

evaluate and help students master work in dance and theatre. As Connecticut does not offer teacher certification in these areas, providing students with access to expert instruction in dance and theatre requires creative planning.

The following proven strategies will provide a starting point for local initiatives toward the eventual goal of providing expert instruction for all students in dance and theatre.

Strategies Applicable To Both Dance And Theatre

Hire elementary and other classroom (non-arts) teachers who have at least some dance or theatre background. Seek teachers who have earned dual certification in *either* theatre or dance *and* another subject from states that offer theatre or dance certification. Also, consider hiring school administrators who have dance or theatre backgrounds. Community members with an interest in one or both of these areas might serve on search committees for hiring teachers and administrators.

Hire districtwide dance and theatre consultants to work with other teachers to integrate dance and theatre into other curriculum areas, to lead dance or theatre in-service sessions for other teachers, and to teach units or courses at all grades. Each consultant might start by teaching a high school elective, leading productions (such as the annual musical), and collaborating with elementary and middle school teachers to design and teach dance or theatre units.

Offer “you can teach dance/theatre” workshops for all teachers, and specific workshops for assisting music and physical education teachers to teach dance and assisting language arts teachers to teach theatre. Ask faculty members with dance/theatre backgrounds to work with parents and other community members who have an interest in dance/theatre to develop a program.

Lay the foundation for more dance and theatre in the schools by inviting teachers from schools with strong dance/theatre programs, community members with dance and theatre backgrounds, community arts organizations and/or effective teacher-artists into the schools to work with students. Identify gifted and talented students in dance and theatre, and use outside personnel – artists, community volunteers – to begin offering a program to meet those students’ needs. Use the momentum generated by these experiences to generate a “constituency” of students and parents who will work with the school to provide more formal dance and/or theatre offerings.

If elementary schools lack dance and theatre programs, design this instruction into the after-school elementary “latch-key” program, preferably as part of the regular latch-key fee but, if necessary, as part of an additional fee. Negotiate arrangements with the latch key program operator on the basis that such offerings will

boost interest in latch key. Use the success of these programs to stimulate interest in offering a program for all students during the school day.

Build on existing after-school theatre and dance programs by developing a clear curriculum that describes what students will learn and by offering participants credit (and a grade on their report cards). As participation in the after-school, for-credit program grows, the school might begin to offer an increasing proportion of the program in the form of classes during the school day.

Special Strategies For Theatre

Hire English language arts teachers who have theatre backgrounds. Hire a technology education teacher who has a stage tech background. Hire a visual arts teacher who has a set-design background.

Build theatre into the language arts curriculum. Theatre is a powerful teaching tool for reading, writing, speaking, listening and viewing. Include teachers and/or community members with theatre backgrounds on the language arts curriculum-writing committee. Offer theatre courses – either as part of the required sequence of language arts courses or as electives – for English language arts credit in the middle and high school. Consider offering “dual” credit – i.e., 1/2 credit in English and 1/2 credit in the arts – for a full year of high school theatre study.

Special Strategies For Dance

Hire physical education and music teachers who have backgrounds in dance, or hire dance experts as teacher aides in physical education classes.

Dance is one of the major strands of physical education outlined in contemporary physical education curriculum documents and in the state and national standards for physical education. Districts should be aware that physical education teachers often approach dance as a vehicle for recreation and exercise, rather than as an art form. It is important that students’ dance instruction helps them demonstrate and respond to the expressive and creative qualities of the art form.

Build dance into the physical education and/or music curriculums. Connecticut and national standards in physical education provide strong support for dance as an important component of physical education. This is only logical: dancers must be in excellent physical condition and using the body as a vehicle for expression through dance is at least as important as using it to defeat an opponent in sports. Offer dance courses either as part of the required sequence in physical education or as electives for physical education credit in the middle and high schools. Consider offering “dual” credit – i.e., 1/2 credit in physical education and 1/2 credit in the arts – for a full year of high school dance study.

Additional General Resources

American Alliance for Theatre and Education (AATE). Theatre Department, Arizona State University, P.O. Box 872002, Tempe, AZ 85287-2002. Phone (602) 965-6064; FAX (602) 965-5351.

American Association for Health, Physical Education, Recreation and Dance (AAHPERD) and the National Dance Association (NDA), 1900 Association Drive, Reston, VA 22091. (703) 476-3436. www.aahperd.org

Connecticut State Department of Education. *A Guide to K-12 Program Development in Physical Education*. Hartford, CT: CSDE, 2000.

Educational Theatre Association (ETA), 3368 Central Parkway, Cincinnati, OH 45225-2392. Phone (513) 559-1996.

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

National Association for Sport and Physical Education. *Moving Into the Future. National Standards for Physical Education: A Guide to Content and Assessment*. St. Louis, MO: Mosby-Year Book, Inc, 1995.

Resources For Theatre In The Classroom

Bray, Errol. *Playbuilding*. Portsmouth, NH: Heinemann, 1994.

Burson, Linda. *Play with Shakespeare*. Charlottesville, VA: New Plays Books, 1990.

Heinig, Ruth Beall. *Creative Drama for the Classroom Teacher*. 4th Ed. Englewood Cliffs, NJ: Prentice Hall, 1993.

Kase-Polisini, Judith. *The Creative Drama Book: Three Approaches*. New Orleans, LA: Anchorage Press, 1988.

King, Nancy. *Playing Their Part: Language and Learning in the Classroom*. Portsmouth, NH: Heinemann, 1995.

McCaslin, Nellie. *Creative Drama in the Classroom and Beyond*. 6th Ed. London: Longman Publishers USA, 1996.

O'Neill, Cecily and Alan Lambert. *Drama Structures*. London: Century Hutchinson Ltd., 1982.

Salazar, Laura Gardner. *Teaching Dramatically, Learning Thematically*. Charlottesville, VA: New Plays Books, 1995.

Saldana, Johnny. *Drama of Color: Improvisation with Multiethnic Folklore*. Portsmouth, NH: Heinemann, 1995.

Stewig, John Warren. *Informal Drama in the Elementary Language Arts Program*. New York: Teachers College Press, 1983.

Tarlington, Carole and Wendy Michaels. *Building Plays*. Portsmouth, NH: Heinemann, 1995.

Wills, Barbara Salisbury. *Theatre Arts in the Elementary Classroom: Kindergarten through Grade Three*. 2nd Ed. New Orleans, LA: Anchorage Press, 1996.

Wills, Barbara Salisbury. *Theatre Arts in the Elementary Classroom: Grade Four through Grade Six*. 2nd Ed. New Orleans, LA: Anchorage Press, 1996.

Arts-Centered And Arts Magnet Schools

Arts-centered schools and arts magnet schools serve two different purposes, but share a common commitment to providing students with a quality arts education. In schools with arts-centered methodologies the arts have been integrated throughout the curriculum as an engaging, multisensory, hands-on approach to learning in all subjects. Many arts-centered schools, including those in Connecticut's HOT Schools network, are neighborhood schools. Magnet schools, on the other hand, were originally created to provide students and their families with an opportunity to choose a learning environment that emphasizes a particular approach to instruction (Montessori, bilingual, ungraded, arts-centered) or content area (math/science, arts, vocational training). Hence, while arts-centered schools typically offer a higher quality arts education than traditional schools, the arts are a vehicle for achieving the traditional goal of comprehensive education. Although full-day arts magnet schools also should offer a comprehensive education, their mission also includes helping students develop a greater depth and breadth of learning, specifically in the arts.

As educators and policymakers have searched for solutions to the problem of unequal educational opportunity and isolation among particular ethnic and socioeconomic groups, they have increasingly used magnet schools as tools to achieve voluntary desegregation. Districts, regions and states have developed arts-centered and arts-content magnet schools to attract diverse students to desegregated schools. As discussed in Chapter 1, arts-centered and arts-emphasis schools have been among the most successful magnet schools in increasing general learning and attracting diverse student populations.

One important issue faced by arts magnet schools is whether to select students by audition, by lottery or on a “first-come, first-served” basis. Auditions usually are inappropriate to screen students in schools whose primary purpose is desegregation, because auditions exclude students whose achievement levels have been limited by a lack of learning opportunities. On the other hand, auditions are essential to identify exceptionally talented students for schools that are designed to provide prevocational training in the arts. Even schools that admit students by lottery to achieve racial or ethnic balance may use auditions to help counsel or place students in courses.

The following are two guiding principles to keep in mind when developing or choosing magnet schools.

1. All students need a comprehensive general education. Schools should never emphasize one or more subject areas at the cost of eliminating programs in other important areas of the curriculum. This is particularly important in the early grades, where students are too young to begin specializing. But it is also true at the secondary level. A student who is very interested in physics still needs to be able to sing in a chorus; a student who is very interested in music still needs to study physics. Arts magnet schools might, for example, offer dance as students’ primary means to fulfill their physical education requirements, but because dance is a legitimate strand within physical education, the students are not missing out on the physical aspect of their comprehensive education.
2. Providing additional depth in a particular content area at a magnet school should not undermine the quality of learning in that content area at other area schools. Providing depth in the arts requires specialized facilities, staffing, equipment (including technology) and other resources (see Chapter 3). School officials need to ensure that “magnetizing” one school doesn’t draw all of the “iron filings” (resources) away from other schools – specialized resources for magnet schools should be resources. All students at all schools, K-12, need an opportunity to achieve a comprehensive education by studying a broad range of subjects with effective teachers in appropriate settings.

See Appendix M for a current list of public arts-centered and arts magnet schools in Connecticut.

Resources

Magnet Schools of America
P.O. Box 8152
The Woodlands, TX 77387
(800) 462-5526
e-mail: director@magnet.edu

International NETWORK of Performing and Visual Arts Schools
5505 Connecticut Ave., NW #280
Washington, D.C. 20015
Phone: (202) 966-2216
Fax: (202) 966-2283
<http://artsschoolsnetwork.org/>

Multicultural Arts Education

As explained further in Chapter 1, the arts communicate, and therefore provide, an important way of accessing the deepest ideas and values of a culture. In fact, there is no “culture” without the arts. One major mission of arts education is to bring cultural growth and understanding to students. Quality arts programs actively involve students in the artwork, ideas, history and aesthetics of various cultures and historical periods. Quality arts education, therefore, is necessarily multicultural.

Several of Connecticut’s arts program goals call for students to understand and use diverse artistic literature/repertoire from various cultures. The program goals are further fleshed out through Connecticut’s arts content and performance standards. (For more information about those goals and standards, refer to Chapter 2.)

Arts education classes also provide rich opportunities for students to explore their personal or family cultural backgrounds. Such study not only enhances students’ arts understandings, but also increases their levels of interest and motivation in school and in arts classes.

Local curriculum teams will make the most important decisions regarding the extent to which their school district will address multicultural content. Among the questions that must be asked are:

- Which cultures should be represented?
- How can unfamiliar artwork be presented in ways that encourage students to accept it as art?
- How can the study of art from outside the students’ local and/or family cultural background be used to expand their concept of the world?

For additional guidance when making such decisions, see the section in Chapter 4 titled Choosing Content or Literature on page 185.

MULTICULTURAL RESOURCES

General Background

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Banks, James A. "Approaches to Multicultural Curriculum Reform." *Multicultural Leader* 1, no. 2 (1990): 1-3.

Hilliard, A. G., III. "Why We Must Pluralize the Curriculum." *Educational Leadership* 49, (December, 1991/January, 1992): 12-15.

Ravitch, D. *A Culture in Common*. *Educational Leadership* 49 (December 1991/January, 1992): 8-11.

Schlesinger, Jr., A.M. "The Disuniting of America." *American Educator* 15 (Winter, 1991): 14-16.

Wlodowski, R. J. and Ginsberg, M. B. "A Framework for Culturally Responsive Teaching." *Educational Leadership* 53, no. 1 (1995): 17-21.

All Of The Arts

Arts, Incorporated. *Chinese Cultural Activities* (rev. ed.). New York: Arts, Inc, 1988.

Colorado Department of Education. *Colorado Multicultural Resources for Arts Education*. Denver, CO: CDE, February 1991. State Office Building, 201 E. Colfax, Denver, CO 80203.

Florida Department of Education. *Multicultural Arts Education: Guidelines, Instructional Units and Resources for Art, Dance, Music and Theatre, Grades K-12*. Orlando, FL: Arts for a Complete Education (ACE), College of Education, University of Central Florida, 1993, Orlando, FL 32816.

National Arts Education Research Center. *A Framework for Multicultural Arts Education (Volume I)*. New York: New York University, 1989.

National Arts Education Research Center. *A Framework for Multicultural Arts Education (Volume II)*. New York: New York University, 1991.

Music

Anderson, William M. *Teaching Music with a Multicultural Approach*. Reston, VA: MENC, 1991.

Anderson, William A. and Shehan-Campbell, Patricia (ed.). *Multicultural Perspectives in Music Education*. Reston, VA: MENC, 1989.

Theatre

Acosta, Belinda. *3 Girls & Colox*. Charlottesville, VA: New Plays, Inc., 1995. A one-hour contemporary comedy for middle/high school. A trio of Mexican-American, African-American and Anglo-American girls explore the issues that arise out of their diverse cultural backgrounds.

Anrush, John V., ed. *Nuestro New York: An Anthology of Puerto Rican Plays*. New York: Penguin Books, 1994. Eleven plays. Three of the best include *Zookeeper*, the relationship between two brothers, one of whom has AIDS; *Julia*, a chronicle of a woman's battle with illiteracy; and *The Boiler Room*, a comedy-drama about a dysfunctional family trying to work their way out of poverty.

Saldana, Johnny, ed. *AATE Multicultural Project Committee Newsletter*. American Alliance for Theatre and Education, Box 872002, Arizona State University, Tempe, AZ. This newsletter is free to members of AATE. It is very informative about multicultural issues and includes new books and plays on the subject. For example: "Hispanic Materials for Secondary School Theatre Programs."

Saldana, Johnny. *Drama of Color: Improvisation with Multiethnic Folklore*. Portsmouth, NH: Heinemann, 1985. Lesson plans and 20 stories from canons of Mexico and Mexican-America, Native America, Asian and Pacific Islands, and Africa and Africa-America. Also discusses using improvisation with the child of color.

Woodward, Charlayne. *Pretty Fire*. New York: Plume Books, 1995. An African-American one-woman play with five stories from childhood and adolescences. Winner of the Los Angeles Drama Critic's Circle Award and the NAACP Theatre Awards for best play and best playwright.

Visual Arts

Alexander, K. and Day, M. (Eds.). *Discipline-Based Art Education: A Curriculum Sampler*. Los Angeles: The Getty Center for Education in the Arts, 1991.

Art with a Message: Protest and Propaganda, Satire and Social Comment. [VHS] Mount Kisco, NY: The Center for Humanities.

Cahan, Susan. "The Politics of Interpretation: Multicultural Museum Education." *Forum* 1 (January/February, 1991): 9-10.

Gendusa, Sam. *Carving Jack-O'-Lanterns.* Dayton, OR: SG Productions, 1989.

National Afro-American Museum and Cultural Center. *From Victory to Freedom: The African-American Experience, Secondary School Course of Study.* Wilberforce, OH: National Afro-American Museum and Cultural Center, 1991.

Petrovich-Mwaniki, Lois. "Multicultural Concerns in Art Education." *Translations from Theory to Practice* 7, no. 1 (spring 1997). Reston, VA: NAEA, 1997.

Needler, T. and Goodman, B. *Exploring Global Art.* New York: The American Forum for Global Education, 1991.

Rodriguez, A. E. *African Diaspora in Puerto Rico.* New York: The Caribbean Cultural Center, 1991.

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Salinas-Norman, B. *Hispanic Folk Art Traditions, II.* Oakland, CA: Pinata Publications, 1988.

Sedlacek, G. and Shaw, J. "The Artistic Heritage of Clay." In Alexander, K. and Day, M. (Eds.). *Discipline-Based Art Education: A Curriculum Sampler* (G1-G35). Los Angeles: The Getty Center for Education in the Arts, 1991.

Singer, M. and Spyrou, M. *Textile Arts: Multicultural Traditions.* Radnor, PA: Chilton Book Co, 1989.

Thompson, R. F. *Flash of the Spirit.* New York: Vintage Books, 1984.

Vogel, S. M. *Aesthetics of African Art,* New York: The Center for African Art, 1986.

Wilton Programs. *African Art: Past and Present, Parts I, II, III* [VHS]. Wilton, CT: Reading & O'Reilly, Inc, 1991.

Design Education: Connections With Art Education And Other Disciplines

An art education curriculum that embraces design education goes beyond the teaching of technique and self-expression. Design education is an excellent opportunity to encourage creativity, problem-solving and higher-level thinking in students. The design field's attention to criteria and research and its recognition of audiences, use and contexts can be valuable teaching tools for the arts. The problem-solving capacity of design is also a great learning bridge to other disciplines.

Everything we have used, currently use and will use while we live is designed by someone. Design includes both the creative problem-solving process and the physical products of urban design and planning, landscape architecture, architecture, interior design, industrial design and graphic design. Together, these disciplines are responsible for much of our built environment: the places we live, work and play; the products we use, and the communications we read.

Design is the process of identifying and achieving preferred outcomes, of solving problems and responding to human need, and of managing change. The design process involves many ways of knowing. While basic sciences rely on the scientific method and testing of hypothesis, and the arts depend primarily on insight and transformation, design is somewhere in between: it borrows from both disciplines, developing methods and predispositions for acquiring knowledge, skills and attitudes that respond to the complexity of real-life situations.

Designers are interested in the social sciences, where relationships of behavior and culture reveal human values and needs to which designers must respond with their solution to problems. Ideally, the design of our community environments influences the nature, frequency and quality of our social interactions. The design of our products considers the ages, abilities and cultural needs of their users. And the design of our printed and electronic communications greatly influences how we learn, the quality of our understanding and our ability to connect with people and ideas.

Design surrounds us and influences us, and enables or hinders us, because it determines the products and systems we increasingly rely upon to accomplish our intentions. A simple inventory of one's daily encounters with design products and environments should demonstrate the overwhelming presence of design in our lives and will start to suggest the impact of design upon how and what we think, feel and do.

Education in design seeks to minimize the separation between artistic and creative endeavors and classroom learning by integrating disparate bodies of knowledge with the disciplines of mathematics, science, social studies and art and by using such knowledge in an applied format. Design education can be an integrated and natural part of all subject-matter areas. Used as an integrated learning approach, design is an important enhancement to the curriculum. The benefits of this learning include:

- motivating children and teachers;
- connecting classroom learning to the outside world;
- integrating knowledge from many disciplines;
- developing lifelong learning abilities and skills for productive employment;
- sharpening problem-solving skills; and
- preparing young people to be responsible citizens in a technically advanced society.

Design education training for both children and teachers should include:

- a philosophy of design and how it affects the environment;
- representational drawing skills and exercises;
- interdisciplinary curriculum development;
- a design vocabulary built with two- and three-dimensional visual exercises;
- architectural conventions;
- model-building;
- learning how to read a building functionally and stylistically;
- history and symbolism in the environment;
- critical aesthetic decisions about the environment; and
- the impact of architecture and design on the environment (Taylor, 1989).

Art and classroom teachers interested in design education training may have to look outside their colleges of education. Teacher training institutions traditionally have not valued this aspect of visual literacy or visual thinking. Currently, design education professionals are working to establish professional development insti-

tutes with national education organizations. One example of such a program is Connecticut's Architecture Resource Center (see Teacher Training section below).

Design Curriculum Materials And Ideas

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Williamson, J. and M. Davis. *Design and Cultural Responsibility*. Bloomfield Hills, MI: Design Michigan, Cranbrook Academy of Art, 1997, ISBN 1-880337-09-6.

Abhau, M., R. Copeland and G. Greenberger. *Architecture in Education*. Philadelphia, PA: Foundation for Architecture, 1986,1989, ISBN 0-9622908-0-7.

Taylor, A. "Perspectives on Architecture and Children." *Art Education* 42, no. 2 (September 1989): 7-12.

Taylor, A. *Architecture and Children: Learning by Design*. Albuquerque, NM: American Institute of Architects, 1991.

Sanko, A. and D. Susco. *Design Connections*. New Haven, CT: Architecture Resource Center/Connecticut Architecture Foundation, 1998.

Teacher Training

Housed in New Haven, Conn. with the American Institute of Architects, the Architecture Resource Center (ARC) provides design education training programs for K-12 teachers and "hands-on" design workshops for students. The ARC's program has been cited as a prototype for education and business partnerships, and has received several national and international awards for public education and creativity.

Architecture Resource Center/CAF

87 Willow Street

New Haven, CT 06511

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fax: (203) 562-5378

<http://www.hartnet.org/artsinct/Architecture.html>

