staff to work together to enhance what children are learning in the classroom.

Establishing a Partnership: A Matter of Relationships

Partnerships are sometimes formed at the behest of museums searching for effective ways to serve their communities. Sometimes they are initiated by schools that are eager to enhance the teaching of academic subjects through contact with museum collections. Frequently, museums look for partners in their continuous search for grants to support their education departments. Regardless of the origin of the idea, a successful partnership

***Invested school administration +
dynamic museum leadership \times
planning and reflective time =
good partnership in education.***

depends upon the quality of the relationships established for planning and implementing long-term, mutually satisfying activities. Years of involvement with partnerships have encouraged my own reflection regarding what elements contribute to the best partnerships. Certainly, the school administration needs to consider who best

can make the most of a museum-school partnership. Should all the teachers of a grade, or who teach the same subject, be required to participate in a school-museum partnership? What does a museum do with the reluctant teacher? What if a teacher “sits out” when the class is working with museum staff? Some schools have problems determining who will participate in a school-museum collaboration and at what level of involvement. Planners of an arts-centered school that features partnerships with museums need to formulate priorities in order to forge a relevant and lasting bond.

One of the most difficult considerations has to do with whether the partnership should involve all teachers or only those who are interested in working with the museum. Clearly, if only the interested teachers are involved, students in other classes will not be served. Is this fair? Yet, is it not a waste of time and money to provide resources for a teacher who disdains the project?

How collaborative should the work with a museum be? Part of the answer depends upon whether the museum-studies program—as, for example, at the Heritage School in New York (see Chapter Seventeen) or the museum-centered school in Yonkers, New York—is the focus of the total curriculum design. In that case, the collaborative process would call for all hands on the planning deck. Partnerships are more likely to thrive when those who will work intensively with museum staff have the opportunity to help determine the details of the program.

If an arts-centered school includes collaborations with a museum, it may be that an interested and excited teacher will seek out or respond to a particular museum initiative. It is common for that first teacher to help drive the project and become the de facto link with museum staff. He or she is looking for a creative way to reach the students and links up with the museum educator to try out new and different approaches to learn-



Radiah Harper has been involved with cultural institutions for over 20 years as an artist and educator. A graduate of Marymount College (B.A. in Fine Art) in Tarrytown, NY, and Bank Street College of Education (M.S. in Education: Museum Leadership) in New York City, she was most recently Deputy Director for Program and Education of the Museum for African Art in New York. Previous assignments include posts as Executive Director of the Museum of African American Art, Tampa, Fl, and Director of Program, Historic Hudson Valley, Tarrytown, NY. Ms. Harper is currently consulting with the Center for Art and Spirituality in International Development, Chicago, IL. and the Sierra Leone Gift of Limbs Coalition in New York.

ing. Each appreciates what the other has to offer. They will be in constant communication with each other in the early stages, meeting to plan lessons, tours, and activities while keeping administrators abreast of the progress. The principal, whose prior approval is assumed, will need to facilitate continuous planning and evaluating of the program by providing release time or per-session payment for teachers to meet with their museum counterparts. An enthusiastic teacher can show colleagues how the partnership enriches classroom instruction and recruit others to join in the partnership. If the program proves to be effective, there is usually an opportunity to expand it to serve more teachers and more classes.

Planners of arts-centered schools need strong relationships with museums. Art programs cannot flourish without time spent studying art in its own frames. Students need first-hand encounters with both the traditions of art and the iconoclasm that is part of art's history. Students of theater, dance, and music need art museums in order to expand their knowledge base and to see that art is rarely created in a vacuum.

Many museums collect artifacts of the performing arts as well as the visual arts, and, more and more, contemporary and traditional art museums are also sites for performances during and after school hours. Museums with specialties other than art are found all over the country, paying homage to different collections such as Rock 'n Roll (in Cleveland), the Underground Railway (in Cincinnati), and dolls (The Museum of the City of New York). The National Music Museum, when opened, will enable Washington, DC's schoolchildren, and children hooked up by virtue of distance learning, to engage in various activities that help make the collections work for them. Planners will want to consult the Web site for the Institute of Museum and Library Services www.imls.gov, a government agency that provides grants and technical assistance to its constituencies.

Planning

Building a school-museum partnership is different from the usual method of museum operation. Oftentimes, the museum educator develops a school program that relates to the museum's mission and exhibitions. The museum educator will take the national and local learning standards into consideration, but he or she usually invents programs without benefit of any school-based teacher's expertise. This method allows more children to experience the museum in a cost-effective, less labor-intensive manner. While the result can be a valuable experience for the students, going about it in this way may leave the teacher less invested in the experience. Consequently, the museum visit may be an isolated experience that may or may not have lasting value.

While every school may not be able to afford a

Planners of arts-centered schools need strong relationships with museums. Art programs cannot flourish without time spent studying art in its own frames.

partnership, for arts-centered schools such a relationship, it seems to me, is essential. The museum needs to work over an extended period of time to create a program that supports the arts-centered curriculum. This means finding the wherewithal for teachers and museum staff to work together during the summer or after school for a semester planning and creating instructional materials and processes. The planning team may target one grade level that will make multiple visits to the museum. The goal may be to start small and build numbers over time. While fewer children may be

served in the short run, these students get more time at the museum and benefit from a working relationship with an artist or other adult. Some students may discover new skills, gain new knowledge, or see options for career development they did not know existed.

Typical activities that can result from good planning and budgeting include the following:

- Mentoring relationships, where individual, or small groups, of students meet periodically with a curator or museum educator to develop a project of consequence.
- Job shadowing, where students interested in working in a museum actually trail behind museum employees in order to learn what the day-to-day responsibilities and routines are.
- Seminars, where selected high school students meet at the museum for a credit-conferring seminar in which exploration of a particular topic is enriched by the study of real objects.
- Studio sessions, where guest artists affiliated with the museum offer instruction related to their work.
- Seminars, for teachers to explore the collection or special exhibition prior to students coming to the museum.

Teachers, upon seeing the results, may be inspired to rewrite lesson plans that include the exploration of ideas that the museum can amplify. With greater enthusiasm and training, they can encourage other teachers to use the museum as a resource.

What Can Get in the Way

Unscheduled meetings, crisis management, or a change in the school day can keep the dedicated teacher away from planned partnership activities. Teachers may be pulled in different directions by competing needs at school. They may feel overburdened because administrators ask them to take

on new or more important projects. The museum staff has to hang in there, leave room in the schedule to accommodate changes, and hope to see the teacher at the next scheduled visit. The main goal here is to not let the partnership slip away. Each side has to be willing to go the extra mile to coordinate another meeting and experience for the kids. Perhaps some classroom work could be added to keep the students plugged in.

Keeping the funding going ensures the life of the partnership, too. Teachers and museum staff can envision the duration of the project and plan accordingly. Assuming the project is innovative and supported by both sides, the museum can write proposals for grants to seek additional fund-

The main goal here is to not let the partnership slip away. Each side has to be willing to go the extra mile to coordinate another meeting and experience for the kids.

ing. It becomes an issue when teachers cannot plan trips to coincide with planned lessons because board of education budgets are not in place or monies dry up. The planning team should anticipate such possibilities and not be discouraged when they occur.

Successful Partnerships

Sometimes partnerships are with schools; sometimes partnerships, too, are with individual students outside the usual boundaries of schools. These partnerships usually evolve from initiatives between a museum and a school, but go far beyond original expectations. Long-term commitments by artists, museums, and educators seem to have a lasting impact on teachers and students. Some examples of long-term relationships

include:

- *The YAYA'S (Young Aspirations/Young Artists, Inc.) in New Orleans.* This is an after-school program that has grown into a not-for-profit organization. This program evolved out of collaboration between a commercial art magnet high school and an inspired artist.
- *The deYoung Museum Junior Docent Program, in San Francisco.* Kids from various communities are paid during the summer and taught by museum staff to research the collections, learn about art history, and present information to the public. The following year, the students come back to teach other students.
- *The Hudson River Museum, Yonkers, NY.* Some years ago, a museum-school partnership was created when the Yonkers school district was trying to reorganize its schools to achieve racial integration and improve academic performance. Bank Street College, the Hudson River Museum, and one of the district's middle schools formed a partnership to integrate and write a science curriculum, using the museum's planetarium as a resource. Several years later, the Hudson River Museum is still used daily by students for either on-site class instruction or as a resource to individual students in science, art, and the humanities.
- *Historic Hudson Valley and the New Rochelle and White Plains Schools.* Prior to the establishment of the New York State Council for the Arts' Arts Education (NYSCA) initiatives, Historic Hudson Valley, an organization that owns several historic sites, was invited by the Council to develop a collaborative model with schools from two Westchester school districts. With NYSCA funding, the museum and the

schools demonstrated how planning, implementation, and evaluation elements could serve to broaden and deepen youngsters' understanding of American history. That model, which involved the creation of a summer institute for teachers and museum staff, developed written curriculum guides with the help of curatorial staff and teachers. Artists trained to role-play various events in the history of the families whose estates provided the primary resources for the project, and the collaboration set the pattern for many other museum-school partnerships.

These types of partnerships exemplify the possibilities of what adults can develop to help children learn. By engaging with cultural institutions on a regular basis, the education of school children is greatly enhanced.

Planners of arts-centered schools may want to take the advice proffered by participants in a recent conference sponsored by the Museum Loan Network at the Massachusetts University of Technology. Their insights were included in conference proceedings published by MIT.¹

Once the work of collaboration gets under way, it is crucial to have a nurturing manager to keep the work fruitful and engaging, as well as on track. A number of elements can help make it prosper as well, including:

- A communications system that can accommodate—and welcome—the new ideas that inevitably evolve (an e-journal was suggested);
- A timetable with dates for meetings, deliverables, and the like;
- Written agreements that describe roles, duties, and contributions of the partners, as well as a process for reconciling differences;

1. Massachusetts Institute of Technology. (2002). *Museum as Catalyst for Interdisciplinary Collaboration: Beginning a Conversation*. p. 41.

- Consistent communication (it was said you simply cannot overdo it);
 - Documentation of all face-to-face meetings, training sessions, and tutorials to prepare participants;
 - Pats on the back and frequent celebrations (to “keep the romance alive”); and, not least,
- Follow-up meetings to note lessons learned (which should never, they urged, be called a “postmortem”).

Their advice can serve as a compass to ensure productive collaboration.

A Parent's Perspective on the Needs of Students, Parents, and the Community

by Leticia Barnes

District of Columbia parents need schools that are hospitable places for their children to learn to express themselves through the arts. Currently, most DC public schools offer children only one 45-minute session a week in art and music. There are few if any chances to learn a musical instrument, or participate in choral singing, or take advantage of many of the other components of an arts education. We parents understand that enhanced cognitive skills and improved self-esteem are only two of the benefits of music and art in our children's lives. We want our children to experience the self-discovery and transformation that is created by participation in and study of music and art, and the life-long learning process that it stimulates. Unfortunately, the District of Columbia provides few opportunities for young public school children to develop their talents and gifts in the performing or visual arts. Moreover, schools rarely provide children with access to an interdisciplinary arts education integrated within a strong academic curriculum.

What we need is a school that serves kids who march to a different drummer, who see something

An arts-centered school committed to enriching the lives of children of all skill levels and economic and cultural backgrounds is urgently needed in the District.

extraordinary in the ordinary and need the tools to express themselves through music, dance, or drama. These children, whether they have developed talents or are just plain interested in the arts, should be given an opportunity to learn a curricu-

lum that pulls together strong academics and a wonderful education in the arts.

We need a school that will provide a nurturing environment for artistically gifted students. These youngsters need a place to share experiences with kids just like them. They need adults who can identify latent talents and expand existing talents in an environment where talent can be fully appreciated and developed.

We would like to point with pride to a DC school that functions as a national model school and showcases its commitment to children. We want a school that enables kids to tap into their multiple intelligences through the study of music, dance, theater, and media. We want a place where DC's rich mix of exceptional teachers and artists, museums, theaters, and art galleries could provide an example to parents and educators around the country.

An arts-centered school committed to enriching the lives of children of all skill levels and economic and cultural backgrounds is urgently needed in the District. This school could also help address the wide gap of lower test scores and segregation in certain wards of the District. In partnership with the National Music Museum, this school could put DC on the map as it demonstrates educational excellence in and through the arts.

Speaking of the Museum, what an opportunity awaits youngsters who can interact with the great collections of instruments, music, film, video, and historical material that will be housed there. What an opportunity to combine museum curators with classroom teachers on an ongoing basis in service to children! A partnership with the Museum could expose youngsters to unimagined career options as well.



***Leticia Barnes** is Marketing Manager for The Dana Press, the publishing arm of the Dana Foundation and the Dana Alliance for Brain Initiatives. She has worked for the Dana Foundation since 1994 and is a longtime resident of the District's Southeast section. Ms. Barnes has three children who have attended public schools in the District, and she has been actively involved with PTAs, school boards, and the recruitment of minority students. Although she writes from her perspective as a Washington parent, she speaks for the approximately 95 percent of parents nationwide who value the arts as an important part of their children's education, as the most recent survey conducted by Americans for the Arts reveals. Originally presented as a plea for a performing arts school to fit the requirements of the National Music Museum, this essay has been slightly revised to reflect the need for an arts-centered school that embraces all the arts disciplines.*

The District includes youngsters from a wide variety of ethnic and racial backgrounds. This school could provide a common language of artistic enterprise to unite such a diverse student body. And it could provide access to those who are not now afforded the opportunity to thrive in a strong education program. This school could present an opportunity for dynamic social change as children come together to weave culture, music, and art into their regular diet of reading, writing, and math.

There is a need to invigorate classroom teaching by using the arts to enliven and enhance basic curriculum in language arts, social studies, math, and science. The current emphasis on raising test scores plays a role in the elimination of opportunities for participation of the arts in the classroom. However, if given the opportunity to study and perform in an arts field, children could gain new confidence that would help them overcome academic obstacles.

There is need for a school that particularly addresses the middle school population—perhaps starting with a middle school and adding a year downward each year. This school could also be a

possible “feeder” or prep school for Ellington High School for the Arts.¹ Research suggests that literacy improves when tied to the arts. We need to capitalize on that finding and make sure that the programs offered at the middle school help children achieve higher levels of literacy.

The District’s lack of parental involvement might also be addressed with such a school. Those parents involved in the planning and implementation of programs are certain of one thing: parents will come if their children are performing. It never fails.

It is important that parents participate in the planning of any new school by joining committees and workgroups; their job will be to provide advice and questions regarding both academic and arts programs. They need also to ensure that a fair and equitable system of recruitment, application, and admission is devised, recognizing that while many may apply, only a few may be accepted. They need to ensure that the Museum and the model school will have the potential of reaching out to many thousands of students in DC and elsewhere.

1. See Chapter 2 describing the Duke Ellington School of the Arts, a four-year high school founded in DC by Peggy Cooper Cafritz and a dynamic planning committee composed of educators and artists.

A Teacher's Perspective on Life in an Arts-Centered Elementary School

by Lois Olshan

Nestled among private homes with modest front lawns and small apartment houses in Forest Hills, in the borough of Queens, P.S. 144 looks like a typical suburban neighborhood red brick school. It is a short school bus ride from New York City's Flushing Meadow Park, where the 1939 and 1964 World's Fairs were located. Some of the borough's most important cultural institutions are also situated there, as well as the U.S. Tennis Center, where the U.S. Open is played each year. The cost of Queens housing ranges from millions of dollars to a few hundred for subsidized apartments for the poorest among us. As the fastest growing borough in New York City, Queens is the destination of young New York families seeking reasonable housing. It is also the borough with the highest percentage of immigrant families, especially from Asia and the Middle East.

Our standardized test scores are among the highest in Queens and in New York City as a whole.

P.S. 144 comprises students from many nations and many religions, who speak many languages. It serves 630 students in pre-kindergarten through sixth grade. In comparison to many other schools, P.S.144 has a stable population; almost 80 percent of the youngsters have been in the school for at least three years. At last count, we have 714 general education students and 101 special education students of whom approximately 30 percent are white and the rest are Hispanic, Black, or Asian. Twenty-five percent of our students receive lunch subsidies.

The school has more students than the building was expected to serve, but the friendly atmos-

phere in the school, with its enthusiastic staff and active Parent-Teacher Association, makes up for the discomfort caused by crowding. The collegial environment has made it possible to accommodate the kinds of schoolwide projects that enhance our students' education and make P.S. 144 a special place. Our standardized test scores are among the highest in Queens and in New York City as a whole.

At our school, the arts—music, art, dance, and drama—are as important as every other subject taught. Moreover, the arts function as a unifying thread bringing together an understanding of science, math, and the humanities.

I have coordinated all project activities related to our New York Partner in Arts Education (NYCPAE) Annenberg Arts challenge grant for the past five years. In fact, I was on the proposal committee and helped draft the original request for funds from the Center for Arts Education, the re-granting agency for the "Annenbergs." My work has brought me in contact with many other Annenberg grantees, and I have observed that the most effective partnerships that emerged and endured were those with a strong voice from teachers as well as from the artists associated with the partner organizations. The very best programs demonstrated a strong lateral leadership from all partner organizations, reflecting the vision, expertise, and resolve of the practitioners and less from the bureaucrats. The evaluation report on the Center for Arts Education's first five-year grant cycle confirms my observations.¹

As a classroom teacher, gifted students specialist, and arts coordinator, I have found that the teacher's role is the key to the successful implementation of innovative educational models. However, in most cases, teachers are excluded at the planning level of most educational reform ini-

1. An evaluation of the first five years of NYCPAE grants was conducted by the Center for Children and Technology. An executive summary is available on the Center for Arts Education's Web site, www.cae-arts.org.



Lois Olshan is the coordinator of arts education at P.S. 144 in Queens, NY. She is also a teacher of the gifted and talented students enrolled there in a special pull-out program that involves an arts enhanced curriculum. A graduate of the University of Bridgeport (CT), Ms. Olshan received her M.A. from Brooklyn College. She has both a fine arts and business background and has initiated numerous cultural partnerships over the past ten years. Ms. Olshan began her teaching in the Ocean Hill Brownsville experimental district. Most recently she coordinated the Annenberg Grant program at 144, which is administered citywide by the Center for Arts Education.

tiatives, despite being able to recognize “pie in the sky” proposals, questionable pedagogy, impossibly delineated goals, and political pandering to outside constituents. They will also fight for good programs. Without input from teachers, the stakeholders on the front line, many ambitious projects are doomed from the start.

A distinction should be made between accepting a prefabricated program and developing programs in partnership. In a prefabricated program, the dominant party owns the program and provides a “teacher-proof” series of experiences at the pleasure of the principal and head of the arts organization. If the service provided is appreciated, everyone is happy. In a partnership, all parties—artists, teachers, and often children—help design the implementation of the service. They all have a stake in its success.

Currently, and in spite of recent budget cuts, we have active partnerships with four institutions located within Flushing Meadow Park:

- Queens Museum of Art, with which we have a three-day artist in residence project connecting the New York Panorama, Tiffany Exhibit, and several temporary exhibitions with existing curricula;
- Queens Theatre in the Park, where we provide extensive professional development activities addressing integration of the arts and literacy;
- New York Hall of Science, where teachers learn to link science and art with special pro-

jects and advanced technology such as distance learning; and

- Queens Council on the Arts, which offers us a variety of programs and experiences with their roster of artists in schools.

All of the programs developed with the above organizations were designed with extensive teacher input. This meant that the principal had to provide release time for teachers to sit with museum liaisons during school time. We know that in some schools planning was done after school, with personnel paid from the grant for their time. But in our school, teachers preferred to meet during prep periods combined with a class session. No one wanted students to lose instruction so we had a very special substitute teacher, recently retired from the school, who would “cover” teachers and maintain the instructional flow while the classroom teachers planned.

One of the inspirations behind our comprehensive arts in education program was Sharon Vatsky, then Education Director of the Queens Museum in Flushing Meadow Park. When exploring potential partnerships, I met with Sharon, who said that she wanted to encourage museums in the park to work together. She and I were both interested in creating an interdisciplinary curriculum that was community based. I knew that, if we worked together, we could make important community connections and help Queens be more viable in terms of a place for cultural activities. If you live in New York City, you don’t necessarily think of Queens as a place to go for culture. But, in fact, there are many things there. Honestly, there are, besides the airports!

Twenty years of designing and implementing arts in education programs have provided many lessons regarding how schools can best work effectively in partnerships with cultural organizations. A distinction should be made between

accepting a prefabricated program and developing programs in partnership. In a prefabricated program, the dominant party owns the program and provides a “teacher-proof” series of experiences at the pleasure of the principal and head of the arts organization. If the service provided is appreciated, everyone is happy. If not, one endures the service and soon it is over, soon to be forgotten. In a partnership, all parties—artists, teachers, and often children—help design the implementation of the service. They all have a stake in its success. If the result is successful, everyone benefits, and appetites are whetted for the next partnership opportunity. If the result is less than successful, everyone tries to figure out how to make the next try more effective. Partnerships, while harder to maintain, yield a better long-term program for both children and teachers.

Partnerships in Action

In partnerships between arts organizations and schools, the two key players are usually the education directors at the arts entity and the in-school arts education coordinator. These two are the primary expeditors who generally design the critical details of a program. They need regular input and feedback from colleagues representing the various segments that make up the school community. Their contributions are usually made at periodic planning meetings, to which are invited volunteered classroom teachers, arts specialists, parents, administrators, and artists designated by cultural organizations to sit in periodically. In our school, we meet as a whole committee once every two months. At that time, we look at what we have accomplished, what we need to do, and who will follow up on recommendations. We always serve lunch!

A working relationship must also exist between the principal and the education director or, if the arts institution is small, the CEO. The principal needs to establish a flexible schedule that can

accommodate planning, evaluation, team teaching, and field trips. The CEO needs to ensure that the cultural institution is open to new ways of dealing with exhibitions and is child-friendly without being patronizing. If the principal does not make meetings, and always appoints a representative, it suggests that there is not a top-down model of agreement regarding the importance of the arts. Here, the relationship is one of mutual respect laced with both partners' desires to remove any bureaucratic barriers to a successful program.

The most important relationship is between the teacher and the person who is assigned by the partner to team with him or her. The teaching artist (sometimes referred to as artist-in-residence) is a regular part of the school community at P.S. 144. Here is where the partnership is implemented, where real service takes place, where adults model mutually respectful behavior, and where children have the opportunity to relate to not one adult, but two or more, in the process of making art.

A lot of words have been written about collaboration between teacher and artist, but sometimes the practice strays from the theory. Teachers need time with their partner artists to invent what will be offered to students. They need to develop the scenario of classroom sessions together until a regular rhythm of class work takes over. Teachers need to feel that they can suggest modifications of an artist's teaching design without offending the artist. They need to feel free to say “no,” just as the artist needs to reject an idea that is out of his or her expertise. Teachers have a good sense of what is appropriate for their students to do in their quest for new skills, ideas, and knowledge. Artists have a good idea of what works with kids, but sometimes misapprehensions and “old artist tales” limit their otherwise fertile imaginations.

Creative Collaborations

When the schools and arts organizations represented by teachers, artists, parents, and administrators have equal opportunities to articulate and negotiate ideas, a model of leadership can emerge that entitles every player to have a say. Creative collaborations emerge when each partner works from its institutional strength. For example, we found that when we work with the Queens Museum, we start by trying to find a connection between an actual or future exhibition and the mandated curriculum or learning standard—and this is easier than it sounds. However, this is in direct opposition to many museum education programs that have nothing to do with current exhibitions and focus on themes not represented in their viewing spaces. We all know museum programs that year in, year out, offer the same menu of programs, regardless of what is going on there. We wanted something more dynamic for our children.

Parents need to be brought into a collaborative

Parents need to be brought into a collaborative relationship with the school and the cultural institution, and not just on a token basis.

relationship with the school and the cultural institution, and not just on a token basis. Parents understand the needs of the twenty-four hour child whose life extends beyond the limits of the school day. Parents also provide support, resources, and advocacy essential in the creation

of a new educational paradigm. It may turn out, as it has at P.S.144, that one or more parents have very specific services to offer. We have had the good fortune of having the volunteer services of a parent-artist with background in special education. While committed to staying home with her preschool child, she was still able to offer special classes in collaboration with the special education teacher that engaged the children in a variety of arts-making activities beyond the scope of the regular teacher. Her kindergartener was delighted to see his mom working with other kids on Tuesdays!

Another important potential partner may be found in the local business community. Small and large businesses may offer financial support, extending the budgetary capacity of a partnership. This may mean more or better materials, or opportunities to buy more artist time for instruction or professional development. Sometimes the business can offer promotional expertise when it is time to launch a public relations campaign on behalf of arts education. We have had a lot of help from the bank where we keep our school account and from the deli that caters our lunch meetings. And both are happy to display our children's work in their windows.

Together, all of these constituencies can build on the strengths of each other and move from little prefabricated programs to a comprehensive schoolwide process of interrelated partnerships.

We have recently started thinking about contemporary art, because contemporary art is perfect in terms of being accessible to children and helping to make art interesting and easier to converse about. So this was one area that was not

used by children because teachers who use that museum tend to focus instead on the panorama exhibit.²

Professional Development

The term professional development describes various efforts to educate or train teaching staff on the job. The goal of effective professional development is to address issues such as a new curriculum (like the new math standards), a different kind of pedagogy (like conflict resolution), or new regulations (like how to deal with suspected child abuse). Planners may want to keep the following set of principles, developed at the U.S. Department of Education,³ for a template as they plot out their professional development program:

According to the U.S. Department of Education, the most promising practices related to professional development focus on teachers as central to student learning, yet include all other members of the school community. They focus on individual, collegial, and organizational improvement. In addition, the best practitioners respect and nurture the intellectual and leadership capacities of teachers, principals, and others in the school community. They reflect the best available research and practice in teaching, learning, and leadership; enable teachers to develop further expertise in subject content, teaching strategies, uses of technologies, and other essential elements in teaching to high standards; and promote continuous inquiry and improvement in the daily life of schools. Moreover, they are planned collaboratively by those who will participate in and facilitate that development. They require substantial time and other resources and

are driven by a coherent and long-term plan. Finally, they are evaluated on the basis of their impact on teacher effectiveness and student learning, and this assessment guides subsequent professional development efforts.

In a school dedicated to enriching the curriculum with arts activities, professional development becomes the vehicle wherein teaching artists and classroom teachers can design effective units of instruction that will be delivered jointly. Artists and teachers can collaborate most effectively when each acknowledges the skills of

Staff development cannot be “in place” and static. It needs to pulse gently in tune with the lives of professionals and the organizations in which they work.⁴

the other and when each shares information that the other can use. Sometimes the lead is taken by the artist; at other times, a professional development session may be led by a teacher. The artists have skill and expertise in their particular art forms; the teachers have knowledge of curriculum, childhood development, and classroom management. Meanwhile, school administrators keep watch over compliance with city, state, and federal educational guidelines and attend to building management and logistical issues.

Among the teaching artists at P.S. 144 is usually a poet from Teachers & Writers Collaborative. She will offer teachers a series of sessions on writing poetry, using many of the techniques she

2. The panorama of New York City, a scaled-down view of every feature of the city—buildings, waterways, streets, parks, etc.—is a special feature of the Queens Museum. It is a popular destination and sometimes overshadows the permanent art collection and special exhibitions.

3. *Promising Practices: New Ways to Improve Teacher Quality*, US Department of Education. September 1998. www.ed.gov/pubs/PromPractice/index.html.

4. *Staff Development/Organization Development*. Betty Dillon-Peterson, Ed. (1981). Association for Supervision and Curriculum Development.

uses when teaching children. Recently, she met for a two-hour session with classroom teachers during one of our Staff Development Days. She literally taught the teachers as if they were her regular students, and, within the given period of

Using the arts, teachers help children create connections and discover meaningful links to other subjects and disciplines. The children learn concepts as well as skills and learn that they can apply what they know in new areas of knowledge.

time, she had teachers marveling at their own ability to write creditable poetry. She based her lesson on a long passage from Walt Whitman's *I Hear America Singing*. Using a few motivational tricks of her trade, she had everyone writing original poems, reading them to each other, and critiquing each other's work. In the process, the teachers learned something about writing poetry and reacquainted themselves with what it is like to be a learner.

In P.S. 144, our science teacher collaborated with an artist from one of our arts partners, LEAP (Learning through an Expanded Art Program). The artist, a designer, helped children create "Tiffany Lamps" after they visited the Tiffany lamp collection on display at the Queens Museum. They studied the typical and unusual motifs used at the Tiffany Studio. The science teacher helped the children understand the basics of electricity, and, together, the teacher and artist helped each child make a lamp, learning how to connect the various wires, bulbs, and switches. The artist helped each child create a beautiful

lampshade, incorporating decorative elements typical of Tiffany Studios, on rice paper. Each child's lamp was a work of art, and each child also demonstrated, orally and in writing, the principle of the closed circuit.

Professional development sessions can be used to help teachers create arts-based interdisciplinary units. We have found that when teachers themselves develop and then teach these units, students thrive. Using the arts, teachers help children create connections and discover meaningful links to other subjects and disciplines. The children learn concepts as well as skills and learn that they can apply what they know in new areas of knowledge. The expansive nature of this model can generate countless combinations of disciplines that enhance the learning experiences of students. The conceptual connections take thinking beyond the facts and facilitate a deep understanding and transfer of knowledge. In other words, the arts construct meaning for students. An arts-infused education helps children create (and ultimately understand) metaphors as a means of explaining ideas. When asked to represent what they have learned in history, geography, or literature through dance or drama, for example, children gain experience in representing ideas and events with a point of view, humanizing learning in the process. As children acquire greater skill in dance, drama, and music, their opportunities to compose and create expand, as does their enthusiasm for learning. Their learning is connected to action, to establishing themselves as knowledgeable people. They also gain an opportunity to think about what they have learned and how they can teach it to others. In order to realize the promise of an arts-infused curriculum, however, schools need to partner with appropriate arts and cultural organizations. The organizations add to the pool of expertise available to children. The partnerships allow teachers to team-teach with

professional artists. Through professional development activities in partnership with arts organizations, teachers and artists expand their capacity to teach well.

For teachers and artists to make the most of the possibilities of an arts-centered curriculum, they need to function as partners, and the school needs to provide well-ordered opportunities for professional development. There needs to be support

for the partnership from staff as well as the principal, and the same goes for any arts or cultural organization that hopes to be a partner with the school. Partnerships take a great deal of time to develop to their highest form. That is why multi-year grants to support planning, training, research, and pilot programs are so valuable. The rewards are great and worth all the time and trouble it takes to make them work.

Finding the Money for a School Focused on the Arts

by Lauren Katzowitz and Susan Cahn, Ph.D.

How can private sources help build schools dedicated to the arts?

What role can and should they play compared to public sources? How can investments from this sector buttress general operating support in a way that allows some risk-taking? How can designers and administrators of schools build confidence in their enterprise on the part of potential funders? How can funding partners help leadership and administration best apply their resources to their clearest vision while maintaining flexibility, nourishing creativity, and cleaving to their organizational identity and purpose? How can these partners, together, improve quality and create organizational capacity to achieve their mutual goals? How shall the project be held accountable?

These are some of the questions to consider before setting out in search of funds for your school. In this brief essay, we will try to describe how one foundation and one burgeoning school program created a match that served both their purposes. Moreover, it allowed the parties to engage in a productive relationship that helped ensure the program's future when unforeseen circumstances drove the original plan off course.

The Private Source

The Charles Evans Hughes Memorial Foundation, Inc., is a family foundation established in memory of the Chief Justice of the U.S. Supreme Court and dedicated to support of programs that improve education, including legal education; provide legal aid; combat prejudice; protect the environment; and promote and protect the arts and culture. Applicants must bring to the foundation programs of national scope or importance.^{1,2}

1. These purposes are known as the foundation's mission. The restrictions are part of the foundation's guidelines.

2. Such information about potential funding sources can be found in Foundation Center libraries and in their research materials, on foundation Web sites, and in their publications. It is particularly important, when consulting these, to ascertain how the source prefers to be approached, i.e., with a short letter of inquiry, a full proposal or whether unsolicited applications are not accepted at all. Awareness of

The foundation's typical grants are in the \$25,000 to \$50,000 range.

The School

On behalf of the Hughes Foundation, we recently helped to secure funding for the Heritage School, an unusual New York City public school that uses the arts to educate all students in all disciplines. We worked with the sponsoring organization seeking the funds to shape a proposal that embodied both the vision for the school and the mission of the foundation. In contrast, we have had to deny requests for funding that solicit funds simply because the school is a great idea or does good works. Successful funding requests, in other words, are targeted directly at the mission and guidelines of a particular funding source, its staff and governing boards. They are not scatter-shot, and, to the extent possible, they are not developed independently of contact with the funding source staff.

Shaping the Proposal:

1. Matching the Vision

The Hughes Foundation has a strong commitment to improving public education in urban areas and across the nation. Its interest in the Heritage School, a collaboration between the New York City Board of Education and Teachers College of Columbia University, was first piqued when Arthur Levine, president of Teachers College, described the vision behind the school at the foundation's June 2000 board meeting.³ That vision—of the arts as the means to improved education—is Judith Burton's. Dr. Burton, a faculty member at Teachers College, sees a return of the arts to public schools as a means of restoring quality education. She believes that a school in

and respect for such criteria and restrictions will make your search more efficient and effective.

3. Dr. Levine had been invited to address the board on the subject of needs of public school systems in urban areas; Teachers College was known to the board in that it had received a previous grant from the foundation.



***Lauren Katzowitz** is Secretary of the Charles Evans Hughes Memorial Foundation, Inc., and Executive Director of Foundation Service, a management organization for private foundations,. She is also a consultant to various philanthropies. A graduate of Brandeis University and the Graduate School of Journalism at Columbia University, she is a member of the Professional Advisory Committee of the Metropolitan Museum of Art.*



***Susan Cahn** is Program Officer for Education for the Charles Evans Hughes Memorial Foundation, Inc., and other clients of Foundation Service. She received her Ph.D. from the University of Michigan. Prior to joining the foundation, she taught at the university and secondary-school levels and published articles on diverse subjects. She continues to offer assistance to organizations seeking to improve the education available to young people.*

which the arts are “indigenous” and where culture forms the context for all learning will be a school in which students learn not only academic skills and knowledge but also compassion, community, and the desire to keep on learning. Such a school, she argues, will be a model others can follow to revitalize and enhance their own schools.

Central to her vision is the thorough incorporation of the arts into every curriculum area. By 1997, Dr. Burton had persuaded the New York

Successful funding requests are targeted directly at the mission and guidelines of a particular funding source, its staff and governing boards.

City Board of Education and the Manhattan Superintendent of High Schools to open the Heritage School, a secondary school encompassing grades 9 through 12, located in East Harlem. The Heritage School would use the New York State-mandated secondary school curriculum but infuse that curriculum with the arts. To match the vision behind the Heritage School to the foundation’s mission required focusing on the school’s model aspects: how what was done and learned at the school could be used by other schools. Following a fall visit to the school by the foundation’s program officer for education, executive director, and one board member who had heard Dr. Levine speak, the program officer and the development officer assigned by Teachers College worked together to shape a proposal to the foundation.

2. Funding Request

Although the Heritage School is a demonstration project of Teachers College, it is also a New York

City public school and, as such, is funded by the city’s Board of Education. Like many foundations, the Hughes Foundation was clear that it would not—could not—assume costs that were appropriately paid by the Board, including administration, teaching staff, and materials. But, the foundation wondered, were there additional costs involved in making sure that the arts formed the context for all learning at the school and, equally important, that the effort would be successful? During their fall 2000 visit to the school, the foundation staff began to discuss these costs with Dr. Burton, the school principal, and the assistant principal, to assess the progress of the school.

The foundation’s visits to the Heritage School amply demonstrated that the arts did, indeed, form the backdrop for much of its activity. Although arts classes per se were as rare during the school day as in other New York City public high schools—that is, very rare—the walls were ablaze with student creations, and curriculum units clearly showed the infusion of the arts. Discussion revealed that the entire school—teachers and students—left their building en masse to visit museums or other cultural sites at least six times a year, and these visits were being integrated into the standard New York State secondary course curricula.

To arrange these institutional visits and to ensure their integration into coursework—that is, that the visits were adequately prepared for and followed up—the school had engaged a “museum coordinator.” The museum coordinator also worked with faculty to help them develop interdisciplinary lessons using the arts. This position was not paid for by the Board of Education, but it was, the school believed, essential to its success. Subject-area teachers rarely have the time, the skill, or the knowledge—much less all three—to plan such visits and work with their colleagues

across various disciplines to ensure the best use of such off-site opportunities. The museum coordinator, a graduate student in art education at Teachers College, did have all three, and, in addition, she had connections to the museum world. Previously, her position had been covered by a grant that was now going to be redirected to general operating support. By stepping in to help Teachers College support the coordinator position, the foundation believed it could fulfill its goal of improving public education without supplanting public funds.

3. Aligning Goals

To achieve success, Dr. Burton maintained, the Heritage School needed a museum coordinator and it had found one with extraordinary qualifications. Yet, the foundation's mission was not simply to improve the education of a small number of students in East Harlem, but to improve public education more generally.

During a site visit, the foundation staff watched the museum coordinator model a class for a 10th grade English teacher. They asked faculty about their responses to the museum coordinator's work and discussed with the museum coordinator her objectives. The program officer then discussed with the school and Teachers College ways in which the museum coordinator's work could be used to benefit other students across the nation. They decided that the work the museum coordinator did—assembling interdisciplinary units based on the arts—could be of use to faculty everywhere. If the museum coordinator documented her work in a manual of arts-oriented, interdisciplinary lesson plans for typical secondary school curricula, this manual could help many more teachers—who may also lack time, skill, or knowledge—incorporate other subjects and the arts into their own lessons. Moreover, everyone quickly realized, this manual would be of value to the school itself: Instead of reinvent-

ing the interdisciplinary wheel each time a teacher left, the manual would enable the curriculum to be used for many years. At the foundation's suggestion, Teachers College agreed that the museum coordinator would produce the manual as part of her responsibilities under the foundation grant.

Teachers College submitted its proposal in February 2001 for the June 2001 board meeting. The requested proposal was for funding to hire a museum coordinator who would schedule and plan museum and other cultural visits, work with subject teachers to prepare interdisciplinary, arts-based curriculum units, and document his or her activities, producing a manual of these tasks. This could then be used by high school teachers across the nation to enhance their instruction and persuade educators and administrators of the value of establishing a museum coordinator position. The proposal thus embodied the vision of the school and the mission of the foundation.

At the suggestion of foundation staff, the College requested two years' funding for the position in order to ensure adequate time for the work to be completed. And, demonstrating its own commitment, the College offered to absorb 15 percent of the cost of the museum coordinator's salary and all indirect costs. The two-year grant, approved by the board subsequently, enabled all parties to feel confident that the project could continue without a "chase" for second-year support while the work was just getting off the ground.

4. Building a Relationship and Confronting the Unforeseen

New and "edgy" ideas like the Heritage School sometimes have trouble getting funding. An arts school for those with no special interest in art? An arts school with no special arts classes? An arts school that does not specially select its students on the basis of talent? Before the founda-

tion staff could recommend funding the request, they had to have some assurance that the idea was working. Here is another instance where the site visits helped. In the course of the visits, the program officer saw the school, met with students and faculty, and imbibed some of the school's atmosphere. Even if you are looking for funding before you have a site to show, meetings with the individual responsible for "selling" your vision can help in communicating it further and developing confidence in you, your ideas, your organization, and its capacity to implement your program.

At the site visits, the program officer asked bluntly about the school's progress and success. She had researched the school and knew that its first years had been shaky. There were serious attendance and disciplinary problems, faculty had turned over rapidly, and test scores were low. Visiting the school, she saw how these problems now were being overcome. Heritage leadership and staff were candid in acknowledging the difficulties and describing both successes and failures. Addressing them forthrightly fostered a relationship of trust. Without this relationship, the discussions among the school, Teachers College, and the foundation about expanding the role of the museum coordinator to align the school and foundation's visions might not have occurred or might have ended differently.

Several months after the foundation's award, the highly qualified coordinator received an advantageous job offer elsewhere and notified the school she would be leaving. Teachers College immediately contacted foundation staff to discuss the situation. In this conversation, Teachers College disclosed that the school was considering reconfiguring the position and asked for permission to use the funds for the same purpose, but in a different way from that originally proposed. Again, the openness and trust paid off. The program officer offered to consider redirecting some of the allocated funds. She asked for a clear jus-

tification of the proposed changes, information on the new candidates for the position, and assurance that the manual for which the foundation had called would be produced. On receipt of these, the foundation approved the budget and personnel changes, confident that the school would effectively use the funds for the purpose intended.

5. Evaluating the Grant

Funding sources have different ways of seeking accountability for their grants, from informal visits to the site to complex research projects. The Hughes Foundation will rely on site visits to the Heritage School, analysis of school attendance, standardized test scores, graduation rates, applications trends, teacher turnover, college placement data, and the production of the manual, in addition to the narrative and financial reports to the foundation. At this writing, the initial reports are extremely positive: Standardized test scores are up, teacher turnover is down, and graduation rates are good.

Preparing for Your New Venture

If you are preparing to launch a new arts school, you are undoubtedly already thinking outside the box of a traditional educational institution.

One useful resource in furthering your planning is the recently released summary report on a series of ten colloquia convened by the National Endowment for the Arts in November 2000. This Reassessment of Support for Arts Organization Resources summarizes significant discussion on entrepreneurial strategies and the role of arts organizations in the community. The potential of technology and related policy questions are also discussed, and there is important material on human resources—including staff, boards, leadership development and training, intergenerational knowledge transfer, organizational life cycles, the culture of arts organizations, and new trends in philanthropy. An addendum entitled "A Place That Is Yours: The Challenge of Facilities

Development,” may also be helpful. The summary report, which includes an informative bibliography of books and articles, case studies, and Web sites, can be found at www.arts.gov/pub/colloquia or ordered in printed form from the NEA at www.arts.gov:591/forms-new/pub/general.

Accessing Private Funds to Help Build Your School

If you are ready to begin writing your proposal, we remind you of the importance of a well-drafted submission. For suggestions on format, consult the Web sites of your local Regional Associations of Grantmakers. One useful model, known as the New York Common Application Form, can be found at www.nyrag.org, the site of the New York Regional Association of Grantmakers.

Make sure your application is complete, comprehensive, clear, concise, and correct. The Edna McConnell Clark Foundation’s Web site, www.emcf.org, has useful information on avoiding unclear language and jargon. Make sure the project can function now and in the future. And, most important, satisfy yourself that your idea is sound, the project’s leadership is superior, and the organization you create has the underlying fiscal strength and human resource capacity to fulfill your bold dream.

Options for Evaluating an Arts-Centered School

by Carol Fineberg

Planners of a new school need to think about evaluation and assessment, just as they consider target populations, program elements, schedules, faculty assignments, and facilities requirements. By considering evaluation and assessment issues early in the planning process, planners can budget for practices that include hiring evaluation consultants, purchasing evaluation instruments such as tests and surveys, and training staff in collection and interpretation of evaluative data. Dozens of questions must be addressed as the planning process evolves.

Educational evaluation is sometimes referred to as ongoing (“formative”) or conclusive (“summative”). Formative evaluation tends to look at programs and students during the course of the school year to ascertain what is working and what needs adjustment. Conclusive or summative evaluation generally leads school authorities to make certain kinds of policy decisions. Decisions might be dire, such as whether students are promoted to the next level and whether program elements should be kept or withdrawn.

Running a school without a thorough and efficient process of evaluation and assessment is irresponsible and, in most states, illegal.

Planners will find it useful to distinguish evaluation—the practice of collecting and analyzing evidence showing how programs are functioning—with assessment—the practice of analyzing evidence to ascertain how much and to what extent learners are acquiring knowledge, skills, and insights as a result of the planned curriculum. The lines between the two practices are inescapably blurry, however, as any interpretation of pro-

gram information inevitably relies, in part, on information about how students are doing.

As planners develop an arts-centered school, they need to think about a myriad of questions and ensure that responses emerge from a defensible evaluation and assessment system that responds to them persuasively. Too often evaluation and assessment are considered burdensome interruptions of “real teaching and learning,” and practitioners sometimes try to avoid evaluation requirements until the very end of a project year. In fact, without evaluation and assessment in place, there will be only haphazard ways of knowing what is happening both programmatically and in regard to student achievement. Valuable information will vanish without being acted upon. Running a school without a thorough and efficient process of evaluation and assessment is irresponsible and, in most states, illegal.

Options and Alternatives

Certain kinds of practices are mandated in any public school. Other practices are optional and, in some cases, are alternatives to required practices. Planners need to look at what is required by state and local education agencies and what options are available to institute additional or alternative practices. Planners need to establish a timetable for evaluation and assessment processes that incorporates both mandated and optional practices, and they need to share their evaluation/assessment plans with all members of the school community: teachers, parents, board members, students, and others.

External evaluators—usually experts in the field of evaluation and knowledgeable about the nature and content of the school curriculum—are frequently asked to design a plan that is aligned with the school’s goals and objectives, including

Biographical information on Carol Fineberg may be found on page 65.

a variety of methods for gaining a true understanding of the strengths and weaknesses of the school's programs. Sometimes evaluators are selected from approved lists or recommendations from the state. Other times, word of mouth is used to identify evaluators. Most universities with schools of education or schools of the arts can provide evaluators. Whatever method is used to identify potential evaluators, we strongly suggest to our clients not only to interview prospective candidates but also to review their past evaluation documents to get a general idea of what kinds of written reports they deliver.

Essential components of any assessment plan include setting rigorous academic and arts standards, measuring student progress against those standards, and holding students and educators accountable for meeting them. Assessment procedures need to be appropriate, fair, and user-friendly and not get in the way of the instructional program. Most program evaluation plans ask for information about student learning in their quest for evidence regarding whether the programs are working. In an arts-centered school, the process of evaluation is highly complex and somewhat subjective, so it is important that, in evaluating the signposts of artistic excellence, the school hires evaluators with high standards and appropriate expectations regarding the good, the bad, and the unacceptable.

Some evaluative processes are exclusively in the principal's domain: staff evaluations are conducted only by principals or their legally designated representatives, such as department chairs or assistant or vice principals. The oversight of standardized testing is also managed by the principal as the agent of the Board of Education. Evaluators usually rely on the results of state-mandated standardized tests as the basis for analyzing student growth in academic domains. Analysis of confidential student data should

always be done in a manner that protects children's identities.

It is a common misunderstanding to think that distributing an evaluation or feedback sheet constitutes evaluation. While such a practice is useful, it is only one element in the evaluation process. Other practices include interviews (group and individual) of teachers, artists, students, and parents and review of student work over time with a panel composed of teachers, artists, and students, protecting the identities of those whose work is reviewed. It is common to ask students and teachers to keep logs where reflections on the program can be entered from time to time. We find that analyses of logs and journals are usually frustrating, since there is a tendency to neglect these processes somewhere along the program timeline. The evaluator is then left with very incomplete data on which to rest a conclusion. Good evaluators try to use, for example, checklists, as they observe students in a class session or teaching artists temporarily in residence at the school. The checklist helps to structure conclusions from observations in a coherent manner and allows for comparisons over time. Other evaluation practices include developing questionnaires or tests for participants to complete. While the questionnaires elicit subjective responses to program elements, tests can help determine what children or teachers have actually learned as a result of the program.

The past decade saw a major effort at codifying what children nationwide should know and be able to do, grade by grade. Publications that summarize these standards are noted in Appendix II of this book. Standards describe what students should know and be able to do in the core academic subjects at each grade level, including the arts. They hint at levels of acceptable proficiency, but, in fact, proficiency levels vary from state to state. Content standards describe with varying

degrees of specificity the body of knowledge that all students should possess. Performance standards try to distinguish the level of demonstrated proficiency that would be rated as advanced, proficient, below basic, or at some other performance level. Sometimes, performance is rated with a 3- to 5-point scale frequently referred to as a “rubric.” The trick in using scales or rubrics is to find agreement among raters regarding what each point along the scale means. There is a spotty trend to rate student demonstrations of knowledge and skill with a rubric, but, at this writing, there are problems using this procedure without incorporating other substantial information about students’ knowledge and skills. Rating student exhibitions and presentations is very tricky and requires both expertise and extensive time on the task. Sometimes raters observe students at work using a standards-aligned checklist. This practice is frequently referred to as authentic assessment. When we are consulting for a school on assessment, we recommend that a combination of data be collected for evaluative and assessment purposes using traditional methods as well as some of the newer practices.

Designing Evaluation and Assessment Components

We encourage our clients to take certain steps as the plan for the school evolves:

1. Hire an expert whose responsibility will be to create an evaluation and assessment system. This person should serve in tandem with the school administration and whatever oversight committee is in place. The evaluator should be able to develop appropriate procedures for checking both program elements and student achievement. The evaluator, if not expert in both educational and artistic standards, should be encouraged to add members to his or her team for the creation of balanced, informed judgments.
2. Define the benchmarks against which outcomes will be measured.
3. Present the plan to the whole planning and oversight teams so that everyone has an opportunity to critique and endorse it and accepts his or her role in collecting and interpreting data.
4. At the appropriate time, initiate long-term training of faculty in collection and analysis of authentic assessment data.
5. Include program and assessment information as background in the process of teacher supervision and evaluation.

Planners need to schedule appropriate blocks of time for staff and students to participate in evaluation activities. One of the greatest failures of most “invented schools” is in this area. The evaluation activities are identified, everyone knows what to do, but no time is set aside to do the work. Only advance planning will enable a proper ongoing evaluation to take place.

The evaluation expert needs to be on board as soon as the formal planning process begins and should participate as a full member of the evaluation team.

Assessing Artistic Achievement

Arts-centered schools must pay special attention to standards of artistic development. Students need to engage in the kinds of activities that challenge their most creative efforts and also assist in the development of high levels of proficiency. School supervisors and teachers also need to pay attention to the artistic activities related to an arts-integrated curriculum as well as studio classes.

For schools that are concerned with developing young professionals and who steer students toward colleges and careers in the arts, the implementation of a rigorous and artistically satisfying curriculum is crucial. One of the important parts

of evaluation is setting up a system for evaluating that curriculum as well as the instructional practices that implement it. Moreover, the system must include an assessment process for determining student progress toward professional standards in music, art, dance, and drama.

Integrated arts schools must attend to the quality of artistic teaching and learning, even though the arts are used as “enhancers” of understanding. They must insist that the artistic learning be rigorous and aesthetically exemplary. This means that the standards for performances and workshops provided by professional artists must be demanding. Children should be helped to create “good art” and not just learn to “illustrate” their academic subjects (see Chapter 11 by Kihm and Odita for further discussion). Evaluators would be expected to judge the suitability of art-making processes that children engage in just as they would in a pre-professional program.

Obviously, what is needed in order to obtain a fair assessment is a fair system of ratings. Assessment panels are ubiquitous in the arts, whether at a local or state arts council meeting where applications are reviewed, or at a meeting of jurors about to vote on the year’s awards in drama, dance, musical composition, or literature. The panels that are fairest in judging student performance are those composed of experts in that field who agree on what ratings mean. They agree on what constitutes a continuum that tracks a student’s journey from novice to master. Naturally, panelists must not be tainted by preju-

dice against or favoritism toward those they judge. Any evaluation design must make sure that the panel reflects the diversity of the student body being judged.

“Performance assessment,” a term used extensively in evaluation literature, should not be difficult for members of the arts faculty, since artistic achievement begat many of the current performance assessment practices. Auditions are a form of assessment, as are critical reviews. Artistry in dance, music, and theater are all consistently subject to someone’s assessment, whether it is that of a critic, a juror, or a producer. Jurors sometimes use rating sheets with objectively stated criteria; sometimes they just use their experience and taste to determine what’s good, mediocre, or magnificent. It would be an interesting assignment to collect whatever criteria exist for awards such as the Pulitzer Prize, Nobel Prize, Tonys, Emmys, and Academy Awards and see how they could be adapted for student demonstrations of proficiency.

Planners would profit from understanding the advantages and dangers of the most popular assessment techniques. The chart at the end of this article summarizes this.

Evaluation and Assessment Resources

Appendix II contains a comprehensive list of resources (books, Web sites, articles, etc.) that should assist planners in deciphering some of the practices and consequences of evaluation and assessment.

Analysis of Evaluation/Assessment Techniques Suitable for Arts-Centered Schools

Evaluation/Assessment Techniques	Some Advantages	Potential Disadvantages
<p>Observations: Looking for... and looking at... observations of students on task structured and unstructured.</p>	<p>Behavior can indicate the result of thinking processes; it is possible to identify frequency, duration, and level of difficulty of behavior.</p>	<p>Observer fails to observe or recognize relevant characteristic or indicator of that characteristic; observer fails to record information accurately.</p>
<p>Self reports: Questionnaires and surveys; Self-rating instruments; Logs and journals (structured and unstructured).</p>	<p>Reports can offer insight into learning processes, extent to which new learning has taken place.</p>	<p>Can be vague, inaccurate or untrue; can over- or underestimate change as a result of the educational intervention.</p>
<p>Tests: Standardized "Home made"</p>	<p>Can provide coherent information about groups of test takers;</p> <p>Can establish "norms"; When well constructed can give valuable information regarding what test takers have learned as a direct result of instruction.</p>	<p>Can reduce complex learning to simplistic test items; can over-emphasize one way of solving problems to detriment of test taker; can be inappropriate for the knowledge or skills to be tested; not compatible with the "new curriculum."</p>
<p>Performance assessment: Ratings of performances or products Ratings of portfolios, logs, and journals.</p>	<p>Can generate a more authentic claim regarding what has been learned/taught;</p> <p>Gives learners an opportunity to apply their knowledge and skill to a complex task; when combined with reflection (see above, self reports) can deepen evaluator's understanding of change and growth.</p>	<p>Can be over- or under-valued; can be inappropriate for identifying change;</p> <p>Can mask some learners in favor of others in ratings of group project; the rating scale can be inappropriately defined.</p>

Appendix I

Sample Planning Materials and Forms

Items in this appendix include school-specific information for parents, including audition processes, schedule deadlines, enrollment criteria, and proper audition attire. Also included is material of interest to school planners regarding school curriculum models, planning outside partnerships, raising funds, and school evaluation techniques.

Sample Audition Criteria

(See Chapter Three, "Recruiting and Selecting Students for the Middle School of the Arts," p. 24)

The Entire Process Includes the Following Steps:

1. Submit an application to the district by January 26, 2001.
2. Sign up for an audition during one of the audition sign-up dates at the Middle School of the Arts.
3. Follow the described steps under each art area to prepare for your audition.
4. Come to your audition at the appointed time.

Communication

Arts Audition

Students need to be prepared with:

1. A memorized one-minute speech, original or published, on any topic. Judging is based on expression and interacting with the audience.
2. An example of an original media work. This may be done using videotape, audiotape, a PC multimedia presentation on CD or diskette, or a collage using pictures and/or objects depicting a topic or theme. The collage should be no larger than 17 by 22 inches. For 8mm video, you must bring in your camera for viewing purposes. Compact VHS needs an adapter. Judging is based on creativity and connection to the theme or focus. Videos should be no more than 5 minutes in length and can be on any topic. Students are the producer of the project. This means that they are the originator and are in charge of the overall production and should take on as many jobs as they can in the creation of the video. Other "helpers" may appear in the video or assist with the camera work; however, the creative decisions should be made by the student. A topic that is of inter-

est and motivating to the student is the most appropriate one to pick. Student media work may not be returned.

Students will also:

1. Complete a writing prompt activity, with 5 minutes to prepare and 15 minutes to creatively compose. Grammar, spelling, and punctuation are not considered.
2. Discuss a short video excerpt viewed during the audition. The student should demonstrate attention to detail and sensitivity to film techniques.

Dance Audition

Students will:

1. Participate in a dance class that incorporates a variety of dance forms in order to show that applicant's technical abilities and his/her capacity to take and follow direction. Judging is based on technical ability, flexibility, coachability, and overall potential. Though prior training may be beneficial, it is not required.

Students will also come ready to:

2. Perform a prepared solo dance that is no longer than one minute in length. This will be performed alone in front of the judges. No costumes, accessories, or props are allowed. The solo should focus on the dancer's strongest qualities. Judging is based on movement, musicality, and expressiveness.

Note: Applicants should bring a cassette tape or CD of their music, labeled with the dancer's name and cued to the beginning of the selection or marked with the number of the song to be played.

Music Audition

(Band, Strings, Keyboard, and Vocal)

For all Music Auditions

1. Students will be expected to recognize notes on the treble clef and basic music symbols in accordance with the Florida Sunshine State Standards (see your elementary school music teacher).
2. Students will be expected to have a working knowledge of sight-reading music, with the exception of vocal applicants entering the sixth grade.
3. Students will be expected to recognize and match pitch, as individual notes are played to them (not applicable for keyboard audition).

INSTRUMENTAL

Bass, Percussion, Strings, and Woodwind:
Perform a solo that demonstrates your highest level of ability. The candidate will perform a major scale of his/her choice.

Note: While students may audition using any legitimate instrument, MSOA does not offer an art major instruction in all musical instruments. Example: guitar, drum set, handbell, or non-orchestral instruments are not offered as majors.

VOCAL

Students will perform a memorized solo. Students need to provide two copies of their music for the judges. Accompaniment can be taped (please cue tape) or live. The student must provide the accompanist. Taped accompaniment should not include voices.

PIANO

Pianists should prepare a memorized solo, which demonstrates their highest level of ability. Solos and basic scales (at least one octave) should be performed with hands together.

Theater Auditions

All MSOA students in the Theater Department will study and experience all aspects of the theater process. Through classroom study and studio work, students are trained in the areas of performance, design, and technical theater, in addition to theater history and appreciation. Students may have opportunities after the sixth and seventh grade to specialize in any theater area.

All applicants for the theater department will:

1. Perform a prepared and memorized monologue, one minute in length, from a published play. The student's goal is to create and sustain characterization. Students should create a character, not deliver a speech. Accents and dialects should be avoided.
2. Students will participate in an improvisation exercise. Through a series of theater games, students will demonstrate their creativity, freedom of expression, teamwork, and risk-taking skills. There is no specific preparation for this exercise.

All theater applicants will also choose one of the following:

Prepare and present at least one minute (16 bars) of a song that will allow them to demonstrate range, pitch, sustained note, and vocal quality. Accompaniment must be on a cassette or CD. Applicant should not sing a cappella. Audio equipment will be provided.

OR

Prepare and present a two-dimensional design that is representative of a scene, play, or story. The student may select to present a costume design or scenic presentation and must be prepared to justify their choice of represented elements.

Visual Arts Auditions

There are three parts to the Visual Arts audition. The work demonstrated should show a basic understanding of the elements of art (line, shape, form, texture, value) and principles of design (balance, rhythm, contrast, proportion, and center of interest). Additionally, the student's work will be judged on both creativity and skill level. Candidates are encouraged to present work regardless of how complete the piece may be.

Part One: Present and discuss your portfolio of artwork, which should include:

- A self-portrait in black and white, drawn by looking in the mirror.
- One or more sculptures constructed out of any material.
- An imaginative color study of plant life from observation. The student's work should fill the paper.

- A collection of RECENT drawings and sketches (there is no recommended number).

Part Two: At the audition, the student will be given a common object and asked to list as many uses as possible for the object. Creativity, imagination, and diversity are valued.

Part Three: Applicants will participate in an art class where they will be given a limited number of objects and asked to arrange those into a still life. Then, the student will complete in 2D an observation of that still life using materials provided. Students will all receive the same set of objects.

Sample Arts-Integrated School Course Options

(See Chapter Eight, "The Woodrow Wilson School's Comprehensive Approach to an Integrated Arts Curriculum," p. 57.)

During the first trimester of this year, middle-school students were asked to look over the following course descriptions and choose one for their MIAD course:

Script Writing and Acting

Grades 6-8

If you are interested in writing, blocking, and acting out student-authored scripts for video production, then this is your MIAD. This will be a two-part MIAD, which will continue with digital filming and editing. Students will work in groups to produce a video for the Kid Witness News Video Contest.

School House Rock

Grades 6 & 7

Based upon the educational cartoon series, Tom, a schoolteacher, nervous about his first day of teaching, relaxes by watching TV. He encounters the Schoolhouse Rock Band, that proceeds to show him how to win his students over with imagination and music. Students selected by audition will work with Wilson teachers as well as with artists from the New Jersey Performing Arts Center (NJ PAC).

Radio Drama

Grades 6-8

Students will learn the history of radio and will perform a radio drama creating sound effects. Student will create their own two-minute pieces and perform with SFX (special effects).

Project Astro Nova

Grades 6-8

Do you ever think about Outer Space? Have some of that curiosity answered in Project Astro

Nova! Through experimentation, research, and discussion with Dr. Lawrence of Hofstra and Columbia Universities, your curiosity will be satisfied.

Furniture and Architectural Styles

Grade 6-8

After analyzing the various period styles of architect and furniture, students will create their own scale furniture and structures.

Band: Instrumental Music

Grades 6-8

This MIAD explores musical instrument groups. It is the extension to the Woodrow Wilson Wildcat Band.

Video Yearbook

Grade 8

In this yearlong MIAD, students will collaborate to create a 2001-2002 *Woodrow Wilson Yearbook*. Eighth grade students will use advanced computer applications and digital video to create, edit, and publish an hour-long video to commemorate their experiences in our Star School.

Elementary grade students reviewed the following and chose accordingly:

Ballet I

Grades 1-4

Students explore movement and learn fundamentals of ballet. Students participate in ballet class, which includes Barre and Center work.

Kiddie Kouncil

Grades 1-4

Welcome to Kiddie Kouncil and learn to be the best you can be through good citizenship, respect,

integrity, and compassion combined with community service.

Sing Along

Grades 1-2

Students create original music and dance. They work in cooperative groups to create songbooks, which include illustrations drawn by the students themselves. Students have the opportunity to perform their wonderful creations and holiday music before an audience of their peers.

Theater Games

Grades 2-3

This drama MIAD is for new students in the second and third grades. Students experience the

world of acting skills by playing fun and creative games. All students need is imagination.

First Impressions

Grade 4

Create a great first impression. Students design and paint welcoming murals for our school. These panels will be installed in the front window panels of our main entrance and entryway to proudly show our neighbors and community that we celebrate the arts.

Suggested Program Self Assessment Instrument

As developed by Emc.Arts for the Surdna Foundation (See Chapter Twelve: "Planning for Effective Collaborations with Arts Organizations," p. 83.)

#	Program Element	Exemplary	Satisfactory	Needs Improvement
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PROGRAM PHILOSOPHY

1	Mission and organizational culture			
	<i>The program is central to the mission of the organization and fully owned by the Board</i>			
	<i>The level of resources provided is adequate to the program's organizational role</i>			
	<i>The design of the program is compatible with the organizational culture and ethos</i>			
	<i>The program shares its core values with the organization as a whole</i>			

2	Expectations and measures of progress			
	<i>There is evidence that high expectations of and by students are maintained at all times</i>			
	<i>An emphasis is placed on students developing into unfamiliar artistic territory</i>			
	<i>A careful balance is maintained between measuring progress in individual artistic development and assessing the quality of completed artwork</i>			

3	Holistic approach and attention to life skills			
	<i>The program structure and curriculum demonstrate a commitment to students' artistic advancement</i>			
	<i>The program design explicitly addresses the strengthening of life skills</i>			
	<i>A balance is maintained between these two, and they are well integrated</i>			

#	Program Element	Exemplary	Satisfactory	Needs Improvement
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4	Practice of artist-teachers			
	<i>The artists possess well-developed professional skills in their medium/media</i>			
	<i>The artists' program work relates organically to their overall artistic practice</i>			
	<i>There is evidence that teaching work to date has informed the overall creative thinking of the artists</i>			
	<i>In the selection of artists, weight is given to questions of their suitability for the work</i>			
	<i>The turnover of artists is appropriate to the work, and artists want to return where possible</i>			

5	Quality of group interaction			
	<i>Small-group interaction between artists, students and staff is a central aspect of the program</i>			
	<i>Specific opportunities are given in the program for student teamwork and interaction, both artistic and personal</i>			

PROGRAMMING ESSENTIALS

6	Planning for strategic fit between program and personnel			
	<i>The overall criteria for the hiring, retaining and evaluation of artist-teachers are suitable and rigorous</i>			
	<i>Effective advance planning takes place between program staff and artist-teachers</i>			
	<i>Planning has resulted in a common understanding of program goals and activities</i>			
	<i>Advance planning has informed decisions about the use made of artist-teachers</i>			

#	Program Element	Exemplary	Satisfactory	Needs Improvement
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7	Teacher/student ratio			
	<i>The typical ratio of teachers to students in the program is high, and higher than in normal classroom settings</i>			
	<i>The teacher/student ratio reflects the intention to give each student personal attention, and such attention is regularly given</i>			

8	Interaction between artists and students			
	<i>Visits by guest artists (if any) are complemented by regular on-site work with lead artist-teachers</i>			
	<i>The lead artist-teachers and students share a wide range of experiences in the program, and work together consistently</i>			
	<i>Periods of working together are regular and frequent, if not continuous, and the work is intended to be cumulative</i>			
	<i>The interaction between artists and students is predicated on the development of inter-generational “mentoring” relationships, which the program design promotes</i>			

9	Program staff			
	<i>There are program staff members with full-time responsibility for implementation, who work continuously in close contact with the students</i>			
	<i>The program staff possess advanced artistic knowledge</i>			
	<i>The program staff possess advanced cultural knowledge</i>			
	<i>The program staff possess strong people management skills</i>			
	<i>The program staff are effective educators and communicators</i>			
	<i>The program staff are good organizers</i>			
	<i>The program staff are involved in ongoing program assessment</i>			

#	Program Element	Exemplary	Satisfactory	Needs Improvement
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10	Safe and trusting environment			
	<i>Students' personal needs and safety issues are explicitly addressed where they inhibit engagement with the work</i>			
	<i>Students' transportation and food needs are properly managed to permit full participation</i>			
	<i>The atmosphere within the work group stimulates student confidence in asking questions and taking artistic risks</i>			
	<i>Support and encouragement are given to students without diluting the emphasis on high standards</i>			
	<i>The relationship with parents/guardians is sensitively handled</i>			

11	Student ownership			
	<i>Program leaders take practical steps to vest ownership of the program in students, including empowering them to make program decisions</i>			
	<i>The sense among students of owning the program is strong</i>			
	<i>Structures for mutual feedback between artists, students and staff exist, and are utilized effectively</i>			

12	Balancing the short- and long-term			
	<i>The design and sequencing of activities serve to orient artists and students around long-term goals</i>			
	<i>Long-term goals are balanced by opportunities for short-term achievement by individuals, and by the group as a whole</i>			

#	Program Element	Exemplary	Satisfactory	Needs Improvement
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13	Integrated follow-up and student re-engagement			
	<i>The potential for lasting impact on students is supported by post-program activities</i>			
	<i>Opportunities are available for students to re-engage with the program after graduating, with options for increased responsibility</i>			
	<i>Students have responded enthusiastically to these re-engagement opportunities</i>			

APPROACH TO CONTENT AND STYLE

14	Relation of program content to students and external context			
	<i>The processes that determine the choice of work focus/repertoire involve artists, staff and students</i>			
	<i>Program content is suitable to the life experiences of students</i>			
	<i>Program content relates to the local cultural and community context</i>			
	<i>Program content develops the artistic literacy of students through opportunities for exposure to work outside the program</i>			

15	Responsiveness to unfolding activities			
	<i>The progress of the work influences what happens next</i>			
	<i>New ideas and opportunities are sensitively and supportively managed</i>			
	<i>Program staff and artists take a similar and compatible approach to being responsive</i>			

#	Program Element	Exemplary	Satisfactory	Needs Improvement
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16	Overall direction and flexibility in course changes			
	<i>A balance is maintained between short-term flexibility about the style and content of the work, and remaining on track toward longer-term goals, with neither taking strong precedence</i>			
	<i>Responsibility for maintaining an appropriate balance lies ultimately with program staff</i>			

17	Preparedness to take risks in addressing challenging issues			
	<i>Both personally and artistically challenging areas of work are sought out, as a means of deepening the significance of the activities</i>			
	<i>The program has a record of dealing effectively with challenging personal and artistic issues that arise in artists' and students' work</i>			

Proposed Daily Schedules for Dance Majors

(See Chapter Thirteen: "A Prescription for an Effective Dance, Program," p. 90.)

Schedule 1: Below is a sample daily schedule for Grades 5-6, based on 50-minute academic periods and one hour for dance classes. This schedule works within the requirements of a mandated school day in New York City.

Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:05-8:15	Homeroom				
8:18-9:08	Math	Elective	Language Arts	Math	Language Arts
9:11-10:06	Language Arts	Social Studies	Math	Elective	Math
10:09-11:04	French	Language Arts	General Science	French	General Science
11:07-12:02	Social Studies	General Science	Social Studies	General Science	Social Studies
12:05-12:35	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:50-1:50	Ballet	Ballet	Ballet	Modern	Ballet
1:53-2:53	Modern	Creative Movement	Modern	Creative Movement	Modern
2:55	Homeroom and Dismissal				

Schedule 2: The following is an *alternative* sample daily schedule Grades 5-6, based on 50-minute academic periods and 1 hour for dance classes. Dance classes are in the morning and students have an early lunch. Both this and the above schedules may be problematic if academic teachers are required to teach more than three classes in a row. Clearly, scheduling requires careful negotiation.

Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:15-9:15	Ballet	Jazz	Modern	Ballet	Modern
9:18-10:18	Modern	Ballet	Dance History	Jazz	Ballet
10:33-11:03	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
11:06-11:56	Reading	Science	Reading	Science	Reading
11:59-12:49	Math	Math	Social Studies	Elective	Social Studies
12:52-1:42	Language Arts	Elective	Language Arts	Math	Math
1:45-2:35	Social Studies	Language Arts	Science	Social Studies	Science
2:38-2:53	Homeroom and Dismissal				

Appendix II
***Resources for Planning an
Arts-Centered School***

Funding

These Web sites help planners investigate what federal funds are available to enhance their arts-centered schools. Information includes an extensive list of funding opportunities for arts education through the United States Education Department grants program.

Arts Wire—www.artswire.org

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

The Chronicle of Philanthropy—www.philanthropy.com

The newspaper of the nonprofit world.

Foundation Center—www.fdncenter.org

Wide range of information services and resources regarding fundraising, including grantmaker information, a list of recommended publications, a page of frequently asked questions, and an online librarian who is available to answer questions submitted via e-mail.

Fundsnet Services Online—www.fundsnet services.com

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

The Grantsmanship Center—www.tgci.com

Visit this site to sign up online for The Grantsmanship Center's free magazine.

Internet Nonprofit Center—www.nonprofits.org

Information for donors and volunteers. Also houses a wide array of nonprofit FAQs addressing issues including organizational topics, management, regulation, and development.

International NETWORK of Performing and Visual Arts Schools

—www.artsschoolsnetwork.org

National Center for Nonprofit Boards—www.ncnb.org

Nonprofit resources, leadership tools, and information.

US Department of Education—

www.ed.gov/pubs/ArtsEd/ or www.ed.gov/offices/OESE/program

Advocacy, Curriculum and Instruction, Program Planning

The following list includes some of the most fruitful resources on the Internet. These websites are invariably linked to other sites, which in turn will take you to other sites. They share the distinction of being the most used and most up-to-date sites for planners.

American Alliance for Theatre & Education—www.aate.com

The mission of American Alliance for Theatre and Education is to promote standards of excellence in theatre and theatre education. They achieve this mission by disseminating quality practices in theatre and theatre education, connecting artists, educators, researchers and scholars with each other, and by providing opportunities for their membership to learn, exchange, expand and diversify their work, the audience, and their perspectives.

American Arts Alliance—www.Artswire.org/~aaa

Nationwide consortium of nonprofit performing, presenting, and exhibiting arts organizations. Advocates for America's professional nonprofit arts organizations and their publics in representing arts interests and advancing arts support before Congress and other branches of the federal government. A service organization with many arts education links.

Americans for the Arts—www.Artsusa.org

Advocacy organization for local arts organizations throughout the United States advocates policy positions regarding federal, state and local support for arts education.

Arts and Business Council—www.artsandbusiness.org

Provides volunteers from business to work with arts organizations.

ArtsEdge—www.Artsedge.kennedy-center.org

The most comprehensive national network of information on arts education. Originating from the John F. Kennedy Center for the Arts, the site highlights all aspects of arts education from staffing to evaluating, from curriculum to professional development opportunities and results. The site includes summaries of news regarding legislation, local, state, and national advocacy activities, and links to important sites, both national and international.

Arts Education Partnership—www.aep-arts.org

National resource of information regarding partnerships between schools and community-based arts organizations; research disseminator; directory of participating organizations and links, state arts education contact list, archive of partnership meeting minutes.

Education Week—www.edweek.org

A weekly newspaper that contains the latest information regarding education policy, funding deadlines, and feature stories that frequently demonstrate the salutary effects of arts education.

Getty Foundation Arts Education Program—www.artsednet.getty.edu

Once a major player in developing arts education demonstration sites, the Getty website offers virtual exhibitions and curriculum support for instruction in art, architecture, and design. It has one of the most comprehensive demonstrations of scope and sequence in the visual arts and numerous lesson plans that could be useful to elementary and secondary school art teachers. There are also opportunities to share ideas with advocates and practitioners in arts education.

International NETWORK of Performing and Visual Arts Schools

—www.artsschoolsnetwork.org

A membership organization that addresses the needs of elementary and secondary arts-centered schools. NETWORK sponsors an annual conference, newsletter, and research program.

MENC Music Educators National Conference—www.menc.org

Resources for music education, curriculum, instruction, model programs; distributes the National Standards for Arts Education.

NAEA—www.naea-reston.org

All kinds of information regarding establishing and maintaining best practices in art education. Publications may be ordered and/or downloaded.

National Assembly of State Arts Agencies—www.nasaa-arts.org

The national organization for state arts agencies (state arts councils and commissions) with sections of interest to arts educators, planners, and advocates of arts education. Contains references for research on arts education, teaching the arts, students with disabilities, etc. in its Arts & Learning Resources for State Leaders.

National Dance Association—www.aahperd.org/nda

Information about the field of dance education, professional development, listservs, etc.

National Endowment for the Arts—www.arts.endow.gov

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

New York Foundation for the Arts—www.nyfa.org

A national resource of information for artists and educators. Excellent source of information for design education.

National Guild of Community Music Schools—www.nationalguild.org

A membership organization that disseminates information regarding programs at more than 300 community based arts schools throughout the United States.

President's Committee on the Arts and Humanities—www.pcah.gov

Source of research reports, advocacy materials, “Coming Up Taller” awards.

Project Zero (Harvard University School of Education Arts Education site)

—<http://pzweb.harvard.edu>

A rich and useful site that addresses issues of research, assessment, program characteristics, and an ebookstore where the books and articles generated by Project Zero researchers are for sale.

Publications

Many valuable resources in print can help planners address the issues discussed in this book, such as:

Champions of Change: The Impact of the Arts on Learning. (1999). Arts Education Partnership. Council of Chief State School Officers: Washington, DC. A report that includes seven major studies that provide evidence of enhanced learning and achievement when students are involved in a variety of arts experiences. www.aep-arts.org.

Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education. (1999). ***Gaining the Arts Advantage: More Lessons from School Districts That Value Arts Education.*** (2000). Arts Education Partnership. Council of Chief State School Officers: Washington, DC. Two reports summarize over 91 school district reports on arts-centered schools and analyze the critical factors that must be in place to implement and sustain comprehensive arts education. They stress the essential role of community involvement and partnerships. www.aep-arts.org

Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community. (1999). Arts Education Partnership. Council of Chief State School Officers: Washington, DC. Presents the major impacts on school policy and practices, the principles of effectiveness and key questions to be addressed at partnerships. www.aep-arts.org.

North Carolina A+ Schools. Thomas S. Kenan Institute for the Arts. A+ Schools has published a series of reports on the schools that comprise a network of arts-centered schools dedicated to the philosophy that schools best serve children by using an arts-intensive, fully-integrated approach to teaching and learning. “A+ schools teach the North Carolina Standard Course of Study via interdisciplinary thematic units, hands-on experiential learning, and daily arts instruction in the forms of drama, dance, music, and the visual arts.” www.aplus-schools.org

Schools, Communities and the Arts. (1992) A compendium of research commissioned by the National Endowment for the Arts. Prepared by the Morrison Institute of Arizona State

University. Includes many evaluation studies that address issues for planners of arts-centered schools to consider, including arts integrated programs as well as programs for talented students in the arts.

Standards for Excellence. (1998) Council for Basic Education. Association for Supervision and Curriculum Development. A fully developed library of standards for each subject in the public school curriculum. Includes CD-ROM, charts, and handbook.

Two excellent resources for publications pertinent to planners of arts-centered schools are:

The Association for Supervision and Curriculum Development, 1703 North Beauregard Street, Alexandria, VA 22311-1714. Telephone 703 578 9600. www.ascd.org.

The Arts Education Partnership. Council of Chief State School Officers (CCSSO). One Massachusetts Avenue, NW, Suite 700, Washington, DC 20001-1431. Telephone 202 336 7016. www.aep-arts.org or www.pubs@ccsso.org.

Evaluation and Assessment

_____. (Autumn 2001). *Creating Capacity: A framework for providing professional development opportunities for teaching artists.* The Kennedy Center: Washington, DC.

_____. (2000). *Transforming classroom grading.* Alexandria, VA: Association for Supervision and Curriculum Development.

Allen, David. Ed. (1998). *Assessing student learning.* New York: Teachers College Press.

Anderson, Lorin W. (1981). *Assessing affective characteristics in the schools.* Boston: Allyn and Bacon.

Bellanca, James and Chapman, Carolyn, and Swartz, Elizabeth. (1994). *Multiple assessments for multiple intelligences.* Pallatine, IL: IRI/Skylight Training and Publishing.

Blythe, Tina; Allen, David; and Powell, Barbara Schieffelin. (1999). *Looking together at student work: A companion guide to assessing student learning.* New York: Teachers College Press.

Consortium of National Arts Education Associations. (1994). *National standards for arts education: What every young American should know and be able to do in the arts.* Reston, VA: Music Educators National Conference.

Costa, Arthur L. and Kallick, Bena. (1995). *Assessment in the learning organization*. Alexandria, VA: Association for Supervision and Curriculum Development.

Danielson, Charlotte & Abrutyn, Leslye. (1997). *An introduction to using portfolios in the classroom*. Alexandria, VA: Association for Supervision and Curriculum Development.

Egelson, P., & McColskey, W. (1998). *Teacher evaluation: The road to excellence*. Greensboro, NC: SERVE.

Eisner, Elliot W. and Peshkin, Alan, eds. (1990). *Qualitative inquiry in education: The continuing debate*. New York: Teachers College Press.

Fink, Arlene and Kosecoff, Jacqueline. (1985). *How to conduct surveys*. Beverly Hills, CA: Sage Publications.

Herman, Jane; Aschbacher, Pamela and Winters, Lynn. (1992). *A practical guide to assessment*. Alexandria, VA: Association for Supervision and Curriculum Development.

Lewin, Larry & Betty Jean Shoemaker. *Great performances: Creating classroom-based assessment tasks*. Alexandria, VA: Association for Supervision and Curriculum Development.

Marzano, Robert J. et al. *Assessing student outcomes: Performance assessment using the dimensions of learning model*. Alexandria, VA: Association for Supervision and Curriculum Development.

Music Educators National Conference. (1994). *The vision for arts education in the 21st century*. Reston, VA.

Norris, Stephen P. & Ennis, Robert H. (1989). *Evaluating critical thinking*. Pacific Grove, CA: Midwest Publications.

Perrone, Vito. Ed. (1991). *Expanding student assessment*. Alexandria, VA: Association for Supervision and Curriculum Development.

Wiggins, Grant. (1997). *Educative assessment*. San Francisco, CA: Jossey-Bass.

Willis, George, ed. (1978). *Qualitative evaluation*. Berkeley, CA: McCutcheon.

Winner, Ellen and Lois Hetland. The Arts and Academic Improvement: What the Evidence Shows. *The Journal of Aesthetic Education*. University of Illinois Press, Volume 34, nos. 3/4, Fall/Winter, 2000. The executive summary is available on Project Zero's website, <http://pzweb.harvard.edu/Research/REAP.htm>.

Educational Leadership, published by the Association for Supervision and Curriculum Development (ASCD), regularly publishes articles on assessment. ASCD is composed of principals, curriculum supervisors, superintendents of schools, and staff development specialists. Planners can also use the Internet to locate latest articles as well as archives of past publications through www.ascd.org. Here are a few such articles:

_____. (March 2001) Teaching to the test? 58/6. 16-21

Eisner, Elliot W. (1998). Reshaping assessment in education. *The kind of schools we need*. 132-154.

Graham, Beth I. and Fahey, Kevin. (March, 1999). School leaders look at student work. 56/6. 25-27.

Howard, Barbara B. and McColskey, Wendy H. (February 2001). Evaluating experienced teachers. 58/5. 48-51.

Iwanicki, Edward F. (February 2001). Focusing teacher evaluations on student learning. 58/5. 57-59.

Popham, James. (March 1999). Why standardized tests don't measure educational quality. 56/6. Pages 8-15.

New or reissued books:

Critical Links: Learning in the Arts and Student Academic and Social Development. (2002). Arts Education Partnership. Council of Chief State School Officers: Washington, DC. A collection of essays analyzing "hard data" in support of various claims for arts education. Examines music, art, dance, and theatre and how learning in these subjects coincides with academic and social growth.

Remer, Jane. Editor. (1996) *Beyond Enrichment*. New York: Americans for the Arts. A collection of essays on the key issues regarding partnerships between school systems and arts organizations.

Chicago Arts Partnerships in Education. Gail Burnaford, Arnold Aprill, and Cynthia Weiss, editors. (2001). Mahwah, NJ: Lawrence Erlbaum Associates. Essays dealing with Arts integration and learning.

A good source of archival information, besides the ASCD.org site is *Education Week* www.edweek.org, a weekly periodical that contains the most current news and features related to all local, state, and federal educational issues.

Planners are also referred to Heldref Publications' journal, *Arts Education Policy Review*,¹ a bi-monthly periodical that publishes articles by scholars and practitioners concerned with arts education. Of great interest is the debate surrounding the publication of a recent study commissioned by Harvard Project Zero on arts education and research on achievement. Here are a few citations from the May-June 2001 issue:

Hetland, Lois and Winner, Ellen. The arts and academic achievement: what the evidence shows. *Journal of Aesthetic Education*. Autumn, 2001.

Gee, Constance Baumgardner. The perils and parables of research on research.

Hagood, Thomas K. Dance to read or dance to dance?

1. 1319 Eighteenth Street NW, Washington, DC 20036-1802.

Appendix III

Planning a School for the Performing Arts

A symposium co-hosted by The Dana Foundation and
The Federal City Council in October 2001, in Washington, DC.

A group of concerned and interested educators, administrators, council members, museum directors, artists, and parents participated in the conference in Washington, DC, in October 2001. Co-hosted by The Dana Foundation and The Federal City Council of Washington, DC, the meeting focused on the challenges and opportunities of creating an elementary or middle school that emphasizes the performing arts to teach academic subjects and seeks out hidden arts talent. *Planning an Arts-Centered School: A Handbook*, is inspired by that symposium.

Below is a list of symposium speakers:

Jody Arnhold
The Dance Education Laboratory
New York, NY

Shirley Monastra
DC Public Charter School Resource Center
Washington, DC

Leticia Barnes
The Dana Press
Washington, DC

Neil Moore
Simply Music, Inc.
Sacramento, CA

Jorge Guerra-Castro
New World School of the Arts
Miami, FL

Lois Olshan
P.S. 144
Forest Hills, NY

Radiah Harper
New York, NY

Nasha Thomas Schmitt
Alvin Ailey Dance Theater Foundation
New York, NY

Kenneth Hopper
The Levine School of Music
Washington, DC

Ronald Treanor and Anthony Buscetti
Woodrow Wilson Integrated Arts School
Weehawken, NJ

David Kener
American Place Theatre
New York, NY

Mitzi Yates
Duke Ellington School of the Arts
Washington, DC

Lydia Kontos
The Special Music School
New York, NY

Below is a list of symposium attendees

Michael Blakeslee
National Association for Music Education
Reston, VA

Barbara Bullock
Washington Teachers Union
Washington, DC

Peggy Cooper Cafritz
Board of Education
DC Public Schools
Washington, DC

Mary Day
Washington Ballet
Washington, DC

Mary Gill
DC Public Schools
Washington, DC

Anthony Gittens
DC Commission on Arts and Humanities
Washington, DC

Derek Gordon
John F. Kennedy Center for the Performing Arts
Washington, DC

Dr. Leonard Haynes
DC Public Schools
Washington, DC

Mary Hickman
DC Commission on the Arts and Humanities
Washington, DC

Suzan Jenkins
Recording Industry Association
of America
Washington, DC

Ann McLaughlin Korologos
The Dana Foundation
New York, NY

Vincent Lawrence
Macmillan-McGraw-Hill
New York, NY

David Levy
Corcoran Gallery of Art
Washington, DC

Dorothy McSweeney
DC Commission on Arts and Humanities
Washington, DC

Elvie Moore
Washington Ballet
Washington, DC

Stephanie Norby
Smithsonian Institution
Washington, DC

David Perry
Federal City Council
Washington, DC

Kenneth Rietz
Burson-Marsteller
Washington, DC

Kim Reed
National Music Museum & Center
Washington, DC

William Safire
The Dana Foundation
New York, NY

Dr. Steve Seleznow
DC Public Schools
Washington, DC

Ken Sharpe
Federal City Council
Washington, DC

Carol Solis
The Grammy Foundation
Santa Monica, CA

Ronald Stowe
Interlochen Center for the Arts
Interlochen, MI

Alice Trimmer
McGraw-Hill
New York, NY

Dr. Paul L. Vance
DC Public Schools
Washington, DC

Jim Weaver
National Music Museum & Center
Washington, DC

Douglas H. Wheeler
Washington Performing Arts Society
Washington, DC

Appendix IV
The Dana Foundation
Arts in Education Program

The Dana Foundation

Arts in Education Program

Grantees

2001

The American Place Theatre

New York, NY
Los Angeles, CA
Washington, DC

ArtsConnection

New York, NY

Music and the Brain

New York, NY

National Dance Institute

New York, NY
Los Angeles, CA

Performing Arts Center of Los Angeles County (The Music Center)

Los Angeles, CA

2002

18th Street Arts Complex

Santa Monica, CA

Board of Education of the City of New York

New York, NY

Center for Arts Education

New York, NY

Center for Modern Dance Education

Hackensack, NJ

Clarice Smith Performing Arts Center at the University of Maryland

College Park, MD

Community Word Project

New York, NY

Il Piccolo Teatre dell'Opera (dba CREATE!)

New York, NY

John F. Kennedy Center for the Performing Arts

Washington, DC

Metropolitan Opera Guild

New York, NY

Peabody Institute of the Johns Hopkins University

Baltimore, MD

The Shakespeare Theatre

Washington, DC

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Acknowledgments

Planning an Arts-Centered School: A Handbook

The Dana Foundation

Contributors from the Dana Foundation

Francis Harper, Executive Vice President
Barbara Rich, Ed.D., Director, News and Internet Office
Paisley Mason, Program Assistant, Special Projects
Leticia Barnes, Marketing Manager, The Dana Press
J. Andrew Cocke, Editor, The Dana Press
David Balog, Assistant Editor, The Dana Press
Tamina Davar, Press Information Officer
Ann Whitman, News Office Associate
Isaac Sashitzky, Internet Intern



Jane Nevins, Editor in Chief
Walter Donway, Director
Cynthia A. Read, Associate Director



About the cover: A variety of performance settings can introduce students to the world of the arts. They range from private instrumental lessons to performance of Broadway musicals, to operatic presentations.

Photo credits: Male student playing cello: Special Music School of America, New York City; photograph by Nan Melville. Five girls in dance performance: Woodrow Wilson School, Union City, NJ; photograph courtesy Woodrow Wilson photography club. Students from Woodrow Wilson performing from the opera, *The Bartered Bride*; photograph courtesy Woodrow Wilson photography club.

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Chapter 3: p. 26, Middle School of the Arts students, photograph courtesy of Middle School of the Arts.

Chapter 5: p. 37, Special Music School photo #1, male student playing cello; p. 40, Special Music School photo #3, child playing piano; p. 41, Special Music School photo #4, girl bowing after piano recital, photographs by Nan Melville.

Chapter 6: p. 48, Ballet Hispanico photo, Students at P.S. 166 in New York City rehearse for a presentation of their version of *Guahiro*, photograph courtesy of Ballet Hispanico.

Chapter 7: p. 53, author photograph, courtesy Andrew Linden.

Chapter 8: p. 59, Woodrow Wilson School photo #1, five girls in costume striking a pose during a dance performance, photograph courtesy Woodrow Wilson's School's photography club; p. 63, Woodrow Wilson School photograph #2, *Bartered Bride* performance. Photograph courtesy Woodrow Wilson School's photography club.

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