Developing an art curriculum for elementary education

Jo-Ann Brow

Follow this and additional works at: https://scholarworks.lib.csusb.edu/etd-project

Part of the Art Education Commons, and the Curriculum and Instruction Commons

Recommended Citation
https://scholarworks.lib.csusb.edu/etd-project/1506

This Thesis is brought to you for free and open access by the John M. Pfau Library at CSUSB ScholarWorks. It has been accepted for inclusion in Theses Digitization Project by an authorized administrator of CSUSB ScholarWorks. For more information, please contact scholarworks@csusb.edu.
DEVELOPING AN ART CURRICULUM
FOR ELEMENTARY EDUCATION

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Educational Administration

by
Jo-Ann Brow
September 1998
DEVELOPING AN ART CURRICULUM
FOR ELEMENTARY EDUCATION

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

by
Jo-Ann Brow
September 1998

Approved by:

Dr. Kenneth Lane, Chair

Dr. Arthur Townley

Dr. Albert Waner

9/8/98
Visual Arts is no longer included in the general elementary school program. It is often integrated into other subject areas, but rarely taught as a subject. While integration is important as a holistic learning style for the child, art fundamentals are not being taught. Lack of budget throughout the United States has separated “fundamental” education from “specials” eliminating the trained art specialist from the elementary school. The “fundamentals” are considered concrete, black and white, one answer response subjects such as math and science. This approach eliminates problem solving thinking or multiple solutions for a given problem. This latter way of thinking more realistically prepares an individual for “real life” problems. Art is a subject experience through emotions, instincts, culture, and love of beauty. The American society will loose its culture unless art is taught and developed among our children. As a teacher, the author feels there is a need to make an effort to bring art into our schools. The problem is threefold: 1) Do we need to bring art in the elementary school? 2) In times of vast budget cuts, what are schools and universities doing to promote art? 3) How can we create an art program for our individual school?

First, let’s examine efforts towards the Arts that do exist within the state of California. How are the colleges
preparing students to teach art? There are many imaginative school districts that have created various approaches specializing in teaching the Arts, such as GATE clustering, magnet, and charter schools. Many schools have created web sites to share students’ work and to develop curriculum. There is much to be learned from networking and it doesn’t cost a thing. Second, let’s examine art magnets such as the Getty and Kennedy Centers to learn what resources they might supply for teaching art in the elementary school. Many of these centers have existing programs set up with sound discipline and curriculum to choose from. Curriculum can also be found on the Internet and in texts. The author’s aim is to form a “supermarket” of selections for the individual objectives of any elementary school. Last of all scheduling possibilities and teacher planning time must be built into the program. Adding the information together: Why have art in the elementary school? What is available for art curriculum resources? How can we teach art in our schools?

The answer needs to be calculated on the basis that is individual for each school district. The district needs to assess the importance of an art program, curriculum selection, techniques of presentation, teacher planning time, and minor costs of the program. It is the author’s aim that any district reading this thesis will say, “YES!” to developing an art program for their district.
"I thank Christ Jesus, our Lord, who has strengthened me, because He considered me faithful", I Timothy 1:12
and to my family,
Fred, Heidi, and Dan
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>iii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>v</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>ix</td>
</tr>
<tr>
<td>CHAPTER ONE - THE HISTORICAL SIGNIFICANCE OF ARTS IN</td>
<td></td>
</tr>
<tr>
<td>ELEMENTARY EDUCATION</td>
<td>1</td>
</tr>
<tr>
<td>Introduction</td>
<td>2</td>
</tr>
<tr>
<td>Significance of the Study</td>
<td>3</td>
</tr>
<tr>
<td>American History of Art Education</td>
<td>6</td>
</tr>
<tr>
<td>Purpose of the Study</td>
<td>12</td>
</tr>
<tr>
<td>CHAPTER TWO - REVIEW OF CURRENT PROGRAMS</td>
<td>14</td>
</tr>
<tr>
<td>Facts</td>
<td>15</td>
</tr>
<tr>
<td>Current Programs</td>
<td>16</td>
</tr>
<tr>
<td>Educational or IQ Enhancement Through Art?</td>
<td>19</td>
</tr>
<tr>
<td>Concepts in Education</td>
<td>20</td>
</tr>
<tr>
<td>California Framework for the Arts</td>
<td>26</td>
</tr>
<tr>
<td>Artistic Perception</td>
<td>27</td>
</tr>
<tr>
<td>Creative Expression</td>
<td>27</td>
</tr>
<tr>
<td>Historical and Cultural Context</td>
<td>28</td>
</tr>
<tr>
<td>Aesthetic Valuing</td>
<td>28</td>
</tr>
<tr>
<td>Curriculum and Instructional Guidelines</td>
<td></td>
</tr>
<tr>
<td>From the California Framework</td>
<td>29</td>
</tr>
<tr>
<td>Goals 2000</td>
<td>31</td>
</tr>
<tr>
<td>Colleges</td>
<td>35</td>
</tr>
<tr>
<td>Topic</td>
<td>Page</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Multiple Intelligences</td>
<td>37</td>
</tr>
<tr>
<td>Linguistic</td>
<td>38</td>
</tr>
<tr>
<td>Logical</td>
<td>39</td>
</tr>
<tr>
<td>Spatial</td>
<td>39</td>
</tr>
<tr>
<td>Kinesthetic</td>
<td>40</td>
</tr>
<tr>
<td>Musical</td>
<td>40</td>
</tr>
<tr>
<td>Interpersonal</td>
<td>41</td>
</tr>
<tr>
<td>Intrapersonal</td>
<td>41</td>
</tr>
<tr>
<td>Model Schools</td>
<td>50</td>
</tr>
<tr>
<td>Mason Elementary School</td>
<td>50</td>
</tr>
<tr>
<td>The Vista Academy of Visual and Performing Arts</td>
<td>55</td>
</tr>
<tr>
<td>Charter Schools</td>
<td>66</td>
</tr>
<tr>
<td>Elementary Schools News in the Arts</td>
<td>66</td>
</tr>
<tr>
<td>CHAPTER THREE - SOURCES FOR DEVELOPING ARTS PROGRAMS</td>
<td>69</td>
</tr>
<tr>
<td>Mega Systems in the Art Education World</td>
<td>70</td>
</tr>
<tr>
<td>Index of Agencies - Mega Systems</td>
<td>71</td>
</tr>
<tr>
<td>ArtsEdge</td>
<td>72</td>
</tr>
<tr>
<td>ArtLex</td>
<td>75</td>
</tr>
<tr>
<td>New Arts Basics</td>
<td>77</td>
</tr>
<tr>
<td>Project Zero</td>
<td>80</td>
</tr>
<tr>
<td>Multiple Intelligences Schools</td>
<td>82</td>
</tr>
<tr>
<td>Lincoln Center Institute Project: Curricular Frameworks in Aesthetic Education</td>
<td>83</td>
</tr>
<tr>
<td>Project Co-Arts</td>
<td>83</td>
</tr>
<tr>
<td>Project MUSE (Museums Uniting With Schools in Education)</td>
<td>84</td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
<td>---</td>
</tr>
<tr>
<td>Isabella Stewart Gardner Museum/Harvard</td>
<td>84</td>
</tr>
<tr>
<td>Project Zero Educational Collaboration</td>
<td>84</td>
</tr>
<tr>
<td>Project Zero/Massachusetts Schools Network</td>
<td>84</td>
</tr>
<tr>
<td>Arts Propel: Integrating Teaching and Assessment</td>
<td>85</td>
</tr>
<tr>
<td>ATLAS Communities: Communities for Authentic Teaching, Learning, and Assessment for all Students</td>
<td>85</td>
</tr>
<tr>
<td>REAP</td>
<td>85</td>
</tr>
<tr>
<td>Arts Survive</td>
<td>86</td>
</tr>
<tr>
<td>Project Zero</td>
<td>86</td>
</tr>
<tr>
<td>National Art Education Association (NAEA)</td>
<td>87</td>
</tr>
<tr>
<td>The Getty Education Institute for the Arts (ArtsEdNet)</td>
<td>87</td>
</tr>
<tr>
<td>The California Arts Projects (TCAP)145</td>
<td>91</td>
</tr>
<tr>
<td>RIMS (Riverside, Inyo, Mono, and San Bernardino Counties)</td>
<td>92</td>
</tr>
<tr>
<td>Introduction to Texts</td>
<td>95</td>
</tr>
<tr>
<td>Development of the Arts in Individual</td>
<td>100</td>
</tr>
<tr>
<td>Public School Systems</td>
<td>100</td>
</tr>
<tr>
<td>Milwaukee, Wisconsin</td>
<td>100</td>
</tr>
<tr>
<td>Charleston, South Carolina</td>
<td>101</td>
</tr>
<tr>
<td>Section</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Westchester County, New York</td>
<td>101</td>
</tr>
<tr>
<td>Minnesota</td>
<td>102</td>
</tr>
<tr>
<td>New Jersey</td>
<td>102</td>
</tr>
<tr>
<td>Introduction to Maine Curriculum</td>
<td>102</td>
</tr>
<tr>
<td>Developmental Art Curriculum (Devised cooperatively by art teachers of Mt. Desert School in Maine)</td>
<td>103</td>
</tr>
<tr>
<td>Kindergarten</td>
<td>107</td>
</tr>
<tr>
<td>Grade 1</td>
<td>109</td>
</tr>
<tr>
<td>Grade 2</td>
<td>110</td>
</tr>
<tr>
<td>Grade 3</td>
<td>112</td>
</tr>
<tr>
<td>Grade 4</td>
<td>114</td>
</tr>
<tr>
<td>Grade 5</td>
<td>116</td>
</tr>
<tr>
<td>Resources</td>
<td>117</td>
</tr>
<tr>
<td>Notable Internet Sources</td>
<td>123</td>
</tr>
<tr>
<td>Catalogs and Supplies</td>
<td>125</td>
</tr>
<tr>
<td>Books</td>
<td>126</td>
</tr>
<tr>
<td>Software Suggestions</td>
<td>126</td>
</tr>
<tr>
<td>CHAPTER 4 - CONCLUSION</td>
<td>128</td>
</tr>
<tr>
<td>Schedules and Planning Time</td>
<td>129</td>
</tr>
<tr>
<td>Financing the Dream</td>
<td>133</td>
</tr>
<tr>
<td>Steps to Grant Writing</td>
<td>136</td>
</tr>
<tr>
<td>Conclusion</td>
<td>138</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>146</td>
</tr>
</tbody>
</table>
LIST OF TABLES

Table 2.1 Summary of Article: Examining
   Some Myths in Art Education .................................  21
Table 2.2 Self-Assessment
   The Theory of Multiple Intelligences ....................  43
Table 2.3 Self-Assessment
   The Theory of Multiple Intelligences
   Scoring Sheet ................................................  44
Table 2.4 What to Put in a Multiple
   Intelligences Portfolio .......................................  45
Table 2.5 Summary of the “Seven Ways of Teaching” ......  47
Table 2.6 Celebration of Learning
   Student Sign-In Sheet .........................................  48
Table 2.7 Multiple Intelligences Assessment Contexts ...  49
Table 2.8 Five Curricular Approaches to Art Education ..  60
Table 2.9 Visual Arts: Scope and Sequence
   Kindergarten and First Grade at Vista Academy of
   Visual and Performing Arts .................................  62
Table 2.10 Visual Arts: Scope and Sequence
   Second and Third Grades at Vista Academy of
   Visual and Performing Arts .................................  63
Table 2.11 Visual Arts: Scope and Sequence
   Fourth and Fifth Grades at Vista Academy of
   Visual and Performing Arts .................................  64
Table 2.12 Sample Weekly Schedule for Students at Vista Academy ........................................ 65

Table 3.1 Comparison of Four Curricular Dimensions ........ 89
Table 3.2 Key to Publications ................................. 90
Table 3.3 Relates Grade Level With Areas/Materials
to Explore Within the Discipline ......................... 105
Table 3.4 Relates Materials With a Developmental
Grade Level ..................................................... 106
Table 4.1 Planning Time Line ................................. 145
CHAPTER ONE

THE HISTORICAL SIGNIFICANCE OF ART

IN ELEMENTARY EDUCATION
Introduction

Have you ever been to a place that words can't describe? A place with such a sense of wonder that you are overcome by the enormity of a highly emotional moment? A place with such familiarity that you feel totally comfortable, despite the fact that you are in an awesome environment that could cause intimidation. The place may be a celebration of nature's efforts. The author can still picture my son crawling out in our backyard and raising his hands in a sense of wonder toward the magnificence of the sky at the close of day. Sometimes the "place" might be a special way of being rather than a physical place, like a marriage or day of birth. Sometimes this unique place is created by communication between an individual and God. At any rate, there is a peaceful sense of well-being in this place that makes one feel that anything can be accomplished. In education we strive to arrive at such a place within the classroom. For the author this amazing place is what the world calls "art." Her earliest memories were visual ones of color and pattern and unspeakable peace and joy. With an insatiable effort, she strove to learn as much about this delightful place as possible. Art throughout her life has been an inspiration, a guide, a discipline, a joy, a shared experience of past and present individuals, and a goal for the pattern of her life. For the author art is a special, but wordless place that holds her sense of wonder.
Although for her art has been an immense thrust toward learning, examining her public school education, she finds little that aided that desire to learn. Throughout elementary school she had a “trained specialist” who taught art in the classroom once a week. Later in middle and high school years, she remembers the horror of picky art teachers who graded art work with a system of points based on their own inflexible criteria. The author remembers with eternal gratitude drawing with her grandfather, children's art classes at the Worcester Art Museum, and various art materials she was given. Through exposure and practice, she learned about art. As an educator today, she is amazed at how central art has been in her life for the act of learning, but what a pittance of a role public education played in the purpose of motivating instruction. Feeling there is something wrong with this picture, she determined to write a thesis addressing the need for art in the elementary school; determining what positive approaches there are today; and helping you decide what can be done in your elementary school to put art in the curriculum in a meaningful way.

Significance of the Study

What role do schools play in the formation of an artist? Where do many artists take their inspiration to succeed in art from? The author has taken three random artists to illustrate the lack of artistic direction in the schools
Mary Englebreit is today a successful illustrator with her own business. Her interest in art was inspired by the well illustrated fairy tale books her mother read to her. She developed a love of reading that inspired her to illustrate many books. Her classmates in turn were always requesting pictures from her. Once in elementary school a half finished picture was taken from her desk. When the teacher had the class get their pictures out to resume the drawings and Mary's was missing, the teacher in a lesson on responsibility had Mary sit and do nothing while the other children finished their work. Mary couldn't understand the logic in this and the incident proved to be a pivotal event for a life long distrust of schools. After primary school her grades dropped due to her distrust and she was not allowed to take art. Displaying a strong nature, Mary created her own goals from an art store as a ten year old, to not going to college and becoming an artist. She had little idea how to accomplish those goals, but armed with talent, strong family backing, and her own dedication she became and accomplished artist.

Dave Longaberger today owns a multimillion-dollar business today selling hand-crafted home decor. Dave learned the art of basket weaving from his grandfather. Armed with a vision and a beautiful product today he has 5,800 employees and the company made $525 million last year. In school he was known as a daydreamer who lacked the ability to learn. He
spent nine years in elementary school (two years in first grade and three in fifth). Do you think there is any value in daydreaming?

Suzanne Farrell, the well-known ballerina and ballet master teacher at the Kennedy Center, was inspired on this road by a chance encounter with a traveling ballet company. The traveling show came to her town and needed ten children to just sit and be part of the show, but not to dance. She thought herself very fortunate to be chosen as one of the children. Years later she said, "I felt the dust of famous performers. I picked up a splinter from the stage, put it in my purse and said, I want to be part of all this." After this experience, she was given dance lessons with a studio in town. The teacher was cash poor, but rich in magic. Dedication and experience have given her a life of dance that has not bored her yet!

While these are three rather negative examples of the arts in public education, there are lessons to be learned. The biggest desire for the schools of today is to take steps to encourage the arts and the artist. Understanding for both is clearly needed. Opportunities for growth and "magic" must be allowed. Even the occasional assembly can ignite sparks of imagination when the presentation is valuable. Understanding daydreaming and allowing for a place for it to grow into "magic" is needed within the school discipline. Not just integrating art, but teaching art as a subject would increase
the guidance departments knowledge of careers and their preparation.

American History of Art Education

The following information gives the background of the relevance of art throughout the course of American History. When we study the past, we can learn the nature of the problems that exist in the teaching of art today.

- During colonial times art was considered a leisure activity and a luxury.
- During the 19th century, trade schools emerged offering technical drawing instruction to support the beginning of mass industrialization. Universities at this time offered art to complement a liberal education.
- From 1903 - 1912, a magazine called School Arts Book gave lesson plans for art techniques and appreciation.
- In 1924 a book called How to Make a Curriculum was written by Franklin Bobbitt. The purpose was to create a blueprint for education and included art in the school curriculum for the first time.
- John Dewey's philosophy of education (1934) exposed the benefits of art in the learning process. He believed that people function in a wide variety of ways and need to adapt and change according to the circumstance. Dewey thought that intelligence was
needed to produce knowledge. Art as a subject that required problem solving addressed this philosophy.

- From the Depression years until World War II, there was a federal investigation into the proper and orderly teaching of art. The yearbooks produced from this study were used to prepare future teachers.

- Victor Lowenfeld published two volumes called *Creative and Mental Growth* (1947 and 1950) to demonstrate that mental disturbance could be minimized by early art training.

- Following the launch of Sputnik in 1959, a need to improve curriculum was formed. The improvement did away with developmental processes and emphasized the subject over the individual. Art at this time was taught as an independent subject. President Kennedy in 1961 recommended that art should be as important as science in the curriculum, but art remained a minor subject during the fifties and sixties.

- In 1965 the United States Department of Education established at a seminar that "art is a discipline in its own right, with goals that should be stated in terms of their power to help students engage independently in a disciplined inquiry of art." The seminar established art centers in universities and ongoing phases to create curriculum, goals, and
standards. Many highly innovative educators have been involved in this project, such as Manuel Barkin and Elliot Eisner. Eisner lead the Kettering Project that was based on a personal role in learning for each student and clearly demonstrated that art was basic to education. A sequential curriculum was then created. Barkin established the Aesthetic Education Project that brought artists, scholars, and educators together to focus on the process of art.

- Budget became the arts worst enemy in the eighties as government funding and grants dried up. The National Endowment for the Arts mobilized to defend the need to keep the arts in education and the importance of art as a multidisciplinary subject.

- Discipline Based Art Education (DBAE) was formed by the Kettering Project and carried to fruition by the well endowed Getty Center. DBAE uses sequential lessons that are based on four disciplines: production, criticism, history, and aesthetics. The emphasis is not on the talent of a few; rather, that all students can benefit from the teaching of art. Often an integrated curriculum approach is used as opposed to a studio method of teaching art as a single subject.

- In 1971 an art project in St. Louis, Missouri, was funded by the Arts in Education Program Fund and the
University City Project. Comprehensive art curriculum was developed so that art would permeate the educational process at every level.

- The Arts Propel Program begun in 1991 by Howard Gardner as a five year assessment of the arts by both student and teacher. The project made use of the portfolio and showed the development of the student. Reflection and taking responsibility of one's own work were emphasized.

- In 1992 a project called SPECTRA+ was initiated in Ohio with the goal of giving all school children one hour of experience in the arts every day. The program emphasized making the arts equal to other subjects; improving student's performance in all subject areas; creating positive relationship between school and community; and evaluation of student's progress. The program is ongoing today and has achieved positive results.

- In 1995 in Los Angeles a program called Different Ways of Knowing was begun. It used different communities and contrasted children in the program to those not enrolled. The program used an interdisciplinary approach through the arts. There was a sharp contrast in test scores and student's attitude between the two groups. The program also showed the need to support teacher development in the arts
Throughout United States history art has gone from a "frill" to a core course of study. While it was considered important in a well educated individual, it was for years not considered important in learning basic skills of reading, writing, and arithmetic. With the dawn of the Industrialized Age, art came into focus through its technical application aspect. It wasn't until huge budget crunches in the seventies caused the art community to mobilize and justify the need for art in the public schools. There were two divergent philosophies that were tested during this time. One side viewed art as integrated with all school disciplines; while the other taught art as a separate discipline with goals of its own. The jury is still out on these differing philosophies, but through many experimental projects educators have found a great improvement in student grades, attitude, and attendance when the arts were involved with their studies.

Art is not only justified in the elementary curriculum, but it is essential to the learning process. There are five main reasons to put art in your program. They are:

1. Well Rounded Student - The arts provide a different way of thinking that we have not emphasized this century in education. Currently we teach children in a black and white manner, art delves into a gray area where the student is expected to draw from his learnings to determine an individual answer.
Teaching is more holistic, thus learning is more integrated.

2. Critical Thinking - Art is based on solving problems with a set of guidelines. It produces a student who becomes more proficient at mental stretching. Thinking for yourself is highly desired by the community, job force, and with our global relations. The scientist, long thought to be a black and white thinker, is actually an individual who is adept at problem solving.

3. Psychologically Therapeutic - As the student learns to accept himself as an individual and his place in history, he achieves greater self-esteem. Heightened self-esteem leads to less truancy and greater academic achievement in all disciplines.

4. Discipline - Studies show that other areas of study and pursuit are also advanced through the study of art. In a competitive world we need the “I can do it” mind set that art develops. Adults often site a childhood learning experience in the arts as a crucial motivation for the direction and endeavors of their life. Art teaches a student to walk through failure “'til you reach success” Perseverance is an important life skill.

5. Moral and Social Value - Children learn about themselves and accept the differences of others.
through art. Both good teamsmanship and multicultural skills are formed through this value. The student develops a historical view of many times and places and learns to put himself in the global community.

As educators we can understand why we need art in every elementary curriculum, but now the question lies in how? The next section will give possibilities for developing a curriculum that is tailor made for your school.

Purpose of the Study

During the process of working on this Educational Administrative Masters, the author have often reflected on where she fit in the grand scheme of things. Having taught school for 20 years, she believed this Masters to be a step into a hall with many doors of opportunity. But, which door? Each course taken each paper researched and written caused me to ponder how my future would manifest itself. Finally, during Administration of Special Programs (EAdm 616), the author did an extensive project dealing with GATE in the elementary school. She was home! The “gifted” part of the paper was not my motivation, rather the talent! Talent she felt was a huge carrot to educate all children. Art is her particular place of learning. Public schools have done little to develop this talent, but art has done everything to motivate her learning. It doesn't make sense that this
awesome carrot is so left out of the school curriculum, especially where it rightfully belongs with Gifted and Talented Education (GATE). The author learned that the "gifted and talented" children were determined only by intelligence and the arts were sort of scrambled in to their enhanced instruction. This didn't make sense for she saw that all children need the arts. The author firmly believes that the arts in the central part of a school's curriculum makes a better student. Ah, a goal! Wouldn't it be wonderful to become an administrator at a magnet school? Her creative mind took it a few steps further. Wouldn't it be better to create a magnet school? Oh, go for "the gold" of goals, wouldn't it be best to create a resource book for the arts where an administrator could "shop" for art curriculum for their individual school. The book idea became her thesis. First she can define why art needs to be taught and then explore what is already in place in art education. The meat of the thesis comes in the What Can Be area highlighting available sources for curriculum and support for teaching art. The author believes that she will carry the banner of "art for all children" as her educational administrative banner. She has found her place and hopes in turn other administrators can use this resource to put art in the elementary school.
CHAPTER TWO

REVIEW OF CURRENT PROGRAMS
Facts

The following facts cast a note of reality on the status of art in the educational system today.

- In American schools, the arts receive about two hours of instruction per week at the elementary level.
- Less than .1 percent of the educational budget in the United States is devoted to arts education.
- Robert Henri, a painter in the Ashcan School of Art said, "Art today is an outsider, a gypsy wandering over the face of the earth. Our educators have not done a good job at directing this gypsy."
- Schools that devote twenty-five percent or more of their curriculum to the arts courses acquire academically superior abilities for their students.
- That Japanese education creates productive workers is not the result of many classroom hours of "rote learning" or the longer school days, but the fact that children are taught how to work well together through the arts and other problem solving situations.
- The arts are the "minority" subjects in American education and they suffer all the indignities of the downtrodden – low status, neglect, poverty, and powerlessness.
- Traditionally, imagination has been regarded as the antithesis of reason.
• In the United States schools, the truly talented are not identified, nor are the bulk of students given access to this avenue of learning. America is full of unidentified and therefore unused talent.

• Before children begin school, and even in primary years, most children depend on play, movement, song, dramatic play, and artistic activity as their means of making sense of the world.

• We are creatures of feeling as well as thought. Science and technology do not tend to our spirit, but our spirit needs as much nurturing as any part of our mind.

• Six percent of the gross national product is based on the arts (entertainment) while 4.8 percent is based on construction.

• For some students, the arts presents a first opportunity for learning, and for all students, the arts offer a chance to learn more.

• Ask a kindergarten class who can draw and all hands go up. Ask a fifth grade the same question and two or three hands go up and the rest point at those raised hands.

Current Programs

A determination needs to be made of "what is" already in place in colleges and schools throughout the United States
and most particularly California. Understanding programs already in place, as well as, how colleges are currently preparing students to teach art will determine what we need to do to set up our own school program.

The traditional method of "logical-mathematical" teaching is good for some students, but not for most. New methods of concrete to abstract teaching began in the sixties and proved to have excellent results for many students. This is called conceptual thinking. Conceptual thought is not always expressed verbally and the arts are an excellent vehicle for this. Concepts come in a variety of ways for individuals; thus, multiple intelligences are automatically part of teaching the arts. Artists speak of the evolution of self expression relating to the fact that learnings from the arts take place over a long period of time. To give proper instruction in this area, teaching must be continuous and integrative. Art as we have established is a connective way of teaching. The student questions, perceives conflict, and reflects, understanding both process and product. As the child becomes familiar with his/her own individual nature, they accept diversity of other children and cultures. The teacher, student, and peers work together with heightened collaboration and form a learning team. Children learn to communicate their wants and needs and develop an empathy for others. They learn to solve problems with a more objective approach. John McLuaghlin a consultant working for the
Department of Education is currently collecting information describing programs that link the arts to academics. He is developing and documenting the marriage between the arts and academic excellence.

The world famous dancer, Rudolf Nureyev, once commented that, "If you know one subject very well, you have a key to every other subject." There are schools across the United States in areas not motivated toward academic achievement that have discovered this is indeed a true statement. For example, St. Augustine in the south Bronx, became a school for the arts and ninety-eight percent of the students now meet state academic standards! A few blocks away at a neighboring school, less than half read at grade level. The Arts Connection in New York City began in 1978 and has raised national test scores and developed a sense of responsibility in their community. In Los Angeles, The Artists in Residence Program showed a vast improvement with student's grades and problem solving skills. In Sampson County, North Carolina, not only do standardized test scores continue to climb, but there is more cross-racial interaction. Students became actively involved in school. Their attitude toward subjects went from bored to relevant as they took risks in their studies and increased their aptitude.
Educational or IQ Enhancement Through Art?

It has become a popular trend to play music to your child while still in the womb to enhance their IQ. On the April 15, 1997, “Today” show, Katie Couric stated, “A little music apparently does wonders for your child’s IQ.” Research shows that music can’t hurt and does stimulate the brain, but proof is lagging that it actually can boost brain power. Dr. Gottfried Schlaug, a neurologist from Harvard University, documented that children who have music lessons before the age of seven have a larger corpus callosum (the bundle of fibers that connect the two sides of the brain). He concluded that this would result in improved communication for these children, but a boost for the intellect has yet to be proved. A test at the University of Irvine showed significant improvement for spatial reasoning for children with musical training. In 1993, Shaw and Rauscher proved that college students listening to Mozart also scored higher in this area on IQ tests. In Toronto, Trehub determined that babies brains innately can recognize musical patterns. The students who studied music and took the Student Aptitude Test (SAT) from 1990 - 1996 scored eight to fifteen percent higher than students who had no training. Diana Deutsch, a University of California, San Diego psychologist, sees a correlation between scientists and music. Einstein and Galileo were both brilliant musicians. Although the link between music and IQ is yet to be proved, Deutsch feels that it is a great tool.
for getting children to think about logical relationships.

I feel that art also would fall into this category of can't hurt, may help. But this fact alone would do little to put art into the elementary school curriculum. The question must be posed: "Can art actually aid in the learning process?"

Concepts in Education

Can art contribute to the learning process? Elliot Eisner, professor of art and education at Stanford University, has analyzed contemporary United States education and found five widely held beliefs (see Table 2.1). First, he sees that education is based on spoken language, concluding falsely that children cannot think until they can speak. Language is a symbolic device to convey thoughts. Can you think of other symbolic ways to convey thinking? A second belief is that sensory experience is low on the hierarchy of intellectual functioning. Rational thinking is our link with the intellectual world and of true learning, but children first learn through sensory perceptions. This may be classified as primitive beginnings in knowledge, but have you ever experienced an enormous revelation while watching a sunset over the ocean or walking through the Getty Museum? This is perceptual growth and it can have greater depth than rational thought. A third commonly held belief of contemporary society is that intelligence requires the use of logic. Both math and science are based on logical thinking
### Table 2.1
Summary of Article: Examining Some Myths in Art Education by Elliot Eisner (1974)

<table>
<thead>
<tr>
<th>MYTH</th>
<th>TRUTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children develop best in art if left to their own resources, provided they have plenty of art materials and emotional support from the teacher.</td>
<td>This view is defensible only when art is taught in an authoritarian manner. In all other cases, this view leaves the art teacher as a dispenser of materials. Art teachers have an enormous responsibility to teach perception and the use of perception as a source for creating visual structures. Artistic development is not an automatic consequence of maturation; skills need to be taught by competent people.</td>
</tr>
<tr>
<td>The major function of art education is to develop the child's general creativity through art.</td>
<td>Art teachers are not the only teachers responsible for fostering creativity: any field taught well can develop a child's creative ability. There are other functions of art teachers, but there is not a single goal for all art programs for all children.</td>
</tr>
<tr>
<td>What is important is process, not product</td>
<td>Process and product cannot be dichotomized. There can be no product without process. To neglect one in favor of the other is to be pedagogically naive.</td>
</tr>
<tr>
<td>Children see the world more clearly than adults (they have not acquired the habits that keep the eyes from seeing and the heart from feeling), so adult visions or art should not be imposed on the young lest it influence them.</td>
<td>Children's global perceptual tendencies lead them to miss or neglect details and subtleties. The art teacher plays a critical role in helping students acquire the tools which make analysis and synthesis of visual qualities possible.</td>
</tr>
<tr>
<td>Teachers should not evaluate work since the child's mind is qualitatively different from an adult's.</td>
<td>With respect to the product, one can appraise ingenuity, technical competency, and aesthetic quality. Children respect thoughtful evaluation and criticism because it testifies to them that their teachers are taking them and their work seriously.</td>
</tr>
<tr>
<td>Teachers should not attempt to talk about art since verbalization kills art.</td>
<td>Language is not intended as a surrogate for the work but as a set of pointers that illuminate aspects of the work that are likely to be missed.</td>
</tr>
<tr>
<td>The best curriculum in art for primary school children is one that provides the widest variety of materials with which they can work.</td>
<td>This limits rather than expands experience since the child seldom has the time to acquire the skills necessary for using the material as a medium of expression.</td>
</tr>
</tbody>
</table>

and in this century these subjects have become our thrust. The approach toward these subjects has been a black and white - cause and effect - one and has permeated the teaching approach in our schools. Are these subjects truly devoid of exploration and a creative approach? Many scientists are
passionate about the arts. John Dewey has emphasized the aesthetic experience in education and claimed that art heightens the imagination, improves awareness, and provides peak experiences. Doesn't this sound like scientific exploration to you? A fourth belief is that emotions are the enemy of reflective thought. Detachment and distance are needed for true understanding. It is true that unleashed emotion will cloud thought, but perception without feeling can do the same. The recipe for learning calls for both detachment and feelings. The fifth belief is that the "Scientific Method" is the only way to explain the world and it's knowledge. This belief leaves the arts on the outside of education being considered self indulgent and frivolous. The scientific method is created through deductive thinking, isn't art a series of problems to solve to get to a conclusion? Both science and art are a process and require critical thinking.

Professor Eisner has created a model belief system for the future, one that would use the arts to develop a way to educate that would involve more students with greater results. His model is constructed around five premises. The first premise is that not all problems have a single, correct answer. There are more ways to skin a cat than just one! Art is a more "possibility" centered approach that allows imagination and multiple perspectives. Through the exchange of personal interpretation, we tend to appreciate other's
points of view. In our present multicultural schools, we need to form a strong communication base to understand and appreciate differences. Using all our differences is "the hamburger" that makes America a great country. A second premise is that the form (shape of something) is part of its content (meaning of something). The arts can integrate this by showing the steps taken to create a single effect. For example the number of colors and steps taken to paint a single flower emphasize both process and product. The scientific method tends to emphasize only product. Another premise is that fixed methods of teaching with standardized educational objectives will limit learning. Flexibility in art opens the door for surprise outcomes where the teacher is allowed to learn as well as the student. This type of flexibility will allow different students to become "the star," rather than the same people always being leaders. Flexibility prepares a child for life by eliminating the single fixed answer. Problems in life tend not to be fixed and need critical thinkers to solve them. The last premise is that the arts provide a function of critical importance where a child may learn to distinguish between expression and discovery. Expression is how art is mainly captioned. Art in this mode is used to express self or society. Discovery is a different quest. Discovery is a journey or a process where students use the tools of learned techniques and chart their own course. It is accidental learning; but also allows the
greatest degree of learning. These models cannot be used in all subject areas such as multiplication tables, spelling, or history facts; but they can serve the learner with greater understandings and ability to solve problems (thinking).

Educational policy is determined at the local level and focus on art is fostered by the communities administrators, teachers, parents, and art resources. As part of an educational administrative degree, future principals should be required to take an art course dealing with history and techniques. A community reflects their interests through public display of art. Parents can encourage art in the schools and communities to create a bridge between art and life. The secret of teaching art to young children is allowing frequent and regular exploration in various media. The primary need for children at the elementary age level is free exploration. A teacher's feelings of inadequacy can deter the teaching of art and damage the child's belief in themselves in the art world. By taking courses or inservices, the teacher may develop confidence in his/her art ability. Team teaching can also allow the teacher to stay in comfortable areas of instruction, while giving the children a wider range of exposure. A teacher can develop procedures for use of media and allow free exploration for the child. The class will be orderly and the child will have freedom to create. The teacher's primary role in this instance is to encourage, validate, and nurture the child's need to create.
Traditional elementary art teaching is more product orientated than process. Just as we teach writing as a process, we must teach art. Writing has many steps of first draft, editing, experimenting, and finally a product. This is a problem solving approach that can lead to individuals who are better equipped to encounter trials of life. Instead of telling children what to think, the student actually becomes engaged in the process of finding a solution. The student is asked to become a more active learner and draw on their own inner resources. This learning from the inside out is critical for science and fostered by art, yet too often the black/white, true/false is the way science is taught.

Thinking independently is the basis of creativity and an encouraging way to learn. Herbert Read said, “Art is the representation, science the explanation of the same reality.” Through art, science and other curriculum can be explored, energized, connected, and learned to their fullest potential. Social studies comes alive through art. Art provides the empathy and spirit of ages past. Viewing art works and techniques of past civilizations makes us feel what they felt and we are creatures of feeling as well as thought.

School budgets become tighter every year and there is no money for art, except maybe for the gifted and talented! This is a thought concept of many school systems, but so invalid to the learning process. Art is our civilization, it expresses our fears, shows our struggles, and demonstrates
our hopes. Through use of critical thinking, art teaches us how to learn and that learning is actually fun in all academic areas. Art develops discipline in the student and raises self-esteem. Art relates individuality of people and cultures. Art is fun! Rethink this issue of restoring art to your school. When budget cuts need to be made they should be made across the board, not only at the specialists door (Eisner, 1992).

California Framework for the Arts

"The arts are one of mankind's most visual and essential forms of language, and if we do not educate our children in the symbol system called the arts, we will lose not only our culture and civility but our humanity as well," statement by Earnest Boyer, president of the Carnegie Foundation for the Advancement of Teaching.

In October, 1995, the California State Board of Education, published the "Visual and Performing Arts Framework" to develop a new and more meaningful framework for the arts in the state of California. The work includes guidelines for dance, music, theater, and visual arts. The guide states that visual arts have been with us since prehistoric times and are used by all cultures to communicate ideas, traditions, and beliefs. It further emphasizes that, "the value of instruction and exposure to the visual arts is immeasurable in the humanizing process." Strong words that
indicate the State Board of Education is highly desirous of a meaningful art program in all schools.

The experts who wrote this framework believe that a visual arts program needs to be well planned and developmentally appropriate. Time should be spent developing new skills and exploring them. The process must be emphasized as much as the product. Children should learn to appreciate others' art works, both with peers in their classroom and also of other civilizations and cultures. The purpose of the program should be to develop informed citizens with a lifelong relationship in the arts. There are four components of education in the art program: (1) artistic perception (2) creative expression (3) historical and cultural context and (4) aesthetic valuing. I shall define each and explain classroom goals.

Artistic Perception

This component involves learning the language of visual arts and learning to use it to understand the communication of others. The student will learn to use symbols and use them to represent the physical world. Children are taught a variety of techniques and principals of design in order to record their impressions. Training is given in recording what the child observes.

Creative Expression

This component shows the interpretation of thoughts
through the art media. Respect for others is a goal. Again a variety of media is used to express oneself and the elements and principals of design are stressed. Exploring different combinations of media is encouraged to express the individual. The student can create a personal symbol or style that reflects them. To develop lifelong learning the student should have field trips to art museums and exhibits and articulate about their perceptions. In the classroom the child should talk about their perceptions of their own art work and that of others.

**Historical and Cultural Context**

The child learns the role that art plays in history and the way that the artist is viewed by particular cultures and civilizations. The student is exposed to the historical development of the visual arts. The child can easily recognize art from various periods in history, cultures, and particular artists. Seeing art work in the form of posters and reading about particular artists or periods of art, lead to reflections by the child. The student would be guided from verbal reflections to written ones. Both a visual arts vocabulary and a language of the period would be learned.

**Aesthetic Valuing**

The child would develop the ability to analyze art work as far as intent and technique. The child could explain the techniques and media of a work and discern why a particular
piece was executed. The children could decide what elements might have influenced the artist and why a particular media was used.

**Curriculum and Instructional Guidelines From the California Framework**

Instruction in art should be well planned, regularly taught, and sequential in scope. Each school needs to have sufficient materials and equipment to effectively teach the planned lesson. When at all possible a facility should be provided for the teaching of art. A well designed art room will have adequate work and storage space. It will have display space for both children's work and artists examples. There should be consideration for safety. Instruction is given for all tools; safety equipment is used when needed and dangerous items need to be restricted from the classroom.

In the elementary school the classroom teacher can plan lessons with the help of a specialist. Administration can facilitate by allowing workshops to extend the teacher's skill level and encouraging a teacher's professional level in this area. Principals should directly encourage teachers interested in the arts to create an atmosphere where the arts are displayed, encouraged, and accepted. The emphasis of the primary school is for the child to accept their own original expressions and the work of others. The instruction should expose the child to many periods and many cultures. The language of art, multimedia, and differing art techniques
should be taught to the child so that he/she is allowed to explore the field of art. Lessons for handicapped children can be adapted to suit their needs. Art should be exhibited on a regular basis, showing both completed works and works in progress. The child can write a statement to show their intent in the artwork. Photographs of studio endeavors serve to clarify the exhibited work. Technology has become a tool and a resource of the arts. Art can be created through technology and access to the Internet brings world-wide museums into the classroom.

Assessment should be a mutual enterprise between teacher and student or students. Each work of art is evaluated on understood standards and expectations of the lesson. Assessment is ongoing and part of the whole learning process in art when the work is considered evolutionary in nature. A good book for assessment is called *Arts Propel: A Handbook for Visual Arts* by Wolf and Pistone. Critique of art is very sensitive and deserves special handling on the school site. The object of art in the elementary school is not to produce career artists; rather, to teach understanding of the arts, acceptance of others, and increase self-esteem. We need positive evaluation (*Visual and Performing Arts Framework*, 1996).

Delaine Eastin, Superintendent of State Schools in California, has supported the arts and encouraged an "arts
renaissance" in the state. Forming a group of sixty artists, business people, parents, and educators in partnerships between schools, industries, and foundations was begun to enhance the current status of the arts. A twenty-one page report on this, called "Artswork: A Call for the Arts Education for All California Students" was published. A school with high art components has a lower dropout rate and higher academic ability. The study showed that children who had studied the arts for four years, score fifty-nine points higher on the verbal and forty-four points higher on the math in their Scholastic Aptitude Tests (SAT) than those with no arts curriculum. New legislation is being presented to upgrade the status of art in the schools. For example a bill by Sheila Kuehl, Democrat from Santa Monica, was recently passed adding a year of the arts as a requirement for high school graduation.

Goals 2000 (Federally Funded)

Although the importance of the arts is noted in Goals 2000, there are no direct goals for art. In many ways this has proved a positive for the art community for they have unified to demonstrate the need for art in the educational process. Some believe that art does not serve bureaucratic purposes, as was demonstrated by the "Third Reich." Control of the population at this time was based on exact answers; while art encourages a variety of individual responses.
Although there was no mention of art in the goals, there were standards for the arts developed by the “Consortium of National Arts Education Associations.” The “Arts Standards Project”s was achieved with a grant from the United States Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities, but is not officially endorsed by the federal government.

Art is defined as having dual components, one being creative works and producing them while the other aspect is the cultural and historical study. In all art forms there are a variety of forms and sub-disciplines. People need to develop a sense of self and an interconnectedness to people of other times and other cultures. Art helps the individual connect to body and spirit, intellect and emotion, experience and event. Art answers deep questions for the individual: “Who am I? Where am I going?” Art promotes original ideas and challenges old perspectives. Art is important to life and learning and needs to be at the core of educational reform. Art is a crucial foundation of all education, serving as a key element for the integration of subjects and cultures. Art is not a frill: rather, a base for all learning. Art is where one develops a sense of community and allows the individual to strive for excellence. Richard Riley, the Secretary of Education in 1993, described the arts as “a powerful economic force.” Indeed when you consider the multimillion dollar industry created just in the performance and entertainment
segment, the arts have immense value. Riley called the arts an "inseparable part of the human journey" and "inseparable from the term, education." He believes the knowledge and practice of them is fundamental to the healthy development of our children's minds and spirits.

The Arts Standards Project determined six goals for visual arts. First the pupil shall be taught the differences of various media, processes, and techniques. Different responses are allowed by the choice of media and technique. Safety and responsibility are taught under this goal. Characteristics and purposes of art are taught as a second goal; while the third goal is one of evaluating the symbols, subject matter, and ideas of a piece. A fourth goal relates history and various cultures to art work, whereby the child can determine a particular time and place by viewing the piece. A fifth goal educates the child in their assessment of various pieces of art work. What are the purposes for creating such a piece? What experiences lead the artists to expressing himself in a given manner. The last goal connects the visual arts with other disciplines in the curriculum showing both similarities and differences.

In a broader sense the standards created for all students in all arts disciplines shows a basic goal for all. All students should be able:

- to communicate in four arts disciplines: music, visual arts, theater, and dance.
- to communicate proficiently in at least one art form.
- to present basic analysis of works of art.
- to be acquainted with exemplary works of art from a variety of world cultures and historical periods.
- to relate to various arts knowledge and skills across the arts disciplines.

"Ideas for Schools and Communities" is a background paper for the Goals 2000, created by and for communities across the United States. Arts education needed to be in the hands of schools, local arts and cultural organizations and was recognized as a core area of study. The committee found art to be important in providing an excellent education and essential for school reform. It determined that the discipline of art could transform teaching and learning as we know it with vast systemic changes. Art when incorporated in the schools decreased discipline problems, increased student test scores, and attendance and graduation rates. When art is taught in the school, multiple intelligences are addressed and learning exists for all children. Performance and visual shows bring more parents into the school setting and provide a greater student understanding of the world around them. Art develops high thinking abilities. Current education favors the "quick think" answer and diminishes the value of persistence and thoughtful retort. Art develops creative, analytical students who do far better on the road of life than the black and white, one answer. The purpose of
education is not to merely inform, but to enlighten. England, Germany, and Japan all believe a formal grounding in the arts is fundamental to a good education. Art being a universal language tends to bring societies and cultures together through basic understandings and the student most readily accepts differences. The disciplines learned through art can be applied to all aspects of one's life including employment.

Colleges

Before we begin an analysis of what colleges are teaching their teachers, we should examine some of the movements and beliefs that are held by professors in the universities. The actual art instruction for future teachers is minimal, but there is a strong movement toward the arts in education. Elliot Eisner, a well written professor at Stanford University, clearly believes that art is at the very core of all learning. He is a quiet guru leading the renaissance movement in the state of California today. Definitely a voice to be listened to. Ethel Pitts Walker at San Jose State University can see a demand for the arts to be taught by today's student. Because of budget cuts, the college student of today has little educational experience in the arts and justifiably feels cheated. Ms. Walker notices that students in their forties and fifties come equipped with some educational experience in the arts and are far more comfortable both using the tools of the arts and with
critical thinking in. She believes that there is a strong movement in the state with both students and legislature to bring the arts into a renaissance position (Goodwin, 1997). Chris Alexander of California State University, San Bernardino makes this same observation about today’s student. She is active in RIMS, part of the California Arts Project that represents innovation in the arts for five counties. At California State College in San Marcos, Merryl Goldenberg leads a crusade for the arts. A program called SUAVE (Socios Unidos para Artes Via Educacion or Partners United for Arts via Education) works to bring artists into three school districts. The program now in its third year recently obtained a grant to evaluate how well teachers continue using art after the artist has gone. Another individual dedicated to putting art into the elementary classroom is John Weinkein of Iowa State University. John and a group of colleagues in the late eighties put together an Internet source of school curriculum with discipline firmly based in the fine arts. The program serves to connect schools and give and receive lessons on art. There are many dedicated, knowledgeable people working in the colleges that do much to enhance and expand the art program in schools today.

What is being taught today at the college level? Jerry Wright at the University of California, Davis explains the art educator in the public school comes poorly equipped for the job. The two disciplines of art and education do not
overlap on campus. In order to teach art as a subject in the public school the candidate must have a master of fine arts and the fifth year in education. The fifth year provides their entire knowledge base on how to teach. Art curriculum evolves from a person's own training, personal strengths, and what they determine to be essential. They have little instruction in the development of curriculum. One positive that came from the California's budget crunch in the arts, is that masters candidates in the arts often are allowed to teach basic courses to under graduates; thus gleaning experience. In most of the California colleges, only one course in the arts is needed to prepare for a degree as an elementary teacher. There seems to be a gap here between current belief stressing the importance of art in today's elementary school and the preparation of teachers. The author believes in the next few year there will be a change in the requirements for teachers.

Multiple Intelligences

At Harvard University during the sixties, there was tremendous research going on about the testing of intelligence. IQ tests were given every other year by the schools, but research was proving that all intelligences were not being tested, indeed were not even known. That would certainly give incorrect data on the individual being tested. About 120 intelligences were currently being tested, but
research was bringing far more to light. Intelligence testing has since gone through many stages of evolution, but the years of research brought focus on the "multiple intelligences" as defined by Howard Gardner. Gardner's work was not based on the testing of intelligence, but the teaching of major types of intelligences. His work had a great impact on the classroom. Understanding how to teach different types of learners actually brings the arts into daily instruction and learning in the classroom. The seven basic multiple intelligences are linguistic, logical, spatial, kinesthetic, musical, interpersonal, and intrapersonal. Combining knowledge of these different ways a student perceives with classroom technique and assessment gives a far more realistic way of teaching. Using an "arts approach" in the classroom correlates perfectly with the multiple intelligences approach.

I would like to give a brief description of each of the intelligences and later give teaching and assessment guides Linguistic

An individual with this intelligence would have highly developed auditory skills and like to read, write, and listen. They enjoy reading books, telling stories, and playing word games. They have well developed vocabularies and are usually great spellers. They are quite verbal in class. They understand the syntax and structure of words.
Professions that use this form of intelligence might be a politician, play write, editor, journalist, interpreter, actor, or an orator.

**Logical**

This intelligence is used by mathematicians and artist alike. Not only are abstract mathematical problems solved easily, but patterns and relationships are understood. This child can group, analyze, interpret, and make prediction using data. Their thought process is one of extreme logic and they enjoy strategy games and working out experiments and puzzles. Thinking tends to be of a cause and effect pattern. The students thinking process would include ability to find inference, calculate, and test hypothesis. This student will ask a lot of questions and tends to think on a higher abstract order. Some professions using this intelligence might be a tax accountant, statistician, scientist, or computer programmer.

**Spatial**

This is the true artist type, this student will think in pictures and forms visual images when being taught. They like map work, enjoy movies and pictures, and daydreams a lot (where have we heard this). Their drawing ability is very advanced for their age. They like to work on three-dimensional constructions and use the *Where’s Waldo* type of books. They tend to doodle in notebooks. This student can
learn from reading "picture books." This intelligence involves sensitivity to color, line, shape, space, and relationships between these elements. They can perceive image through written descriptions. Professions with this mode of thinking might be an artist, architect, interior designer, inventor, guide, hunter, or scout.

**Kinesthetic**

This is a student who may move around a lot in his seat, because he best learns through movement and physical touch. This individual has highly developed line and gross motor skills and enjoys hands on learning. Often when he talks to someone, he touches them. This child is accomplished at sports and often enjoys role playing. Manipulative, competitive class room games and action packed stories are good methods of instruction for this child. Taking things apart or working with clay are also good learning methods. Professions for this individual might include acting, athletics, or using the hands as with a mechanic, sculptor, surgeon, or dentist. Balance and coordination, dexterity, strength, speed, and flexibility are all skill associated with this intelligence.

**Musical**

This child is sensitivity to a variety of sounds and know when a musical note is "off." They collect tapes, sing songs, and keep a rhythmical beat to music. When they work,
they prefer to have music on. They often will play an instrument and even have a musical way of speaking. Career choices often include performance or music critic.

**Interpersonal**

This is the social butterfly of the class. They have many friends and learn best through cooperative groups. They often serve as the group mediator as they understand and respond to temperaments of others. This student is very sensitive to moods of others through minute changes of facial expressions, gestures, or voice tones. They organize, communicate, teach, and sometimes manipulate the dynamics in the group. They belong to clubs and are generally known as joiners. This individual has common sense and their advice is often sought. Although they have many acquaintances, they are very selective with choice of friends. This person has the potential to lead people for many purposes both good and evil.

**Intrapersonal**

This child enjoys themselves as an individual and is deeply aware of his/her own inner feelings. The student is highly self-directed and independent of the class mores. They can react with strong opinions. This student will do well with independent projects as they truly march to the beat of their own drummer. They have a deep sense of self-confidence and usually motivate themselves in any pursuit. Often they
have a personal hobby or interest that they talk little about. They are able to learn through their own failures and successes in life. Combining an accurate picture of themselves, they have the self-discipline to pursue what they want to in life (Gardner 1973, 1983).

The following pages could be helpful in the classroom to assess multiple intelligence. There are also ways to assess learning based on the type of intelligence that appears most dominant for the child.
Table 2.2
Self-Assessment
The Theory of Multiple Intelligences

Where does your true intelligence lie? This quiz can help you determine where you stand. Read each statement. If it expresses some characteristic of yours and sounds true for the most part, write a "T". If it doesn't, write an "F". If the statement is sometimes true and sometimes false, leave it blank.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I'd rather draw a map than give someone verbal directions.</td>
</tr>
<tr>
<td>2.</td>
<td>I can play (or used to play) a musical instrument.</td>
</tr>
<tr>
<td>3.</td>
<td>I can associate music with my moods.</td>
</tr>
<tr>
<td>4.</td>
<td>I can add or multiply quickly in my head.</td>
</tr>
<tr>
<td>5.</td>
<td>I like to work with calculators and computers.</td>
</tr>
<tr>
<td>6.</td>
<td>I pick up new dance steps easily.</td>
</tr>
<tr>
<td>7.</td>
<td>It's easy for me to say what I think in an argument or debate.</td>
</tr>
<tr>
<td>8.</td>
<td>I enjoy a good lecture, speech, or sermon.</td>
</tr>
<tr>
<td>9.</td>
<td>I always know north from south no matter where I am.</td>
</tr>
<tr>
<td>10.</td>
<td>Life seems empty without music.</td>
</tr>
<tr>
<td>11.</td>
<td>I always understand the directions that come with new gadgets or appliances.</td>
</tr>
<tr>
<td>12.</td>
<td>I like to work puzzles and play games.</td>
</tr>
<tr>
<td>13.</td>
<td>Learning to ride a bike or skates was easy.</td>
</tr>
<tr>
<td>14.</td>
<td>I am irritated when I hear an argument or statement that sounds illogical.</td>
</tr>
<tr>
<td>15.</td>
<td>My sense of balance and coordination is good.</td>
</tr>
<tr>
<td>16.</td>
<td>I often see patterns and relationships between numbers faster than others.</td>
</tr>
<tr>
<td>17.</td>
<td>I enjoy building models or sculpting.</td>
</tr>
<tr>
<td>18.</td>
<td>I'm good at finding the fine points of word meanings.</td>
</tr>
<tr>
<td>19.</td>
<td>I can look at an object one way and see it sideways or backwards just as easily.</td>
</tr>
<tr>
<td>20.</td>
<td>I often connect a piece of music with some event in my life.</td>
</tr>
<tr>
<td>21.</td>
<td>I like to work with numbers and figures.</td>
</tr>
<tr>
<td>22.</td>
<td>Just looking at shapes of buildings and structures is pleasurable to me.</td>
</tr>
<tr>
<td>23.</td>
<td>I like to hum, whistle, and sing in the shower or when I'm alone.</td>
</tr>
<tr>
<td>24.</td>
<td>I'm good at athletics.</td>
</tr>
<tr>
<td>25.</td>
<td>I'd like to study the structure and logic of languages.</td>
</tr>
<tr>
<td>26.</td>
<td>I'm usually aware of the expressions on my face.</td>
</tr>
<tr>
<td>27.</td>
<td>I'm sensitive to the expressions on other people's faces.</td>
</tr>
<tr>
<td>28.</td>
<td>I stay &quot;in touch&quot; with my moods and have no trouble identifying them.</td>
</tr>
<tr>
<td>29.</td>
<td>I am sensitive to the moods of others.</td>
</tr>
<tr>
<td>30.</td>
<td>I have a good sense of what others think of me.</td>
</tr>
</tbody>
</table>
Table 2.3  
Self-Assessment  
The Theory of Multiple Intelligences  
Scoring Sheet

Place a check mark by each item which you marked as true or "T". Add your totals. A total of four in any of the categories A through E indicates strong ability. In categories F and G a score of one or more indicates abilities in these areas as well.

<table>
<thead>
<tr>
<th>A. Linguistic</th>
<th>E. Bodily-Kinesthetic</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. ___</td>
<td>6. ___</td>
</tr>
<tr>
<td>8. ___</td>
<td>13. ___</td>
</tr>
<tr>
<td>14. ___</td>
<td>15. ___</td>
</tr>
<tr>
<td>18. ___</td>
<td>17. ___</td>
</tr>
<tr>
<td>25. ___</td>
<td>24. ___</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Logical-Mathematical</th>
<th>F. Intrapersonal</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. ___</td>
<td>26. ___</td>
</tr>
<tr>
<td>5. ___</td>
<td>28. ___</td>
</tr>
<tr>
<td>12. ___</td>
<td></td>
</tr>
<tr>
<td>16. ___</td>
<td></td>
</tr>
<tr>
<td>21. ___</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C. Musical</th>
<th>G. Interpersonal</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. ___</td>
<td>27. ___</td>
</tr>
<tr>
<td>3. ___</td>
<td>29. ___</td>
</tr>
<tr>
<td>10. ___</td>
<td>30. ___</td>
</tr>
<tr>
<td>20. ___</td>
<td></td>
</tr>
<tr>
<td>35. ___</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D. Spatial</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ___</td>
</tr>
<tr>
<td>9. ___</td>
</tr>
<tr>
<td>11. ___</td>
</tr>
<tr>
<td>19. ___</td>
</tr>
<tr>
<td>22. ___</td>
</tr>
</tbody>
</table>
Table 2.4
What To Put In A Multiple Intelligences Portfolio

<table>
<thead>
<tr>
<th>TO DOCUMENT LINGUISTIC INTELLIGENCE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Prewriting notes</td>
</tr>
<tr>
<td>• Preliminary drafts of writing projects</td>
</tr>
<tr>
<td>• Best samples of writing</td>
</tr>
<tr>
<td>• Written descriptions of investigations</td>
</tr>
<tr>
<td>• Audiotapes of debates, discussions, problem solving processes</td>
</tr>
<tr>
<td>• Final reports</td>
</tr>
<tr>
<td>• Dramatic interpretations</td>
</tr>
<tr>
<td>• Reading skills checklists</td>
</tr>
<tr>
<td>• Audiotapes of reading or storytelling</td>
</tr>
<tr>
<td>• Samples of word puzzles solved</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TO DOCUMENT LOGICAL-MATHEMATICAL INTELLIGENCE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Math skills checklists</td>
</tr>
<tr>
<td>• Best samples of math papers</td>
</tr>
<tr>
<td>• Rough notes from computations/problem-solving processes</td>
</tr>
<tr>
<td>• Final write-ups of science lab experiments</td>
</tr>
<tr>
<td>• Photos of science fair projects</td>
</tr>
<tr>
<td>• Documentation of science fair projects (awards, photos)</td>
</tr>
<tr>
<td>• Piagetian assessment materials</td>
</tr>
<tr>
<td>• Samples of logic puzzles or brainteasers solved</td>
</tr>
<tr>
<td>• Samples of computer programs created or learned</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TO DOCUMENT SPATIAL INTELLIGENCE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Photos of projects</td>
</tr>
<tr>
<td>• Three-dimensional mockups</td>
</tr>
<tr>
<td>• Diagrams, flow charts, sketches, and/or mind-maps of thinking</td>
</tr>
<tr>
<td>• Samples or photos of collages, drawings, paintings</td>
</tr>
<tr>
<td>• Videotapes of projects</td>
</tr>
<tr>
<td>• Samples of visual-spatial puzzles solved</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TO DOCUMENT BODILY-KINESTHETIC INTELLIGENCE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Videotapes of projects arid demonstrations</td>
</tr>
<tr>
<td>• Samples of projects actually made</td>
</tr>
<tr>
<td>• Videos or other records of the acting out” of thinking processes</td>
</tr>
<tr>
<td>• Photos of hands-on projects</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TO DOCUMENT MUSICAL INTELLIGENCE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Audiotapes of musical performances, compositions, collages</td>
</tr>
<tr>
<td>• Samples of written scores (performed or composed)</td>
</tr>
<tr>
<td>• Lyrics of raps, songs, or rhymes written by student</td>
</tr>
<tr>
<td>• Discographies compiled by student</td>
</tr>
</tbody>
</table>
### TO DOCUMENT INTERPERSONAL INTELLIGENCE:
- Letters to and from others (e.g., writing to obtain information from someone)
- Group reports
- Written feedback from peers, teachers, and experts
- Teacher-student conference reports (summarized/transcribed)
- Parent-teacher-student conference reports
- Peer-group reports
- Photos, videos, or write-ups of cooperative learning projects
- Documentation of community service projects (certificates, photos)

### TO DOCUMENT INTRAPERSONAL INTELLIGENCE:
- Journal entries
- Self-assessment essays, checklists, drawings, activities
- Samples of other self-reflection exercises
- Questionnaires
- Transcribed interviews on goals and plans
- Interest inventories
- Samples of outside hobbies or activities
- Student-kept progress charts
- Notes of self-reflection on own work

### SPATIAL INTELLIGENCE
- charts, graphs, diagrams, and maps

### VISUALIZATION
- photography
- videos, slides, and movies
- visual puzzles and mazes
- 3-D construction kits
- art appreciation
- imaginative storytelling

### PICTURE METAPHORS
- creative daydreaming
- painting, collage, and other visual arts

### IDEA SKETCHING
- visual thinking exercises

### GRAPHIC SYMBOLS
- using mind-maps and other visual organizers
- computer graphics software
- visual pattern seeking
- optical illusions

### COLOR CUES
- telescopes, microscopes, and binoculars
- visual awareness activities
- draw and paint/computer-assisted design software
- picture literacy experiences
<table>
<thead>
<tr>
<th>Intelligence</th>
<th>Teaching Activities (examples)</th>
<th>Teaching Materials (examples)</th>
<th>Instructional Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linguistic</td>
<td>lectures, discussions, word games, storytelling, choral reading, journal writing, etc.</td>
<td>books, tape recorders, typewriters, stamp sets, books on tape, etc.</td>
<td>read about it, write about it, talk about it, listen to it</td>
</tr>
<tr>
<td>Logical-Mathematical</td>
<td>brain teasers, problem solving, science experiments, mental calculation, number games, critical thinking, etc.</td>
<td>calculators, math manipulatives, science equipment, math games, etc.</td>
<td>quantify it, think critically about it, conceptualize it</td>
</tr>
<tr>
<td>Spatial</td>
<td>visual presentations, art activities, imagination games, mind-mapping, metaphor, visualization, etc.</td>
<td>graphs, maps, video, LEGO sets, art materials, optical illusions, cameras, picture library, etc.</td>
<td>see it, draw it, visualize it, color it, mind-map it</td>
</tr>
<tr>
<td>Bodily-Kinesthetic</td>
<td>hands-on learning, drama, dance, sports that teach, tactile activities, relaxation exercises, etc.</td>
<td>building tools, clay, sports equipment, manipulatives, tactile learning resources, etc.</td>
<td>build it, act it out, touch it, get a &quot;gut feeling&quot; of it, dance it</td>
</tr>
<tr>
<td>Musical</td>
<td>superlearning, rapping, songs that teach</td>
<td>tape recorder, tape collection, musical instruments</td>
<td>sing it, rap it, listen to it</td>
</tr>
<tr>
<td>Interpersonal</td>
<td>cooperative learning, peer tutoring, community involvement, social gatherings, simulations, etc.</td>
<td>board games, party supplies, props for role plays, etc.</td>
<td>teach it, collaborate on it, interact with respect to it</td>
</tr>
<tr>
<td>Intrapersonal</td>
<td>individualized instruction, independent study, options in course of study, self-esteem building, etc.</td>
<td>self-checking materials, journals, materials for projects, etc.</td>
<td>connect it to your personal life, make choices with regard to it</td>
</tr>
</tbody>
</table>
# Table 2.6
Celebration of Learning

**STUDENT SIGN-UP SHEET**

To show that I know ___________________________, I would like to:

- write a report
- do a photo essay
- compile a scrapbook
- build a model
- put on a live demonstration
- create a group project
- do a statistical chart
- develop an interactive computer presentation
- keep a journal
- record interviews
- design a mural
- create a discography based on the topic
- give a talk
- develop a simulation
- create a series of sketches/diagrams
- set up an experiment
- engage in a debate or discussion
- do a mind-map
- produce a videotape segment
- develop a musical
- create a rap or song that encompasses the topic
- teach it to someone else
- choreograph a dance
- develop a project not listed above:
  - other:

Brief description of what I intend to do:

<table>
<thead>
<tr>
<th>Signature of Student</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signature of Teacher</td>
<td>Date</td>
</tr>
<tr>
<td>Linguistic Task</td>
<td>Logical-Mathematical Task</td>
</tr>
<tr>
<td>----------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Read a book, then write a response.</td>
<td>Examine a statistical chart, then write a response.</td>
</tr>
<tr>
<td>Logical Assessment</td>
<td>Read a book, then develop a hypothesis.</td>
</tr>
<tr>
<td>Spatial Assessment</td>
<td>Read a book, then build a model.</td>
</tr>
<tr>
<td>Kinesthetic Assessment</td>
<td>Read a book, then draw a picture.</td>
</tr>
<tr>
<td>Musical Assessment</td>
<td>Read a book, then create a song.</td>
</tr>
<tr>
<td>Interpersonal Assessment</td>
<td>Read a book, then share with a friend.</td>
</tr>
<tr>
<td>Intrapersonal Assessment</td>
<td>Read a book, then design your own response.</td>
</tr>
</tbody>
</table>

Table 2.7
Multiple Intelligences Assessment Contexts
Model Schools

The following schools are leaders in the quest for academic excellence and in incorporating art in unique ways. Through review of their structures, we can create learning structures that will enhance our own school systems.

Mason Elementary School
GATE Cluster School
10340 San Ramon Drive
San Diego, CA 92126

Mason School is a school with awesome pupil expectations. There are about one thousand children in the school and from five to seven classes per grade level. The school is a year-round single track site. It would most likely be considered a lower middle class neighborhood where parents work hard and care about their child's education. Most parents do not have a college education, but hope their children are able to achieve one. The children in the school are extremely polite and orderly. The teachers are friendly and quite innovative. Both factions feel it is an honor to participate in this school. Why? Perhaps the Gifted and Talented Education (GATE) cluster at the school brings academics to a higher level of achievement and individual success.

GATE children are identified exclusively on the basis of giftedness in intelligence by a test called "The RAVEN." There are two GATE classes per grade level in grades three, four, five, and six. In grade three there are ten GATE non
identified and ten non GATE identified. In grades four, five, and six there are ten GATE children and twenty-six non GATE identified students. The teachers teach to the level of the GATE child and the remainder of the class meets this expectation! Standardized test scores prove ability is extended through this arrangement. In each classroom enrichment and supplementation were evident. For example classrooms had intricate LEGO structures in one place and in another there were interesting student created time lines that interrelated subjects. No student had dead time. Many lessons had optional projects available. Attention for special needs was present, for example "The Phonics Game" was used in one classroom for both remediation and reinforcement. There were many examples of critical thinking problems both teacher and student created. The math program called "Excell" was used and teachers felt particularly strong about its merit. Each classroom had four to six computers in it that received a good deal of use and each room was wired to the Internet. There was a great deal of technology used in each room both by teachers and students. For example, the author was introduced to "quick cam" that takes a photo of a person you are talking to on e-mail. One teacher used a video visualizer that projected images he drew or displayed on a television. Although children were not identified by talent, there was a great deal of art used in an interdisciplinary manner. The discipline of art was well represented as well.
GATE and classroom teachers were well supported by the school administrators and by the district (San Diego). There is a fantastic Instructional and Media Center that supplies materials that complement any unit of study. There are art kits that demonstrate particular techniques, media, or historical period and use teacher's guides, children's books, videos, prints, and lesson plans. The teacher can request in person at the center or by phone and the supplementation will be loaned out for a particular period of time. Teacher had one planning period a week with their GATE partner and a grade level meeting once a month. Many of the staff had been together for eight years and planning was done on an ongoing basis. Each grade level had a representative on the Governor's Team which presented needs, goals, and other needs to the principal at regularly held meetings. Teachers did not have a specific budget or maxim amounts for the photocopier. Instead trust was present and prudence expected. Staci Monreal, assistant principal for Mason School, told me that this system promoted teamsmanship among the staff, instead of the usual competitiveness concerning goods and field trips. Makes sense! When respect is given, respect is shown. Each teacher displayed and was allowed to develop their own strengths. In one classroom the "computer whiz" teacher had technology woven through the curriculum with exciting results for the children. In another classroom, the teacher who was well trained in art, worked with the children to develop
their techniques. A teacher who loved math, taught a lesson in measurement and used many multiple intelligence skills and cooperative learning. In another setting a teacher asked rapid questions that demanded critical thinking. You could actually see the learning and the excitement. Some classes had wonderful rapport with each student and all showed great organizational skills. The GATE teacher is highly revered by the district and is often asked to conduct inservices. Good teacher support caused good child support and became great learning and good discipline.

Special needs and achievements were addressed in a variety of ways. At the high school level the district targeted groups of at-risk children. These groups were helped starting in the elementary level through regular meetings and mentoring. Both black boys and Hispanic girls showed greater potential for dropping out of high school. One GATE teacher met regularly with a group of girls who were considered at-risk. Other needs can be met through after school programs such as "Mad Science." The program is offered once a week for eight weeks. Although the cost is sixty-four dollars, no child is refused entry for there are scholarships from PTA. Permission forms need to be signed by parents as transportation is the family's responsibility. This program was so popular, it led to others run by the city. The programs subject matter range from sports to all aspects of the arts. For example, the most recent selection noted piano
keyboarding, Monart art, and clay construction. Awards are
given three times a year for high academics, citizenship, and
effort. Children can receive an award in one or all areas,
but do not get an award that is not earned.

There is a physical education specialist that teaches
each class once a week. In the local high school, band is
highly valued and supported. Band training begins in the
elementary level with instruction given three times a week.
It is so popular that on band practice day there are fewer
than twenty percent of the class left. But how is art
addressed in this school? It is apparent that art is
integrated into the curriculum, but there is no specialist.
Walking through the rooms one can easily see the display of
art as a discipline and the creative ways that art is used in
other subjects. Art serves as a problem solver and touches on
multiple ways of thinking. It is obvious that art is
important in this school. The former assistant principal was
an advocate of art, who took the time to instruct teachers by
teaching their class and having them observe. He helped them
plan lessons and gave them many ideas for integration, in
return his name still rings praises among the staff. The PTA
has generously created and maintains an art closet where
teachers can obtain a variety of materials. Parents in the
community are very supportive of children's art work. While
art does not have a central focus, it has a place in this
school that many dedicated people work hard to develop. Art
as a subject continues from year to year to bloom.

The Vista Academy of Visual and Performing Arts
Magnet for the Arts
600 N. Santa Fe Ave.
Vista, CA
(760) 941-0880

Vista Academy looks like a normal, a little down-at-the-heels elementary school; until you walk on the campus. Shazam! Immediately there is magic! The visitor is greeted with a smorgasbord of the fine arts. Buildings are painted with murals - on the outside! There are peaceful "sculpture gardens" scattered around the grounds. Children dance by in their tap shoes and the sound of music really does fill the air. The author thought she had died and gone to heaven, this was her kind of place! Janet Newman the Director of Curriculum enthusiastically showed the author around, answered questions, and gave the history of the school.

The school was transformed on June, 1992, from a minority school with decaying facilities that no one wanted to go to, to a magical place that in a few years time had a waiting list of over a thousand and a lottery to get in the school! The school went from racially imbalanced (out of state compliance) to forty-eight percent minority and fifty-two percent Caucasian. It was founded as a novel education environment, one where learning is stressed through the arts. The goal is not to make professional artists of the children, but through the arts to become better students. At Vista
Academy the arts are integrated with core subjects, but some magnets offer the arts as a separate discipline called the studio approach. Another goal that is highly visible in the school is to change the child's attitude toward self and school. A sense of order exists within the creativeness of the school. Can you imagine a school with little competition and discipline problems? There is always something exciting going on in the school, the day the author there a huge production of "The Witch of Blackbird Pond" was being performed. Children and staff are happy to go to school here.

In this magnet the arts are considered a critical part of education. Today the arts are usually under taught in the elementary school, but here they are addressed by a specialist and reinforced and retaught in the classroom. The arts are not only "fun," but they reinforce learning and expand knowledge. Children learn and don't even know they are working, because their interest level is so high. Teachers are required to attend the specialists class with their children to enhance their own understanding of a particular discipline. This allows them insights into integration with the core subjects that they present in their classroom. There seem to be five different approaches to curricular application of the arts in the classroom. Arts-Absent, has no art that is being taught and is often used to introduce a new concept. Nominal Arts are when the arts are used as a brief encounter or "bite." An example of this spelling words given
from the arts discipline. Correlated Arts is a deeper version and may be used as an example for core subject teaching. It provides the background to showcase the subject. Arts Integrated reinforces other subjects and is in turn reinforced by other subjects. This is a true weaving of subjects where a holistic view is demonstrated. Arts Discipline occurs when art is taught as a separate subject with disciplines and goals of its own. Teachers find their own way within these choices of presentation. Some stay in only one realm, others pick and choose at various points depending on what is being taught. The hardest thing is for a new teacher to learn their new curriculum and how they can integrate the arts with it especially if there is an area of art they do not feel competent in. Experienced teachers are reborn with the addition of the arts. It adds spice that is needed to a tired perspective.

Dr. Newman described the principal as one who showed strong leadership, is a good listener, and is an individual with fair convictions. He runs a school with democratic, delegated leadership and often in the role of mentor. He listens carefully to parents and gives a well informed answer to their query. He never fails to thank them for coming. Before becoming the principal he had no extreme interest in the arts, but believes currently that the arts opened new avenues to guide learning. From the beginning of his administration at Vista Academy he had two firm rules for the
teachers: (1) The teacher would meet with the specialist every block to discuss and integrate curriculum; and (2) The teacher is required to stay with the class when each specialist is teaching a lesson. The purpose of both rules is to integrate and reinforce concepts.

There are ongoing challenges and learnings that are unique to an arts magnet school. One difficulty is the merging of middle school and elementary. Both staff and children want separation. Through experience, it has been demonstrated that for the intrapersonal child or extremely active individual this is not a good fit. Total commitment of child, parents and teacher are needed, but sometimes that becomes a problem for a teacher's family or under emergency conditions. The teacher has more planning to do to integrate subjects successfully; thus, needs more planning time. But the time is not there. There is little enough time for networking and sharing. Teaching all the arts is difficult for many teachers, when their comfort zone may lie in only one area. It takes an experienced teacher to take on arts integration and combine it with basic curriculum and class organization. With some specialists there is frustration of continually integrating their discipline and not teaching it as a unique subject with fundamentals of its own. The staff works very closely together and confronts challenges such as these with honest acceptance.
Art being the cornerstone of all the arts is well evident in this setting. It is the easiest of the arts for most to teach. There were many examples of art being integrated in creative ways throughout the school. Art provided a beautiful environment and a constant inspiration for the creativity that flowed from the school. The art teacher shared the frustration of not teaching “studio art,” but art to accommodate other instruction. There is a growing trend today among art specialists to desire the unique attributes of the subject. Perhaps a compromise could be reached to sometimes teach art as a development of skills and history and sometimes teach it to accompany another subject. The author personally can see both needs. Regardless of this frustration, there was some pretty awesome work going on here.

Although the author is sure that this is not the environment for all, for the author this school spoke her language. She loved what was being done there; the quiet, sweet inquiring children; and the very dedicated, enthusiastic staff. This school shows art in the most idealized way, but she does realize it won't serve all school districts. Too bad! How can you ever tell a sweet little child who loves art, music, dancing that they need to take lessons outside of school. The arts are such a strong motivator, we need a magnet in every district to bring out the full potential in all children. The only problem seen
with this school is that it has to turn away a thousand children yearly. The message sent is this school works and needs to be increased in size (Newman, 1996). In Table 2.8 a concise description of each curriculum type is shown.

Table 2.8
Five Curricular Approaches to Art Education

<table>
<thead>
<tr>
<th>Curriculum Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Arts-Absent Curriculum</td>
<td>Basic academic program without any direct or indirect application of the arts.</td>
</tr>
<tr>
<td>The Nominal Arts Curriculum</td>
<td>The arts are used as a vehicle for auditory, visual, or tactile reinforcement or recognition of the arts; the arts are used towards non-arts ends.</td>
</tr>
<tr>
<td>The Arts Discipline Based Curriculum</td>
<td>Art is taught as a separate subject during separate time blocks during the school day; no attempt for integration is made, the discipline is taught for the sake of the discipline itself, and efforts are even made to keep the discipline pure and separate.</td>
</tr>
<tr>
<td>The Correlated Arts Curriculum</td>
<td>Two or more disciplines share materials or topics resulting in creative and interesting activities, but there is no plan to develop ideas across the disciplines; the activities are ends rather than a part of an ongoing curricular process.</td>
</tr>
<tr>
<td>The Arts Integrated Curriculum</td>
<td>Academic subject must be presented so that the students will achieve mastery, and the art form itself must be introduced and maintained in a manner that consciously keeps the technique, history, and aesthetics intact.</td>
</tr>
</tbody>
</table>
There are many Arts Magnets around the state and the philosophy toward the arts is individual to the school. Another well known magnet school in San Diego that was established twelve years ago focuses on art as a discipline and integrates through thematic curriculum. This school is well integrated with the community and often is asked to create work that will be part of the local environment. Potero Middle School in San Francisco teaches the arts as a discipline and integrates. When children answer a question they may act it out, draw it, or sing, etc. The school is living proof that children develop self-esteem, critical thinking skills, and find a new love for learning through the arts. Teacher's are delighted to find a new state focus on the arts and believe a full blown renaissance is eminent.

The next four tables, 2.9 through 2.12, were formed by the staff at Vista Academy to schedule classes and to assure that art is taught in a developmental manner.
Table 2.9
Visual Arts: Scope and Sequence
Kindergarten and First Grades
at Vista Academy of Visual and Performing Arts

An education in the Visual Arts at Vista Academy:
• teaches students to view life artistically
• offers opportunities for creative expression
• models skillful use of a variety of art materials
• studies both the past and the present art of our culture and others
• and equips students to understand, appreciate and assess their own art and the art of others.

<table>
<thead>
<tr>
<th>SKILL/CONCEPT AREA</th>
<th>KINDERGARTEN AND FIRST GRADES</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELEMENTS AND PRINCIPLES OF DESIGN</td>
<td>Recognize simple lines, geometric shapes, rough and smooth texture, warm and secondary colors, light and dark value, overlapping objects, balanced space, simple and repeat patterns in nature and art</td>
</tr>
<tr>
<td>DRAWING</td>
<td>Draw from observation using pencil, marker, chalk, oil pastel, crayon; directed drawing lessons; self-portraits; still life</td>
</tr>
<tr>
<td>PAINTING</td>
<td>Mixing of secondary colors using tempera; large scale painting; cooperative murals; brush techniques; sponge painting; resist</td>
</tr>
<tr>
<td>PAPER</td>
<td>Folding; cutting and tearing; proper gluing techniques; collage and strip sculpture</td>
</tr>
<tr>
<td>PRINTMAKING</td>
<td>Texture rubbings; vegetable and gadget prints; finger painting</td>
</tr>
<tr>
<td>THREE DIMENSIONAL DESIGN</td>
<td>Paper sculpture; clay pinch pots; simple papier maché</td>
</tr>
<tr>
<td>ART HERITAGE</td>
<td>Kindergarten: O'Keefe, Matisse, Thiebaud, Warhol, Rousseau, Brueghel</td>
</tr>
<tr>
<td></td>
<td>First Grade: Picasso, Rivera, Homer, VanGogh, Durer, Degas</td>
</tr>
<tr>
<td>RESPONDING TO ART</td>
<td>Students will respond to the expressive qualities of their own work and the work of others; recognize design elements; display a growing vocabulary of art terms; make personal choices and preferences; identify broad categories of art: drawing, painting, sculpture, etc.</td>
</tr>
</tbody>
</table>

Developed by Visual Arts Specialist Kathy Olson and Mary Mack, 1994
Table 2.10
Visual Arts: Scope and Sequence
First and Second Grades
at Vista Academy of Visual and Performing Arts

An education in the Visual Arts at Vista Academy:
• teaches students to view life artistically
• offers opportunities for creative expression
• models skillful use of a variety of art materials
• studies both the past and the present art of our culture and others
• and equips students to understand, appreciate and assess their own art and the art of others.

<table>
<thead>
<tr>
<th>SKILL/CONCEPT AREA</th>
<th>SECOND AND THIRD GRADES</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELEMNTS AND</td>
<td>Identify and use contour line; two and</td>
</tr>
<tr>
<td>PRINCIPLES OF</td>
<td>three dimensional shapes: actual and</td>
</tr>
<tr>
<td>DESIGN</td>
<td>visual textures; warm and cool colors;</td>
</tr>
<tr>
<td></td>
<td>tints and shades; basic perspective;</td>
</tr>
<tr>
<td></td>
<td>formal and informal balance; repetition;</td>
</tr>
<tr>
<td></td>
<td>emphasis; movement</td>
</tr>
<tr>
<td>DRAWING</td>
<td>Drawing real objects from observation</td>
</tr>
<tr>
<td></td>
<td>using contour line; three dimensional</td>
</tr>
<tr>
<td></td>
<td>forms; shading; portraiture; gesture</td>
</tr>
<tr>
<td></td>
<td>drawing; drawing with marker, pencil,</td>
</tr>
<tr>
<td></td>
<td>oil pastel, and chalk</td>
</tr>
<tr>
<td>PAINTING</td>
<td>Tints and shades; color value; water-</td>
</tr>
<tr>
<td></td>
<td>color techniques; Impressionism;</td>
</tr>
<tr>
<td></td>
<td>Pointellism; murals</td>
</tr>
<tr>
<td>PAPER</td>
<td>Torn and cut paper collage; manipulation</td>
</tr>
<tr>
<td></td>
<td>of paper; masks; gluing techniques</td>
</tr>
<tr>
<td>PRINTMAKING</td>
<td>Stenciling; Styrofoam plate prints;</td>
</tr>
<tr>
<td></td>
<td>crayon rubbings; leaf prints</td>
</tr>
<tr>
<td>THREE</td>
<td>Clay pots and animals; plaster gauze</td>
</tr>
<tr>
<td>DIMENSIONAL</td>
<td>masks; shadow puppets; mobiles; card-</td>
</tr>
<tr>
<td>DESIGN</td>
<td>board loom weaving; found object collage</td>
</tr>
<tr>
<td>ART HERITAGE</td>
<td>2nd Grade: Grandma Moses, Rockwell,</td>
</tr>
<tr>
<td></td>
<td>Gauguin, Duchamp, Cassatt, Calder</td>
</tr>
<tr>
<td></td>
<td>3rd Grade: Matisse, Monet, Seurat,</td>
</tr>
<tr>
<td></td>
<td>Remington, Fuller, Currier and Ives, art</td>
</tr>
<tr>
<td></td>
<td>of local Native Americans</td>
</tr>
<tr>
<td>RESPONDING TO</td>
<td>Students will have thoughtful opinions</td>
</tr>
<tr>
<td>ART</td>
<td>regarding the importance of artists other</td>
</tr>
<tr>
<td></td>
<td>than painters, appreciation of artistic</td>
</tr>
<tr>
<td></td>
<td>contributions of local Native Americans</td>
</tr>
<tr>
<td></td>
<td>and artists of the past, increased</td>
</tr>
<tr>
<td></td>
<td>vocabulary of art terms, and verbalize</td>
</tr>
<tr>
<td></td>
<td>opinions and preferences in art.</td>
</tr>
</tbody>
</table>

Developed by Visual Arts Specialist Kathy Olson and Mary Mack, 1994
An education in the Visual Arts at Vista Academy:
- teaches students to view life artistically
- offers opportunities for creative expression
- models skillful use of a variety of art materials
- studies both the past and the present art of our culture and others
- and equips students to understand, appreciate and assess their own art and the art of others.

<table>
<thead>
<tr>
<th>SKILL/CONCEPT AREA</th>
<th>FOURTH AND FIFTH GRADES</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELEMENTS AND PRINCIPLES OF DESIGN</td>
<td>Parallel, horizontal, and vertical lines; color schemes; various gray values; positive and negative space; perspective; symmetry; asymmetry; unity of composition; focus; repetition and alteration</td>
</tr>
<tr>
<td>DRAWING</td>
<td>Landscapes; two-point perspective; mission architecture; line quality; &quot;right brain&quot; drawing techniques; still life composition; life drawing; use of rulers and compasses</td>
</tr>
<tr>
<td>PAINTING</td>
<td>Tempera and watercolor; resist; batik; outdoor murals; mixed media</td>
</tr>
<tr>
<td>PAPER</td>
<td>Book illustration; cut lines; masks; bleaching; manipulation; gluing; handmade paper; weaving; collage</td>
</tr>
<tr>
<td>PRINTMAKING</td>
<td>Block-print patterns; Styrofoam plate prints; paper printmaking; texture rubbings</td>
</tr>
<tr>
<td>THREE DIMENSIONAL DESIGN</td>
<td>Clay sculpture (additive, subtractive, incised, impressed); glazing techniques; paper sculpture; Kachinas; stitchery; puppet making</td>
</tr>
</tbody>
</table>
| ART HERITAGE | 4th Grade: Cezanne, DaVinci, O'Keeffe, Picasso, Ansel Adams, Kahlo, California Indians  
5th Grade: Hokusai, Chagall, Michelangelo, Escher, Moore, Kollwitz, Native American and Early American crafts |
| RESPONDING TO ART | Through thoughtful practice of judgment, the student will assess the artistic qualities of nature and environment, compare similarities and differences of styles of art forms, further develop the ability to evaluate his or her own work and the work of others, expand and refine their art vocabulary |

Developed by Visual Arts Specialist Kathy Olson and Mary Mack, 1994
Table 2.12

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:15-8:30</td>
<td>Classroom Business</td>
<td>Classroom Business</td>
<td>Classroom Business</td>
<td>Classroom Business</td>
<td>Classroom Business</td>
</tr>
<tr>
<td>8:30-9:15</td>
<td>Spelling, Vocabulary, Individual, Group, Writing, Projects, Social Studies and Science projects)</td>
<td>Dance in the Dance Studio</td>
<td>Dictation, Writing, Individual and Group, Reading/ Writing, Projects, (may include Social Studies and Science projects)</td>
<td>Dictation, Writing, Individual and Group, Reading, Projects, (may include Social Studies and Science projects)</td>
<td>Spelling, Test, Writing, Individual and Group, Reading/ Writing, Projects, (may include Social Studies and Science projects)</td>
</tr>
<tr>
<td>9:15-10:00</td>
<td>Art in the Art Studio</td>
<td>Math: Group Projects and Individual Work</td>
<td>Math: Group Projects and Individual Work</td>
<td>Math: Group Projects and Individual Work</td>
<td>Math: Group Projects and Individual Work</td>
</tr>
<tr>
<td>10:00-10:15</td>
<td>Recess</td>
<td>Recess</td>
<td>Recess</td>
<td>Recess</td>
<td>Recess</td>
</tr>
<tr>
<td>10:15-11:00</td>
<td>Social Studies/ Science</td>
<td>Social Studies/ Science</td>
<td>Drama in the Drama Lab</td>
<td>Social Studies/ Science</td>
<td>Instrumental in the Instrumental Music Lab</td>
</tr>
<tr>
<td>11:00-12:00</td>
<td>Language Arts Activity (continuation of lesson)</td>
<td>Language Arts Activity (continuation of lesson)</td>
<td>Vocal Music in the Vocal Music Lab until 11:45 then back to classroom for discussion of the arts lessons</td>
<td>Language Arts Activity (continuation of lesson)</td>
<td>Language Arts Activity (continuation of lesson)</td>
</tr>
<tr>
<td>12:00-12:45</td>
<td>Lunch</td>
<td>Lunch</td>
<td>Lunch</td>
<td>Lunch</td>
<td>Lunch</td>
</tr>
<tr>
<td>1:30-2:15</td>
<td>Physical Education (activity at teacher's discretion)</td>
<td>Project completion (in-progress activities both group and individual)</td>
<td>Physical Education (activity at teacher's discretion)</td>
<td>Project completion (in-progress activities both group and individual)</td>
<td>Physical Education (activity at teacher's discretion)</td>
</tr>
<tr>
<td>2:15-3:30</td>
<td>After-school Artist-in-Residence Programs</td>
<td>After-school Artist-in-Residence Programs</td>
<td>After-school Artist-in-Residence Programs</td>
<td>After-school Artist-in-Residence Programs</td>
<td>After-school Artist-in-Residence Programs</td>
</tr>
</tbody>
</table>

Note: All classrooms in kindergarten through fifth grades have a similar schedule, with the time of art classes as the only variable.
Charter Schools

Charter schools can be another place where art can be central to learning depending on the way the charter is written. At a local charter school art was taught as a separate discipline, but not integrated with the curriculum. Integration proved to be difficult because the school had grades kindergarten to fifth and there were many divergent themes and small pupil numbers. Curriculum was developed with the help of local art teachers. Art was taught by "paraprofessionals" on Friday afternoon along with a science rotation. The art teacher and helpers were mothers who did have experience in the art world and art rather than crafts were taught. The emphasis was on quality work. There were innovative lessons, such as the time the children studied the works of artists who painted florals and then formed their own creations on an old Volkswagon bus! The teacher selected the color palate and the finished product was unique. Sounds like a project the children would long remember. Another time an individual was brought in for six weeks who lectured and showed famous works of art. With good planning art could be highly successful in the charter school atmosphere.

Elementary School News in the Arts

Knowing that all schools are not going to have a unique emphasis like a magnet, cluster, or charter school, the author researched excitement in the arts at some "ordinary"
school sites. There are also pages in the reference area to establish links from your school to an innovative art site. An individual can do much to strengthen the arts in his/her school. Carole Beeson is such a person. She has taught for twenty-two years and promoted the arts in Richland School in San Marcos, CA. At the school she integrates the arts with curriculum and forms some outstanding productions, field trips, and works to promote art. For the past seven years she created an arts fair to display visual art and highlight performance art as well. An after school program called “Kids College” offers a variety of enrichment oriented curriculum. Last year Carole's work was recognized by the California Center for the Arts in Escondido and she was awarded with an Arts Achievement Award.

The Internet is an excellent way for schools to display their student's art work. It is a visual source for the community of a schools efforts; as well as, an outreach for any school to develop their own programs and gather inspiration. From Pollard Middle School in Needham, Massachusetts, the author downloaded a beautiful page featuring colorful children's art and a description of the lessons to create the pictures. Army Trail School in Addison, Illinois, gives us a description of their city, school, and art department. The art department in this elementary school has updated their scope and sequence for their art curriculum and it can be downloaded from your computer. Albuquerque
Children's Museum is another great source for ideas in many areas. The author found a web site called "Art Departments in the United States" that listed various states and schools and gave much information on art in each school. Web sites are beautiful and information for your own school is plentiful. A more detailed description of the web sites and addresses are in the resource section of this thesis.
CHAPTER 3

SOURCES FOR DEVELOPING

ART PROGRAMS
"Mega Systems" In The Art Education World

We need at this time to switch from a community view of art education to the richness found in a global emphasis that is being developed by the "mega systems." The criteria the author used to determine a mega system was sometimes history of the organization; often the emphasis on research; and occasionally financial endowment. In all cases it is important for a school administrator to know the general direction of each of the large art systems in the country. While they have the same goal to educate through art, the techniques and emphasis of each can vary. The administrator needs to discern what philosophy will best suit his community. Many of the mega systems are on line and several supply interactive curriculum for differing disciplines in art. Some put out a newsletter or magazine aimed at keeping the educator up-to-date with current data. A few of these systems support experimental programs and have good knowledge of grants for research. The author has chosen a sample of programs, but they are not all the programs that exist in the country today. The purpose of this section is to link your school with a mega program that will help guide the teaching of art in your school. After art has been established in your school, the mega system can introduce you to grants, research projects, community development, artist/school relationships and many more creative possibilities. The mega program is a good starting point and a good guide for the process of
developing your art program.

The following list capsulates the Mega Systems that the author will cover in this chapter.

Index of Agencies - "Mega Systems"

ArtLex
Elementary school in Scottsdale, AZ, online glossary of art terms for teacher and student, free

ArtsEdge
Kennedy Center, Magazine, Online, free, curriculum, three phased research program in five area of United States, in CA project named "California Arts Project"

ArtsEdNet
Getty, free, DBAE, art as a discipline, online, magazine, publications, help set up individual art program

Arts Propel Program
Gardner from Harvard, 1991, portfolio assessment, texts, online

Arts Standards Project
United States Dept. of Ed. and National Endowment for the Arts, 6 program goals, 5 student goals

California Frame Work for the Arts
1995 guidelines and goals, text

Different Ways of Knowing
Developed in Los Angeles in 1995, interdisciplinary art

Discipline Based Art Education (DBAE)
Formed by Kettering Project by Eisner from Stanford University, sponsored by Getty, online, free

Project Zero
Harvard University, 30 years of art research in schools, communities, museums, and with multiple intelligences, free

National Art Education Association (NAEA)
Began in 1947, vast publication list, membership - $50 in CA

New Art Basics (NAB)
Iowa State University, curriculum set up on the Internet, exchange of curriculum, teacher training for lesson presentation, charge
TCAP
California Arts Project, 11 regions, located in state colleges and universities, sponsor educating educators in art

ArtsEdge
Scott D. Stoner, Director
The National Arts and Education Information Network
The John F. Kennedy center for the Performing Arts
Washington, D.C. 20566-0001
Tel. (202) 416-8871
http://ArtsEdge.kennedy-center.org/

The John F. Kennedy Center wishes to place and maintain the arts along side science and math. The project is backed by the National Endowment for the Arts with support from the United States Department of Education. The aims of the program are to connect people to people; connect people to information and resources; and to build a new base of knowledge in the arts and education. The spark that ignited this immense undertaking was a report presented to the Secretary of Education by the Arts Education Partnership Working Group in 1993. The report came to be known as, "The Power to Transform Education."

Three phases were determined for the "ArtsEdge" program. During the first phase methods to collect, store, retrieve information were gathered. During the "prototype phase" of the program, an online magazine called Newsbreak was created to present news, resources, and opportunities in the art realm. Through use on the Internet a system was devised to showcase exciting new art programs in the United States. Using content and assessment standards, art curriculum was
put on the Internet to be viewed by art teachers. Opportunities to collaborate with one's peers were developed to share information and trouble shoot problem areas. The aim during this first phase was to develop key partnerships with the art, education, and technology communities. The current phase is called "the pilot" phase and is the test ground for the prototypes. Programs are being assessed by target groups composed of teachers, artists, administrators, organizations, and communities. There are five large projects in divergent areas of the country currently working with ArtsEdge. The California Arts Project is a vast statewide effort. The Imagination Celebration are projects in Fort Worth and Colorado Springs. The Minnesota Arts Education Resource Center supplies statewide resources. In Washington, D.C. there is an art council to serve in the school district. The Kennedy Center serves as coordinator for all these projects and assumes the role of developer and assessor.

The Art Standards emphasize art as a discipline. Understanding and applying media, technique, and process is an important base. Different approaches for the same problems are allowed. Safe use of tools are taught in this standard. The student should learn to choose from a variety of subject matter and different ways to express themselves. The symbols of the art need to be learned and used effectively. The child will understand that different experiences influence art and that individually they will have different responses to art.
work. Assessment in the arts is both ongoing and product evaluated; individually and group orientated. The last standard is to connect visual arts and other disciplines. Connections are established to compare, to contrast, and to solve problems.

While this program is interesting for research purposes, can it be used for the development of an art curriculum in your elementary schools program? Yes, and with no cost! The web site allows you to read the magazine, review spotlighted schools, and develop your own curriculum.

"Curriculum Studio" includes lesson plans, ideas, resources and you can submit your own successful lessons. Model programs are showcased and standards, frameworks, and guidelines for designing your own art curriculum are available. There is also a section for communicating experiences with other arts based curriculum. This is certainly a well structured attempt to bring the arts into prime educational focus and certainly one that you will want to access on a regular basis.

ArtsEdge is on the cutting edge of the most current information pertaining to the arts in America today. It has both a futuristic and national scope.
ArtLex
MichaelDelahunt@aristotle.com
Sonoran Sky Elementary School
12990 North 75th St.
Scottsdale, Arizona 85260
http://www.artlex.com

Usually the first step to create an art program in a school, is to form a developmental vocabulary that serves to introduce the child to the particular language in the discipline. The vocabulary in art might include technique, media, style, or historical period in art. Artists and names of works are not listed as defined terms, but are used as examples of particular styles or periods. ArtLex is a dictionary of visual art terminology that would prove to be a tremendous asset. There are 17,000 defined terms in this site! Some words are italicized to show that they are defined in another part of ArtLex. There are many thumbnail images of works of art to show an artists work or and example of a particular style. These pictures can be blown up to screen size and printed for classroom use. Links to other web sites and related resources can bring the viewer into many of the large art museums and libraries. You can tour the Smithsonian or research a term from the dictionary. The "Smart Museum" allows searching for art by particular artists. The teacher can also explore art departments in small schools; as well as, investigate large educational giants like "The Getty." Through the link section you can find lesson plans and periodicals for new developments in the field. A scroll to
the left of the screen allows you to search alphabetically or by periods/style of art. A search under masks turned up history, photos of differing mask styles, terms, and plans.

ArtLex is the brainchild of Michael Delahunt, a visual arts teacher since 1987. In 1994, he began teaching at Sonoran Sky Elementary, a new school all wired for Internet access. Delahunt began to use the Internet to display student art work. In order to attract people to view his web site, in 1996, he added a small glossary of art terms. In March of 1997, he added pictures to illustrate the terms. Adding links are a new challenge and I believe excellent resources. Delahunt will continue to develop the art dictionary, but he also hopes to add lessons and assessment. ArtLex is a good example of a new type of art curriculum. You won't find it in a book. It is only on the Internet and is constantly growing, improving, and changing. It is an interactive work and Mr. Delahunt responds to questions and inquiries.

There is no charge for this resource and this author would advise your school to immediately put it in your “favorites” choice. Your knowledge of art will grow through playing around – seeking the known and learning from the new terms. You may not be ready to form a list of grade level vocabulary, but this site will help you when you need to and be a resource to you until then. It will help teachers at your site who may feel uncomfortable about drawing, but are at home with learning about art through words. It is also a
site where you can allow children free access to and their learning of art will continue past the art lesson.

**New Arts Basic (NAB)**  
Iowa State University  
Department of Art and Design  
College of Design  
Ames, Iowa 50011-3092  
http://www.public.iastate.edu/~design/art/NAB/index.html

The aim and central philosophy of NAB are as follows:

"Basic arts education aims to provide all students, not only the gifted and talented, with a knowledge of and skills in the arts. Basic arts education must give students the essence to ours, and more distant civilizations which enrich world civilization as a whole. It must also give students tools for creating, for communication and understanding others communications, and for making informed and critical choices."

NAB was begun in 1986 and partnered state art teachers with the university art/education department. The purpose was to network teachers and share curriculum. Over three hundred strategy ideas (lessons) were put together in a loose leaf notebook. During the next year, more teachers from other states joined as the strategies continued to grow. In 1990 a large grant allowed this project to develop telecommunication networks. In the next three years the strategies grew to fifteen hundred and could be seen as a "Living Curriculum."

The latest goal is to project student's works as examples of the lessons. Through a cooperative empowerment model, teacher
Isolation is removed and they have access to thousands of new ideas. Teachers can go to a workshop when they sign up for NAB and are introduced to a format for lesson plans. Each lesson represents a particular discipline, list of materials, and steps to create the project. There are also sections for follow up activities, vocabulary, and a bibliography that allows the teacher to go beyond the lesson. The classroom walls are expanded as the teacher has resources with a myriad of other art teachers and university faculty and library resources.

NAB developed an approach to child centered education, that is best described in their own words: "The New Art Basics" project believes that each child is born with a natural birthright for visual and creative thinking. That birthright needs to be nurtured and brought out in each student through solid thinking skills education. The project believes that it is not enough to simply place the child in a school art classroom and attempt to input preordained curricular content. The seven "Content Areas of the New Art Basics" project are viewed as a rainbow of inherent possibilities that should be encouraged to shine from every child.

Art is taught as a discipline; rather than integrated, and is a process devised by NAB. The first step for getting ready for visual thinking includes sets of activities to heighten a child's imaginative skills. This leads to visual
thinking as a process that is accompanied by individual reflection. The lesson and problems associated are presented at this step. The following two steps take place within the child as they work to find solutions to the art project. Metaphoric thinking occurs when the child examines what he has learned and stretches boundaries to accomplish the project in mind. The child uses visual logic to complete the project examining his piece for cohesiveness, comprehension, beauty, and integrity. The last three steps involve analysis of the completed work. The first is called human context and is the individual’s feeling of self-expression. Does this piece say what I wanted to say? Am I satisfied with the piece?

The next step takes us into the child's group identity as he exposes his cultural identity and learns of others. This step is the "glue that binds culture together." The last step is for the child to understand their place in the river of history. It examines how we got to this level of art and where we are going with it.

The covenant for NAB established a discipline or content based approach for all teacher's plans. The lessons submitted must be teacher tested and artistically sound. Teachers have a mission to develop their curriculum and spread the word about NAB. Continued research will demonstrate a professional level of art teaching and a quality classroom. The cost of the program is $250 for the participation fee, $25 for
computer account, $25 for yearly dues.

Although the program is Iowa based and seems to have a regional thrust, the author believes this influence can be extended to all of the United States. A workshop is required for teachers to join currently is on line. For a small price your school can get many excellent lessons in the art discipline. If you favor arts, integrated lessons can be modified to serve both purposes of art as a discipline and separate subject as a theme for the lesson. Again the Internet is one of our best educational resources for bringing the world into our school.

Project Zero
Harvard Graduate School of Education
321 Longfellow Hall
13 Appian Way
Cambridge, Ma. 02138,
Tel: (617) 495-4342
Fax: (617) 495-9719
e-mail learn@pz.harvard.edu
Web: http://pzweb.harvard.edu

In 1967 Project Zero was begun by the philosopher Nelson Goodman with the purpose of studying the arts in conjunction to education. It was believed "that the arts learning should be studied as a serious cognitive activity, but that close to zero had been firmly established about the field; hence, the project was given its name." During the seventies there were two groups of study, one under Howard Gardner became a model for "smart schools" and fostered thoughtful teaching and learning. Research showed that a commitment to the arts
established problem solving skills for students and became foundations for all subjects. Many motivational programs and projects emerged over the years that are by-products of this original belief. Gardner who is associated with "Multiple Intelligences" put the student at the center of the educational process by respecting individual ways of learning. Projects were done in public schools often with disadvantaged communities. Enrichment often was obtained through local museums, performing arts centers, and other cultural institutions in order to extend learning outside the walls of school.

Research established Gardner's theory of "Multiple Intelligences," gaining greater insight into the divergent ways to teach the student depending on the way they learn. Another contribution of the research was that children learn through a series of cognitive steps from symbols to the abstract. Art and music are full of symbols that allow the child to transfer his knowledge base in subject matter from concrete to abstract. For example today's child learns math better when they develop math skills from manipulatives first and then learn the fact. Another aspect that is currently changing due to the research of this program is assessment. Assessment has become more flexible and often involves the child in the process. There are many forms of assessment used today such as portfolio, projects, problems, videos, etc. New forms of assessment help the students evaluate themselves in
their world far more realistically and make them independent of the constant need for other’s approval. Currently the group sees a change of role definition as the student discovers and the teacher coaches. New research is on project-based curriculum (can you see art used in this area). In the context of the process rather than, product, the child solves current project problems from past learned knowledge. Another recent direction for research is that classroom learning extends past the school’s walls. There are exciting projects going on today in some of Boston’s museums. Research is also being done to determine the value of bringing artists and other cultural groups into the classroom. The other thrust for advanced educational learning is through technology. In an expanding effort to address multiple intelligences, games are being devised and interactive exhibits are being formed.

Project Zero works with teachers to determine the success rate of theories. There are many interesting programs in place today. Each have their own theory, project manager, and funding source, but work under the larger umbrella of Project Zero. A brief description of some of the most interesting programs that promote art in education follow.

Multiple Intelligences Schools

This project began after Howard Gardner published, *Frames of Mind: The Theory of Multiple Intelligence*. The book
was written for psychologists, but soon held the interest of educators. Multiple Intelligences Schools validates the premise of the book and helps teachers educate in diverse ways. Recently there has been the development of assessment practices through these schools. The project provides rich educational experiences and assists other schools in development of similar programs. This is one of the original projects having begun in 1983, yet is still developing.

**Lincoln Center Institute Project: Curricular Frameworks in Aesthetic Education**

This program actually began in 1975 with a goal of immersing the students in the arts through artists in residence programs. The student focus is on a work of art and goes through a process of problem solving to understand the product. There are now seventeen cities that use this program integrating school, artist, and local culture. In California there is a program in San Diego.

**Project Co-Arts**

An apprentice type of approach guiding the learning of photography and ceramics. The program started in Pittsburg, Pennsylvania. A framework has been developed to enable the community to document and assess the effectiveness of the program. The framework also helps educators determine the effectiveness of their art programs. The program is now in a second phase going out to 500 art centers around the country. It has an incredible data base used to set up arts education
in other communities.

**Project MUSE**
*(Museums Uniting With Schools in Education)*

Since 1993 this project has sought answers to what purpose visiting a museum has for a school; what the students feel after the visit; and what is learned. The museum provides a "window" where the arts may be seen with a global perspective. New information is being sought to redefine a museum visit and make it educationally more inclusive for the child. A "museum game" was devised to allow the student a more interactive approach for viewing art work. The game allows any subject to be the investigation source, while art is the vehicle. This association and feedback of educator and museum are encouraged around the country.

**Isabella Stewart Gardner Museum/Harvard Project Zero Educational Collaboration**

Ahh, one of my favorite museums — unique and fanciful! In an endeavor to unite museum and neighborhood, educational windows were created. Using the learnings from multiple intelligences, the windows are quantitative, foundational, narrational, aesthetic, and experiential. Both schools and visitors are gaining from these new perspectives.

**Project Zero/Massachusetts Schools Network**

This is a project within the state that helps schools adopt portfolio assessment. Teachers are encouraged to share experience, concerns, and discoveries. Researchers are
currently documenting and producing materials that will help classrooms throughout the country. Nationally the project is called "The New Standards Project."

**Arts Propel: Integrating Teaching and Assessment**

This program is developed for middle and high schools and is based on student directed learning and assessment. It includes production, perception, and reflection; allowing the student to learn through the process and analyze the product. There are handbooks created through this study for writing, music, and visual arts.

**ATLAS Communities: Communities for Authentic Teaching, Learning, and Assessment for all Students**

The Education Development Center from Newton, Massachusetts, and Yale and Brown Universities have determined six areas for school design: authentic learning environment; learning through exploration; setting standards; developing effective organizational structures; identifying archaic state laws that impede learning; and a realistic approach to technology.

**REAP**

Although much has been said about how the arts can improve school attitude, aptitude, and attendance; little has been proven. This project aims to offer the proof. Five of the most distinguished Harvard professors are in charge of the program. Comprehensive studies are being done to recommend that the arts should be the central focus of
education.

Arts Survive

This is an offshoot of REAP and will determine why some art programs survive and others fold after the initial funds dry up. Few art programs survive after three years. Programs that are mature will be contrasted to less secure ones. Partnerships between schools and community will be examined.

Project Zero

Contains a wealth of publications, services, and online support. To aid classroom use of integrating the arts, sample activities, projects, techniques, and assessment tools are available. To teach the teacher, there are video tapes, workshops, and consulting services. A new service is called LEARN@PZ. For a yearly fee the user is exposed to a myriad of data, conferencing, and an online publication. The scope is to provide the educator with the latest research and information on learning, thinking, intelligence through the arts. This online resource creates a faster way for educators to network and learn about the latest research in education from a source that has been at the cutting edge of intelligence for thirty years. Project Zero is a resource to use with another mega program that will help develop your curriculum. Project Zero will do wonders for the intelligences in your school and show you techniques of learning and assessment that will substantially help all your
children.

National Art Education Association (NAEA)
1916 Association drive
Reston, Va. 20191-1590
Tel. (703) 860-8000
Fax (703) 860-2960
Web http://www.naea-reston.org

NAEA began in 1947 and is the world’s largest art educational association. The mission of the organization is to advance art education through professional development, service, and advancement of knowledge. There is a highly informative journal published on a quarterly basis with well researched, timely articles. This is an amazing source of publications from teacher preparation, curriculum development, resources, multicultural emphasis, art content and history, community collaboration, and assessment. There are so many publications, a computer disk is available to index all titles. This association would greatly enhance the understandings of art in education for an administrator who may not feel totally at home in the arts. The resource can also be a comprehensive tool for planning your own individual curriculum and training all teachers.

The Getty Education Institute for the Arts (ArtsEdNet)
1200 Getty Center drive Suite 600
Los Angeles, CA 90049-1683
Tel. (310) 440-7315
Fax (310) 440-7704
E-mail offline@getty.edu
Web http://www.artsednet.getty.edu

ArtsEdNet was created for educators to establish contact with other educators; present and exchange curriculum; and
provide resources. *ArtsEdNet Offline* is a magazine for educators geared to present the latest information concerning Getty, artists, educators, and political emphasis in the arts. With standards established by both national and state organizations, ArtsEdNet is dedicated to providing a system to network and create excellence in art education.

The Getty Education Institute supports Discipline Based Art Education (DBAE). DBAE is both integrated and content art. As a discipline there are four perceived standards: art production, history, criticism, and aesthetics. DBAE works with administrators to develop art education on a district-wide basis and helps prepare teachers to implement the program. It promotes teamwork through joint planning of integrated curriculum, but does put art at the center of the program (Alexander, Day, 1989). Getty has developed a five year implementation plan for superintendents who wish to develop an art program in their district. Starting with the appointment of a program coordinator and notice to all district administrators, interested teachers are then sent to DBAE summer institute and the individual district forms its goals. A new art curriculum is then devised and materials are purchased. All teachers are then inserviced and the public is informed. Procedures for developing an art program were established in 1987 by a Regional Institute Grant Program (RIG). Six locations from Florida to Nebraska to the
southwest developed the program. The Quiet Evolution by Brent Wilson and the findings of each RIG location is online at this web site and will greatly help a school district in the formation of a solid art program.

The Getty is well endowed and worth a permanent connection in your school. It will keep you up to date on new research and help your school district create an arts program.

Table 3.1 gives a comparison of four curricular dimensions between the Visual and Performing Arts Framework for California Public Schools and the Getty Center for Education DBAE Program.

Table 3.1
Comparison of Four Curricular Dimensions

<table>
<thead>
<tr>
<th>Visual and Performing Arts Framework for California Public Schools</th>
<th>Discipline Based Art Education from the Getty Center for Education in the Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>artistic perception</td>
<td>criticism</td>
</tr>
<tr>
<td>creative expression</td>
<td>art production</td>
</tr>
<tr>
<td>historical and cultural context</td>
<td>art history</td>
</tr>
<tr>
<td>aesthetic valuing</td>
<td>aesthetics</td>
</tr>
</tbody>
</table>

ArtsEdNet is a valuable resource for published books. In Table 3.2 is a handy guide is given to identify publications that will be of particular value for your school.
### Table 3.2
**Key to Publications**

<table>
<thead>
<tr>
<th>Publication</th>
<th>Museum Educators</th>
<th>General Classroom Teachers</th>
<th>School Administrators</th>
<th>School Board Members</th>
<th>Artists</th>
<th>Art Educators/Art Critics/Art Historians</th>
<th>Art Education Advocates</th>
<th>Parents</th>
<th>Legislators</th>
<th>Arts Administrators</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aesthetics and Art Education</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Education and Human Development</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Education in Action: Teleconference</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Education in Action: Video Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Education is More Than Art Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Art of Learning</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Art of Seeing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ArtsEdNet Offline</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts for Life</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Arts: Partnerships as a Catalyst</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beyond the 3 Rs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Celebrating Pluralism</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Connections</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DBAE: Origin, Meaning, and Development</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DBAE and Cultural Diversity</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DBAE: Curriculum Sampler</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discipline-Based Music Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discipline-Based Theater Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Educating for the Workplace</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Education in Art: Future Building</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enlightened Cherishing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From Snowbird I to Snowbird II</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future Tense</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The History of Art Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Imagination Machines</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Improving Visual Arts Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Intelligent Eye</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introducing ArtsEdNet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Issues in Discipline-Based Art Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lessons About Art in History and History in Art</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lessons in Art Criticism</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measuring Up to the Challenge</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>More Than Pumpkins in October</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multicultural Art Print Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perspectives on Education Reform</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Preservice Challenge</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Quiet Evolution</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reinventing the Wheel</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Resources Review: Contemporary Materials …</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Role of Art in General Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Role of DBAE in America’s Schools</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Role of Imagery in Learning</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching In and Through the Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thoughts on Art Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>True Needs, True Partners</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Why are the Arts Essential</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

90
The California Arts Projects (TCAP)
http://www.ucop.edu/tcap/
Glenda Gentry, Executive Director
P0 Box 4295
San Rafael, CA 94913
Tel (415) 499-4893
Fax (415) 499-5896
RIMS (local)
Theatre Arts Department
California State University, San Bernardino
5500 University Parkway
San Bernardino, CA 92407-2397
Tel (909) 880-5913
Fax (909) 880-5903

The California Arts Project was established in 1989 by Senate Bill 1882, it was called California Professional Development Program. Development centers known as Teacher Education/Computer Centers had been established in 1984 were used to implement the goals of the project to extend teachers professional development in the arts and to present the state framework. At Humboldt State University in 1988 members from sixteen California State University campuses, district administrators, and select community members took place in a mini institute to confer about ways to improve the status of the arts in California education. At this time the center officially changed its name to The California Arts Project and created six county office service regions. The following year TCAP was officially administered by California State University with concurrence from the Superintendent of Public Instruction. The original six regions have grown to ten areas to more closely impact the education of teachers in the arts. With a desired outcome to develop a collegial, state network
of teachers, the TCAP web site gives a great deal of information for any school in the arts area. Areas of interest are Quick Links and publications and Documents. There are also discussion groups and an interactive arena for communication with other educators. The main web site also gives information on the state office and all the regional programs. It is a good idea to connect with your regional office to obtain the benefits of local expertise and know the way the arts are being developed in your area. Each local office offers workshops and seminars that will extend the local knowledge and goals.

**RIMS (Riverside, Inyo, Mono, and San Bernardino Counties)**

RIMS is directed by Kristine Alexander at California State University, San Bernardino (kalexander@telis.org). It represents the development and interests of Riverside, Inyo, Mono, and San Bernardino counties. RIMS provides summer workshops and follow-up activities to support comprehensive approaches for staff development in the four arts disciplines. The Arts Education Network (AEN) is a group of artists, educators, and community members in San Bernardino and has partnered with RIMS to establish mutual goals of strengthening the regional arts. RIMS each summer held summer institutes to develop curriculum that interconnects the arts in the classroom. In 1996 in Palm Springs Desert Museum links were created between images and language to develop
curriculum liking the visual with the written. For the 88/89 school year the workshop will be held in four blocks of time and interspersed throughout the school calendar. There are five subjects that will be addressed this year: artistic process, application, visual and performing, leadership, and reflection. Work continues to develop the local web site as a font of information.

Web site information is free, but workshops involve room and board and cost about $550. It is a fee that any district would gladly pick up for an individual to keep their schools up to date in arts research.
Other local California Arts Project Sites are as follows:

<table>
<thead>
<tr>
<th>Site</th>
<th>Location</th>
<th>Phone Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAP</td>
<td>Humboldt State University (707) 826-5801</td>
<td></td>
</tr>
<tr>
<td>NCAP</td>
<td>California State University, Chico (916) 898-4046</td>
<td></td>
</tr>
<tr>
<td>SNAP</td>
<td>University of California, Davis (916) 792-9683</td>
<td></td>
</tr>
<tr>
<td>TMSCAP</td>
<td>California State University, Northridge (818) 885-2843</td>
<td></td>
</tr>
<tr>
<td>BayCAP</td>
<td>San Jose State University (408) 924-4383</td>
<td></td>
</tr>
<tr>
<td>SCAP</td>
<td>San Diego State University (619) 594-1929</td>
<td></td>
</tr>
<tr>
<td>East BayCAP</td>
<td>California State University, Hayward (510) 885-2385</td>
<td></td>
</tr>
<tr>
<td>UCLACAP</td>
<td>University of California, Los Angeles (310) 206-4725</td>
<td></td>
</tr>
<tr>
<td>VSCAP</td>
<td>University of the Pacific (209) 964-2754</td>
<td></td>
</tr>
</tbody>
</table>

The California Arts Project (TCAP)

1  RAP
2  NCAP
3  SNAP
4-5  Bay CAP
4E  East BayCAP
6  VSCAP
7  TMSCAP
8  UCLACAP
9  South CAP
10  RIMS

★ TAP Statewide

94
Introduction to Texts

Understand that most art teachers shudder when a district considers buying student texts to teach art. This text section presents California State Adopted curriculum that could serve as a guideline for your art program. An art teacher wants the student's time spent in rendering, not in reading. Keep that in mind if you choose to use a text series. There are positive aspects of this type of purchase. A text is already organized, balanced, and has parts of the program that might take years to acquire such as transparencies of art work, student vocabulary cards or famous artists books. Some of the texts are beautifully done and could be read during regular reading or language time. The art period could be used for executing a project.

Adventures in Art 1998
State Adopted in 1997
50 Portland St.
Worcester, MA 01608
(508) 754-7201

Each grade level contains teacher and student text, transparencies and slides, artists and vocabulary cards, studio masters, and assessment material. The text is divided into disciplines of design, expressing ideas, art in your world, and sculpture and crafts. The author did not see other texts including this last topic. There is a small glossary and printed listings of artist works in the back. Each lesson has a transparency and studio master to accompany it. The
project part of the lesson is often a small experiment and would need further effort to develop into a finished product. The author liked the vocabulary cards as they defined words in the text and gave visual examples. The author also liked the artists cards that picture the artist on one side with text about their life and works on the other. Cards are meant for student use and are in Spanish and English. An example of artists work would enhance the meaning of the cards. The author thought this was a good start for this company with art curriculum and would keep your eye on the development of more sophisticated lessons plans and materials in the future.

| ordering: |  
| Teaching Art |  
level 1-3 or level 4-6 $128.95 each posters $145.75 |  
| Discover Art Series |  
each grade level has their own text |  
| student's edition $22.65 |  
teacher's guide $25.65 |  

Art Connections (1995)
SRA McGraw - Hill
717 West Temple St. Suite 400
Los Angeles, CA 90012
1 -888-arts4u2

Multiple components are used in this program and include student and teacher editions, overhead transparencies, and video. There are also four books for art across the curriculum, assessment, vocabulary, and artists' profiles. The books were in both Spanish and English. Each lesson presented had quite a lot of information both text and pictorial. The assessment, the author found highly detailed
and perhaps not a teacher friendly tool, but one that could actually educate the teacher about objectives for the lesson. Of the four books that accompany the series, the author buy a single copy for each classroom allowing the teacher to use selected lessons. She felt the student text is quite adequate for the verbal explanations and visual examples, art needs to be taught by doing it. The transparencies were excellent and included several examples for each lesson. The student text was organized in disciplines of: line, shape, value color, rhythm, movement shape, form, texture proportion and distortion balance and perspective variety, harmony, unity.

Each discipline had six lessons with text, pictures, and a project. Disciplines set up in this manner offer a solid approach to the teaching of art. The teacher's manual was clear, explaining materials needed for each project, program resources, what to review from past lessons, curriculum connections, and addressed multiple intelligences. The back of the student's book contained a glossary of art terms, a visual index of various artist's work, and a visual time line of art history. The author was impressed. Well done, highly usable! The program as a whole is cohesive as well as teacher friendly both in planning lessons and educating the teacher. The caution the author gives is art is in the rendering, be careful that reading and talking are less than twenty-five percent of the lesson.
Each kit is suited for a particular developmental level in the elementary grades and is sophisticated and well put together. There is a teacher manual and a 366 page student book that shows the development of art history. Each lesson has text and illustrations to explain the goals of the particular period being studied. There are also wonderful overhead transparencies for individual artists who represent the period. For each lesson there are transparencies of childrens’ work samples to illustrate the project and another group to demonstrate cross-curriculum references. The transparencies are in a loose leaf binder, easy to use and truly impressive! The student book is quite inclusive and many experienced art teachers helped in the development of it. The author viewed three kits and they do not seem geared for a particular grade level; therefor, coordination of lessons by grade level would need to be designated. Great first step! With this program you have it all there! Perhaps posters of artist’s work could be bought to accompany the lessons at a later date. I found these materials true to art as a discipline, integrated with curriculum, and teacher friendly. The projects for each lesson had considerable depth
and were far more than experiments.

address for ordering:
Glencoe/McGraw-Hill
P O Box 534
Blacklick, OH 43004-0543
(800) 334-7344

Art Talk grade 7 - student's text - $43.66 teacher's guide $17.93

Arts Attack (1991) (Arts in Action)
State Adopted in 1997
Arts Attack Publications
Del Mar, CA

The program was created in 1979 as an aid for the teacher who is not totally comfortable teaching the art discipline. The goal is to allow self-expression for every student through seeing and experiencing art. Marcia Osterink, a former classroom teacher and now at Mira Costa College in Cardiff designed the program. The program began with grades one to six, but has expanded to middle school.

Lessons are presented on a series of eight video tapes and may be viewed by groups of teachers and later presented to the students. Through use of painter's styles, the elements of line, color, shape, pattern, and space are taught in a developmental manner for each grade level. Areas of emphasis include drawing, self-expression, history, artists, and media exploration. The teacher's guide explains how to set up a program, lessons, and an art show. There are also sections in the manual for assessment and vocabulary.

Arts Attack includes a teacher's guide and tapes for
each grade level. There are no student books of artists prints. The program is a good start for teachers who desire concrete lesson plans with a visual demonstration of each.

ordering information:
Holt, Rinehart and Winston, Inc.
6277 Sea Harbor Drive
Orlando, FL 32887
(800) 225-5425/Fax (800)874-6418

Artworks level 1,2,3,4,5,6 each cost $285.93

Development of the Arts in Individual Public School Systems

Milwaukee, Wisconsin

In 1977 the Elm Creative Art School was designed as the first magnet school in the country. It was the local answer to desegregation and focused on the arts to create better education. Parents were active and formed community liaisons and the annual "Family Gallery" that formed an exchange of ethnic and cultural artifacts. The success of this elementary school lead to the formation of a second magnet, then a middle school, and eventually a high school with the emphasis in the arts. Reading competency rose from thirty percent to eighty percent; suspension dropped from fifty percent to less than ten percent; and attendance rate soared to ninety-two percent. The high school was placed in the area with the lowest academic performance. Funding was managed on the site by management teams consisting of teachers, parents, and community members.
Charleston, South Carolina

Ashley River was created as an arts magnet in 1984. Admission was by application on a first come first served basis. The school was in one of the poorest neighborhoods and had 475 students, one third with learning disabilities. Requirements were rigorous: art for one hour each day; physical education was held on a daily basis and included dance; all students needed to be involved in two musicals a year; third graders learn sign language; foreign language was introduced in the fourth grade; and there was also a drama and Suzuki string program. The school now has the highest academic rating in the district. Funding is $75,000 higher than any other school in the district and is made up through grants and community funding.

Westchester County, New York

Six schools in low income areas were targeted to improve academic performance through the arts. A broad based partnership brought the schools, business, and the arts together to carry out this goal. A superintendent who participated in the Kennedy Centers programs fostered inspiration for a three year pilot and created an amazing support system. Funding was attained from local, state, and federal sources; as well as, the NEA, Coca Cola Foundation, and Hitachi America Ltd. There were twenty-one local arts organizations and fifty-one artists who participated in the
program. Extremely successful bridges were built between community and schools.

**Minnesota**

The program, Comprehensive Arts Planning Program (CAPP), was created by the state with the motto, "All the Arts for All the Kids." A resource center was created that is now a model for other states. The resource center provides professional development, workshops, and artists mentor programs for the schools within the state. A school desiring to become more adept at teaching the arts can work in partnership with CAPP through their Five-Year Plan to develop their individual program.

**New Jersey**

Assemblywoman Maureen Ogden created a twenty-five member literacy in the arts task force in 1987 to examine the states needs in art education. Guidelines and resources were then developed.

**Introduction to Maine Curriculum**

This is a curriculum planned by the elementary art teachers in the Mt. Desert School System during the late eighties. The objective was to prepare a developmental curriculum that addressed the stages of the child at each grade level. Knowing who you teach will help the understanding of what and how to teach. Vocabulary for each grade was determined for uniformity of instruction throughout
the island's schools and as a guide for the instruction in each school. Art was then broken into separate disciplines that would be addressed yearly for each grade in each school. How the instruction was implemented was entirely up to the teacher. The author taught in schools and found that while there were many projects that she could teach in both schools; there were also lessons that were individualized due to unique properties or budget in each school. The important aspect of the curriculum is that it is developmental, has a vocabulary, and is balanced in scope.

The intent of including this curriculum in my current thesis is as an example of what can be done in your district with collaboration. You are welcome to use the complete curriculum or as a guide for your own creation. Use your local talents for putting together your plan: art specialists, teacher's with high interest in art, and community resources.

Developmental Art Curriculum
(Devised cooperatively by art teachers of Mt. Desert School District in Maine)

As an art teacher in the Mt. Desert school system in 1989, the author worked on writing up a developmental art program that would incorporate vocabulary, materials, disciplines, function, and appreciation. While this is not a Mega Program, it is a sample program that can be created by your district or the curriculum can be used directly as a
starting off point by your district. The program had six goals:

1. Learn to express ideas in a visual form through the use of art materials.
2. Learn to perceive obvious and subtle qualities in the immediate environment.
4. Appreciate works of arts through use of materials and understand the goal of the artist.
5. Learn the significance of art in history.
6. Overall goal of the program is to intensify students' lives beyond school appreciation of environment, careers, hobbies, enhancement of life through visual means.

There were seven disciplines that we determined needed to be taught in a developmental manner with an emphasis on learning each year. The disciplines are: Painting, Drawing, 3-D, Craft, Commercial, Printmaking, and History. The author kept each discipline on a different colored file card and listed the project taught for each year. As the group progressed from one grade level to the next, the new year and project was noted on the card. The same art lessons were not taught every year as the author worked to integrate art with subject matter from the classroom. In a large file box, she kept records and examples of successful lessons taught and filed them by discipline. This method is easily adapted by a
school site and would give teachers a means to exchange art ideas with examples that are already formed.

Table 3.3
Relates Grade Level With Areas/Materials to Explore Within the Discipline

<table>
<thead>
<tr>
<th>GRADES K-1-2-3</th>
<th>GRADES 4-5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PAINTING</strong></td>
<td></td>
</tr>
<tr>
<td>finger paint</td>
<td>collage</td>
</tr>
<tr>
<td>chalk</td>
<td>pastels</td>
</tr>
<tr>
<td>tempera</td>
<td>color mixing</td>
</tr>
<tr>
<td>watercolor</td>
<td>still life, figures, landscape</td>
</tr>
<tr>
<td>markers</td>
<td></td>
</tr>
<tr>
<td><strong>DRAWING</strong></td>
<td></td>
</tr>
<tr>
<td>pencil</td>
<td>land2 point perspective</td>
</tr>
<tr>
<td>line</td>
<td>contour</td>
</tr>
<tr>
<td>shape</td>
<td>shaded value scale</td>
</tr>
<tr>
<td><strong>3-D</strong></td>
<td></td>
</tr>
<tr>
<td>constructions - paper - craft sticks - found objects</td>
<td>reliefs</td>
</tr>
<tr>
<td>puppets</td>
<td>modeled figures</td>
</tr>
<tr>
<td>mobiles</td>
<td>origami</td>
</tr>
<tr>
<td>fabric</td>
<td>paper maché</td>
</tr>
<tr>
<td>mat board</td>
<td>plaster</td>
</tr>
<tr>
<td>masks</td>
<td></td>
</tr>
<tr>
<td><strong>CRAFTS</strong></td>
<td></td>
</tr>
<tr>
<td>weave</td>
<td>embroidery</td>
</tr>
<tr>
<td>clay</td>
<td>pottery</td>
</tr>
<tr>
<td>jewelry</td>
<td>batik, fabric painting, quilting</td>
</tr>
<tr>
<td><strong>COMMERCIAL</strong></td>
<td></td>
</tr>
<tr>
<td>maps</td>
<td>maps</td>
</tr>
<tr>
<td>posters</td>
<td>posters</td>
</tr>
<tr>
<td>cartoons</td>
<td>cartoons</td>
</tr>
<tr>
<td>advertising and product design</td>
<td>advertising and product design</td>
</tr>
<tr>
<td><strong>PRINTS</strong></td>
<td></td>
</tr>
<tr>
<td>stencil</td>
<td>linoleum</td>
</tr>
<tr>
<td>mono</td>
<td>scratch board</td>
</tr>
<tr>
<td>found objects</td>
<td>2-4 part stencil</td>
</tr>
<tr>
<td>Styrofoam</td>
<td>silk screen</td>
</tr>
<tr>
<td>crayon resist/etching</td>
<td></td>
</tr>
<tr>
<td><strong>HISTORY</strong></td>
<td></td>
</tr>
<tr>
<td>Represented by use of slides, overhead transparencies, and posters whenever possible. Works by famous artists should be on display in the classroom and displayed on a rotating basis.</td>
<td>Represented by use of slides, overhead transparencies, and posters whenever possible. Works by famous artists should be on display in the classroom and displayed on a rotating basis.</td>
</tr>
</tbody>
</table>
Table 3.4  
Relates Materials With a Developmental Grade Level

<table>
<thead>
<tr>
<th>GRADE</th>
<th>MATERIAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>K-5</td>
<td>paint: tempra, finger paint</td>
</tr>
<tr>
<td>3-5</td>
<td>water color, acrylic, textile</td>
</tr>
<tr>
<td>K-5</td>
<td>brushes: easel</td>
</tr>
<tr>
<td>3-5</td>
<td>watercolor, stencil, lettering</td>
</tr>
<tr>
<td>K-5</td>
<td>drawing media: colored chalk, pencils, crayons, felt tip pens, markers</td>
</tr>
<tr>
<td>3-5</td>
<td>pastels, pens and India ink, charcoal</td>
</tr>
<tr>
<td>K-5</td>
<td>paper: butcher, bogus, construction, poster, manila, stencil, tissue</td>
</tr>
<tr>
<td>3-5</td>
<td>canvas board, tag board, water color paper,</td>
</tr>
<tr>
<td>K-5</td>
<td>craft materials: paper maché, paste and glue, weaving materials, wood scraps, looms, scrap metals, textiles, clay</td>
</tr>
<tr>
<td>3-5</td>
<td>rubber cement, sewing materials - needles, carving tools and plaster</td>
</tr>
<tr>
<td>K-5</td>
<td>printing materials: Styrofoam, found materials, vegetables</td>
</tr>
<tr>
<td>3-5</td>
<td>linoleum and cutters, silk screen materials, brayer</td>
</tr>
<tr>
<td>K-5</td>
<td>tools: scissors, sandpaper, hammer</td>
</tr>
<tr>
<td>3-5</td>
<td>nails, vise, screwdriver, clamp</td>
</tr>
</tbody>
</table>

Before a child uses a tool or material, always teach them how to use and proper safety procedures.
This curriculum gives a vocabulary list for each grade level from kindergarten to fifth. It will also delineate developmental stages of the student and appropriate activities to meet the needs of each child.

Kindergarten

Developmental/Needs

A child of this grade level needs help learning to manipulate materials and to organize materials to execute ideas. The student begins drawing at this level by scribbling which soon gives way to circular and then linear forms. A child's developmental stage can be noted through their line drawings. Color is used because it is pretty, not always representing the object, for example a purple cow. Symbolism begins at this stage. The child needs large tools and papers. Giving a student experimental time with media is more important than what the drawing represents, but the child should be invited to tell what their work is about. Through explanations about their work they grow to understand art as a system of symbols. For example, black looks like something fearsome is happening Symbols convey shapes, sizes, similarities and differences.

Activities

1. free draw - family, pets, seasons, holidays, trips, etc.

2. paint to music
3. nature walks - gather things for printing
4. locate in room objects of certain shape or color
5. resist pictures, tempera, cut, clay, chalk, simple prints, finger paint, torn paper, collage, beads, spatter paintings
6. history - show print talk about colors, shapes, and artist’s feelings (tell a story about picture)
7. pre formed shapes to make a picture.
8. individual folder - once a month teacher adds a picture and teacher writes on the back what child said about the work
9. full body tracing with chalk on pavement or on butcher paper
10. hand tracing pictures
11. step by step instructions for a craft

Vocabulary

<table>
<thead>
<tr>
<th>art</th>
<th>artist</th>
<th>color</th>
<th>yellow</th>
<th>blue</th>
</tr>
</thead>
<tbody>
<tr>
<td>red</td>
<td>green</td>
<td>orange</td>
<td>purple</td>
<td>brown</td>
</tr>
<tr>
<td>black</td>
<td>white</td>
<td>mood</td>
<td>design</td>
<td>drawing</td>
</tr>
<tr>
<td>detail</td>
<td>illustration</td>
<td>pattern</td>
<td>easel</td>
<td>texture</td>
</tr>
<tr>
<td>rubbings</td>
<td>warm</td>
<td>cool</td>
<td>primary</td>
<td>secondary</td>
</tr>
<tr>
<td>color wheel</td>
<td>paint</td>
<td>brushes</td>
<td>brush stroke</td>
<td>clay</td>
</tr>
<tr>
<td>mural</td>
<td>printing</td>
<td>repeat</td>
<td>trace</td>
<td>resist</td>
</tr>
<tr>
<td>idea</td>
<td>nix</td>
<td>weave</td>
<td>yarn</td>
<td>tissue</td>
</tr>
<tr>
<td>found objects</td>
<td>feeling</td>
<td></td>
<td></td>
<td>paper</td>
</tr>
</tbody>
</table>
Grade 1

Development/Needs

At this level children enter their "symbolic stage." They always draw a sun, because they know the sun is in the sky. They know the sky is up high and usually represent it with a band across the paper. The child draws what he feels, not what he sees. There seems to be little relationship between objects and space or correct proportions. For example, a very self-confident child will draw himself very large. Color continues to be used on an experimental basis and the details of the picture are sparse. The child continues to use large tools and learns to take care of them (washing brushes). A teacher's role is to encourage the child to use different designs, textures, lines, and values to enhance their composition. The teacher can point out and allow the child to see relationships and proportions pertaining to what they are rendering.

Activities

1. stick puppets
2. woven placemats
3. 3 dimensional "found object" sculpture, collage, vase, print or rubbing
4. tell story to art posters teacher or child makes up a story about what the artist is saying
5. group projects
6. paint to music
7. experiment with media, for example, mix colors, paint, dry, and cut into Eric Carle animals
8. collage for subject integration
9. mono prints

Vocabulary (added to previous grade)

<table>
<thead>
<tr>
<th>repeat</th>
<th>stencil</th>
<th>grid</th>
<th>burlap</th>
<th>kiln</th>
</tr>
</thead>
<tbody>
<tr>
<td>fire</td>
<td>manila</td>
<td>emotion</td>
<td>puppet</td>
<td>creative</td>
</tr>
<tr>
<td>collage</td>
<td>portrait</td>
<td>violet</td>
<td>pose</td>
<td>position</td>
</tr>
<tr>
<td>information</td>
<td>detail</td>
<td>illustrator</td>
<td>off-loam</td>
<td>watercolor</td>
</tr>
<tr>
<td>weave</td>
<td>yarn</td>
<td>copy</td>
<td>watercolor wash</td>
<td>warp yarn</td>
</tr>
<tr>
<td>mood</td>
<td></td>
<td></td>
<td></td>
<td>tempura</td>
</tr>
</tbody>
</table>

Grade 2

Development/Needs

This level is called the “schematic stage” where the child begins to understand how to use line, color, and texture to express their ideas. They combine realism, symbols, and imagination to show greater detail in their compositions. The teacher can aid them greatly at this stage by developing their visual powers (What do you see?) to instruct them about proportion, color, and relationships. At this level simple concepts of design are taught repetition, rhythm, line, shape, and color. Children are beginning to discern differences among their peer projects and need to be taught to respect originality.

Activities

1. integrate with classroom study
2. group activity approach
3. experiment with different media, for example, color use in watercolor, crayon, pastel
4. paper mache costume jewelry, large class project
5. planned design
6. border design, all over pattern
7. print with found objects
8. weave with simple looms, rag strips
9. collage
10. balance-mobile
11. folding paper - 3-D project, origami
12. bookbinding
13. model or map of the neighborhood
14. simple lettering
15. stencil on stationary or card
16. cartooning, product design
17. prints - stencil, found objects, mono
18. wax paper ironed stained glass
19. draw - figure, landscape, still life

Vocabulary (all previous words)

<table>
<thead>
<tr>
<th>trace</th>
<th>gray</th>
<th>space</th>
<th>sculptor/sculpture</th>
<th>contour drawing</th>
</tr>
</thead>
<tbody>
<tr>
<td>background</td>
<td>opinion</td>
<td>personal</td>
<td>ink</td>
<td>abstract</td>
</tr>
<tr>
<td>appreciation</td>
<td>cartoon</td>
<td>geometric</td>
<td>mirror image</td>
<td>symmetrical</td>
</tr>
</tbody>
</table>
Grade 3

Development/Needs

The child is now entering into the “semi realistic stage” when he desires to draw as he sees. The student now becomes more critical of his work and less spontaneous in his approach. He plans his work carefully with a desired outcome in mind. In becoming aware of depth he executes his picture from top down. At this point the student is establishing a visual memory bank to redraw past successful renderings again. This can be a problem for him in the future if he isn’t given instruction on analyzing what he sees and then drawing it. Again the teacher needs to be a facilitator, guiding the child’s observations, but allowing the child to independently plan his own picture. It is helpful at this stage to plan some projects that do not have realism and the teacher can encourage creativity. Reality based lessons should encourage research and critical thinking for the individual’s plan. An extensive file of laminated photo pictures from magazines can help the child achieve his quest for realism. The teacher should guide the child from minute detail obsessions to seeing the whole picture in terms of line, color, and composition.

Activities

1. abstract painting

2. texture grid and use of each in a basic composition
3. wire sculpture
4. paper mach box, tray
5. improve ability to observe (look, see, talk, draw)
   ongoing and critical this year
6. visit workshop or art museum
7. life drawing - large drawing tool, large paper,
   done quickly (5-10 minutes)
8. study the life of artist
9. collage - one color abstraction use hint of
   complementary color
10. lettering - use different alphabets, make poster,
    book cover
11. do the same picture in different media
12. Styrofoam print cards
13. animation cartoon book
14. pottery design
15. fiber work: embroidery or quilting, tee shirt
    painting or tie dye
16. Drawing one point perspective, shaded value scale
17. puppets for classroom use

**Vocabulary (all previous words)**

<table>
<thead>
<tr>
<th>perspective</th>
<th>one vanishing point</th>
<th>origami</th>
<th>logo</th>
<th>rough draft</th>
</tr>
</thead>
<tbody>
<tr>
<td>complementary colors</td>
<td>choice</td>
<td>foreground</td>
<td>middle ground</td>
<td>shade</td>
</tr>
<tr>
<td>horizon line</td>
<td>bird's eye view</td>
<td>opinion</td>
<td>flip cards</td>
<td>form</td>
</tr>
<tr>
<td>tint</td>
<td>contrasting color</td>
<td>guide lines</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Grade 4

Development/needs

We have now entered the stage of very rigid "realism." The child becomes very self-conscious and critical of their own work. They are interested in people and animals and are frustrated by their own attempts at photo-realism. It is critical at this time to have the student carefully pre plan their work and continue their education on drawing what they see. For the teacher learning a few basic rules on perspective and proportions can make a world of difference with her students. The child likes to invent humorous characters that are often exchanged with their peers. "Safe" lessons to teach at this stage would he factual illustrations and maps in core curriculum. The child also feels comfortable learning to work with new tools and doing craft work. Art in media is also of huge interest with today's student. Safe lessons need to be interspersed with lessons that will develop their art abilities and now is the time for fundamentals to be taught.

Activities

1. moods shown through line, color, and media
2. "eye path" plan of a picture.
3. figure and animal mural (use your laminated photo file)
4. outdoor perspective rendering
5. illustrate books, poems, particular piece of music
6. experiment with media
7. linoleum print, stencils, textured monoprints
8. artists and craftsmen demonstrate work
9. paper cube cut mosaics
10. paper maché animals
11. woven purse, book mark, place mat, book bag, or group project (bed throw)
12. create a HUGE still life - paint all or part
13. braiding
14. illustrate a feeling
15. drawings from human models, action figures, hand or foot
16. nail relief
17. charcoal shaded value scale and picture using all values
18. thrown pot
19. give a problem and have them find a solution - any media

Vocabulary (in addition to all words)

<table>
<thead>
<tr>
<th>2 point perspective</th>
<th>plagiarism</th>
<th>still life</th>
<th>symbol</th>
<th>advertising</th>
</tr>
</thead>
<tbody>
<tr>
<td>block printing</td>
<td>cube</td>
<td>3-D eye</td>
<td>crayons</td>
<td>wedge cra</td>
</tr>
<tr>
<td>kneed</td>
<td>emphasis</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Grade 5

Development/Needs

Continuing along in the "realistic stage," the child is still learning about proportions, detail, and begins to develop a personal style. They have special interests and form fondness for particular media. Being sensitive to their own inadequacies, they enjoy abstraction and making useful crafts. They need to continue to develop their visual training to draw what they see. With a given project they have the ability to explore possibilities and set goals. They can look at a design and determine its strengths and weaknesses. Group work is highly beneficial.

Activities

1. sequentially taught skills
2. outdoor and life sketching
3. 2-point perspective, inside and out
4. illustrate their own stories, choose location and styles for illustrations, use borders and repeated designs
5. paint to music
6. batik, jewelry, pottery, embroidery, cross stitch, knitting, quilts, wood construction
7. plaster life mask
8. carve soap, soft wood
9. acrylic paints on canvas board
10. mixed media
11. personal treasure box for still life
12. art exhibit (plan and execute)
13. creative lettering (devise own) or calligraphy
14. field trip to view architecture and draw
15. period costumes
16. mobile to illustrate subject, color, etc.
17. clay modeled figure or head using armature
18. floor plans, interior design, environmental design
19. multi-part stencil
20. linoleum print
21. silk-screen

Vocabulary (all prior words)

<table>
<thead>
<tr>
<th>cartoonist</th>
<th>comic strip</th>
<th>block strip</th>
<th>animation</th>
<th>political block</th>
</tr>
</thead>
<tbody>
<tr>
<td>eye level</td>
<td>balloon</td>
<td>painter's style naturalism</td>
<td>pattern</td>
<td></td>
</tr>
</tbody>
</table>

Resources

The following listing of resources are included to show places where you can find help in particular areas of interest. There are unique disciplines presented; schools that have set up programs; and possible ways to fund programs. There are also places to order supplies, books, and software sources. Maintain a list such as this in your school and improve and develop it.
American Council for the Arts  
Carol Sterling, Arts Ed. Consultant  
1 East 53rd St.  
NY, NY 10022  
(212) 223-2787

Political information as it pertains to the arts. Many publications are available with information on art careers and cultural diversity.

American Folk Center  
Peter Bartis, Folk life Specialist  
Library of Congress  
Washington, DC 20540-8100  
(202)707-6590

A curricula resource bank of services that supply information on state based folk life programs. Local references also notated.

Arts Genesis  
156 Jewett Ave.  
Jersey City, NJ 07034  
(201) 433-2787

Working with disadvantaged and disabled children to introduce them to the arts through workshops. Professional development is supplied for teachers.

The Center for Arts in the Basic Curriculum, Inc./Council for Basic Education (CABC)  
Harriet Fulbright  
725 15th Street NW #801  
Washington, DC 20005  
(202) 6384982

CABC is the private sector's response to the nation's need for educational reform and is a nonprofit organization. The arts and multiple intelligences are used as a bridge for education. A one week course with three graduate credits
through Trinity College is available for professional growth for teachers. The course travels around the country.

Council for Art Education, Inc.
Laurie Doyle
The Art and Craft Materials Institute, Inc.
100 Boyleston St. #1050
Boston, Ma 02116
(616) 426-640

Supported by the National Art Education Association, the group has a program to determine the health hazards of art materials. It also sponsors a youth art month in March.

Educational Resources Information Center Clearinghouse for Arts Education (ERIC)
http://goldmine.cde.ca.gov
Jane Henson, Associate Director
2805 East Tenth St. #120
Indiana University
Bloomington, IN 47408-2698
1-800-266-3815

A wealth of information at this database for any educational quest. They also provide one-to-one help in locating information. It is a great site for both teachers and students.

Institute of Museum Services
Mamie Bittner, Public Affairs
The Nancy Hanks Center Room #510
1100 Pennsylvania Ave.
Washington, DC 20506
(202) 606-8536

Established in 1976 to promote museum services. It funds museums to better serve the public through traveling exhibits.
Kentucky State Council on the Arts
Lou DeLuca, Exc. Director
31 Fountain Place
Frankfort, KY 40601
(502) 564-3757

Developed and implemented Kentucky's standards and assessment of the arts.

Milwaukee Public Schools
Richard Doornek, Curriculum Specialist in Art
5225 West Vliet St.
P0 Drawer 10K
Milwaukee, WI 53201-8210
(414) 475-8049

A forerunner in the arts education program.

National Assembly of Local Agencies (NALAA)
Nancy Langlan, Arts in Education Coordinator
927 15th St. 12th floor
Washington, DC 20005
(202) 371-2830

Membership organization to help local art groups better serve their community through program approaches.

National Conference of State Legislatures
1560 Broadway #700
Denver, CO 80202

Created a booklet called “Reinventing the Wheel,” about the use of the arts in places around the United States.

National Cultural Alliance
Ann Murphy, Exec. Director
1225 Eye St. #200
Washington, DC 20005
(202) 289-8286 1-800-NCA-8888

A group of arts, humanities, and cultural organizations who sponsor public awareness in the support of the arts.
Through an endowment program, this agency bestows grants for all academic levels for the improvement of coherent education in the humanities. Summer programs in particular disciplines are available for teachers, principals, and librarians.

National Council on the Arts (NEA)
http://www.uky.edu/Subject/arts.html

This group consists of twenty-six members well recognized in the arts community who are nominated by the President and approved by the Senate. The function of the group is to make recommendations on a national level pertaining to budget, guidelines, policy, programs, and merit in the arts. The group politically serves the interests of the arts community in the nation's capital. The NEA web site contains many links for curriculum and museums for the art educator.

National Foundation for Advancement in the Arts
Sherry Thompson, Director of Programs
3915 Biscayne Blvd.
Miami, FL 33137
(305) 573-0490

Provides scholarships, apprenticeships, and cash awards for artistically accomplished young people. The group also seeks to promote professional development through workshops,
performances, residences, and projects.

**National Gallery of Art**  
Linda Downs, Ed. Prog. Director  
4th St. and Constitution  
Washington, DC 20565  
(202) 842-6246

A wonderful resource catalog with slides, videos, teacher information, and curricula guides are available through the gallery. They also offer a three week summer workshop for teachers to integrate art in all disciplines, at all grade levels.

**National Guild of Community Schools of the Arts**  
Lolita Mayadas, Exec. Director  
40 North Van Brunt St. #32  
P0 Box 8018  
Englenook, NJ 07631  
(201) 871-3337

This group provides assistance for new art programs in a school district. It sponsors the “Adopt a School Program” where the public school can be aided by community schools of art.

**New Jersey Alliance for Arts Education**  
1 Park Place  
Bloomfield, NJ 07003  
(201) 748-1188

This is a leader in the promotion of an arts program in their schools.

**State Art Agencies**  
Jonathan Katz, Exec. Director  
1010 Vermont Avenue. 9th floor #920  
Washington, DC  
(202) 347-6352

This is the central control of individual all the State
Arts Councils. Each council is funded through both state money and NAP funds and is mainly concerned with the disbursement of this money.

State Museum Associations
1225 I St. NW
Washington, DC
(202) 289-1818

This is a list of nonprofit museums within the United States.

Notable Internet Sources

Art Departments in the United States
http://www.artswire.org/kenroar/links/elementary.html

Individual schools are listed under each state name and can be visited by clicking on the name of the school. I saw some really great things happening here. The school web site showed student's work and various projects. Often there were entire art shows online that included the work with a student explanation about the method or content. Sometimes there were plans for particular lessons. The site was constantly changing and a good motivation for both teachers and fun for students to explore other schools. I also think it would be highly motivating for a school to go online with their student's work on display.

The Art Deadlines List
http://custwww.xensei.com/adl/

This list juried competitions, prizes, scholarships, or awards for art competitions. It also has lists of
residencies, grants, festivals, financial aid, and other opportunities for artists. Each listing has a site for more detailed information. They offer a free limited version and a more extensive paid version.

Arts and Law Home Page (OSLA)
http://www.artslaw.org/

This is a free legal advice web site for artists and art related organizations that may need help with art related legal problems such as copyrights, tax-exempt status, contracts, etc. The purpose of the site is educational.

The following sites are included, but are far from the complete list of art museum web sites. Almost all the museums of the world have extensive web sites and wonderful images just by typing in their name and finding through a search engine. The classroom teacher can gather much from these web sites from artists biographies to actual pictures of their works and text about the objectives of the period. If you are traveling to a city research the art museums on the net and you will be learning your art history! At school, keep a file of museums of the world and information from the Internet and share.

San Francisco Fine Arts Museum (60,000 images)
http://www.thinker.org/
Smithsonian
http://www.si.edu/
National Curriculum for Art in England
http://www.dfee.gov.uk/nc/artfore.html

Pretty dry, but all the basic goals and developmental needs are found here. What the author found really interesting at this site was a section on improving creative thinking skills. Again, exploring the Internet would expose a variety of emphasis in the art world by examining the curricula in art from various countries.

Catalogs and Supplies

Apple Publishing Co. (printed matter)
6050 Apple Rd
Watertown, WI 53094

Aristoplay (games)
PO Box 7028
Ann Arbor, MI 48107
1-800-735-7323

Materials for teaching the gifted child.

Free Spirit Publishing
400 First Avenue North #616
Minneapolis, MN 55401
1-800-328-0272

By calling them, they will send a free list of materials they publish and some materials produced by others that address gifted children.'

Multi Media Arts
Box 180816
Austin, TX 78718-0816
(512)451-7191

Educational materials for inservices and classrooms
SAX
www.artsupplies.com
P0 Box 510710
New Berlin, WI 53151

A traditionally well supplied source for all elementary art and craft media and has many new products.

Shorewood
27 Glen Road
Sandy Hook, CT 06482

One of the largest distributors of prints and posters. The catalog is $20, but will be refunded upon purchase. Prints will cost less this way than going through a curriculum manufacturer.

Books

Drawing on the Right Side of the Brain

Encouraging the Artist in Your Child

Experiences in Visual Thinking

The Metaphoric Mind
by R. Samples (1976) Reading, Mass: Addison-Wesley

Put Your Mother on the Ceiling: Children's Imaginative Games
by R. deMille (1981) Santa Barbara Press

Software Suggestions

Art and Film Director (animation)
Chessmaster (electronic chess game)
Dazzle Draw (draw and paint)
The New Print Shop (clip-art programs)
Sensei's Geometry (geometry programs)
Tetris (spatial problem-solving games)
World Geography (graphic presentations of knowledge)
CHAPTER 4

CONCLUSION
Schedules and Planning Time

Building planning time into the already overcrowded elementary day is perhaps the most difficult aspect of creating an effective art program. Good communication and flexibility are a must between administration and teachers for an adequate foundation to be built. This is an area that the author would recommend district funding especially if you have teachers willing to organize the program without asking for extra stipends. Through her travels, the author has seen some different approaches to planning:

1. The most effective method she’s seen was a district-wide release time once a week for students and for teachers it becomes a planning and conferring time. The effectiveness of this approach is that it occurs regularly and during the school day when the teacher is not exhausted. In some districts the release day was a choice of the individual school, but the author would like to have a uniform district choice because teachers could network in all schools according to differing discipline. For example all teachers in charge of the elementary art discipline could have an inservice in clay with the specialist in the high school.

2. It would be ideal to have a specialist teach art, but this is not always possible. It is essential to
appoint a teacher or administrator who will be the leader in the art program. An assistant would also be beneficial and that person could be another teacher or an interested classified individual. Leadership in the program should always be in the hands of a professional teacher. Professional artists can be used to enhance and advise direction of the program.

3. The delegated art leader needs to meet regularly with other teachers and teaching specialists to coordinate program themes. In a local magnet school, the program leaders met with each grade level before the onset of a semester to hear the curriculum themes and work the art program around these. In a cluster school teachers met once a month to do their planning. At both schools staff felt frustration by the small amount of time given for planning.

4. For the first two years of implementing your art program, allow the delegated leaders to design their own meeting needs and locations, being free of the usual general meeting times and School Improvement Days (SIP).

5. The delegated leader has one day per semester to observe in or outside of the district and a substitute will be paid for in her classroom. The
time can also be used for research, planning, or as needed.

6. Semester meetings for all art specialists with exchange of ideas, help, and workshops.

7. Monthly meetings with the specialist and administrator to touch base on direction and needs.

Schedules are slightly easier and need to be evaluated each year. Start with the talent you already have to build your fine arts program. As new teachers are hired, you can pay attention to the gaps in your program and address the needs in this way:

1. The easiest way to form a schedule is through rotation of the various subjects being taught. Choose a time or period in the day that is mutually convenient. Your rotation will be based on the number of teachers involved. For example, five teachers = five days, four teachers = four days, etc. Teachers will teach the same discipline every day, but the children rotate among teachers and disciplines. For example, Mr. X teaches drama; Miss N teaches music; Ms. Y teaches art; Mrs. A teaches dance; and Mr. K teaches physical education.

The children in Mr. X's class would rotate every day between 1:00 and 2:00 p.m. Every day there would be a different subject. For example Monday
drama; Tuesday music; Wednesday art; Thursday dance; and Friday physical education.

Mr. X would have a different class every day. For example, Monday his own class; Tuesday Miss N's class; Wednesday Ms. Y's class; Thursday Mrs. A's class; and Friday Mr. K's class.

2. Another way to schedule is to have "Fine Arts Friday" where you have rotations all in one day. In one school this was done and was looked forward to by staff and students alike. The positive aspect of this is that student work not finished during the week needs to be completed on Friday in a designated study hall and the child will miss his special day. With this policy in effect, work effort increased significantly.

3. Student electives are another way to increase curriculum and allow the students choice. One afternoon or a designated number of hours can be chosen for enrichment every week. New choices for enrichment can be given every semester or on a monthly basis.

4. Teachers can swap classes for an hour. For example, Mr. K teaches physical education to his class from 1:00 to 2:00 p.m. and then takes Ms. Y's class for an hour of physical education. Ms. Y meanwhile is teaching art to her class and then Mr. K's class.
Mr. X and Miss N are also involved in a swap teaching drama and music. The following day Mr. K and Mr. X would swap and Miss N and Ms. Y would do the same.

Planning can be creative and needs to fit your individual schedules. It takes teamwork and up front communication to make a schedule that will be most effective for teachers and children.

Financing the Dream

Having taught in a poor state where art is a mandate, the author has a problem developing empathy for the statement, "We'd love an art program, but don't have the money." The author taught art in two schools in the same district. One school had a sizable budget and the author taught there for three days a week, with a yearly budget of $4000. The other school was cash poor and she taught one day a week there and had a yearly budget of $400. All children in this district had art. In this case the state mandate was the impetus, but wherever there is a will, there will be a way. A telling quote of Terry Givens, President of the California Art Education Association and consultant to the state chief deputy superintendent, speaks volumes: "I've always felt that funding was not the issue — it's a matter of priority and where the school district wants to spend money." A close look at your district and school budget will cast light on the
priorities. The budget is always fiscally balanced, but is the curriculum?

If you determine you do want an art program in your school, there are keys to financing it so that your district won't land in the red. First take advantage of your on site resources – teachers who are trained or interested in art. Empowering them with research, curriculum development, and site leadership, they will advance your program more than any purchased curriculum. Allowing an individual to develop the interest of their heart in teaching is far greater than buying their time and handing them a curriculum to teach. Take advantage of your district gold. The second step that won't cost a dime is to research various art curriculum. Use the Internet, local schools, county libraries, visit out of district schools, network with art specialists, investigate school systems with successful art programs, what steps did they take? After initially gathering information, decide on your own goals and needs. At this point the author would continue on to step three, finding an educational mentor. A mentor would be a school system with an established program, a university sponsored program such as the California Arts Project, or it could be through a "mega" system. The fourth step is choice of curriculum and this will give you an idea of the cost of your program. You do not need to build Rome in a single year, purchases can be based on a five year plan. Prioritizing your spending each year will allow a lean year
plan and constructive possibilities if your ship actually
does come in. The fifth step is actually beating the bushes
for the coins needed to support your program. "Your program,"
doesn't it have a nice ring to it. You now have ownership in
the curriculum and a burning desire to sell it. Selling the
program may only need to go as far as the closest faculty
member. Perhaps there is someone who feels a lack in their
art skills, but is excited by the prospect of the program. At
any rate other team members can form a grant writing
committee and money in time will be realized on a regular
basis from this constant effort. Another source of sizable
money is in your own backyard. The art and business community
when invited to participate in your art curriculum can be an
enormous benefit. Never leave a stone unturned, it is often
not the big guys that give the big money. On the level of
district budgeting, the administrator who supports such an
innovative program can parcel out funds to begin and maintain
the program. Money is not an excuse for a school without an
art program.

The following page lists the steps involved in grant
writing, but the tedious work will need some incentive. San
Marcos State University has received a $150,000 grant for
three years to study the effectiveness of a program that
incorporates the arts into the classroom. The grant was
awarded by the MacArthur and the Spencer Foundations under
the Professional Development Research and Documentation
Program. In 1988 Congress passed the Jacob Javits G and T Act that gives grants of $100,000 to $250,000 per year for up to three years. There's money out there!

Steps to Grant Writing

Step 1 - Grant Writing Team (subcommittee)

Skills needed:

A. researcher - proof journals, grant materials at county offices and private foundations form a file for "needs assessment"

B. idea people - seek and develop staff ideas/file

C. writers and editors - (one of each for every application) listen to idea people, write drafts, edit, rewrite, edit, third draft prepares budget plan

D. proofreader - check for typo's

E. application coordinator - timekeeper with creation of a time line for the individual grant; remind team members of deadlines; keeps focus on the "big" picture

Step 2 - Do Your Homework

Who are you? Keep a file on local community dynamics.

Community - business, economic and educational level, number of houses and apartments, ethnic distribution, census data, plans for the future, recreation, culture, Chamber of Commerce information

Schools - ADA, percent of students who attend college, faculty experience, achievements, parents involvement,
testing data, honors for school, trends, Mission Statement

Step 3 - Find a Grant

A. Federal Grants

"Federal Register" available in library or county offices of education details in formation on current one time grants newsletters - weekly - $200 a year

Education Grants Alert

Federal Grants and Contracts

Assistance Monitor

Educational Funding

B. State of California

one time funding from California Department of Education annual, notices found in county or district office

C. Private Foundation

The Foundation Directory at the public library, local foundations, and developing a relationship with local business

Step 4 - Completed Application
duplicate, file, mail original

Step 5 - Acknowledgements

publish results, thanks to workers and grant donors

Tips

1. Know current educational issues.
2. Limit grant writing to needs of school.
3. Use post-its and highlighting pen on the application pack.
4. Discuss proposed project with a "grant contact" person before writing the grant.
5. Keep your whole team informed.
6. Do all work on a computer in order to save and for a neat application (Knupp, 1993).

<table>
<thead>
<tr>
<th>California Grant Facts</th>
</tr>
</thead>
<tbody>
<tr>
<td>$200/pupil</td>
</tr>
<tr>
<td>in 200 California schools</td>
</tr>
<tr>
<td>$400,000</td>
</tr>
<tr>
<td>in 58 California schools</td>
</tr>
<tr>
<td>$5,000</td>
</tr>
<tr>
<td>for computers and software to any applicant</td>
</tr>
<tr>
<td>$2,000 and $25/pupil</td>
</tr>
<tr>
<td>in 34 California schools</td>
</tr>
</tbody>
</table>

Grants are out there. Perhaps the funding isn't in the "mega bucks" category, but they can provide money for enhancement of the curriculum. Grant writing is a positive way to empower teachers and show the community the excellence of their local school. Grants are well worth the energy that is put into obtaining them.

Conclusion

The educational world historically has played a minimal role in the development of an artist. Art in education has for years been viewed as "a frill." Currently this attitude
is changing because some of the characteristics of an artist are now being advocated in the educational world. For example, schools have been set up with a black/white emphasis or rote approach, but there is a recent desire for critical thinking skills. The art world values critical thinking as a means of creating multiple solutions to a given problem. Although the jury is still out on IQ enhancement through the study of art, it is generally agreed that the student has a valuable “tool” for the study of other subjects. Elliot Eisner of Stanford believes the process of art creation serves as a means to integrate all school subjects. Through the study of art a well rounded student is developed, one who is able to understand his culture and advance personally to new levels. The place of art in the public schools is not especially to create artists; rather it is to create better students through art.

National academic goals do not directly address standards for the arts, but federal economic support is given for many projects and foundations. For example, the Arts Standards Project Standards, goals, and data are generated through this funding and continue to advance the importance of art in our educational system. The state of California has generated a more direct emphasis on art education through the creation of a framework for the arts. In the framework, there are four components that clearly express teaching objectives and guidelines. Delaine Eastin encourages an “art
"renaissance" in the schools and many educators see art as a "quiet revolution" in California education today. At any rate there is a subtle emphasis of art in education today that is being explored on a national and state level. An astute administrator looking for the best in education should be very aware of this movement and how to implement it in their school.

In the colleges, art holds an insignificant place in the education of teachers and administrators. Conversely much of the research, projects, and philosophies are generated from within these colleges! These new programs are funded through grants from large art orientated systems such as the Kennedy Center. Colleges can be the source of curriculum development in art such as NAB at Iowa State or research at California State University, San Bernardino in the RIMS Program. While education and art departments are not linked on campus, the information for developing an art program is there for and inquisitive educator.

Art can be taught at a schools site by various means such as using the multiple intelligences or by creating specialized schools. Understanding the different intelligences and developing multiple teaching and assessment approaches can greatly serve the talented child's development. Special schools such as an arts magnet, a GATE cluster, or a charter school can provide excellent education for both students within and become a teaching school for
educators from other sites.

In the first two sections of this thesis, reasons for including art in your curriculum were examined and what is currently being done to teach art in some exemplary schools of today. The third section serves as a smorgasbord of possible curriculum choices to put together an individualized curriculum for your school. At first the choices may be overwhelming, but after reading through the information; determining needs and forming goals for your school; and prioritizing possible programs, your way will become clear. Keep your choices simple with one main curriculum choice to begin with and two to three support systems that can be added in time. The author would advise an initial planning time of one year to set up the art program at your school. Although planning should be individual to your school, the author has created a hypothetical "time line" (Table 4.1) for the year of planning to serve as a guide.

When the program starts, continue regular meetings at your site and with your mentor school. Grant writing will continue with needs directed by the art committee and the application process done by the grant writing committee. Through education of the public about your art program, there is always the possibility of greater funding. Continue on your site to educate all your staff teachers in art and keep researching the possible programs and funding for teacher inservicing in the arts. At this time there is a large
emphasis on teacher training and funded programs for this purpose. Keep your art program flexible and always in the evolutionary stage. As you continue to research curriculum weed out old stale ways for better ways to present your subject. Think creatively for that is what art is all about. Art is also a discipline that as you learn, your students will learn, and both will become better at thinking. Art will help you integrate all subjects in your school and make learning more meaningful. You will have a better school and more successful students in it. Art will teach culture and individual differences to the students and form better teamsmanship in this country. And most important enjoy art, for it is a wonderful journey that is as much fun as getting to the destination. Art is the very essence of education!

There are a variety of ways to define an art program in your district, but certain key elements are common to successful art programs:

1. The arts are integrated throughout the curriculum at all age levels.

2. Art is taught as a discipline and given equal credibility beside other academic disciplines. The art specialist is given planning time with other grade level teachers in order to integrate her subject. Art is taught as a unique discipline that can enhance various curricula.
3. Effective teacher training and professional development in the arts is essential.

4. Local resources (artists, museums, organizations) are involved in the program in both the regular and the specialists classrooms.

5. Arts education is inclusive – all students benefit from the study.

6. Teaching and learning are assessed in an ongoing manner.

Remember there are two philosophies of teaching art today that tend to be antagonistic to one another. One is art as a separate discipline and the other is art integrated. Does this mean you need to choose only one technique? No, you could choose both! The important thing is that whatever method you choose is supported by your staff and good for your students and community. Before going out of district, the author recommends that you investigate your own school system. Know what programs are in effect in other local schools and meet the teachers who are art advocates. Use all your resources to best understand your community needs. The next step, the author recommends is to go online and locate other schools across the United States that have art web sites. Get all the free information you can to learn "what is" and then go to another district to visit a GATE, charter, or arts magnet. This research will cost a few substitute days and time for meeting with an art steering committee.
When the "what is" is known, you are getting ready to understand the enormous amount of information and support there is across the United States. This can be overwhelming, but your school can start small with the choice of one system and gradually build on it. Remember art is an experimental subject, making mistakes is part of the process.
Table 4.1 Planning Time Line  
(Steps Can Be Construed As Months)

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 1 | • inventory of your resources - talents on staff, financial, expertise  
|   |   | • select leader(s) and committee - establish regular meeting times  
|   |   | • determine perceived needs and philosophy (integrated, discipline-based, or both  
|   |   | • go over reasons why programs succeed |
| 2 | • write and request sample curriculums from text sources and NAP information  
|   |   | • send for catalogs from media suppliers  
|   |   | • call local colleges and TCAP project close to you to determine what research, inservicing, and projects are going on |
| 3 | • visit arts magnet, GATE cluster, charter schools, TCAP project  
|   |   | • contact a notable school from the thesis  
|   |   | • develop a system of planning time based on observation of other sites  
|   |   | • explore a "helpful now" web site  
|   |   | • reevaluate needs |
| 4 | • determine a possible mentor school to help you  
|   |   | • continue visiting schools and projects and exploring web sites |
| 5 | • determine goals and standards  
|   |   | • review "ArtLex" web site to develop your own art vocabulary  
|   |   | • hold a teacher inservice for all staff to teach a basic art discipline |
| 6 | • decide on core curriculum and continue study and development  
|   |   | • determine a teaching schedule (rotation, etc.) |
| 7 | • form a grant writing committee team from the general staff  
|   |   | • PR committee from the art specialists to explain program to the art and business and art community  
|   |   | • for the purpose of funding and expertise  
|   |   | • continue work on core curriculum, help, and schedules |
| 8 | • present plan to all teacher and inservice with another "fun" media presentation  
|   |   | • bring in mentor school help  
|   |   | • continue to refine and simplify program |
| 9 | • determine budget and order supplies for school |
REFERENCES


Barkin, M.N. Guidelines: Curriculum Development for Aesthetic Education. St. Louis, MO: Central Mid-western Regional Education Laboratory.


