

Additional Resources

School districts interested in making effective use of Connecticut's community arts and cultural resources are encouraged to consult the following websites and organizations:

Connecticut Commission on the Arts
 755 Main Street, One Financial Plaza
 Hartford, CT 06103
 Phone: (860) 566-4770
 Fax: (860) 566-6462
<http://www.ctarts.org>

The commission offers support for arts in education initiatives through several granting programs for nonprofit organizations: Organization Challenge Grants, Arts Partnerships for Stronger Communities and Arts Presentation Grants. The Commission's H.O.T. Schools Program, active in 24 Connecticut school districts, transforms school culture by integrating the arts into core curriculum subjects to better develop students' Higher Order Thinking skills.

The commission's website includes links created to help educators, students, parents, artists, community organizers, library users and others access information about arts education programs offered by Connecticut cultural organizations. A joint project of the Connecticut State Department of Education and the Connecticut Commission on the Arts, this site provides a searchable database that allows users to find arts programs that suit their particular needs. It also provides links to cultural organizations' websites and access to other arts and education sites of regional and national interest.

Connecticut Humanities Council
 955 South Main Street
 Middletown, CT 06457
 Phone: 860-685-2260
 Fax: 860-704-0429
<http://www.cthum.org>

An independent, publicly supported foundation established in 1973 as a state program of the National Endowment for the Humanities, the council awards grants to nonprofit organizations, educational institutions or community groups for projects in the humanities. The grant categories include public policy, public humanities and educationally oriented humanities projects, planning grants and minigrants. The council also administers the Connecticut Heritage Development Fund.

Publications

Minnesota Alliance for Arts Education. *The Minnesota Comprehensive Arts Planning Program: A Guide to Planning and Implementing Arts Education*. Minneapolis, MN: Minnesota Alliance for Arts Education, 1991. [5701 Normandale Road, Suite 244, Minneapolis, MN 55424, 612-920-9002]

Remer, Jane. *Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community*. New York: American Council for the Arts, 1996.

Equity Issues In The Arts

Socioeconomic factors present the most obvious and troublesome equity issues in arts education. Schools in less affluent communities tend to offer less access to arts instruction and fewer choices of extracurricular arts activities. Students from less affluent families tend to have less access to arts learning opportunities outside school, such as private lessons or group instruction, and to arts exhibits and performances. Their families are less likely to be able to provide band or orchestra instruments, and transportation from after-school activities and school events. Schools should be sensitive to these issues, by endeavoring to provide students who have fewer resources with full access to school arts courses and activities.

Gender issues play a role in arts education. As in many other disciplines, artistically gifted males have received greater support and attention throughout history. Schools, therefore, need to make a special effort to include the study of female artists and their work in the curriculum.

Students often develop stereotypical attitudes toward arts activities, such as:

- boys do not sing or dance; and
- girls play woodwind and stringed instruments; boys play brass and percussion instruments.

Students of both sexes are victims of such gender stereotyping, which tends to narrow their choices and exclude them from potentially beneficial activities. Educators and other school personnel should collaborate to break down stereotypes and encourage participation by all students.

Resources

- Collins, Georgia and Sandell, R. (eds.). *Gender Issues in Art Education: Content, Context and Strategies*. Reston, VA: National Art Education Association, 1996.
- Greene, Michael. "Equity and Access Through Arts Education." In *Perspectives on Education Reform: Arts Education as Catalyst*. Santa Monica, CA: Getty Center for Education in the Arts, 1993. ISBN: 0-89236-296-0.

Performances, Exhibits And Competitions

Performances and exhibits of student artwork play important roles in well-balanced arts programs. Students need an opportunity to share the results of their work with their peers, parents and community, both because the prospect of sharing their work motivates students to achieve at higher levels and because the process of presenting artistic work is, in itself, of educational value. A reasonable number of carefully prepared performances and exhibits, which often must occur outside the school day to enable interested audience members to attend, comprise an important part of the curricular arts program.

Performances and exhibits provide opportunities for arts teachers to demonstrate broader outcomes of their instructional programs, outcomes which extend beyond performance skills. Students can demonstrate their understanding of the arts, for example, by preparing the program notes for a performance or the interpretive commentary displayed at an art exhibit. As part of the performance or exhibit students can demonstrate the learning process they went through to prepare the work, such as by presenting an "informance" – a combination performance and demonstration lesson – or by demonstrating specific technical processes used in creating the types of visual art that are on display.

Competition has long played a role in the arts and in arts education. Students and school organizations enter a wide variety of artistic competitions, from auditioning for All State ensembles at the high school and middle school levels to entering drama competitions, and from competing in marching band invitational tournaments to submitting individual portfolios in hope of being selected for visual arts exhibits. When designed with educational considerations in mind, a competition can motivate students to strive for higher levels of performance, provide individuals and groups with constructive feedback about their work from experts other than their regular teachers, and offer recognition for outstanding achievement to deserving students. Poorly designed competitions, on the other hand, can be destructive, distorting curriculums, pitting students and schools against each other, and offering rewards only to the winners.

Arts teachers should base their decisions about entering competitions, and about presenting perfor-

mances and exhibits, on the educational value they offer students. Competitions should provide educational value for all participants, regardless of whether they win or lose. The task(s) students complete to prepare for competitions, performances and exhibits should be educationally worthwhile. They should certainly not detract from the overall instructional program, such as by taking an inordinate amount of instructional time in relation to the value derived or by narrowing the focus of instruction to mere preparation for the event. Instead, they should strengthen students' mastery of the broad curriculum. Educationally valid competitions publish the criteria for evaluating entries in advance, and provide all participants with helpful, expert feedback about their work that extends beyond winning or losing. Regardless of their levels of success, students should emerge from the competitions feeling that participation was worthwhile.

The Student Activities Board of Control of the Connecticut Association of Schools (CAS) reviews and approves competitions and other activities involving K-12 students in all of Connecticut's public schools and many of its nonpublic schools. CAS can be contacted at (203) 250-1111.

The National Art Education Association, Music Educators National Conference and American Alliance for Theatre and Education have published recommended guidelines for competitions, performances and exhibits.

Resources

- American Alliance for Theatre and Education. *Adjudication*. New Orleans, LA: Anchorage Press, 1988.
- Bass, Kelly et al. *The Educationally Interpretive Exhibition: Rethinking the Display of Student Art*. Reston, VA: NAEA, 1997.
- Music Educators National Conference. *Guidelines for Performances of School Music Groups: Expectations and Limitations*. Reston, VA: MENC, 1986.

Copyright Laws

Copyright issues are common in arts education. The need to perform and study work created by others requires arts educators to use a variety of copyrighted work. Financial pressures often tempt arts educators to cut corners, such as by making illegal use of photocopied music or play scripts. Such practices set a bad example for students and place the teacher and school in danger of criminal prosecution and lawsuits. Unauthorized use also is counterproductive from an artistic standpoint, because it undermines the livelihood and viability of artists and publishers of educational materials.

School districts should provide adequate budgets

so that teachers can acquire necessary materials legally and adhere to copyright laws. These laws currently are under revision to address developments such as digital copying and the Internet. Any teacher can, however, easily find sources of up-to-date information and clear advice about the appropriate use of copyrighted materials.

Resources

World Wide Web site that focuses on the acceptable use of materials obtained via the Internet:
<http://netizen.uoregon.edu/>

The United States Copyright Office website provides access to a broad range of information about copyrights, both U.S. and international, including the complete text of the U.S. copyright laws:
<http://www.loc.gov/copyright/>

Copyright information on MIDI (music) technology:
<http://www.midi.org/>

Each of the professional arts education associations also can provide printed information about copyright specific to their discipline.

The Arts In Early Childhood

The arts play an essential role in early childhood programs. Children in their earliest years of life possess exceptional talents and receptivity to the arts and these diminish rapidly if not developed.¹ Because preschool and primary children learn best through a variety of senses, the arts also develop students' learning capacities. Quality preschool and primary programs are invariably rich with arts learning and activities.

"A developmentally appropriate curriculum is one that meets the needs of children within the class grouping.... The developmentally appropriate curriculum offers an integrated approach to education, addressing children's physical, emotional, social and cognitive development."² Developmentally appropriate preschool programs incorporate the arts into daily activities, making arts learning hands-on and playful. Learning activities for young children should be concrete, real and meaningful to the lives and the needs of children.³

Although the arts can and should be used as a powerful tool for the broader development of children, the arts also should be taught for their own sake. Unfortunately, many early childhood programs have concentrated on using arts experiences – such as the exploration of a variety of art media and singing – solely as a vehicle for teaching non-arts content.⁴ There is a substantial and growing body of research literature that identifies age-appropriate, content-specific strategies for developing

young children's artistic abilities. Preschools and other early childhood programs should involve arts educators in designing and, to the extent possible, in delivering arts curriculums to young children within a developmentally appropriate context.

National standards for early childhood music learning are available in the MENC publication *The School Music Program: A New Vision*.⁵ Recommended resources for programs at the early childhood level in all of the arts are outlined in the NAEA publication *Opportunity-to-Learn Standards for Arts Education*.⁶

There is a substantial number of helpful articles and other publications available on the topic of quality early childhood education in the arts. An excellent way to begin to find such resources is to contact the professional arts education associations.

OTHER RESOURCES

General Reference Websites

National Association for the Education of Young Children: www.america-tomorrow.com/naeyc/eyley/eymenu.htm

ERIC Clearinghouse on Elementary and Early Childhood Education (EECE): ericps.ed.uiuc.edu/

National Parent Information Network:
ericps.ed.uiuc.edu/npin/

National Parent-Teacher Association: www.pta.org

Association for Childhood Education International (ACEI): www.udel.edu/bateman/acei/

Coalition for America's Children:
www.kidscampaigns.org

¹ Gordon, Edwin E. *Learning Sequences in Music: Skill, Content and Patterns*. Chicago: G.I.A. Publications, Inc., 1993, p. 3.

² Colbert, C. "Developmentally Appropriate Practice in Early Art Education." In C. M. Thompson (Ed.), *The Visual Arts and Early Childhood Learning*. Reston, VA: NAEA, 1995, 35-39.

³ Biber, B. *Early Education and Psychological Development*. New Haven, CT: Yale University Press, 1984.

⁴ Spodek, B. "Selecting Activities in the Arts for Early Childhood Education." *Arts Education Policy Review* 94, no. 6 (1993): 11-17.

⁵ Music Educators National Conference. *The School Music Program: A New Vision (The K-12 National Standards, PreK Standards, and What They Mean to Music Educators)*. Reston, VA: MENC, 1994.

⁶ Consortium of National Arts Education Associations. *Opportunity-to-Learn Standards for Arts Education*. Reston, VA: NAEA, 1995.

All Of The Arts

Connecticut State Department of Education. *A Guide to Program Development for Kindergarten: Part II*. Hartford, CT: Connecticut State Department of Education, 1988, 3-28.

Music

Andress, Barbara (ed.). *Promising Practices: Prekindergarten Music Education*. Reston, VA: MENC, 1989.

Boswell, Jacquelyn (ed.). *The Young Child and Music: Contemporary Principles in Child Development and Music Education*. Proceedings of the Music in Early Childhood Conference. Reston, VA: MENC, 1987.

Gordon, Edwin E. *Learning Sequences in Music: Skill, Content & Patterns*. Chicago: G.I.A. Publications, Inc, 1993.

Theatre

Brown, Victoria. "Drama As An Integral Part of the Early Childhood Curriculum," *Design for Arts in Education* (July/August, 1990): 26-33.

Fox, Mem. *Teaching Drama to Young Children*. Portsmouth, NH: Heinemann, 1987.

Kelnor, Lenore Blank. *A Guide for Using Creative Drama in the Classroom*. Portsmouth, NH: Heinemann, 1993.

McCaslin, Nellie. *Creative Drama in the Classroom*, 4th ed. New York: Longman, Inc., 1984.

Salsbury, Barbara. *Theatre Arts in the Elementary Classroom*. New Orleans, LA: Anchorage Press, 1996. ISBN: 0-87602-034-1.

Way, Brian. *Developmental Drama*. England: Longman Group Ltd, 1986. ISBN: 391-00296-1.

Wills, Barbara S. *Theatre Arts in the Elementary Classroom, Kindergarten Through Grade Three*. 2nd ed. New Orleans, LA: Anchorage Press, 1996.

Visual Arts

Colbert, C. and Taunton, M. *Discover Art: Kindergarten*. Worcester, MA: Davis Publications, 1990.

Herberholz, B. and Hanson, L. *Early Childhood Art* (4th ed.). Dubuque, IA: Wm. C. Brown, 1990.

Parsons, M. *How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience*. New York: Cambridge University Press, 1987.

Spodek, B. "Selecting Activities in the Arts for Early Childhood Education." *Arts Education Policy Review* 94, no. 6 (1993): 11-17.

Thompson, C. M. *The Visual Arts and Early Childhood Learning*. Reston, VA: NAEA, 1995.

Arts For Special Needs Students: (Special Education, Inclusion, Arts Therapy)

Every Connecticut public school student should receive an arts education, including students with special needs. According to the State Board of Education's Policy Statement on Arts Education (see Appendix B):

A quality arts education should... be an integral part of the core curriculum for all Connecticut students, including those at every age and grade level, living in every type of community, and receiving every form of schooling – public and private, comprehensive and vocational, standard and special education. The K-12 arts education program should enable students to achieve the arts goals and standards outlined in the *Connecticut's Common Core of Learning* and *Connecticut's Guide to K-12 Program Development in the Arts*.

The Law

According to federal Public Law 105-17, also known as IDEA, students who are identified as needing special education are to receive a "free and appropriate" education in the "least-restrictive environment" (LRE) through age 21. Section 300.550 (b) (1) of IDEA defines LRE as "...to the maximum extent appropriate, children with disabilities ... are educated with children who are nondisabled." The law states that "in selecting the least restrictive environment, consideration is given to any potential harmful effect on the child or on the quality of services which he or she needs" [Federal Register, 300.552(d)].

The LRE provision does not mandate that all children with disabilities be educated in the regular classroom. In fact, Section 300.551 (b) (1) states that: "Each public agency shall ensure that a continuum of alterna-

tive placements is available to meet the needs of children with disabilities.”

Each student’s least-restrictive educational environment is determined by the local school’s planning and placement team when preparing the child’s Individualized Education Plan (IEP). IDEA requires that the following persons be involved in this process: parents/guardians, at least one of the child’s regular education teachers, at least one special education teacher of the child, an individual who can interpret the instructional implications of the evaluation results, an individual qualified to supervise special education instruction (usually the school administrator or designee), and the child (if possible). Connecticut law requires that a pupil personnel professional also be in attendance.

The Arts Educator. Arts educators who teach children with disabilities should take part in the placement and IEP review process in their schools. If an arts teacher is not available to attend these meetings, the student’s case manager should ensure that the arts teacher forwards to the planning and placement team input on classroom/curricular expectations, participation requirements, student potential, student progress and recommendations for continuing arts services.

Appropriate Placements. There are several appropriate placements for children with disabilities in school arts programs, depending on each child’s least restrictive environment (LRE). These include:

- general education arts class without an assigned teacher’s aide;
- general education arts class with an assigned aide;
- general education arts class supplemented by self-contained arts class;
- self-contained* arts class; and
- individualized or small-group arts instruction.

General Education Classes.** Children with disabilities often are placed in a general education arts class. However, automatically assigning all students to general education arts classes is inconsistent with IDEA. Section 300.550 (b) (2) of IDEA states; “special classes ... or other removal of children with disabilities from the regular educational environment occurs only if the nature or severity of the disability is such that education in regular classes with the use of supplementary aids and services cannot be achieved satisfactorily.” The school’s planning and placement team will determine the nature and extent of supplementary services needed in order to enable the student to be successful in the general education arts class. These supplementary aids and services may include a classroom aide, adaptive materials and equipment, and consultation and/or classroom behavior plans. Aides should be provided when needed.

The Music Educators National Conference includes the following among its guidelines for mainstreaming in *The School Music Program: Descriptions and Standards* (1990):

- music educators are involved in music placement decisions;
- placement does not result in classes exceeding standard class size;
- placement does not result in a disproportionate number of [students with disabilities] in any class; and
- music teachers working with [students with disabilities] have convenient access to trained professionals in special needs.

Additional guidelines suggested by the American Federation of Teachers (1980) include the following:

- transitional periods be used to prepare students or help them adjust to new placements; and
- teachers be provided with regularly scheduled released time for consulting with support personnel in special education.

Other Educational Settings. The school’s planning and placement team is authorized to assess each student’s ability to be successful in the general education arts class and determine the appropriate setting for arts instruction. If the team so determines, students in a self-contained special education class may be taught together. Good practice dictates that the self-contained special education arts class should have no more students than the self-contained special education general class. Similarly, when classroom aides are available in the self-contained special education general class, they should also be available in the arts class. The overriding goal is quality education for children with disabilities in all curricular areas. Again, the intent of LRE is that the use of supplementary aids and services be provided in order to enable each student to be successful in the general education arts class.

Arts goals for students with disabilities may be combined with non-arts goals from each student’s IEP. Therefore, each student may achieve arts goals at a slower rate while increasing his or her own developmental abilities through the arts. Arts educators may need to significantly adapt methods and materials for success with children with disabilities whether they are in a self-contained

*A “self-contained” class is one that consists entirely of students with special needs.

**A “general education” arts class is one in which special needs children receive instruction alongside other children. This approach sometimes is referred to as “inclusion” or “mainstreaming.”

arts class or a general education arts class (see Charts A and B on pages 205 and 206 for suggestions). MENC (1990) and other organizations recommend that all arts educators working with self-contained or "inclusion" classes receive formal training in meeting the needs of diverse learners.

Arts Therapy Services. In contrast to arts *teachers* who are trained to help students achieve *artistic* outcomes, arts *therapists* are trained to use the arts to help students achieve *non-artistic* outcomes. Dance, drama, music and art therapists, therefore, can provide services that are important for some special needs students. In arts therapy the elements and activities of the arts are used to bring about student growth in the following areas: socialization, communication, cognition, motor skills and emotional well-being. Self-contained arts classes might be taught by a certified arts educator or by a board-certified arts therapist, a professional who has had formal training in the provision of services to persons with disabilities and has been certified by the national board. An arts therapist also must hold appropriate teacher certification to deliver arts education, as required by statute. School districts requiring less than a full-time position may hire an arts therapist on a contractual (hourly) basis to provide services at schools and to home-bound special education students. The arts therapist also may function as a consultant to arts educators teaching children with disabilities.

When children with disabilities are referred for arts therapy services by educators, parents or support staff members, the arts therapist assesses each student individually and recommends placement (individual or small group) and goals to be included on the IEP to the placement or IEP review team. Finalized goals are determined with the PPT and are included on the IEP. The arts therapist is responsible for progress updates and recommendations for each annual review. The frequency of arts therapy sessions and total weekly time provided should be based on the individual student's needs. Arts therapy services are eligible for special education funding as "related services".

Local-Level Implementation. School districts in Connecticut have created several mechanisms to resolve and discuss special education issues. In small districts, arts teachers often communicate directly with the special education director or through the building principal; in larger systems, the responsibility may belong to the art or music department chairperson, the curriculum coordinator, or another central office supervisor. It is recommended that arts educators request that the director of special education or other appropriate administrator involve them in the placement and review process for children with disabilities in the following ways:

1. The arts educator is notified when a student has been identified for potential special edu-

cation placement, and input on the student's performance in the arts setting is requested.

2. The arts educator is invited to attend the planning and placement team meeting (or IEP review team meeting) to present relevant information. If unable to attend, the arts educator should submit the same information in writing to a designated team member, usually the case manager.

Arts educators can become more aware of children with special needs who are placed in arts classes by reading the IEP in each student's file, by consulting with special education personnel and by participating in appropriate professional development services. There are also many resource materials, persons and organizations listed on pages 207-211. In addition, the following adaptations for the general education arts class may be helpful:

- Continue to provide for a variety of learning styles; a multisensory approach provides something for each child.
- Instruct classroom aides in how you would like them to function; they should be working to foster student independence.
- Use a buddy system or table system.
- Make sure the first contact with the child is positive.
- Use a concept approach instead of a specific activity focus, and make more options open and available to all students.
- Avoid power struggles; don't draw attention to small infractions, but immediately handle big problems.
- Notice good things about the child and provide encouragement; try not to call attention to negative behaviors.

References

- Wisconsin Department of Public Instruction. *A Guide to Curriculum Planning in Arts for EEN Students*. Madison, WI: Wisconsin Department of Public Instruction, 1990.
- Wisconsin Department of Public Instruction. *A Guide to Curriculum Planning in Music*. Madison, WI: Wisconsin Department of Public Instruction, 1990.
- Burnside, B. "Music for Everyone." *Arts with Special Needs Students: Value, Place and Promise*. Kansas City, KS: Accessible Arts, Inc., 1990.

CHART A

Categories Of Responses To Music Experiences

Responses	Activities			
	Sing	Play	Move	Listen
Sensory	Provide tactile stimulation to vocal mechanisms	Develop eye-hand coordination Provide tactile stimulation to the hands Develop auditory skills, (i.e., discrimination, awareness, etc.)	Provide tactile stimulation to feet, legs, arms, etc. Provide kinesthetic feedback (sense of movement) Develop equilibrium	Develop auditory skills, (e.g., sound or no sound, focusing, figure-ground, etc.) Increase localization, discrimination.
Gross Motor	Increase vital capacity (e.g., lung capacity, heart rate, etc.) Develop and use correct posture	Use large-muscle groups such as arms and legs Stabilize body position to play instruments	Increase motor planning skills, such as how to move around objects, how to get from one place to another Develop motor milestones, (e.g., balance, ambulation)	Localize source of sound with head and body Stabilize body position to attend to sounds
Fine Motor	Develop lip and tongue movement Use speech sounds, practice articulation	Develop use of hands and fingers Develop grasp and release skills Develop eye-hand coordination	Develop one-handed skills Develop two-handed skills Develop use of fingers separately and in grasping	
Cognitive	Develop memory and recall Develop verbal language Develop skills in labeling, sequencing	Follow directions Increase imitation of appropriate model Develop sequencing and memory skills Develop and use auditory skills	Follow directions Develop motor planning, orientation to space and objects Develop sense of direction	Develop figure-ground discrimination Increase interpretive skills Develop concept formation, abstract thought
Communication	Develop expressive language Exercise speech mechanisms Provide verbal and nonverbal outlets of expression	Improve nonverbal communication Practice using receptive and expressive skills	Increase appropriate self-expression Demonstrate changes in direction, tempo, style, volume	Follow directions Derive personal interpretation of music Develop leisure skills
Social	Develop leisure skills Provide acceptable means of expression Develop impulse control Develop peer interaction and cooperation	Develop impulse control Improve self-esteem Develop group skills (e.g., taking turns, maintaining individual response in group) Provide acceptable means of expression	Develop peer interaction Increase group skills Provide for acceptable means of expression	Reinforce appropriate behaviors Develop ability to follow directions Develop impulse control

From *A Guide to Curriculum Planning in Music*.
Wisconsin Department of Public Instruction, Madison, WI, 1990.
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