



# Michigan Blueprint of a Quality Arts Education Program

---

## Research and Recommendations

December 2013



advancing creativity in education

Copyright © 2013. All rights reserved.

---

The fine arts are an integral part of the Michigan Merit Curriculum. As defined by State Board of Education-adopted standards, the fine arts should give all Michigan students the opportunity to develop unique ways of knowing and interpreting the world, so they can become globally competitive in their chosen field of study or career.

To fulfill this promise of delivering a fine arts education, Michigan students must have direct access to high quality arts education programs. Each district has the ability -- and responsibility -- to develop an arts education program that ensures students' achievement at the basic levels in visual, performing and applied arts and proficiency in at least one arts discipline by the time they graduate from high school.

Together, Michigan districts can aspire to the quality of arts education programming that is able to fulfill those expectations.

In support of local district and school efforts to provide the highest quality arts education, the Michigan Department of Education offers these tools developed, with local educators, by the Michigan Arts Education Instruction and Assessment (MAEIA) project:

- MAEIA Blueprint – to analyze and understand what a quality arts program looks like
- MAEIA's Program Review Tool – to determine current status of the arts education program
- MAEIA's Assessment Specifications and Prototypes – to guide development of high quality assessments that serve to determine a student's ability to create, perform and respond in the artistic/creative process.

I strongly encourage you to use these tools, as they provide a path for improving arts programs incrementally through the annual School Improvement Process, and to support a rich, broad curricular experience.



Mike Flanagan  
State Superintendent  
Michigan Department of Education

---

In 2011-12, the Michigan Youth Arts Leadership Roundtable, through the professional services of Quadrant Arts Education Research, conducted a statewide survey of arts education that provided baseline data at the school building level. That never-before-available picture set the stage for the Michigan Arts Education Instruction and Assessment (MAEIA), a process and a set of tools that will help districts understand excellence in arts education, and how to evaluate and improve arts education programs and student learning in the arts. MAEIA gives district leadership the benefit of three tools that support excellence in education of the whole child.

Michigan Youth Arts shares the vision of many that a complete education includes the visual and performing arts at every grade level. We encourage Michigan districts to use the tools created by MAEIA to take a critical look at how they can strengthen their arts education programs to make high quality, consistent, standards-based arts education a reality for all students. Working together, we will prepare our students to innovate, to work creatively, and -- if they desire -- to compete globally in an arts discipline of their own choosing.



Marianne Dorais, Executive Director  
Michigan Youth Arts, 2013

# Table of Contents

Introduction to MAEIA .....	4
Benefits of MAEIA Resources .....	5
Blueprint of The Seven Essential Criteria .....	6
How to use MAEIA Resources .....	7
Research and Recommendations in Support of the Blueprint	
Dance .....	8
DA.....	8
DB.....	12
DC.....	15
DD.....	22
DE.....	27
DF.....	29
DG.....	32
Music .....	35
MA.....	35
MB.....	39
MC.....	42
MD.....	48
ME.....	53
MF.....	56
MG.....	58
Theatre .....	60
TA.....	60
TB.....	65
TC.....	70
TD.....	78
TE.....	84
TF.....	87
TG.....	91
Visual Arts .....	93
VAA.....	93
VAB.....	97
VAC.....	102
VAD.....	108
VAE.....	113
VAF.....	116
VAG.....	119
Glossary of Terms in Research and Recommendations .....	122
References	
Dance .....	124
Music .....	129
Theatre .....	134
Visual Arts .....	140
Credits .....	146
Appendixes	
Dance .....	148
Music .....	149
Theatre .....	158
Visual Arts .....	162

# INTRODUCTION TO MICHIGAN ARTS EDUCATION INSTRUCTION AND ASSESSMENT (MAEIA)



The MAEIA Project has been developed by the Michigan Assessment Consortium (MAC) and Data Recognition Corporation (DRC) for the Michigan Department of Education (MDE) in partnership with Michigan educators to support Michigan school districts, school buildings, educators, and the public in implementing a high quality arts education program in dance, music, theatre, and visual arts for all students. The use of these resources by educators is voluntary.

MAEIA is comprised of the following resources:

- **Michigan Blueprint of a Quality Arts Education Program** – a goal-setting document for arts education program and school improvement purposes. The Blueprint describes the highest standards of successful arts education programs in dance, music, theatre and visual arts\* along seven criteria that are aligned with the Michigan School Improvement Framework. The Blueprint is intended for use by district-level decision-makers, generalists, parents, and the community working together to improve the arts education program as part of an on-going school improvement process. The gold standard statements are aspirational and provide broad descriptions of what the best available research and recommendations indicate are necessary for all students to be career and college-ready.

A MAEIA companion document to the **Blueprint – Michigan Arts Education Blueprint Research and Recommendations** is available at [mi-arts.wikispaces.org](http://mi-arts.wikispaces.org). It provides users with supporting documentation for each criterion and indicator in each arts discipline. It can serve as a resource to those working to improve the arts education program as part of the district and building school improvement process.

- **Michigan Arts Education Program Review Tool** – a self-study tool districts and schools can use to analyze and reflect on the status of their own arts education program. Based on Blueprint criteria and indicators, the Program Review Tool can provide useful information about the nature of the arts education program and can become the basis for enhancing the arts education program in the context of school improvement.
- **Michigan Arts Education Assessment Specifications and Prototype Assessments** – a set of recommendations for appropriate assessments in the arts based on the Michigan Merit Curriculum and aligned to national standards. The Assessment Specifications communicate important content and how that content will be assessed to a wide variety of audiences. It helps the full array of potential users understand the purposes and uses, as well as provide more specific information on how to accurately read and interpret MAEIA arts education assessments.

All MAEIA documents are available at: [mi-arts.wikispaces.org](http://mi-arts.wikispaces.org).

\*It is recognized that media arts is an important discipline in the fine arts and will become increasingly so. Media arts is not included in this document because it is not currently a separate discipline in the Michigan Merit Curriculum Arts Education Content Standards.

# BENEFITS OF MAEIA RESOURCES

Research and opinion polls of administrators, employers, parents, and students support the significant impact of an arts-rich education on the whole child, i.e. their academic, social, and civic development. The arts engage students' higher order cognitive as well as psychomotor skills. Study of the arts prepares students by providing them daily opportunities to develop and practice important skills in engaging ways:

- creativity and innovation
- critical thinking and problem solving
- communication and collaboration

**District and school leaders can use the research and recommendations in the MAEIA Resources to:**

- Support district policy and develop district and building practices that ensure adequate time, staff, and resources for high quality arts programming for all students.
- Support implementation of sequential arts instruction, for all students, delivered by certified arts educators.
- Support the use of assessment practices and measures, yield accurate information and are communicated effectively.
- Support the sustained, discipline-based, job-embedded professional learning for staff delivering arts education.
- Inform program planning, review and improvement.

**Administrators, certified arts and non-arts educators, as well as supplemental arts providers can use the research and recommendations in the MAEIA Resources to:**

- Reflect upon, measure, and improve the school and district arts program.
- Develop awareness of the research that links increased student achievement to learning in and with the arts.
- Develop shared language and goals for arts education programs in the school, district, community, and state.
- To advance student's individual education goals and differentiate instruction to meet the needs of all students.

**Parents and families, community and cultural organizations, higher education, business and industry can use the MAEIA Resources to:**

- Develop a shared understanding of the components of a gold standard arts education.
- Support continuous improvement of a district's arts education program.

**Students** are the ultimate beneficiaries of a gold standard arts education program. The arts develop in students unique and essential ways of knowing and interpreting the world. Through the arts students have opportunities to share their unique expressions with others in ways that effectively mirror the real world. Students provided a gold standard arts education program are poised to be "world class" and globally competitive in college, careers, and life.

# Blueprint of the Seven Essential Criteria of a Gold Standard Arts Education Program

Arts education is essential to the complete education of all Michigan students. The MAEIA Blueprint is built around seven large categories referred to as **criteria** that research agrees are critical to providing a high quality education in the arts to all students:

- A. Student Access
- B. Facilities and Resources
- C. Policies and Accountability
- D. Connections
- E. Professional Learning and Instructional Support
- F. Community and Cultural Collaboration
- G. Program Planning, Review, and Improvement

These seven criteria are aligned to the Michigan School Improvement Framework. Each criterion is more fully described through a series of related indicators, i.e. individual factors that contribute to the overall quality of an arts education program.

## ALIGNMENT OF MAEIA BLUEPRINT AND MICHIGAN SCHOOL IMPROVEMENT FRAMEWORK

<b>G. PROGRAM PLANNING, REVIEW, AND IMPROVEMENT</b> SIF Strand I: Teaching for Learning SIF Strand II: Leadership for Learning		
<b>D. CONNECTIONS</b> SIF Strand I: Teaching for Learning	<b>E. PROFESSIONAL LEARNING AND INSTRUCTIONAL SUPPORT</b> SIF Strand III: Professional Learning Systems	<b>F. COMMUNITY AND CULTURAL COLLABORATION</b> SIF Strand IV: School, Family and Community Relations
<b>A. STUDENT ACCESS</b> SIF Strand I: Teaching for Learning	<b>B. FACILITIES AND RESOURCES</b> SIF Strand II: Leadership for Learning	<b>C. POLICIES AND ACCOUNTABILITY</b> SIF Strand II: Leadership for Learning

MAEIA Blueprint  
SIF: Michigan School Improvement Framework

# How to Use MAEIA Resources

MAEIA Resources are aligned to the Michigan Merit Curriculum and Graduation Requirements, to the Michigan School Improvement Framework, and to national content and assessment standards.

District-level decision-makers, generalists, parents, and community involved in the on-going process of arts education program and school improvement can use several MAEIA resources to support this work:

- **The Michigan Arts Education Blueprint** provides the basis for developing shared understanding of the seven comprehensive criteria and related indicators of successful arts education programs.
- **The Michigan Arts Education Program Review Tool** provides the district and school a measurement of where they are on the path to developing the highest quality arts education program.
- **The Michigan Arts Education Blueprint Research and Recommendations** provides all stakeholders in the arts education program and school improvement process with the best research and recommendations for each Blueprint criteria in each arts discipline.

All MAEIA documents are available at: [mi-arts.wikispaces.org](http://mi-arts.wikispaces.org).

# Research and Recommendations in Support of the Blueprint

Michigan Arts Education Blueprint Research and Recommendations is coded by discipline then by criteria and indicator, e.g. DA refers to criteria A in the discipline of dance; MB4 refers to criteria B and indicator 4 in the discipline of music. Use of the coding in the 'find' tool of PDF software should allow users to scroll quickly through the document.

## DANCE BLUEPRINT RESEARCH AND RECOMMENDATIONS

### DA STUDENT ACCESS

In a district with a gold standard arts education program all students have access to arts education defined in this Blueprint as dance, music, theatre, and the visual arts from grades K to12 emphasizing skill development, aesthetic appreciation, problem-solving, and career preparation. The arts courses are taught by certified arts educators, according to the guidelines in No Child Left Behind, and holding appropriate Michigan endorsements and degrees in their content areas.

### DA1 Curriculum

The arts are included as part of the core curriculum as defined by No Child Left Behind and the Michigan Merit Curriculum. The curriculum is age appropriate, experiential, process oriented, and builds upon essential skills to provide K-12 continuity.

- According to, a gold standard curriculum is “designed to engage students in inquiry, promote transfer of learning, provide a conceptual framework for helping students make sense of discrete facts and skills, and uncover the big ideas of content” (p4).

Wiggins and McTighe 2005

- The curriculum is the work plan or plans developed by and for certified arts teachers/specialists to use in classrooms by which the content, scope, and sequence of that content is defined and configured. To be of quality the curriculum must have three essential characteristics:
  - it must provide for consistency (horizontal coordination across grades);
  - it must provide for continuity (vertical articulation up and down grades); and,
  - it must provide for flexibility in adaptation (be capable of being changed by altering sequencing, pacing and open to some interpretations in how and under what circumstances content is taught.

English, 1992

- Michigan Standards for Arts Education and Benchmarks and Grade Level Content Expectations (2011)  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)
- See the Dance Appendix, DA Student Access, for The Child’s Bill of Rights in Dance, National Dance Education Organization

## DA2 Certified Arts Educators as Primary Instructor

Dance, music, theatre, and visual arts are taught by certified arts educators with required Michigan arts endorsements, according to No Child Left Behind guidelines. There is at least one full-time certified arts educator per art discipline or type of course in each building. This can result in multiple teachers per discipline within a building to accommodate the size of the population being served and number of sub-disciplines offered.

Alternative certification is not permitted in a gold standard program.

- **Ingersoll (1999)** supports the need for specialists as primary instructors and points to good teaching as a “complex combination of art, craft, and science...It requires expertise in at least three areas: Knowledge of the subject (knowing what to teach), skill in teaching (knowing how to teach), and what **Shulman (1986)** has called pedagogical content knowledge-knowing: which method to use with particular topics, with particular kinds of students, and in particular kinds of settings.”
- Teaching requires a combination of content knowledge and pedagogical knowledge for use with specific audiences, both of which are developed in teacher education programs . Content knowledge alone is necessary but not sufficient. In fact, Shulman (1987) identifies seven categories of teacher knowledge, of which content knowledge is only one, and most of which are difficult to develop in the compressed format of an alternative certification process that does not provide extended situational experience in schools.

Shulman, 1996

- Course load for such an individual would be dependent upon school size.
- The State of Michigan does offer teachers an OX endorsement in Fine Arts. The recommendation is that dance specific positions be filled by dance-endorsed candidates however, OX candidates with dance as part of their teacher preparation would be highly qualified to fill arts integration positions at the elementary level.

## DA3 Student Enrollment

All students receive instruction in the four arts disciplines from grades K to12.

## DA4 Differentiation for Students with Disabilities and English Language-Learners

Students with disabilities and English Language Learners have equal access with appropriate accommodations in a gold standard program. Students with disabilities who cannot be integrated into regular arts classes with accommodations according to their IEP have access to instructional opportunities in the arts that meet their needs.

- In addition, all facilities are handicap accessible to allow physically handicapped students to participate as fully as possible.
- For students that require occupational therapy relating to issues of large and fine motor function, class content can address the specific needs of these students in general ways that will also benefit the large group.

MENC, 1994a

- Core conditioning relating to dance technique could address the needs of students that need to develop spatial and body awareness and control usually accommodated for with sensory tools such as bumpy cushions, pilates balls that replace chairs, and so on.

Jennifer Couper, 1981

- A gold standard dance program offers vibrant experiences that engage kinesthetic understanding and other modalities in ways that support all learners including special needs and English Language Learners. Differentiation can come in the form of modified movement based on limitations as well as strengths which may be cultural and contextual first and physical second. Movement experiences can include students often marginalized in traditional learning environments as it offers them an opportunity to use the universal language of dance. Both the process and product will assist with student achievement and progress.
- All modifications for assessment and individual needs can still be addressed in the arts classroom such as additional time for testing, reading assistance, and more.

### DA5 Enrollment/Course Offerings

Arts education curricular courses, co-curricular and extracurricular offerings are available to meet the needs of students.

- Dance activities and courses that may be included: Movement for the Male Athlete, Dance Team, Academic Integration/Infusion, workshops in creative process, technique, repertory, performance ensembles, dance fitness and conditioning.
- A note about dance teams:  
Dance Teams generally perform at sporting events and are best classified within commercial dance. This means that the dances performed by these groups tend to reflect popular culture and the athletic prowess within dance rather than representing the artistry and creative processes reflected within concert dance and the comprehensive curriculum of a gold standard dance program. Dance teams are popular extracurricular activities and can be an asset in developing a school community and motivating student involvement as a supplement to the arts classroom.
- Students participating in a dual-enrollment scenario with dance major or minor program through a college or university may receive credit that could count toward graduation requirements with administrative approval.

Center for Arts Education

### DA6 Time Provided for Visual and Performing Arts

At the elementary level, students receive a minimum of 360 minutes arts instruction per week distributed across all four arts disciplines. Each instructional period is at least 45 minutes in length, and every discipline meets a minimum of two times per week. All arts instruction is taught by a certified arts educator.

Middle school students have at least one semester (or two trimesters) of daily instruction in each of the four arts disciplines over the course of grades 6-8.

In the high school, students are enrolled in at least one class period a day for one full year in at least one arts discipline that meets the Michigan high school graduation requirement. Students have sufficient course offerings to achieve proficiency in the arts discipline of their choice by graduation.

- The Michigan State Board of Education's expectation is that all K-12 students should achieve at the basic level in each of the visual, performing, and applied arts disciplines\* and achieve proficiency in at least one of these disciplines by graduation from high school.

Michigan State Board of Education, June 1998

Intro to the Michigan VPAA Standards

[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)

- The opportunity to learn is achieved by insuring the content to be covered may be accomplished in the instructional time designated and that all teachers and all students pursue the designated content.

Marzano 2000

- Dance program for grades Pre-K through 5th provide 30-90 minutes per week of dance experience taught by a highly qualified certified teacher with a dance (MH) endorsement. For grades 6th through 12th, when students choose dance as an elective, dance classes meet on a daily basis for at least 45-60 minutes of instruction time with a dance specialist.

National Dance Education Organization

### DA7 Community, Cultural Organizations, and Universities Provide Supplemental Arts Instruction

In a gold standard program organizations from the community, cultural organizations, as well as university faculty and their students, are used to supplement, enrich, enhance, and strengthen school curriculum as taught by the certified arts educators. This supplemental instruction does not replace that provided by a certified arts educator.

- Enrichment experiences such as master classes with local or touring professional dance artists, guest artist residencies, shared experiences/exchanges with nearby college/university dance programs might be considered for supplemental arts instruction.
- Community organizations can collaborate with K-12 arts programs to develop a pulse for arts activities as they cultivate an aesthetic community. In this way, persons affiliated with community arts organizations could assist school programs by creating community arts newsletters, donating time and personnel for before/after school arts programming on-site in the schools, maintain service learning opportunities within administrative, teaching, and/or performing roles, present assemblies and residencies, forge relationships between schools and cultural groups that use dance as a form of public/personal expression, assist in fundraising, donating service and time as an arts coordinator that could facilitate collaborative partnerships, grant writing, public relations, and generating public support.

Seattle Public Schools

<http://www.seattleschools.org/modules/cms/pages.phtml?sessionId=&pageid=206442>

## DB FACILITIES AND RESOURCES

In a district with a gold standard arts education program students have access to high quality facilities and equipment in support of their educational needs. Facilities must provide spaces in which all creative problem-solving activities are supported through well-equipped and supplied classrooms that allow students to experience a variety of instructional, performance, and exhibition opportunities.

### DB1 Total Number of Dedicated Classrooms and Multipurpose Rooms Used for the Arts

There are dedicated classrooms and multipurpose classrooms appropriately designed and equipped for instruction in each of the arts. The number of classrooms required varies according to grade level. At the elementary level, there is at least one dedicated classroom for each art discipline. In the middle school and high school levels, each type of course (e.g., band, choir, drawing, pottery, scene shop, acting, dance) has its own dedicated classroom. In all buildings there are well-designed performance/exhibition spaces that meet the curricular needs of each arts discipline.

- Instruction for dance is housed in a dedicated space, ideally a well-ventilated dance studio with sprung floor in square footage that adequately serves large class sizes (class ratio of 1:35) and considers the size of bodies typical to grades utilizing the space. In general, a recommendation of a double classroom would be suitable. This would allow for traveling movement as well as large combinations of movement with multiple groups working simultaneously. Additionally, this space would include a changing area for both boys and girls with access to bathroom facilities, drinking fountain, locked storage area, bulletin boards, and lockers.
- A performance space is also available although this does not need to be on-site. The performance space should offer access to complete production elements including but not limited to: a spacious stage, functioning main and back drapes, legs, lighting instruments and board for effective lighting design, and projection capability on a cyclorama or scrim. A gymnasium might be considered if no other space is available.
- The dance program has access to a marley floor and sound amplification, including a portable sound system and wireless microphone system that could be transported for touring performances. (See Technology Usage DB2).
- A separate office/work space for the teacher is highly recommended.

### DB2 Technology Usage

Technology is fully integrated into the curriculum and students have access to the technology that supports their curricular needs. Technology integration occurs through a combination of the certified arts educator using the tools to deliver content and students using the tools for problem-solving and the creation of new knowledge and skills.

- The dance program has access to a sound system with CD and MP3 capability, a video system with smart board, or projector/screen/internet package, wireless microphone system, DVD/Blu-ray playing capability, internet access, computer, printer, video and sound recording and editing capability, access to stage lighting instruments and light board for teaching purposes as well as in-studio showings.
- For touring purposes, the dance program has access to a portable sound system complete with CD, DVD, MP3, microphone and amplification capability.
- The educator and the students are able to access resources such as YouTube and other sites to reference dance experiences from a wide range of disciplines and cultural aspects.

### DB3 Arts Education Budget Allocation

The budget meets the needs of the students as articulated in the curriculum for each arts discipline by providing quality staffing, materials, equipment, and other resources at all educational levels, buildings, and arts disciplines.

- NDEO notes that a full time dance employee is a regular line item in school and district budgets.

National Dance Education Organization  
California Arts Alliance

- A percentage of the annual building budget is a recommended investment in teaching materials, costuming, equipment repair, and production materials for arts programs and to be divided among the four artistic disciplines.

National Dance Education Organization

- Funding for professional learning opportunities are made available to certified dance educators to attend conferences and workshops. Funds are made available to support their membership in professional dance education organizations at the local, state, and national level. Funding is dedicated for these purposes and not taken from other line items.

### DB4 Per-Student Basis Budget Allocation

The arts program allocates adequate per-student funding to ensure that every student receives the materials and resources needed for a quality arts education as articulated by the curriculum for each arts discipline.

- NDEO advocates for ... school and district administrators track the expense of the program in the cost per student to ensure adequate funding for program sustainability and development.

National Dance Education Organization  
California Arts Alliance

### DB5 Title I and Title III Funds Used to Support Arts Education

The district devotes a portion of its Title I and Title III funds to arts education as a strategy to assist at-risk students and ELL students with meeting the state's academic achievement standards.

- In a March, 2011 letter to U.S. Governors, U.S. Education Secretary Arne Duncan states that "arts education programs can be supported locally via federal funds, such as Title I." The purpose of the title is "to ensure that all children have a fair, equal, and significant opportunity to obtain a high quality education" (Title I Sec. 1001). The Title I policy further establishes that programs using Title I funds shall "[implement] school-wide reform strategies that...strengthen the core academic program in the school" (Title I Sec. 1114(b)) and "help provide an accelerated, high-quality curriculum, including applied learning" (Title I Sec. 1115(c)). As music is a core part of a high quality education, using Title I funds to allow students fair and equal access to an arts education is appropriate.

Duncan, U.S. Department of Education, 2011

- An LEA may use Title I funds to support arts education as a strategy to assist Title I students with meeting the State's academic achievement standards. The activity must help facilitate Title I's overall purpose of improving the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state. Title I funds in a targeted-assistance school must address supplemental educational needs of students who are failing, or most at risk of failing, in order to meet the State's academic achievement standards. To determine the eligibility of Title I funds being used in support of arts education, an LEA must analyze such use in the context of its Title I program and the needs of its students. Depending on those needs, an LEA may use Title I funds to support activities related to the arts, provided those

activities are part of an instructional strategy that is designed to improve the academic achievement of at-risk students so they can meet the State's academic standards.

U.S. Department of Education, 2013

- A decade ago, the Arts Education partnership published research that compared eighth graders who were highly involved in the arts with those who had little or no involvement, and found consistently better outcomes for the highly involved students: better grades, less likelihood of dropping out by tenth grade, and more positive attitudes about school. The study also showed the benefits of high levels of arts participation can make more of a difference for economically disadvantaged students.

Ruppert, 2009

- The school and district use Title I funds for arts education as allowed by federal policy to improve the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state.
- The school and district use Title III funds for arts education as allowed by federal policy to improve the achievement of students who are described as English Language Learners (ELL) to meet the academic content and achievement standards developed by the state.

### DB6 District-Level Budget for Arts Instruction

All faculty positions, facilities, equipment, and curricular activities are funded by the school district.

- A percentage of the budget is allocated for arts programs.

National Dance Education Organization  
California Arts Alliance

### DB7 Fees to Participate in Co-Curricular and Extracurricular Art Activities

Fees are not charged for curricular activities. Fees may be assessed for co-curricular and extracurricular activities, with the provision that students who cannot pay those fees for financial reasons can still participate in the activity either for free, or with the support of funds raised by the program.

- It is common for students to be responsible for costs of personal dance attire and shoes, full/partial registration fees for workshops, camps, and festivals, and transportation. However, students unable to pay these costs should not be excluded from participating.

### DB8 Additional Funding

The district seeks outside funding through grants, scholarships, fundraisers, donations from individuals or businesses to enhance or support co-curricular or extracurricular arts activities.

- The dance program considers fundraising options such as community performances and student-led master classes for younger students supervised by adults, and so on. Parent-led booster groups may also be able to defray some of the costs affiliated with extracurricular activities.
- These monies should be over and above district and building budgets and therefore should not be used to pay for personnel or program implementation.

- Although outside funding may be secured from a variety of means, the school district's basic per pupil funding should not be decreased or eliminated.

### DB9 District Arts Coordinators

The district dedicates one, or a portion of one, FTE to arts coordination by a certified arts educator licensed in at least one of the arts disciplines. This leadership position oversees certified arts educators and the arts program at the district or building level.

- Essential duties and responsibilities [of the arts coordinator] may include the following:
  - Supervises individual school fine arts teachers in teaching state arts core curriculum and coordinates school and district wide activities in achieving state, district, and school goals in the fine arts.
  - Counsels with and mediates for classroom fine arts teachers.
  - Coordinates teacher training and in-service.
  - Prepares budget, monitors expenses and solicits funds, including grants, to provide financial support for state, district and individual school fine arts programs.
  - Monitors arts needs assessments and prioritizes budgets.
  - Represents district on various fine arts committees and councils.
  - Plans and supervise monthly district fine arts committee meetings.
  - Coordinates fine arts activities in schools that are presented to schools from outside sources.
  - Prepares and coordinates district fine arts activities calendar.
  - Coordinates district visual arts shows, music festival, concerts and clinics, dance festival and clinics, and theater productions.
  - Coordinates the purchase and maintenance of fine arts programs equipment through priorities process and advises on construction of new and remodeled facilities where arts instruction will take place.

Ellis, 2012

- For optimum facilitation, arts integration, and community engagement, the role of an arts coordinator is critical for a gold standard dance program. The arts coordinator conducts many of the administrative duties involved in producing performances and presentations such as public relations, grant writing, budgeting, coordinating enrichment opportunities, collaborative relationships between organizations, school programs, buildings, teachers, and more. An arts coordinator creates a bridge across the disciplines and provide cross-curricular integration between the arts and other areas of curriculum.

## DC POLICIES AND ACCOUNTABILITY

In a district with gold standard arts education the program adheres to and exceeds the policies and accountability standards currently established by the State of Michigan while actively seeking innovative ways to implement those standards to meet the needs of students as performers, creators and responders in the fine and performing arts.

- District policies maintain current perspective of the field of dance. The district commits to connected learning experiences that support aspirations for a career in dance as well as meeting the needs of a critically thinking global citizen.

### DC1 Local School Board of Education Policy

The district has policies approved by the local school board on key areas that impact student learning in the arts, including the arts as a core curricular area, arts instructional time at the elementary and secondary levels, high school graduation requirements in the arts, minimum hiring requirements for certified arts educators, comparable inclusion of the arts in grade point averages, and the use of community or cultural organizations for supplemental arts instruction.

- The district school board approves assessment of the curriculum for program review, teacher evaluation, and clear methods for identifying and demonstrating student growth.

### DC2 Early Learning or Pre-K Arts Education Standards

The district has a program that develops, supports, and maintains dance, music, theatre, and visual arts curricula that exceed district and state and meet national standards and policies for early learning or pre-K.

- Programming for early childhood and pre-K includes opportunity for dance education to be a fundamental part of the curriculum. Students of this age are developing both cognitively and creatively, while increasing social and motor abilities. The process of learning places emphasis on developing awareness, appreciation, and understanding of how their bodies function along with increased coordination. Dance education fosters social and emotional aspects of early childhood through opportunities providing forms of expression, cooperation and a sense of belonging. A dance program allows active exploration to take place. These all aim to develop and educate the “whole child.”

Englebright and Berry, 2013

### DC3 Elementary and/or Secondary Arts Education Standards

The district has a program that develops, supports, and maintains dance, music, theatre, and visual arts curricula that exceed district and state and meet national standards and policies for the district from K to grade 12.

- Standards:
  - Provide a scaffold outlining the breadth and scope of learning and teaching dance as an art upon which to design curricula and course syllabi. Standards are a guide, not a directive nor a curriculum. They offer constructive support, suggesting areas of curriculum but not defining it. Standards allow each district or school to develop an approach most suited to local or individual values.
  - Standards serve as a springboard for creativity for the learning and teaching of dance making: improvisation, choreography, and composition.
  - Standards suggest avenues of creative exploration in the arts-making processes of performing, creating, responding to, assessing, and interconnecting dance learning to knowledge of other disciplines and life skills.
  - Define age-appropriate expectations and levels of achievement in the art of dance.
  - Standards inform individual schools of dance and school districts what students should know and be able to do in the art of dance at certain benchmark levels when taught by a highly qualified dance teacher in a graduated curriculum.

**National Dance Education Organization**

- The Michigan Standards for Dance address these domains within the scope of dance education: perform, create, analyze, analyze in context, analyze and make connections.
- The National Standards for Dance are organized with the following content:
  - Identifying and demonstrating movement elements and skills in performing dance

- o Understanding choreographic principles, processes, and structures
- o Understanding dance as a way to create and communicate meaning
- o Applying and demonstrating critical and creative thinking skills in dance
- o Demonstrating and understanding dance in various cultures and historical periods
- o Making connections between dance and healthful living
- o Making connections between dance and other disciplines

#### DC4 Arts Education as a Requirement at the Elementary Level

The district provides universal access to high quality arts education in each discipline at the elementary level.

- Although there is no state requirement for dance at the elementary level in Michigan, the high quality dance program would include general dance instruction for all elementary students.

#### DC5 Arts Education as a Requirement at the Middle School Level

The district provides universal access to high quality programming at the middle school level.

- There is no state-level requirement in Michigan for dance although the district provides universal dance instruction for grades 6-8.

#### DC6 Arts Education for High School Graduation

In the high school all students meet the Michigan Merit Curriculum high school graduation requirement through a course in at least one of the four arts discipline that meets one class period a day for one full year. The course aligns to the Michigan Merit Curriculum credit guidelines for the complete artistic creative process.

- The Michigan Merit Curriculum requires at least one credit in the Visual, Performing, and Applied Arts (VPAA) for high school graduation. Students who elect dance are engaged actively in the dance program well beyond the one arts credit that is required for all students for high school graduation in Michigan.
- The high school dance experience builds upon the foundation that was laid in elementary and middle school and prepares those students who are enrolled to meet the Michigan Merit Curriculum in dance and the national standards as developed by the National Dance Association. (See DC3.)
- The dance program provides opportunities for students to complete elective dance courses beyond the minimum VPAA graduation requirement.

#### DC7 Art as a Core Academic Subject with Equitable Grade Weighting

The arts are given equal weight in determining student grade point averages.

#### DC8 College and Career Readiness

The district offers sufficient courses in each art discipline to prepare students to be college and career ready.

- “The arts can help students become tenacious, team-oriented problem-solvers who are confident and able to think creatively. These qualities can be especially important in improving learning among students from economically disadvantaged circumstances.”

U.S. Secretary of Education Arne Duncan, August 2009, AEP Analysis of NAEP, 2009

- The Partnership for 21st century skills (P21) has created a comprehensive framework for conceptualizing different types of skills important for college and the workforce. These include critical thinking, creativity, collaboration, metacognition, and motivation. P21 has also collaborated with professional arts organizations to provide examples of how the arts help develop these skills. The arts “are among society’s most compelling and effective paths for developing 21st Century Skills in our students.”

The Partnership for 21st Century Skills Map for The Arts 2013

- IBM identified creativity as the single most important leadership competency for enterprises seeking a path through today’s growing complexity. In their view, creative leaders take more calculated risks, generate new ideas, are comfortable with ambiguity, and continuously innovate in how they lead and communicate.

Capitalizing on Complexity, 2010

<http://www-935.ibm.com/services/us/ceo/ceostudy2010/>

- Employers rate creativity and innovation among the top five important skills for workers and believe that the most essential skills for demonstrating creativity are the ability to identify new patterns of behavior or new combinations of actions and integrate knowledge across different disciplines. The same employers rank arts study as the second most important indicator of a potential creative worker, second only to a track record in entrepreneurship.

Ready to Innovate, 2008

- The majority of the U.S. public in this study considered creativity important and also thought education can stifle creativity.
  - 88% of U.S. respondents in this international survey agree that we all have the potential to create compared to 80% total respondents.
  - 1 in 4 people feel they are living up to their creative potential.
  - 62% of U.S. respondents feel that creativity is being stifled by the education system compared with 59% of international respondents.
  - 50% of U.S. respondents consider themselves creative compared to 39% globally.
  - 55% of respondents agree that increasingly they are expected to think creatively at work.

State of Create, 2012

- Among U.S. college-educated graduates 25+ creativity, intelligence and personability are considered the top three personality traits important to career success
  - 85% agree creativity is critical for problem-solving in their careers.
  - 78% consider creativity important to their current career.
  - 32% do not feel comfortable thinking creatively at work.

Ozler, L. 2012

- Three out of four (75.7%) executives who responded to the AMA survey said that they believe critical thinking, creativity, collaboration, and communication skills will become more important to their organizations in the next three to five years, particularly as the economy improves and organizations look to grow. When asked why they believe these skills and competencies are taking on critical importance in the business environment, 91% rated the pace of change in business today as the leading cause, followed by global competitiveness (86.5%), the nature of how work is accomplished today (77.5%), and the way organizations are structured (66.3%).

Critical Skills Survey, 2010

- Students participating in a dual-enrollment scenario with dance major or minor program through a college or university may receive credit that could count toward graduation requirements with administrative approval.

Michigan Department of Education  
Policy for Dual Enrollment

[http://www.michigan.gov/mistudentaid/0,4636,7-128-60969\\_61038\\_61062\\_61778\\_136960--,00.html](http://www.michigan.gov/mistudentaid/0,4636,7-128-60969_61038_61062_61778_136960--,00.html)

- The dance program offers curriculum that helps students grow into well-rounded, expressive and creative thinkers while developing life and academic skills that prepare them for success in postsecondary education and a creative global workforce, which may include careers within the field of dance such as performance and choreography, dance writing/analysis/criticism, dance medicine, dance therapy, dance education, dance production, dance media, etc.

### DC9 Community and Cultural Organizations Providing Non-Credit Arts Instruction

The district and schools develop relationships with community and cultural organizations to provide enrichment experiences for students.

These non-credit experiences are not replacements for or interchangeable with quality instruction offered by certified arts educators.

- Community organizations capable of offering quality dance education experiences that compliment and supplement an in-school program would be professional or pre-professional in nature, such as touring dance ensembles contracted for outreach opportunities via professional venues, or college dance programs. Private dance studios typically do not feature the type of comprehensive curriculum and breadth of knowledge that could supplement a gold standard dance experience rooted in concert dance traditions and processes. However, private studios can be accessed for collaborative activities that could benefit both parties such as shared guest artist residencies and master classes.

### DC10 Curriculum Alignment with Standards

The district has a policy of aligning curriculum vertically and horizontally for alignment to national and state standards and to meet student needs. Curricular alignment is an ongoing process that is systemic in nature and formally reviewed at least once every five years or when major changes to the standards are made, e.g. National Coalition of Core Art Standards to be released in 2014.

- Effective curriculum review will ensure that schools/districts:
  - hold high expectations for all students.
  - identify essential curricular content.
  - make certain curricula are sequenced appropriately (vertically aligned across the the grades and horizontally aligned across content at each grade level) and are taught effectively in the available instructional times.
  - use assessments that are aligned to curricular content and are used to guide instructional decisions and monitor student learning.
  - make certain that curricula align with and reference the appropriate learning standards and benchmarks and content expectations.
  - review and revise curricula as an ongoing process.
  - design, modify, and differentiate curricula to support the needs of all students.

Compiled by the MAEIA Blueprint Writers from a variety of sources, 2013

- The coordinator of the dance program who introduces new curriculum reviews scope and sequence each year for the first three years to personalize and refine the philosophy, perspective, and practical use of dance training specific to the school and district. After that a five year cycle for formal curriculum review is recommended in order to address changes in community, school culture, program philosophy, and student needs.

### DCII Arts Education Assessment Requirements

Summative and formative assessment tools are used to authentically evaluate students in the areas of performing, creating, and responding in each arts discipline.

- Both formative assessment for learning and summative assessment of learning are used. Teachers combine various methods of assessment so that the strengths of one offset the limitations of another.
- Students and teachers alike reflect on their work through a series of self and peer-evaluations. ...Teachers keep a record of the data derived from assessments to drive and improve instruction.
- The educated students of tomorrow are able to “learn how to learn” by explaining, interpreting, applying, synthesizing, evaluating, and creating.

Burke, 2009

- Students of dance in this district are able to engage in and/or discuss the field of dance with substantial knowledge and perspective. These students are also able to use their experiences within the creative process to engage in problem-solving and critical response in nuanced ways, preparing them to wisely interact with any type of scenario.
- Assessment and evaluation policies include:
  - Student progress is measured regularly through formative and summative assessments.
  - The dance educator undergoes routine teacher performance evaluations by appropriate administrators.
  - The program is evaluated annually.

As such, a school district would complete these practices at minimum.

National Dance Education Organization 123

Taylor 2006

### DC12 Minimum Licensure Requirements for Certified Arts and Non-Arts Educators Hired by the District

The district has a policy of hiring only certified music, dance, theatre, and visual arts educators with the required Michigan endorsements, according to No Child Left Behind guidelines.

The district hires only certified non-arts educators who meet licensure requirements and show evidence of basic literacy in the arts.

- The district’s policy requires employing certified dance educators who hold an MH endorsement (Dance).
- District policies support the acquisition of dance educators who provide rich experiences that lead to enriching classroom experiences, who convey the field of dance in scope, breadth, depth, and detail in the categories of performance, creative process, and critical response.

### DC13 Policies for Professional Learning for Certified Arts Educators

Districts have policies that support the participation of certified arts educators in discipline specific professional learning opportunities at the local, state, and national levels.

- The district supports Michigan requirements for continuing education in order for a teacher to maintain his or her teacher certification.

[www.michigan.gov/teachercert](http://www.michigan.gov/teachercert)

- If teachers are to improve the quality of their teaching, districts must support them by providing the means and the ways to be part of a professional learning community of teachers as well as those they are instructionally supporting in their schools. If schools are to achieve better results with their students, “it must be a collective endeavor rather than a collection of individual efforts.”

Danielson, 2006

- The most powerful strategy school systems have at their disposal to improve teacher effectiveness is professional development,” asserts Stephanie Hirsh, executive director of Learning Forward. “It is available to almost every educator, and - when planned and implemented correctly - it ensures that educators acquire the knowledge and skills necessary to help more students meet standards.”

Learning Forward, 2011

- Professional learning and continuing education for certified arts educators emphasizes current trends within the artists’ disciplines, creative processes, arts education and general education trends, and research in child development and behavior. Additionally, continued learning in arts integration philosophies, techniques, and applications is imperative in developing effective lesson plans for creative thinkers prepared for the future. This learning includes how to initiate and develop effective partnerships with general education teachers as well as developing a common language that bridges arts concepts and core concepts in order to facilitate connected learning.
- Certified visual art educators are encouraged to develop professional learning networks (PLN) and/or personal learning communities (PLC) to regularly exchange both success and struggles in the classroom with other working art educators. PLNs and PLCs can consist of teachers who meet physically (face to face) or through online or Social Media tools like Facebook, Twitter, Nings, etc.

#### DC14 Policies for Professional Learning in Arts Education for Certified Non-Arts Educators

Districts have policies that support the participation of all non-arts certified educators in professional learning in the arts.

- Professional learning and continuing education for general education teachers should include current trends in creative processes, arts education and general education trends, and research in child development and behavior. Additionally, continued education in arts integration philosophies, techniques, and applications is imperative in developing effective lesson plans for creative thinkers prepared for the future. This education should include how to initiate and develop effective partnerships with certified arts educators as well as developing a common language that bridges core concepts and arts concepts in order to facilitate connected learning.
- The district has policies that ensure that certified non-arts educators are to participate in professional learning offerings in which there is an emphasis on integrating the arts into their curricula. This enriches the collaboration between the certified non-arts educators and the certified arts educators in their efforts to connect the arts with and integrate them in the other core subjects.

## DD CONNECTIONS

A district with a gold standard arts education program provides opportunities for all students to engage in learning that emphasizes connections and understanding across the arts and between the arts and other subjects. Direct instruction in arts integrated learning is provided by a certified arts educator in collaboration with certified non-arts educators.

- Through arts integration students engage in a creative process that connects an art form and another subject area and meets evolving objectives in both.

Kennedy Center for Performing Arts, 2013

- Project Zero, the educational research group at the Harvard Graduate School of Education, recognizes the need for this type of collaborative and interdisciplinary approach to student learning and characterizes it as a primary requirement for relevant education today.

Harvard Project Zero, 2013

- Arts learning experiences play a vital role in developing students' capacities for critical thinking, creativity, imagination and innovation. These capacities are increasingly recognized as core skills and competencies that all students need as part of a high-quality and complete 21st-century education that includes learning in and through the arts.

- Curriculum integration is an instructional approach that enables teachers and students to identify and explore concepts and issues without regard to artificial subject-area boundaries. Applying knowledge and skills learned in one subject to another subject area complements and deepens understanding in both.

The National Task Force on the Arts in Education, 2009

Learning through integrated arts activities positively impacts student learning and instructional environments in the following areas: leadership, reading, verbal, and mathematical skills, creative thinking; achievement; motivation; cognitive engagement; instructional practice in the school; professional culture of the school; school climate; and community engagement and identity.

McDonald, 2010

### DDI Certified Arts Educators and Non-Arts Educators Develop Multi-Disciplinary Partnerships Within and Across Grade Levels.

The district provides time for certified arts educators and non-arts educators to collaboratively plan and deliver arts connected in multi-disciplinary lessons that enhance student understanding.

- “Certified non-arts educators can use the arts as a learning delivery tool; they can teach concepts through the arts and build arts into their curricula through activities such as writing prompts about the arts. They should also make interdisciplinary connections with the arts and can select and co-plan supplemental artist experiences that support learning in non-arts areas of the curriculum...Non-arts educators can also serve as effective arts advocates with students and parents and resist pressures to narrow their curriculum to standardized test content, which strips learning of the arts' richness and emotional engagement.”

Kapalka Richerme, L., 2012, p.10

- Teachers who work in different disciplines and intentionally plan lessons and units together to engage students in ways of thinking that utilize conceptual and process connections enhance student understanding. ArtsEdge highlights key research, findings and implications from studies of teachers who partner with other teachers and utilize arts integration as an instructional strategy. Prevalent conclusions include a transformation of

classroom culture in which learners take greater ownership of their own learning and teachers enjoy a “sense of efficacy when they see the positive impact of arts integration on their students’ learning.”

Kennedy Center, 2013

- Partnerships between arts specialists and content area teachers provide opportunities for connected skill development between disciplines, dynamic multi-level learning, authentic instruction, higher order thinking, scaffolding of knowledge, collaborative and divergent thinking, reflection, growth, and effort based evaluation process.

Roblin, 2010

- Lesson plans connecting the arts are developed in concert with teachers whose content is being combined. In order for curriculum to be both balanced and relevant, it is important for teachers to communicate objectives across disciplines.

Gelineau, 2004

## DD2 Use of Arts Connections and Instructional Strategies Across the Curriculum

The district uses a balanced approach to making connections across the arts and other content areas that provide opportunities for students to construct meaning and demonstrate understanding by meeting standards in each content area through purposeful connections that exist naturally across disciplines.

In addition, the arts are used across the curriculum as instructional strategies to differentiate instruction, engage students, and increase their knowledge and competence in each arts discipline as well as across the content areas.

Title I and Title III funds are used to support integration of arts and other core subjects.

- Learning through integrated arts activities positively impacts student learning and instructional environments in the following areas: leadership, reading, verbal, and mathematical skills, creative thinking; achievement; motivation; cognitive engagement; instructional practice in the school; professional culture of the school; school climate; and community engagement and identity.

McDonald, 2010

- A quality program includes a balanced approach to instructional practices that integrates processes, content, and concepts from a variety of disciplines. This form of interdisciplinary teaching is aligned with current educational models that support individuality, innovation, creativity, and collaboration. These models include 21st Century Skills, Universal Design for Learning, Differentiated Instruction, and the Whole Child Initiative.

The Kennedy Center, 2013

- This approach to teaching insists that learning is an integrated, spiralling curriculum (where early learning makes a base for later learning), giving students and teachers “a way to open up avenues of interconnectivity between domains” of learning that would have otherwise stood alone.

Efland, 2000

- College Board researchers have studied the Common Core standards as they relate to arts-based learning and found a high number of instances of alignment between English language arts and mathematics and arts-based practices.

Arts and the Common Core, College Board, 2013

- When used as an instructional strategy, arts integration gives teachers ways to attend to learner differences and support students as they construct and deepen their understanding of the world around them. According to the Arts Education Partnership (2002), intensive integration between the arts and other academic subjects result in improvements in the following:
  - Reading, verbal and mathematics skills
  - Creative thinking
  - Achievement motivation
  - Cognitive engagement
  - Instructional practice in the school
  - Professional culture of the school
  - School climate
  - Community engagement and identity

Arts Education Partnership, 2002

- In a March, 2011 letter to U.S. Governors, U.S. Education Secretary Arne Duncan states that “arts education programs can be supported locally via federal funds, such as Title I.” The purpose of the title is “to ensure that all children have a fair, equal, and significant opportunity to obtain a high quality education” (Title I Sec. 1001). The Title I policy further establishes that programs using Title I funds shall “[implement] school-wide reform strategies that...strengthen the core academic program in the school” (Title I Sec. 1114(b)) and “help provide an accelerated, high-quality curriculum, including applied learning” (Title I Sec. 1115(c)). As music is a core part of a high quality education, using Title I funds to allow students fair and equal access to an arts education is appropriate.

Duncan, U.S. Department of Education, 2009

- An LEA may use Title I funds to support arts education as a strategy to assist Title I students with meeting the State’s academic achievement standards. The activity must help facilitate Title I’s overall purpose of improving the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state. Title I funds in a targeted-assistance school must address supplemental educational needs of students who are failing, or most at risk of failing, in order to meet the State’s academic achievement standards. To determine the eligibility of Title I funds being used in support of arts education, an LEA must analyze such use in the context of its Title I program and the needs of its students. Depending on those needs, an LEA may use Title I funds to support activities related to the arts, provided those activities are part of an instructional strategy that is designed to improve the academic achievement of at-risk students so they can meet the State’s academic standards.

U.S. Department of Education, 2013

- Arts integration is evident throughout the school. In classroom and hallway displays, there is evidence showcasing how the arts are integrated with other subject areas, including other arts disciplines. There are a variety of approaches to integrating the arts in schools; when schools integrate arts education, it is imperative that the use of an arts specialist is integral to the implementation. If implementing an authentic arts Integration model, students’ personal backgrounds and learning interests are taken into account when developing the curriculum of integrated disciplines. When creating lessons of study, it is done with the objective of learning through Art.

Smilan & Miraglia, 2009

- Arts integration best practice share the following characteristics:
  - Learning experiences promote meaningful connections between and among disciplines.
  - Learning processes are authentic to each discipline.
  - Teaching is student-centered and differentiated.
  - Instruction has embedded assessments, standards, and objectives.
  - Subjects and standards are chosen based on concept/process connections or big ideas from which essential questions are formed.

MAEIA Blueprint Writers, 2013

Drawn from the New York City Arts Education Blueprint

Authentic Connections

<http://www.arteducators.org/research/InterArt.pdf>

- Organization, management, and implementation of high-quality, authentic arts integration programs includes reciprocity among certified arts educators and other teachers. The following conditions enable teachers to create and implement strong interdisciplinary programs:
  - Common planning time or sufficient opportunities to meet with other teachers.
  - Access to local, state, and national standards and curriculum in each discipline.
  - High-quality professional development.
  - Flexible scheduling.
  - Appropriate resources.
  - Curriculum development.
  - Community support and involvement.
  - Administrative support and involvement.
- The dance program intentionally and effectively links dance standards, benchmarks, and ideas within the realm of dance to those typically found in other academic disciplines in an effort to improve student engagement, concept comprehension, higher order thinking skills, and opportunities to develop kinesthetic understanding relating to these ideas. This line of work uses the breadth of skills required in the field of dance as a lens for exploring skills and concepts related to language arts, literacy, mathematics, principles and processes within scientific research, and social studies.
- For preK-5 grade dance programs, arts integration may be the focus of the curriculum. An example of this would be examining patterns as they exist in dance, math, language arts, and science.
- For dance classes serving as electives in grades 6-8 and 9-12, this work may use broader concept exploration to support learning in multiple idioms. An example would be examining research strategies for dance-making and comparing the steps of this process to that of the scientific process. Within this experience students would be generating ideas, creating hypothesis, applying findings, relating their work to established work within the professional discipline, presenting ideas, making conclusions, and reflecting on the process and their own work - all of which can be used in multiple disciplines.

### DD3 Interest and Assistance in Introducing, Increasing, or Improving Arts Integration

The district provides professional learning, educator release time for co-planning and collaboration, as well as, additional support to assist in implementing connections across the curriculum and to the Michigan State Board of Education adopted Michigan Merit Curriculum.

Stakeholders take advantage of these opportunities to gain deeper understanding of effective arts integration strategies and their impact on student outcomes.

- Schools with strong arts education have been found to have a high percentage of certified non-arts educators who support and use arts integration.

The President’s Committee on the Arts & the Humanities, 1999

- Schools that focus on arts integration report improvements to learning, instruction, and morale. Teachers who applied valid arts integration strategies in their classrooms were motivated to reach all of their students and found the arts an effective way to do so.

- Teachers believe the arts are important in education, but use them rarely. They are hindered by a lack of professional development and intense pressure to teach the mandated curriculum. Awareness of student diversity and the need for improved motivation and enjoyment in learning were the most frequently cited motivations for using the arts. Teachers’ self-efficacy and self-image relating to creativity and artistry influenced arts use more than any other personal characteristic.

Oreck, 2006

- The school/school district encourages partnerships and collaboration among teachers and provides professional development experiences in arts-based content and integrated arts strategies for certified arts and non-arts educators as well as school leaders.

Gullatt, 2008

- These opportunities for partnership, collaboration and professional development offer diverse activities (workshops, seminars, summer institutes, graduate courses, etc.) with different arrangements of time (after school hours, on weekends, and during summer break and in various modes (on-site, off-site, or online). They carefully consider not only adult learners’ needs but also how adults learn to change.

Young, 2011

- In a 2001 study of transferability between subjects, it was found that teachers of other content who connect “the arts and collaborate with other arts providers are more likely to be innovative, enjoy their jobs, and have good relationships with their students.

Burton, Horowitz, Abeles 2000

- Interest and support for increasing arts integration can take the form of training for teachers, administration, coordinators, school and district leadership, release time for arts integration planning, sharing of arts integrated curriculum samples, resources and materials, access to arts integration research, solicitation of grant funds to support arts integration, and public relations outreach to support staff and the community.

- Discipline based professional learning opportunities for all members of the school community in dance include technique, composition processes, performance theory, pedagogy, media production, kinesiology and somatic practices, collaboration strategies, exploratory, informational, and critical writing, cultural and social topics in dance.

# DE PROFESSIONAL LEARNING AND INSTRUCTIONAL SUPPORT

In a district with a gold standard arts education program the district offers certified arts educators, non-arts educators, administrators and instructional support staff opportunities and support for high quality professional learning in arts education as well as time for individual and group planning to integrate new practices into the curriculum. District-wide and school-based professional learning opportunities allow these individuals to contribute to school improvement, advance their arts education knowledge, and develop their ability to provide quality instruction.

The district recognizes the National Board for Professional Teaching Standards certification program and the value that a teacher meeting these requirements and criteria bring to the classroom.

- Assistance in increasing the arts could include arts integration training for teachers, administration, coordinators, school and district leadership, release time for arts integration planning, curriculum samples, community support, arts integration resources and materials, access to arts integration research, grant funding to support endeavors in arts integration, and public relations to support staff and the community.

## DE1 Instructional Support

Certified arts educators in other arts disciplines, certified non-arts educators, special education educators, ELL/bilingual specialists, para professionals, arts professionals, and other individuals provide instructional support to the certified arts teacher/specialist.

- Certified arts educators are provided with written documentation of any and all IEPs, special concerns or circumstances, or any other information that may be pertinent to the individual success of each student. If any student requires special equipment and/or supplies in order to participate to the fullest extent, arrangements to have this equipment/supplies in the room prior to the student entering is mandatory.

## DE2 Types of Teachers Afforded Professional Learning

All members of the school community engage in frequent and meaningful discipline based professional learning opportunities in the arts as both learners and teachers.

- Teachers believe the arts are important in education, but use them rarely. They are hindered by a lack of professional development and intense pressure to teach the mandated curriculum. Awareness of student diversity and the need for improved motivation and enjoyment in learning were the most frequently cited motivations for using the arts. Teachers' self-efficacy and self-image relating to creativity and artistry influenced arts use more than any other personal characteristic.

Oreck, 2006

- Current trends in professional learning include ongoing, job-embedded, collaborative opportunities that take place during the regular school day. This climate allows arts teachers to meet, learn, plan, mentor and share with other teachers within their professional learning communities.

Stoll & Louis, 2007

- Certified arts educators actively seek continuing education experiences that are related to music education and that apply directly to the improvement of their teaching. These experiences should inform and transform their teaching practice and keep them current with the research that supports and illuminates the most effective work in the music classroom.
- Certified art educators are encouraged to develop professional learning networks (PLN) and/or personal learning communities (PLC) to regularly exchange both success and struggles in the classroom with other working art educators. PLNs and PLCs can consist of teachers who meet physically (face to face) or through online or Social Media tools like Facebook, Twitter, Nings, etc.

- The district provides incentives such as release time for professional learning, release time for grant-writing, formal and informal recognition for accomplishments, and reimbursement for all expenses related to professional practice.
- In dance, this includes developed experiences in: technique, composition processes, performance theory, pedagogy, media production, kinesiology and somatic practices, collaboration strategies, exploratory, informational, and critical writing, cultural and social topics in dance and more.
- See the Dance Appendix, DE Professional Learning and Instructional Support, for a list of professional organizations that specialize in professional learning in the field of dance education.

### DE3 Professional Learning in Arts Education for School Administrators

School administrators engage in and support learning practices, research, and professional learning opportunities in the arts.

- The President’s Committee on the Arts and the Humanities and Arts Education Partnership (1999) studied schools and school districts with exemplary fine arts programs. The scope of this study included school leaders and ultimately concluded that these administrators, principals, school board members and stakeholders were integral to the arts as a community of practice. The study, *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (1999) found that the highest quality fine arts programs included school administrators engaged in arts initiatives, policies, budgeting, and action plans. Many principals interviewed for the study credited professional development opportunities in the arts as integral to their decision to support arts programs in their schools.

*Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (1999) President’s Committee on the Arts and the Humanities and Arts Education Partnership (1999)

- Strong administrative leadership has been recognized as critical to high levels of student learning.  
Waters, Marzano, & McNulty, 2003
- Teacher leaders do not work alone; their activities and projects are facilitated by strong and sensitive administrative engagement.  
Danielson, 2006
- School administrators benefit from professional learning that provides insight on creative processes, how to foster collaborative relationships, arts education trends, arts integration practices, how to evaluate through critical dialogue relevant to the arts, artistic principles, arts advocacy, and arts assessment.

### DE4 Use of District-wide Meetings for Professional Learning

Time is allocated during district-wide meetings for arts related professional learning for certified arts educators, and the greater school community.

- Non-arts teachers have much to learn from how excellent art teachers personalize instruction, engage in just-in-time interventions as they circle the room while students work, and stimulate students’ critical and self-reflective skills during regular critique sessions.”

Hetland, et al., 2007

- Time is allocated during district-wide meetings for arts related professional learning for certified arts. Given the limited available time for professional development, it is imperative that it be results-oriented in such a manner-as opposed to coverage of educational trends by outside speakers.
- There is greater courage-and helpful peer pressure to learn-when a group of teachers works together to do research into their individual and collective practice.

Wiggins and McTighe,1998

- Learning is essentially a collaborative, rather than an individual activity - and the essential purpose of professional development should be the improvement of schools and school systems, not just the improvement of the individuals who work in them.

Elmore, 2002

- “Today we know that student achievement depends on continuous and collaborative professional learning, intimately linked to educator and student standards, driven by data about students and educators, and system performance, guided by strong leaders, designed to support active engagement and to model the instructional and leadership practices expected of educators, sustained over time to achieve full implementation, and supported by sufficient resources to realize results.”

Killion, 2012

## DF COMMUNITY AND CULTURAL COLLABORATION

A gold standard district collaborates with community and cultural arts, business and education organizations to enhance arts and career opportunities for students and staff. Artists, arts organizations, universities, and online resources are used to enrich and strengthen a school’s arts curriculum. Instruction by providers of supplemental arts instruction do not replace that of certified arts educators.

- The school extends opportunities for student and family learning by partnering with agencies, business and/or organizations (e.g., local libraries, community colleges, businesses, museums, parks, camps, virtual/online, and other venues.)

Michigan School Improvement Framework, 2013

- Engaging in physical and virtual communities allows students to develop relationships locally and globally. Through these channels, students gain an understanding of the scope of professional opportunities within dance, community purposes for dance, and interdisciplinary connections with dance. Students meet, and potentially identify with a wide array of dance artists, advocates, enthusiasts, and supporters. Examples of these resources include: dance company websites, virtual and local choreography/teaching exchanges, local dance non-profit organizations, performing arts based organizations that contract visiting artists, school and age appropriate social networking sites.
- In virtual communities, students and teachers utilize online resources to create partnerships with online communities of arts professionals and students in Michigan and beyond.

## DF1 Partnerships for Credit-Earning Opportunities

Students are able to earn credit for non-traditional arts learning opportunities that meet or exceed the Michigan Merit Curriculum and/or credit requirements, and in which the instructor of record is a certified arts educator.

- The Michigan Merit Curriculum requires students entering 8th grade in 2006, to obtain a minimum of 16 credits for graduation, which could be met using alternative instructional delivery methods such as alternative course work, humanities course sequences, career and technology courses, industrial technology or vocational education courses, or through a combination of these programs.

Michigan Merit Curriculum, 2006

[http://www.michigan.gov/documents/mde/New\\_MMC\\_one\\_pager\\_11.15.06\\_183755\\_7.pdf](http://www.michigan.gov/documents/mde/New_MMC_one_pager_11.15.06_183755_7.pdf)

- The school extends opportunities for student and family learning by partnering with agencies, business and/or organizations (e.g., local libraries, community colleges, businesses, museums, parks, camps, virtual/online, and other venues.)

Michigan School Improvement Framework, 2013

- Although providers of supplemental arts instruction often prepare their own lessons, by law certified educators must oversee, guide, and assess their work. The certified teacher is the one responsible and accountable, in the long run, for ongoing learning.
- Instructional collaborations between certified arts educators, certified non-arts educators, and providers of supplemental arts instruction in order to provide children with the best possible arts education.

State Education Agency Directors of Arts Education (SEADAE) 2012

## DF2 Collaboration

The district, with input from certified arts educators, develops and supports collaborations with professional artists, teaching artists, community and cultural arts organizations, businesses, industry, and universities that supplement the district's arts curricula through both school-sponsored and externally sponsored events. These supplemental opportunities include hosting of arts-related performances, workshops, exhibitions and residencies. Certified arts educators design and implement pre- and post-program activities for out-of-school curricular learning.

Collaborations provide opportunities for students to apply in-classroom learning to real-world settings through: mentorships with arts professionals; venues for field trips, exhibitions, and performances; networks of support and advocacy for lifelong learning arts opportunities in the community.

The district ensures all students have equitable access to community and cultural arts resources.

Stakeholders, including parents, work together to overcome barriers to access including cost, scheduling, transportation, technology, and physical space.

- Audiences are transformed by live performances through: captivation, intellectual stimulation emotional resonance; spiritual value, aesthetic growth and social bonding

Brown, A. A. & Novak, J. L. 2007

- The arts help to provide emotional content for the episode and establish emotional triggers that enhance storage and recall of memories from the experience. This approach incorporates both explicit and implicit memory pathways, thus increasing the likelihood of retrieval.

Shepherd, Philip, 2013

- “(Performing arts) Attenders place an even greater value on the arts in their communities than they do in their own lives. They believe strongly that the arts improve the quality of life and are a source of community pride, promote understanding of other people and different ways of life, help preserve and share cultural heritage, provide opportunities to socialize, and contribute to lifelong learning in adults. Above all, they believe that the arts contribute to the education and development of children. Especially noteworthy is the fact that many non-attenders also share similar views.”

Performing Arts Research Coalition, 2004

- The school and partner organizations communicate their needs and resources before, during, and after the event, contributing to a more lasting and deep impact for all involved setting the stage for future success. School representatives take advantage of the offerings of the organizations from pre and post trip visits, to onsite tours and talk backs, to online extended learning resources. Organizations understand the logistical, educational, and intrinsic needs of their student audiences.

Anderson, D., Kisiel, J., & Storksdieck, M., 2006

- Teachers take time to prepare students by familiarizing them with the venue, focusing learning, and developing prior knowledge. That way, students don't spend all their energy finding their way around the site and can pay attention to the learning activities.

Orion & Hofstein, 1994

- Michigan's Arts & Humanities Touring Directory features 175 offerings representing some of the state's performing and visual artists and humanities presenters. The directory offers performers and presenters the opportunity to present their work throughout the state through work with nonprofit recipients of the Touring grants. The directory is updated every three years and the process includes formal adjudication of the presenters and performers by peer-review.

2012-15 Arts & Humanities Touring Directory  
<http://michiganhumanities.org/programs/touring/>

- Collaboration between universities and K-12 schools is essential to the success of K-16 arts education. Through a partnership or lab-school model of participation, universities and school districts can provide a site for collaboration that is of mutual benefit to K-12 students and preservice teachers. Future teachers can share content knowledge, work on lesson development, and provide art teachers with instructional support when they are mentored by experienced and knowledgeable teacher leaders.
- Districts and dance programs foster relationships with colleges and universities for multiple purposes including motivation for higher education, supplementing aesthetic education by attending or hosting performances, and participating in or hosting master classes and/or artist residencies. These experiences allow K-12 students to apply their knowledge in outside environments.
- Classroom collaborations with business and industry offer students opportunities to see how their classroom learning is applied in real-world settings, helping them to make essential connections that promote life-long learning.
- Collaborations with community dance programs (professional, pre-professional, and recreational) provide students with opportunities to view live and virtual dance performances, for instruction including master

classes, for dance-making and performance, to practice audience etiquette, and to experience a variety of dance perspectives and teaching styles.

- Extended artist residencies allow students to observe an artist’s methods for creating professional works on a regular basis. These artists use space within the school as their personal workspace, and create using open and accessible processes during which students can observe, imitate, collaborate, and/or participate. These resident artists can also contribute their expertise, guidance, and/or service to the teaching/learning environment.
- Students have at least one out-of-school learning experience per year to a live dance performance that supports the teaching and learning of appropriate dance standards.
- Teachers use the power of online communication to connect students, parents, and the community at large by showcasing student work online. This can be done through teacher or student blogs/websites.

### DF3 Sources of Funding

The district fully funds curricular field trips, exhibitions, and performances. The district and community partners work together in raising external funds to support student participation in supplemental performances, exhibitions, and artist residencies.

- Instruction is intentionally designed to utilize multiple resources, appropriate technology integration, and areas of student interest, to enhance instruction.
- Instruction ensures that students are engaged in applications and transfer of their learning beyond the classroom.
- Leadership seeks, coordinates, and leverage resources (e.g., budget, staff, time,) that align with and support the school improvement plan.

Michigan School Improvement Framework 2013

## DG PROGRAM PLANNING, REVIEW, AND IMPROVEMENT

---

In a district with a gold standard arts education program, there is a continual process of reviewing the impacts of the arts education program and planning for improvements when indicated by data.

### DG1 Board Approved Arts Education Plan

The district has a board-approved plan for the district’s arts education program that articulates its philosophy and standards for the highest quality arts education for its students.

- “The(se) capacities demanded by the arts are the same skills that business and corporate leaders tell us are essential for American success in the global economy.”
- The arts engage students and develop capacities including “imagination,... innovation and creativity,... engagement and achievement motivation which leads to students [who] become goal oriented and self directed,... conditional reasoning, symbolic understanding, ... critical thinking, ... and collaborative learning and action.”

Deasy, 2008

- “The reality of life in the 21st century is that the skills associated with artistic practice - creative thinking, self discipline, collaboration, and innovation - are skills that are in great demand. In fact, in our rapidly changing global economy, the skills the arts teach may be mandatory for everyone’s success [and] research reveals that when young people study the arts they show heightened academic standing, a strong capacity for self-assessment, and a secure sense of their own ability to plan and work for a positive future.”  
Psilos, 2002
- The arts “first can foster the development of students who are actively engaged in learning, secondly contribute to development of a creative, committed, and exciting school culture of teachers, students and parents, thirdly can generate a dynamic, coordinated and cohesive curriculum, fourth can build bridges to the larger community...and finally can humanize the learning environment.”  
Gullatt, 2007
- The district’s vision for the arts is to improve academic achievement and develop a positive school culture, and prepare students as 21st century citizens for a creative global workforce.

## DG2 School Improvement Plan Includes the Arts

The district and building’s School Improvement Plan includes goals across all strands for strengthening the arts education program.

- School improvement is a collaborative process through which staff identifies strengths and weaknesses of the entire school operation and uses that information as a basis for making positive changes in deliberate, cohesive, observable and measurable student outcomes. A school improvement plan is defined as a tool for creating and managing change. This written plan identifies student performance goals, supports data for the goal, assessments, research, strategies/interventions, professional development, resources, timeline, and persons responsible for implementing the actions identified with the plan. The school improvement committee ensures that all components of the process are addressed and that tasks are completed in a timely fashion.  
Michigan School Improvement Framework, Michigan.gov/mde  
[http://www.michigan.gov/documents/SIF\\_4-01-05\\_130701\\_7.pdf](http://www.michigan.gov/documents/SIF_4-01-05_130701_7.pdf)
- Funds are allocated to improvement of dance education goals equitably with the improvement goals of other core academic areas.
- School Improvement Plans include a vision for the arts in multiple roles from their influence in improving academic achievement, reducing disciplinary/behavior issues, developing an aesthetic community, and preparing 21st century citizens. While the arts are considered a part of core instruction in Michigan, dance is often not included. Dance, however, can play a vital role in engaging kinesthetic learners and thus has a direct impact on the four categories listed above.

## DG3 Periodic Review of the Impacts of the Arts Education Program

The arts education program is reviewed at least once every three years using the MAEIA Instructional Blueprint and the MAEIA Review Tool as part of the school improvement process. This includes a review of curricular program offerings, instructional methods and materials, alignment to the Michigan School Improvement Framework, state and national arts education standards, student achievement and other outcomes, program outcomes, educator qualifications and effectiveness, and other aspects of the arts education programs.

Certified arts educators are actively engaged in the school improvement process.

- Assessment and evaluation policies include:
  - Student progress is measured regularly through formative and summative assessments.
  - The dance educator undergoes routine teacher performance evaluations by appropriate administrators.
  - The program is evaluated annually.

As such, a school district would complete these practices at minimum.

National Dance Education Organization 123

Taylor 2006

- Arts educators are important stakeholders in the school improvement process. Schools need to improve student achievement and prepare them for the 21st century. In their 2008 policy statement, the Association for Supervision and Curriculum Development (ASCD) stated that as educators in the 21st century, we are charged with educating students to be successful in a complex, interconnected world.

Seif, 2013

- A certified arts educator serves on the School Improvement Committee in order to assist staff in determining the best way to connect the arts with learning across all disciplines. “Since arts educators also take college general education classes such as history, math, science, and language, they have the foundation to make connections between the arts and other subjects.”

Kapalka Richerme et al, 2012, p.4

- School Improvement Teams include representatives from all school departments, including the arts. Arts educators tend to problem-solve in unique ways that may enable School Improvement Team members to offer insight and perspectives not traditionally considered by personnel typically serving in this capacity.

# MUSIC BLUEPRINT RESEARCH AND RECOMMENDATIONS

## MA STUDENT ACCESS

In a district with a gold standard arts education program all students have access to arts education defined in this Blueprint as dance, music, theatre, and the visual arts from grades K to12 emphasizing skill development, aesthetic appreciation, problem-solving, and career preparation. The arts courses are taught by certified arts educators, according to the guidelines in No Child Left Behind, and holding appropriate Michigan endorsements and degrees in their content areas.

- The curriculum should be implemented by carrying out instructional strategies that are inclusive and reflect the best research on music teaching and learning.

Marzano, 2000

### MAI Curriculum

The arts are included as part of the core curriculum as defined by No Child Left Behind and the Michigan Merit Curriculum. The curriculum is age appropriate, experiential, process oriented, and builds upon essential skills to provide K-12 continuity.

- According to, a gold standard curriculum is “designed to engage students in inquiry, promote transfer of learning, provide a conceptual framework for helping students make sense of discrete facts and skills, and uncover the big ideas of content” (p4).

Wiggins and McTighe 2005

- The curriculum is the work plan or plans developed by and for teachers to use in classrooms by which the content, scope, and sequence of that content is defined and configured. To be of quality the curriculum must have three essential characteristics:
  - it must provide for consistency (horizontal coordination across grades);
  - it must provide for continuity (vertical articulation up and down grades); and,
  - it must provide for flexibility in adaptation (be capable of being changed by altering sequencing, pacing and open to some interpretations in how and under what circumstances content is taught.

English, 1992

- Michigan Standards for Arts Education and Benchmarks and Grade Level Content Expectations (2011)  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)

- Through the implementation of this curriculum, all students should have opportunities to enable/expand their musical understanding by performing, creating, and responding to music.

National Coalition for Core Arts Standards, 2013

- Specifically, during their K-12 music education, students should be engaged in singing, playing instruments, listening, moving, composing, arranging, improvising, reading, and analyzing music.

MENC, 1996

- Students should be engaged with music of diverse genres, styles, and periods and from many cultures.

MENC, 1994a

- When implementing this curriculum, music teachers should provide explicit bridges between music as learned in the classroom and music as lived in the lives of students.

Kratus, 2007; Williams, 2011

- The music curriculum provides students the opportunity to advance their musicianship for collegiate preparation through AP (Advance Placement), IB (International Baccalaureate), or Honors courses.

## MA2 Certified Arts Educators as Primary Instructor

Dance, music, theatre, and visual arts are taught by certified arts educators with required Michigan arts endorsements, according to No Child Left Behind guidelines. There is at least one full-time certified arts educator per art discipline or type of course in each building. This can result in multiple teachers per discipline within a building to accommodate the size of the population being served and number of sub-disciplines offered.

Alternative certification is not permitted in a gold standard program.

- Ingersoll (1999) supports the need for specialists as primary instructors and points to good teaching as a “complex combination of art, craft, and science...It requires expertise in at least three areas: Knowledge of the subject (knowing what to teach), skill in teaching (knowing how to teach), and what Shulman (1986) has called pedagogical content knowledge-knowing: which method to use with particular topics, with particular kinds of students, and in particular kinds of settings.”
- Teaching requires a combination of content knowledge and pedagogical knowledge for use with specific audiences, both of which are developed in teacher education programs . Content knowledge alone is necessary but not sufficient. In fact, Shulman (1987) identifies seven categories of teacher knowledge, of which content knowledge is only one, and most of which are difficult to develop in the compressed format of an alternative certification process that does not provide extended situational experience in schools.

Shulman, 1996

- All music teachers are music specialists; in other words, they should be certified teachers with a JQ endorsement and a degree in music.
- See Music Appendix for MA2

## MA3 Student Enrollment

All students receive instruction in the four arts disciplines from grades K to12.

- Strings should begin no later than 4th grade, and band should begin no later than 5th grade.

MENC, 1994a

- Students should have access to a co-curricular choral ensemble, piano lab, guitar class, songwriting, drumming ensemble, or other opportunities that meet the needs of their specific educational context.
- In grades 6-8, all students should participate in general music, which could take many different forms or in a performance-based class (band, choir, or orchestra) for at least one full year.

MENC, 1994a

- The district offers an ensemble, whether it be band, orchestra, or choir, for every 150 students in a school building.
- In grades 9-12, the district offers an ensemble for every 300 students in a building. In addition, there should be other opportunities for students to participate in music.

MENC, 1994a

#### MA4 Differentiation for Students with Disabilities and English Language Learners

Students with disabilities and English Language Learners have equal access with appropriate accommodations in a gold standard program. Students with disabilities who cannot be integrated into regular arts classes with accommodations according to their IEP have access to instructional opportunities in the arts that meet their needs.

- Students with special needs are included in the regular music classes, including band, choir, and orchestra, to the extent that their special needs allow using appropriate accommodations.

MENC, 1994a

- Placement in music classes is determined based on musical achievement, chronological age, and the specific needs of each student. The music teacher is a part of the placement team and is informed of the special instructional needs of each student so that instruction can be adapted to meet that student's needs, and the music teacher maintains a regular dialog with the special education team regarding the special needs student.

Hammel & Hourigan, 2011

- Students who can not be included in regular music classes even with accommodations receive instruction in music in a self-contained setting for the equivalent amount of time as the students in the regular music classes.

MENC, 1994a

- All music facilities are handicap accessible to allow physically handicapped students to participate as fully as possible.

- Teachers use instructional techniques such as modeling, demonstration, and visual cues to help these students be successful in music classrooms.

#### MA5 Course Enrollment/Course Offerings

Arts education curricular courses, co-curricular and extracurricular offerings are available to meet the needs of students.

- In an exemplary music program, at least one semester-long elective with no pre-requisites is offered for every 300 students in the school for grades 9-12 and some of these courses are offered in grades 7-8. This course usually is not an ensemble, and it is offered frequently enough so that all students who desire to take it have access.

MENC, 1994a

- Examples of these classes: Class Piano, Mariachi, Class Guitar, Drumming, Songwriting, Music Technology, Garage Band, Rock Combo, Composition, Music Theory, History of Rock and Roll, Music History.

Kratus, 2007; Williams, 2011



- Guitar and piano are the most purchased musical instruments in the country, so offering these types of classes enables students to develop their personal musicianship skills on instruments that they already own and often are exploring on their own.

Kratus, 2007

### MA6 Time Provided for Visual and Performing Arts

At the elementary level, students receive a minimum of 360 minutes arts instruction per week distributed across all four arts disciplines. Each instructional period is at least 45 minutes in length, and every discipline meets a minimum of two times per week. All arts instruction is taught by a certified arts educator.

Middle school students have at least one semester (or two trimesters) of daily instruction in each of the four arts disciplines over the course of grades 6-8.

In the high school, students are enrolled in at least one class period a day for one full year in at least one arts discipline that meets the Michigan high school graduation requirement. Students have sufficient course offerings to achieve proficiency in the arts discipline of their choice by graduation.

- The Michigan State Board of Education's expectation is that all K-12 students should achieve at the basic level in each of the visual, performing, and applied arts disciplines\* and achieve proficiency in at least one of these disciplines by graduation from high school.

Michigan State Board of Education, June 1998

Intro to the Michigan VPAA Standards

[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)

- The opportunity to learn is achieved by insuring the content to be covered may be accomplished in the instructional time designated and that all teachers and all students pursue the designated content.

Marzano 2000

- In 9-12, many students choose to participate in the music program beyond the graduation requirement, whether it be in a performance focused classroom (e.g., ensemble including band, choir, or orchestra) or non-performance focused classroom (e.g., music appreciation or music history).

### MA7 Community, Cultural Organizations, and Universities Provide Supplemental Arts Instruction

In a gold standard program organizations from the community, cultural organizations, as well as university faculty and their students, are used to supplement, enrich, enhance, and strengthen school curriculum as taught by the certified arts educators. This supplemental instruction does not replace that provided by a certified arts educator.

- Musicians and musical organizations from the community, as well as university music faculty and their students, can be used to supplement, enrich, enhance, and strengthen school music curriculum as taught by the certified music specialists.

MENC, 1994a

- Persons affiliated with community arts organizations could assist school programs by creating community music newsletters, donate time and personnel for before/after school music programming on-site in the schools, host service learning opportunities, present assemblies, engage in residencies, forge relationships between schools and cultural groups that use music as a form of public/personal expression, and assist in fundraising, grant writing, public relations, and generating public support.

# MB FACILITIES AND RESOURCES

In a district with a gold standard arts education program students have access to high quality facilities and equipment in support of their educational needs. Facilities must provide spaces in which all creative problem-solving activities are supported through well-equipped and supplied classrooms that allow students to experience a variety of instructional, performance, and exhibition opportunities.

- Facilities have adequate space and acoustical properties for effective music instruction. Performance spaces are equipped for a variety of ensembles, and acoustics are appropriate for many different types of performing groups.
- Resources include all instruments needed to perform the repertoire being studied. Widespread access is available to instructional technology, including computers, keyboards, recording and playback equipment, and electronic instruments.
- See the Music Appendix, MB Facilities and Resources, for a complete list of recommended facilities, resources and technology.

## MB1 Total Number of Dedicated Classrooms and Multipurpose Rooms Used for the Arts

There are dedicated classrooms and multipurpose classrooms appropriately designed and equipped for instruction in each of the arts. The number of classrooms required varies according to grade level. At the elementary level, there is at least one dedicated classroom for each art discipline. In the middle school and high school levels, each type of course (e.g., band, choir, drawing, pottery, scene shop, acting, dance) has its own dedicated classroom. In all buildings there are well-designed performance/exhibition spaces that meet the curricular needs of each arts discipline.

- The needs will differ according to building level and type of music instruction.
- See MB1 in Music Appendix.

## MB2 Technology Usage

Technology is fully integrated into the curriculum and students have access to the technology that supports their curricular needs. Technology integration occurs through a combination of the certified arts educator using the tools to deliver content and students using the tools for problem-solving and the creation of new knowledge and skills.

- See MB2 in Music Appendix.

## MB3 Arts Education Budget Allocation

The budget meets the needs of the students as articulated in the curriculum for each arts discipline by providing quality staffing, materials, equipment, and other resources at all educational levels, buildings, and arts disciplines.

- A gold standard arts program has a sufficient budget to support its instructional activities. This include the hiring of certified music specialists as faculty members.
- Funding for professional learning opportunities are made available to certified music educators to attend conferences and workshops. Funds are made available to support their membership in professional music education organizations at the local, state, and national level. Funding is dedicated for these purposes and not taken from other line items.
- See MB3 in Music Appendix for list of district budget considerations.

## MB4 Per-Student Basis Budget Allocation

The arts program allocates adequate per-student funding to ensure that every student receives the materials and resources needed for a quality arts education as articulated by the curriculum for each arts discipline.

- In a gold standard program, a portion of the district’s budget is allocated to music programs on a per-student basis. At the elementary level, this is \$30/student, at the middle school this is \$40/student, and at the high school level, this is \$50/student. See MB4 in Music Appendix
- For example, an elementary school with 300 students using the MENC (1994a) guidelines would spend \$21 per student on texts/supporting materials and maintenance of the instrumental inventory for general music alone. Since a student brings about \$7000 in state aid, that translates to a budget allocation of approximately 0.3%. See MB4 in Music Appendix
- Music programs typically use a higher proportion of a school’s supply and capital outlay funds, but eventually give money back to the district via high student-teacher ratios in ensemble instruction.

### MB5 Title I and Title III Funds Used to Support Arts Education

The district devotes a portion of its Title I and Title III funds to arts education as a strategy to assist at-risk students and ELL students with meeting the state’s academic achievement standards.

- In a March, 2011 letter to U.S. Governors, U.S. Education Secretary Arne Duncan states that “arts education programs can be supported locally via federal funds, such as Title I.” The purpose of the title is “to ensure that all children have a fair, equal, and significant opportunity to obtain a high quality education” (Title I Sec. 1001). The Title I policy further establishes that programs using Title I funds shall “[implement] school-wide reform strategies that...strengthen the core academic program in the school” (Title I Sec. 1114(b)) and “help provide an accelerated, high-quality curriculum, including applied learning” (Title I Sec. 1115(c)). As music is a core part of a high quality education, using Title I funds to allow students fair and equal access to an arts education is appropriate.

Duncan, U.S. Department of Education, 2011

- An LEA may use Title I funds to support arts education as a strategy to assist Title I students with meeting the State’s academic achievement standards. The activity must help facilitate Title I’s overall purpose of improving the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state. Title I funds in a targeted-assistance school must address supplemental educational needs of students who are failing, or most at risk of failing, in order to meet the State’s academic achievement standards. To determine the eligibility of Title I funds being used in support of arts education, an LEA must analyze such use in the context of its Title I program and the needs of its students. Depending on those needs, an LEA may use Title I funds to support activities related to the arts, provided those activities are part of an instructional strategy that is designed to improve the academic achievement of at-risk students so they can meet the State’s academic standards.

U.S. Department of Education, 2013

- A decade ago, the Arts Education partnership published research that compared eighth graders who were highly involved in the arts with those who had little or no involvement, and found consistently better outcomes for the highly involved students: better grades, less likelihood of dropping out by tenth grade, and more positive attitudes about school. The study also showed the benefits of high levels of arts participation can make more of a difference for economically disadvantaged students.

Ruppert, 2009

- The school and district use Title I funds for arts education as allowed by federal policy to improve the

achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state.

- The school and district use Title III funds for arts education as allowed by federal policy to improve the achievement of students who are described as English Language Learners (ELL) to meet the academic content and achievement standards developed by the state.

### MB6 District-Level Budget for Arts Instruction

All faculty positions, facilities, equipment, and curricular activities are funded by the school district.

- District-level budget for music maintains at least the minimum needed to purchase, maintain and replace materials and equipment vital to the delivery of the curriculum through quality instruction.
- The salary of a district arts coordinator is included in the district wide budget.

### MB7 Fees to Participate in Co-Curricular and Extracurricular Art Activities

Fees are not charged for curricular activities. Fees may be assessed for co-curricular and extracurricular activities, with the provision that students who cannot pay those fees for financial reasons can still participate in the activity either for free, or with the support of funds raised by the program.

### MB8 Additional Funding

The district seeks outside funding through grants, scholarships, fundraisers, donations from individuals or businesses to enhance or support co-curricular or extracurricular arts activities.

- Although outside funding may be secured from a variety of means, the school district's basic per pupil funding for the fine arts program should not be decreased or eliminated.

### MB9 District Arts Coordinators

The district dedicates one, or a portion of one, FTE to arts coordination by a certified arts educator licensed in at least one of the arts disciplines. This leadership position oversees certified arts educators and the arts program at the district or building level.

- The gold standard program recognizes the need for and has a music coordinator to help with the management of personnel, facilities, budgets, schedules, and other resources. This coordinator serves as a music education advocate and as the point person for collaboration between the school and the local arts community. Time and/or monetary resources must be dedicated to the arts coordinator, ranging from an extra-duty stipend to compensatory time to accomplish tasks, depending upon the size and scope of the program. Large gold standard music programs create a full-time music coordinator position with administrative authority. A full-time music coordinator to provide leadership for the K-12 program should be in place when the district has 25 or more music teachers. In smaller programs, the percentage of time spent in coordination activities should be adjusted down and the coordinator should fill out his or her load with teaching responsibilities.

MENC, 1994a

- This supervisor should be full time when the program has 25 or more music teachers, and would be adjusted down proportionally for smaller programs.

MENC, 1994a

- An arts coordinator creates a bridge across the disciplines and facilitates cross-curricular integration between the arts and other areas of curriculum.

## MC POLICIES AND ACCOUNTABILITY

In a district with gold standard arts education the program adheres to and exceeds the policies and accountability standards currently established by the State of Michigan while actively seeking innovative ways to implement those standards to meet the needs of students as performers, creators, and responders in the fine and performing arts.

### MCI Local School Board of Education Policy

The district has policies approved by the local school board on key areas that impact student learning in the arts, including the arts as a core curricular area, arts instructional time at the elementary and secondary levels, high school graduation requirements in the arts, minimum hiring requirements for certified arts educators, comparable inclusion of the arts in grade point averages, and the use of community or cultural organizations for supplemental arts instruction.

### MC2 Early Learning or Pre-K Arts Education Standards

The district has a program that develops, supports, and maintains dance, music, theatre, and visual arts curricula that exceed district and state and meet national standards and policies for early learning or pre-K.

### MC3 Elementary and/or Secondary Arts Education Standards

The district has a program that develops, supports, and maintains dance, music, theatre, and visual arts curricula that exceed district and state and meet national standards and policies for the district from K to grade 12.

- In 1994, the National Association for Music Education developed the National Standards for Music Education that students should meet in music. They centered on the following:
  1. Singing, alone and with others, a varied repertoire of music.
  2. Performing on instruments, alone and with others, a varied repertoire of music.
  3. Improvising melodies, variations, and accompaniments.
  4. Composing and arranging music within specified guidelines.
  5. Reading and notating music.
  6. Listening to, analyzing, and describing music.
  7. Evaluating music and music performances.
  8. Understanding relationships between music, the other arts, and disciplines outside the arts.
  9. Understanding music in relation to history and culture.

MENC, 1996

- The National Coalition for Core Arts Standards (NCCAS) currently is developing the next generation of voluntary, researched-based arts education standards that will build upon the 1994 National Standards for Arts Education. These new standards will reflect the process-oriented nature of arts learning, and will be measured around learning events based on artistic goals (2013).

National Coalition for Core Arts Standards

- It is acknowledged that students at all levels are expected to meet goals that focus on performing, creating, analyzing, analyzing in context, and analyzing and making connections. It is also expected that these standards work within a “living” framework, one that satisfies the “process-oriented nature of the arts and arts learning that guide a continuous and systematic process of instructional improvement.

### MC4 Arts Education as a Requirement at the Elementary Level

The district provides universal access to high quality arts education in each discipline at the elementary level.

- Although there is no state-wide music requirement at the elementary level in Michigan, the music program includes rigorous music instruction for all elementary students as a foundation upon which secondary

music programs can build. Additionally, the program might include other instructional offerings, e.g., choral ensemble, instrumental ensemble, piano laboratory, etc., to complement weekly general music instruction.

- Alternative scheduling initiatives, such as block scheduling, multi-age grouping, and year-round schools provide every student with the same access to comprehensive, balanced, and sequential music instruction as more traditional scheduling procedures.

<http://musiced.nafme.org/resources/where-we-stand/>

### MC5 Arts Education as a Requirement at the Middle School Level

The district provides universal access to high quality programming at the middle school level.

- Every middle school student enrolls in at least one academic year of music instruction that might take the form of enrollment in a music ensemble or a general music class. The music program in the middle school builds sequentially on the music program in the elementary school and provides the foundation for the music program in the high school and life-long appreciation.

### MC6 Arts Education for High School Graduation

In the high school all students meet the Michigan Merit Curriculum high school graduation requirement through a course in at least one of the four arts discipline that meets one class period a day for one full year. The course aligns to the Michigan Merit Curriculum credit guidelines for the complete artistic creative process.

- Students who select music will be engaged actively in the music program well beyond the one credit arts credit that is required for all high school graduation in Michigan. The program has course offerings in instrumental, choral, and general music defined broadly.
- The music program provides opportunities for students to complete elective music courses beyond the minimum VPAA graduation requirement.

### MC7 Art as a Core Academic Subject with Equitable Grade Weighting

The arts are given equal weight in determining student grade point averages.

- Grades reflect achievement in music classes just as they do in other subjects.

### MC8 College and Career Readiness

The district offers sufficient courses in each art discipline to prepare students to be college and career ready.

- Meta-analyses based on large bodies of research have established clearly that there is a strong, positive relationship between participation in music instruction and achievement in other core academic subjects. These analyses also have found that, “Generative neurological and cognitive frameworks for learning transfer have emerged from research on music and learning.”

Arts Education Partnership, 2002, p. 133

- The Partnership for 21st century skills (P21) has created a comprehensive framework or conceptualizing different types of skills important for college and the workforce. These include critical thinking, creativity, collaboration, metacognition, and motivation. P21 has also collaborated with professional arts organizations to



provide examples of how the arts help develop these skills. The arts “are among society’s most compelling and effective paths for developing 21st Century Skills in our students.”

The Partnership for 21st Century Skills Map for The Arts 2013

- “The arts can help students become tenacious, team-oriented problem-solvers who are confident and able to think creatively. These qualities can be especially important in improving learning among students from economically disadvantaged circumstances.”

U.S. Secretary of Education Arne Duncan, August 2009, AEP Analysis of NAEP, 2009

- IBM identified creativity as the single most important leadership competency for enterprises seeking a path through today’s growing complexity. In their view, creative leaders take more calculated risks, generate new ideas, are comfortable with ambiguity, and continuously innovate in how they lead and communicate.

Capitalizing on Complexity, 2010

<http://www-935.ibm.com/services/us/ceo/ceostudy2010/>

- Employers rate creativity and innovation among the top five important skills for workers and believe that the most essential skills for demonstrating creativity are the ability to identify new patterns of behavior or new combinations of actions and integrate knowledge across different disciplines. The same employers rank arts study as the second most important indicator of a potential creative worker, second only to a track record in entrepreneurship.

Ready to Innovate, 2008

- The majority of the U.S. public in this study considered creativity important and also thought education can stifle creativity.
  - 88% of U.S. respondents in this international survey agree that we all have the potential to create compared to 80% total respondents
  - 1 in 4 people feel they are living up to their creative potential
  - 62% of U.S. respondents feel that creativity is being stifled by the education system compared with 59% of international respondents
  - 50% of U.S. respondents consider themselves creative compared to 39% globally
  - 55% of respondents agree that increasingly they are expected to think creatively at work.

State of Create, 2012

- Among U.S. college-educated graduates 25+ creativity, intelligence and personability are considered the top three personality traits important to career success.
  - 85% agree creativity is critical for problem-solving in their careers
  - 78% consider creativity important to their current career
  - 32% do not feel comfortable thinking creatively at work

Ozler, L. 2012

- Three out of four (75.7%) executives who responded to the AMA survey said that they believe critical thinking, creativity, collaboration, and communication skills will become more important to their organizations in the next three to five years, particularly as the economy improves and organizations look to grow. When asked why they believe these skills and competencies are taking on critical importance in the business environment, 91% rated the pace of change in business today as the leading cause, followed by global competitiveness

(86.5%), the nature of how work is accomplished today (77.5%), and the way organizations are structured (66.3%).

Critical Skills Survey, 2010

- Students participating in a dual-enrollment scenario with music major or minor program through a college or university may receive credit that could count toward graduation requirements with administrative approval.

Michigan Department of Education  
Policy for Dual Enrollment

[http://www.michigan.gov/mistudentaid/0,4636,7-128-60969\\_61038\\_61062\\_61778\\_136960--,00.html](http://www.michigan.gov/mistudentaid/0,4636,7-128-60969_61038_61062_61778_136960--,00.html)

### MC9 Community and Cultural Organizations Providing Non-Credit Arts Instruction

The district and schools develop relationships with community and cultural organizations to provide enrichment experiences for students.

These non-credit experiences are not replacements for or interchangeable with quality instruction offered by certified arts educators.

- In a gold standard program, musicians and musical organizations from the community, as well as nearby university music faculty and their students, can be used to supplement, enrich, enhance, and strengthen school music curriculum as taught by the certified music specialists.

MENC, 1994a

- “Children benefit most when non-arts certified educators serve as collaborators with arts specialists; children are short-changed when they have to rely exclusively on non-arts educators for arts instruction.”

Kapalka Richerme. L., 2012, p.5

### MC10 Curriculum Alignment with Standards

The district has a policy of aligning curriculum vertically and horizontally for alignment to national and state standards and to meet student needs. Curricular alignment is an ongoing process that is systemic in nature and formally reviewed at least once every five years or when major changes to the standards are made, e.g. National Coalition of Core Art Standards to be released in 2014.

- Effective curriculum review will ensure that schools/districts:
  - hold high expectations for all students.,
  - identify essential curricular content.
  - make certain curricula are sequenced appropriately (vertically aligned across the the grades and horizontally aligned across content at each grade level) and are taught effectively in the available instructional times.
  - use assessments that are aligned to curricular content and are used to guide instructional decisions and monitor student learning.
  - make certain that curricula align with and reference the appropriate learning standards and benchmarks and content expectations
  - review and revise curricula as an ongoing process
  - design, modify, and differentiate curricula to support the needs of all students

Compiled by the MAEIA Blueprint Writers from a variety of sources, 2013

## MCII Arts Education Assessment Requirements

Summative and formative assessment tools are used to authentically evaluate students in the areas of performing, creating, and responding in each arts discipline.

- Both formative assessment for learning and summative assessment of learning are used. Teachers combine various methods of assessment so that the strengths of one offset the limitations of another.
- Students and teachers alike reflect on their work through a series of self and peer-evaluations. ...Teachers keep a record of the data derived from assessments to drive and improve instruction.
- The educated students of tomorrow are able to “learn how to learn” by explaining, interpreting, applying, synthesizing, evaluating, and creating.

Burke, 2009

- Public Act 102 requires assessment that is summative in nature. Michigan Music Educators Association suggests that, “Teachers should, therefore, make every effort to objectively and effectively measure student learning, and use this data to improve instruction whenever possible. They should also collect artifacts of student work (e.g., recordings, compositions, reflections, etc.) and the tools (e.g., rubrics, exams, quizzes, etc.) used to evaluate them so that they will be able to describe their assessment process to parents, students, and administrators.”

Michigan Music Educators Association, 2012

- Assessment is as authentic as possible. In other words, if there are several ways to assess the same area of skill and knowledge, students are assessed individually, as well as in small and large groups, they are asked to complete tasks that most closely parallel genuine artistic behaviors using the appropriate mode of response.
- Local districts are required to assess all students’ completion of the one credit minimum arts high school graduation requirement.
- Legislation requires that all teachers measure individual growth and learning as part of the teacher assessment process. Students individually are assessed formatively on goals that are tied directly to the curriculum. Multiple assessments and types of assessment are used to inform, guide, develop and revise instructional strategies and curriculum to enhance student learning and achievement.

## MCI2 Minimum Licensure Requirements for Certified Arts and Non-Arts Educators Hired by the District

The district has a policy of hiring only certified music, dance, theatre, and visual arts educators with the required Michigan endorsements, according to No Child Left Behind guidelines.

The district hires only certified non-arts educators who meet licensure requirements and show evidence of basic literacy in the arts.

- Certified music educators are certified K-12 in music, with no specialization within that certification so districts attempt to assign certified music educators to the area within music (band, choir, orchestra, general music) in which they have student taught and for which they are best prepared by their coursework in their teacher education program and their previous experience.

### MCI3 Policies for Professional Learning for Certified Arts Educators

Districts have policies that support the participation of certified arts educators in discipline specific professional learning opportunities at the local, state, and national levels.

- The district supports Michigan requirements for continuing education in order for a teacher to maintain his or her teacher certification.

[www.michigan.gov/teachercert](http://www.michigan.gov/teachercert)

- If teachers are to improve the quality of their teaching, districts must support them by providing the means and the ways to be part of a professional learning community of teachers as well as those they are instructionally supporting in their schools. If schools are to achieve better results with their students, “it must be a collective endeavor rather than a collection of individual efforts.”

Danielson, 2006

- The most powerful strategy school systems have at their disposal to improve teacher effectiveness is professional development,” asserts Stephanie Hirsh, executive director of Learning Forward. “It is available to almost every educator, and - when planned and implemented correctly - it ensures that educators acquire the knowledge and skills necessary to help more students meet standards.”

Learning Forward, 2011

- Professional learning and continuing education for certified arts educators emphasizes current trends within the artists’ disciplines, creative processes, arts education and general education trends, and research in child development and behavior. Additionally, continued learning in arts integration philosophies, techniques, and applications is imperative in developing effective lesson plans for creative thinkers prepared for the future. Learning includes how to initiate and develop effective partnerships with certified non-arts educators as well as developing a common language that bridges arts concepts and core concepts in order to facilitate connected learning.
- Certified arts educators actively seek continuing education experiences that are related to music education and that apply directly to the improvement of their teaching. These experiences should inform and transform their teaching practice and keep them current with the research that supports and illuminates the most effective work in the music classroom.
- Certified art educators are encouraged to develop professional learning networks (PLN) and/or personal learning communities (PLC) to regularly exchange both success and struggles in the classroom with other working art educators. PLNs and PLCs can consist of teachers who meet physically (face to face) or through online or Social Media tools like Facebook, Twitter, Nings, etc.

### MCI4 Policies for Professional Learning in Arts Education for Certified Non-Arts Educators

Districts have policies that support the participation of all certified non-arts educators in professional learning in the arts.

- Learning how to use music and the arts in the classroom will help teachers reach, motivate, and raise student achievement. “Just as the arts can be integrated throughout the curriculum, they need to be made a part of the school’s ongoing staff development activities, says Chapman. Staff development is vital to support the commitment to integrating arts into the curriculum.”

Rasmussen, p.2



- The district has policies that ensure that certified non-arts educators to participate in professional learning offerings in which there is an emphasis on integrating the arts into their curricula. This enriches the collaboration between the certified non-arts educators and the certified arts educators in their efforts to connect the arts with and integrate them in the other core subjects.

## MD CONNECTIONS

---

A district with a gold standard arts education program provides opportunities for all students to engage in learning that emphasizes connections and understanding across the arts and between the arts and other subjects. Direct instruction in arts integrated learning is provided by a certified arts educator in collaboration with certified non-arts educators.

- Through arts integration students engage in a creative process that connects an art form and another subject area and meets evolving objectives in both.

Kennedy Center for Performing Arts, 2013

- Project Zero, the educational research group at the Harvard Graduate School of Education, recognizes the need for this type of collaborative and interdisciplinary approach to student learning and characterizes it as a primary requirement for relevant education today.

Harvard Project Zero, 2013

- Arts learning experiences play a vital role in developing students' capacities for critical thinking, creativity, imagination and innovation. These capacities are increasingly recognized as core skills and competencies that all students need as part of a high-quality and complete 21st-century education that includes learning in and through the arts.

- Curriculum integration is an instructional approach that enables teachers and students to identify and explore concepts and issues without regard to artificial subject-area boundaries. Applying knowledge and skills learned in one subject to another subject area complements and deepens understanding in both.

The National Task Force on the Arts in Education, 2009

- Learning through integrated arts activities positively impacts student learning and instructional environments in the following areas: leadership, reading, verbal, and mathematical skills, creative thinking; achievement; motivation; cognitive engagement; instructional practice in the school; professional culture of the school; school climate; and community engagement and identity.

McDonald, 2010

- The National Standards for Music Education include connections of music to the other arts and connections of music to other core classroom subjects. Music should be integrated as appropriate into all of the disciplines of the curriculum as should the other arts. Similarly, content from other disciplines can be used effectively to enrich the study of music. In these efforts, the study of music should maintain its integrity and music should be taught primarily for its own sake rather than as a means to achieve non-musical goals.

National Standards for Music Education, MENC, 1996

## MDI Certified Arts Educators and Non-Arts Educators Develop Multi-Disciplinary Partnerships Within and Across Grade Levels.

The district provides time for certified arts educators and non-arts educators to collaboratively plan and deliver arts connected in multi-disciplinary lessons that enhance student understanding.

- “Certified non-arts educators can use the arts as a learning delivery tool; they can teach concepts through the arts and build arts into their curricula through activities such as writing prompts about the arts. They should also make interdisciplinary connections with the arts and can select and co-plan supplemental artist experiences that support learning in non-arts areas of the curriculum...Non-arts educators can also serve as effective arts advocates with students and parents and resist pressures to narrow their curriculum to standardized test content, which strips learning of the arts’ richness and emotional engagement.”

Kapalka Richerme, L., 2012, p.10

- Teachers who work in different disciplines and intentionally plan lessons and units together to engage students in ways of thinking that utilize conceptual and process connections enhance student understanding. ArtsEdge highlights key research, findings and implications from studies of teachers who partner with other teachers and utilize arts integration as an instructional strategy. Prevalent conclusions include a transformation of classroom culture in which learners take greater ownership of their own learning and teachers enjoy a “sense of efficacy when they see the positive impact of arts integration on their students’ learning.”

Kennedy Center, 2013

- Partnerships between arts specialists and content area teachers provide opportunities for connected skill development between disciplines, dynamic multi-level learning, authentic instruction, higher order thinking, scaffolding of knowledge, collaborative and divergent thinking, reflection, growth, and effort based evaluation process.

Roblin, 2010

- Lesson plans connecting the arts are developed in concert with teachers whose content is being combined. In order for curriculum to be both balanced and relevant, it is important for teachers to communicate objectives across disciplines.

Gelineau, 2004

- Ideally, the school schedule is structured to allow arts and general education teachers time to plan and execute their lessons together. This instructional approach to teaching and learning emphasizes purposeful collaboration and effective lesson planning that pays close attention to the following categories:
  - Creating Art: students know and apply arts disciplines, techniques, and processes to communicate in original or interpretive work.
  - Art in Context: students demonstrate how interrelated conditions influence and give meaning to the development and reception of thoughts, ideas, and concepts in the arts.
  - Art as Inquiry: students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

Arizona Department of Education

<http://www.azed.gov/standards-practices/files/2011/09/visualarts.pdf>



- A quality music program provides multi-level and cross-disciplinary learning opportunities for all music students. These opportunities reflect and support theories of learning whereby learning is social, experiential, reflective, holistic, and based on problem-solving. As students engage learning processes across and between disciplines, they construct, expand, challenge and build upon prior understandings.

## MD2 Use of Arts Connections and Instructional Strategies Across the Curriculum

The district uses a balanced approach to making connections across the arts and other content areas that provide opportunities for students to construct meaning and demonstrate understanding by meeting standards in each content area through purposeful connections that exist naturally across disciplines.

In addition, the arts are used across the curriculum as instructional strategies to differentiate instruction, engage students, and increase their knowledge and competence in each arts discipline as well as across the content areas.

Title I and Title III funds are used to support integration of arts and other core subjects.

- A quality program includes a balanced approach to instructional practices that integrates processes, content, and concepts from a variety of disciplines. This form of interdisciplinary teaching is aligned with current educational models that support individuality, innovation, creativity, and collaboration. These models include 21st Century Skills, Universal Design for Learning, Differentiated Instruction, and the Whole Child Initiative.

The Kennedy Center, 2013

- This approach to teaching insists that learning is an integrated, spiraling curriculum (where early learning makes a base for later learning), giving students and teachers “a way to open up avenues of interconnectivity between domains” of learning that would have otherwise stood alone.

Efland, 2000

- College Board researchers have studied the Common Core standards as they relate to arts-based learning and found a high number of instances of alignment between English language arts and mathematics and arts-based practices.

Arts and the Common Core, College Board, 2013

- When used as an instructional strategy, arts integration gives teachers ways to attend to learner differences and support students as they construct and deepen their understanding of the world around them. Intensive integration between the arts and other academic subjects result in improvements in the following:

- Reading, verbal and mathematics skills
- Creative thinking
- Achievement motivation
- Cognitive engagement
- Instructional practice in the school
- Professional culture of the school
- School climate
- Community engagement and identity

Arts Education Partnership, 2002

- In a March, 2011 letter to U.S. Governors, U.S. Education Secretary Arne Duncan states that “arts education programs can be supported locally via federal funds, such as Title I.” The purpose of the title is “to ensure that all children have a fair, equal, and significant opportunity to obtain a high quality education” (Title I Sec. 1001). The Title I policy further establishes that programs using Title I funds shall “[implement] school-wide reform strategies that...strengthen the core academic program in the school” (Title I Sec. 1114(b)) and “help provide an

accelerated, high-quality curriculum, including applied learning” (Title I Sec. 1115(c)). As music is a core part of a high quality education, using Title I funds to allow students fair and equal access to an arts education is appropriate.

Duncan, U.S. Department of Education, 2009

- An LEA may use Title I funds to support arts education as a strategy to assist Title I students with meeting the State’s academic achievement standards. The activity must help facilitate Title I’s overall purpose of improving the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state. Title I funds in a targeted-assistance school must address supplemental educational needs of students who are failing, or most at risk of failing, in order to meet the State’s academic achievement standards. To determine the eligibility of Title I funds being used in support of arts education, an LEA must analyze such use in the context of its Title I program and the needs of its students. Depending on those needs, an LEA may use Title I funds to support activities related to the arts, provided those activities are part of an instructional strategy that is designed to improve the academic achievement of at-risk students so they can meet the State’s academic standards.

U.S. Department of Education, 2013

- Arts integration is evident throughout the school. In classroom and hallway displays, there is evidence showcasing how the arts are integrated with other subject areas, including other arts disciplines. There are a variety of approaches to integrating the arts in schools; when schools integrate arts education, it is imperative that the use of an arts specialist is integral to the implementation. If implementing an authentic arts Integration model, students’ personal backgrounds and learning interests are taken into account when developing the curriculum of integrated disciplines. When creating lessons of study, it is done with the objective of learning through Art.

Smilan & Miraglia, 2009

- Overall, when connecting music processes and concepts and other disciplines, it is helpful to use this guiding question...”Is the study of the music informed by the other discipline and, in turn, is the other discipline enhanced through association with music?” A balanced approach to arts integration is fundamental to authentic, meaning-making educational experiences. Barrett calls these meaningful connections “complementary routes” and not “detours” to musical understanding.

Barrett, 2001

- Arts integration best practice share the following characteristics:
  - Learning experiences promote meaningful connections between and among disciplines.
  - Learning processes are authentic to each discipline.
  - Teaching is student-centered and differentiated.
  - Instruction has embedded assessments, standards, and objectives.
  - Subjects and standards are chosen based on concept/process connections or big ideas from which essential questions are formed.

MAEIA Blueprint Writers, 2013

Drawn from the New York City Arts Education Blueprint Authentic Connections,  
<http://www.arteducators.org/research/InterArt.pdf>



- Organization, management, and implementation of high-quality, authentic arts integration programs includes reciprocity among music specialists and other teachers. The following conditions enable teachers to create and implement strong interdisciplinary programs:
  - Common planning time or sufficient opportunities to meet with other teachers.
  - Access to local, state, and national standards and curriculum in each discipline.
  - High-quality professional development.
  - Flexible scheduling.
  - Appropriate resources.
  - Curriculum development.
  - Community support and involvement.
  - Administrative support and involvement.

### MD3 Interest and Assistance in Introducing, Increasing, or Improving Arts Integration

The district provides professional learning, educator release time for co-planning and collaboration, as well as, additional support to assist in implementing connections across the curriculum and to the Michigan State Board of Education adopted Michigan Merit Curriculum.

Stakeholders take advantage of these opportunities to gain deeper understanding of effective arts integration strategies and their impact on student outcomes.

- Schools with strong arts education have been found to have a high percentage of certified non-arts educators who support and use arts integration.

The President’s Committee on the Arts & the Humanities, 1999

- Schools that focus on arts integration report improvements to learning, instruction, and morale. Teachers who applied valid arts integration strategies in their classrooms were motivated to reach all of their students and found the arts an effective way to do so. Teachers believe the arts are important in education, but use them rarely. They are hindered by a lack of professional development and intense pressure to teach the mandated curriculum. Awareness of student diversity and the need for improved motivation and enjoyment in learning were the most frequently cited motivations for using the arts. Teachers’ self-efficacy and self-image relating to creativity and artistry influenced arts use more than any other personal characteristic.

Oreck, 2006

- The school/school district encourages partnerships and collaboration among teachers and provides professional development experiences in arts-based content and integrated arts strategies for certified arts and non-arts educators as well as school leaders.

Gullatt, 2008

- These opportunities for partnership, collaboration and professional development offer diverse activities (workshops, seminars, summer institutes, graduate courses, etc.) with different arrangements of time (after school hours, on weekends, and during summer break and in various modes (on-site, off-site, or online). They carefully consider not only adult learners’ needs but also how adults learn to change.

Young, 2011

- In a 2001 study of transferability between subjects, it was found that teachers of other content who connect “the arts and collaborate with other arts providers are more likely to be innovative, enjoy their jobs, and have good relationships with their students.

Abeles, Burton, & Horowitz, 2001

# ME PROFESSIONAL LEARNING AND INSTRUCTIONAL SUPPORT

In a district with a gold standard arts education program the district offers certified arts educators, non-arts educators, administrators and instructional support staff opportunities and support for high quality professional learning in arts education as well as time for individual and group planning to integrate new practices into the curriculum. District-wide and school-based professional learning opportunities allow these individuals to contribute to school improvement, advance their arts education knowledge, and develop their ability to provide quality instruction.

The district recognizes the National Board for Professional Teaching Standards certification program and the value that a teacher meeting these requirements and criteria bring to the classroom.

- The district recognizes a framework for teaching that includes specific components of professional responsibilities, from professional growth to making contributions to the profession as a whole.

Danielson 1996

- The music education program places a high priority on providing certified music educators access to opportunities, tools, and programs that help them grow professionally and advance their careers.

## ME1 Instructional Support

Certified arts educators in other arts disciplines, certified non-arts educators, special education educators, ELL/bilingual specialists, para professionals, arts professionals, and other individuals provide instructional support to the certified arts teacher/specialist.

- Certified arts educators are provided with written documentation of any and all IEPs, special concerns or circumstances, or any other information that may be pertinent to the individual success of each student. If any student requires special equipment and/or supplies in order to participate to the fullest extent, arrangements to have this equipment/supplies in the room prior to the student entering is mandatory.
- Arrangements for special needs students requiring adaptive equipment in order to participate are made prior to each student's participation.

## ME2 Types of Teachers Afforded Professional Learning

All members of the school community engage in frequent and meaningful discipline based professional learning opportunities in the arts as both learners and teachers.

- As the educational landscape continues to evolve, music educators must design and deliver instruction while keeping pace with innovation. This requires that they know how and when to use research-based instructional strategies in their classrooms. "Strategic teachers understand that their fellow educators are their greatest resource."

Association for Supervision and Curriculum Development, 2011

- Teachers believe the arts are important in education, but use them rarely. They are hindered by a lack of professional development and intense pressure to teach the mandated curriculum. Awareness of student diversity and the need for improved motivation and enjoyment in learning were the most frequently cited motivations for using the arts. Teachers' self-efficacy and self-image relating to creativity and artistry influenced arts use more than any other personal characteristic.

Oreck, 2006

- The current educational climate requires teachers who reflect critically on their practices and deepen their understandings of the nature of teaching and learning in music. The practice of effective professional development involves teachers both as learners and teachers and can be characterized in the following ways:

- o engages teachers in tasks that inform understanding of student learning (observation, reflection, assessment)
- o encourages collaboration within professional learning communities in the arts
- o engages teachers in practices that are student-centered, student-driven, and connected to thinking and learning strategies
- o engages teachers in practices that are on-going, intensive, and enduring
- o engages teachers in practices that result in improved musical achievement for students.

Darling-Hammond & McLaughlin, 1995

- Current trends in professional learning include ongoing, job-embedded, collaborative opportunities that take place during the regular school day. This climate allows arts teachers to meet, learn, plan, mentor and share with other teachers within their professional learning communities.

Stoll & Louis, 2007

- Certified arts educators actively seek continuing education experiences that are related to music education and that apply directly to the improvement of their teaching. These experiences should inform and transform their teaching practice and keep them current with the research that supports and illuminates the most effective work in the music classroom.
- Certified art educators are encouraged to develop professional learning networks (PLN) and/or personal learning communities (PLC) to regularly exchange both success and struggles in the classroom with other working art educators. PLNs and PLCs can consist of teachers who meet physically (face to face) or through online or Social Media tools like Facebook, Twitter, Nings, etc.
- The district provides incentives such as release time for professional learning, release time for grant-writing, formal and informal recognition for accomplishments, and reimbursement for all expenses related to professional practice.
- Certified music educators have access to and take advantage of the many sources of support that can be found within educator-specific online forums to share lessons, information, and resources.

### ME3 Professional Learning in Arts Education for School Administrators

School administrators engage in and support learning practices, research, and professional learning opportunities in the arts.

- The President's Committee on the Arts and the Humanities and Arts Education Partnership (1999) studied schools and school districts with exemplary fine arts programs. The scope of this study included school leaders and ultimately concluded that these administrators, principals, school board members, and stakeholders were integral to the arts as a community of practice. The study, *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (1999) found that the highest quality fine arts programs included school administrators engaged in arts initiatives, policies, budgeting, and action plans. Many principals interviewed for the study credited professional development opportunities in the arts as integral to their decision to support arts programs in their schools.

*Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (1999), President's Committee on the Arts and the Humanities and Arts Education Partnership (1999)

- Strong administrative leadership has been recognized as critical to high levels of student learning  
Waters, Marzano, & McNulty, 2003
- Teacher leaders do not work alone; their activities and projects are facilitated by strong and sensitive administrative engagement.  
Danielson, 2006
- School administrators benefit from professional learning that provides insight on creative processes, how to foster collaborative relationships, arts education trends, arts integration practices, how to evaluate through critical dialogue relevant to the arts, artistic principles, arts advocacy, and arts assessment.

#### ME4 Use of District-Wide Meetings for Professional Learning

Time is allocated during district-wide meetings for arts related professional learning for certified arts educators, and the greater school community.

- Therefore, on-going, district-wide meetings are distinct and implicit opportunities for music staff to focus on the matters within their professional learning community, both within and outside of music. In-service days should provide music teachers the opportunity to collaborate with their colleagues outside of music, but they also should provide ample opportunities for the music teachers to meet with one another, as they rarely have and greatly need the opportunity to meet, coordinate their activities across the district, and learn from one another. Conway found that music teachers want their more of their professional development to be music specific.  
Conway, 2001
- Non-arts teachers have much to learn from how excellent art teachers personalize instruction, engage in just-in-time interventions as they circle the room while students work, and stimulate students' critical and self-reflective skills during regular critique sessions."  
Hetland, et al., 2007
- Time is allocated during district-wide meetings for arts related professional learning for certified arts educators. Given the limited available time for professional development, it is imperative that it be results-oriented in such a manner - as opposed to coverage of educational trends by outside speakers.
- There is greater courage-and helpful peer pressure to learn-when a group of teachers works together to do research into their individual and collective practice.  
Wiggins and McTighe,1998
- Learning is essentially a collaborative, rather than an individual activity - and the essential purpose of professional development should be the improvement of schools and school systems, not just the improvement of the individuals who work in them.  
Elmore, 2002
- "Today we know that student achievement depends on continuous and collaborative professional learning, intimately linked to educator and student standards, driven by data about students and educators, and system performance, guided by strong leaders, designed to support active engagement and to model the instructional and leadership practices expected of educators, sustained over time to achieve full implementation, and supported by sufficient resources to realize results."  
Killion, 2012



# MF COMMUNITY AND CULTURAL COLLABORATION

A gold standard district collaborates with community and cultural arts, business and education organizations to enhance arts and career opportunities for students and staff. Artists, arts organizations, universities, and online resources are used to enrich and strengthen a school's arts curriculum. Instruction by providers of supplemental arts instruction do not replace that of certified arts educators.

- The school extends opportunities for student and family learning by partnering with agencies, business and/or organizations (e.g., local libraries, community colleges, businesses, museums, parks, camps, virtual/online, and other venues.)

Michigan School Improvement Framework, 2013

- High quality music programs reach out to arts, business, nearby university students and faculty, and other educational organizations to advocate for the value of the arts and to provide support when needed for extra-curricular instructional initiatives and enrichment.

MENC, 1994a

- In virtual communities, students and teachers utilize online resources to create partnerships with online communities of arts professionals and students in Michigan and beyond.

## MF1 Partnerships for Credit-Earning Opportunities

Students are able to earn credit for non-traditional arts learning opportunities that meet or exceed the Michigan Merit Curriculum and/or credit requirements, and in which the instructor of record is a certified arts educator.

- The Michigan Merit Curriculum requires students entering 8th grade in 2006, to obtain a minimum of 16 credits for graduation, which could be met using alternative instructional delivery methods such as alternative course work, humanities course sequences, career and technology courses, industrial technology or vocational education courses, or through a combination of these programs.

Michigan Merit Curriculum, 2006

[http://www.michigan.gov/documents/mde/New\\_MMC\\_one\\_pager\\_11.15.06\\_183755\\_7.pdf](http://www.michigan.gov/documents/mde/New_MMC_one_pager_11.15.06_183755_7.pdf)

- The school extends opportunities for student and family learning by partnering with agencies, business and/or organizations (e.g., local libraries, community colleges, businesses, museums, parks, camps, virtual/online, and other venues.)

Michigan School Improvement Framework, 2013

- Although providers of supplemental arts instruction often prepare their own lessons, by law certified educators must oversee, guide, and assess their work. The certified teacher is the one responsible and accountable, in the long run, for ongoing learning.
- Instructional collaborations between certified arts educators, certified non-arts educators, and providers of supplemental arts instruction in order to provide children with the best possible arts education.

State Education Agency Directors of Arts Education (SEADAE) 2012

## MF2 Collaboration

The district, with input from certified arts educators, develops and supports collaborations with professional artists, teaching artists, community and cultural arts organizations, businesses, industry, and universities that supplement the district's arts curricula through both school-sponsored and externally sponsored events. These supplemental opportunities include hosting of arts-related performances, workshops, exhibitions and residencies. Certified arts

educators design and implement pre- and post-program activities for out-of-school curricular learning. Collaborations provide opportunities for students to apply in-classroom learning to real-world settings through: mentorships with arts professionals; venues for field trips, exhibitions, and performances; networks of support and advocacy for lifelong learning arts opportunities in the community.

The district ensures all students have equitable access to community and cultural arts resources.

Stakeholders, including parents, work together to overcome barriers to access including cost, scheduling, transportation, technology, and physical space.

- Audiences are transformed by live performances through: captivation, intellectual stimulation emotional resonance; spiritual value, aesthetic growth, and social bonding.

Brown, A. A. & Novak, J. L. 2007

- “The arts help to provide emotional content for the episode and establish emotional triggers that enhance storage and recall of memories from the experience. This approach incorporates both explicit and implicit memory pathways, thus increasing the likelihood of retrieval.”

Shepherd, Philip, 2013

- “(Performing arts) attenders place an even greater value on the arts in their communities than they do in their own lives. They believe strongly that the arts improve the quality of life and are a source of community pride, promote understanding of other people and different ways of life, help preserve and share cultural heritage, provide opportunities to socialize, and contribute to lifelong learning in adults. Above all, they believe that the arts contribute to the education and development of children. Especially noteworthy is the fact that many non-attenders also share similar views.”

Performing Arts Research Coalition, 2004

- The school and partner organizations communicate their needs and resources before, during, and after the event, contributing to a more lasting and deep impact for all involved setting the stage for future success. School representatives take advantage of the offerings of the organizations from pre and post trip visits, to on site tours and talk backs, to online extended learning resources. Organizations understand the logistical, educational, and intrinsic needs of their student audiences.

Anderson, D., Kisiel, J., & Storksdieck, M., 2006

- Teachers take time to prepare students by familiarizing them with the venue, focusing learning, and developing prior knowledge. That way, students don't spend all their energy finding their way around the site and can pay attention to the learning activities.

Orion & Hofstein, 1994

- Michigan's Arts & Humanities Touring Directory features 175 offerings representing some of the state's performing and visual artists and humanities presenters. The directory offers performers and presenters the opportunity to present their work throughout the state through work with nonprofit recipients of the Touring grants. The directory is updated every three years and the process includes formal adjudication of the presenters and performers by peer-review.

2012-15 Arts & humanities touring directory,  
<http://michiganhumanities.org/programs/touring/>



- Collaboration between universities and K-12 schools is essential to the success of K-16 arts education. Through a partnership or lab-school model of participation, universities and school districts can provide a site for collaboration that is of mutual benefit to K-12 students and preservice teachers. Future teachers can share content knowledge, work on lesson development, and provide art teachers with instructional support when they are mentored by experienced and knowledgeable teacher leaders.
- Students have at least one out-of-school learning experience per year to a live music performance that supports the teaching and learning of appropriate music standards.
- Teachers use the power of online communication to connect students, parents, and the community at large by showcasing student work online. This can be done through teacher or student blogs/websites.

### MF3 Sources of Funding

The district fully funds curricular field trips, exhibitions, and performances. The district and community partners work together in raising external funds to support student participation in supplemental performances, exhibitions, and artist residencies.

- Instruction is intentionally designed to utilize multiple resources, appropriate technology integration, and areas of student interest, to enhance instruction.
- Instruction ensures that students are engaged in applications and transfer of their learning beyond the classroom.
- Leadership seeks, coordinates, and leverage resources (e.g., budget, staff, time,) that align with and support the school improvement plan.

Michigan School Improvement Framework, 2013

## MG PROGRAM PLANNING, REVIEW, AND IMPROVEMENT

---

In a district with a gold standard arts education program, there is a continual process of reviewing the impacts of the arts education program and planning for improvements when indicated by data.

### MGI Board Approved Arts Education Plan

The district has a board-approved plan for the district's arts education program that articulates its philosophy and standards for the highest quality arts education for its students.

- “The(se) capacities demanded by the arts are the same skills that business and corporate leaders tell us are essential for American success in the global economy.”
- The arts engage students and develop capacities including “imagination,... innovation and creativity,... engagement and achievement motivation which leads to students [who] become goal oriented and self directed,... conditional reasoning, symbolic understanding, ... critical thinking, ... and collaborative learning and action.”

Deasy, 2008

- “The reality of life in the 21st century is that the skills associated with artistic practice - creative thinking, self discipline, collaboration, and innovation - are skills that are in great demand. In fact, in our rapidly changing

global economy, the skills the arts teach may be mandatory for everyone's success [and] research reveals that when young people study the arts they show heightened academic standing, a strong capacity for self-assessment, and a secure sense of their own ability to plan and work for a positive future."

Psilos, 2002

- The arts "first can foster the development of students who are actively engaged in learning, secondly contribute to development of a creative, committed, and exciting school culture of teachers, students and parents, thirdly can generate a dynamic, coordinated and cohesive curriculum, fourth can build bridges to the larger community...and finally can humanize the learning environment."

Gullatt, 2007

## MG2 School Improvement Plan Includes the Arts

The district and building's School Improvement Plan includes goals across all strands for strengthening the arts education program.

- School improvement is a collaborative process through which staff identifies strengths and weaknesses of the entire school operation and uses that information as a basis for making positive changes in deliberate, cohesive, observable and measurable student outcomes. A school improvement plan is defined as a tool for creating and managing change. This written plan identifies student performance goals, supports data for the goal, assessments, research, strategies/interventions, professional development, resources, timeline, and persons responsible for implementing the actions identified with the plan. The school improvement committee ensures that all components of the process are addressed and that tasks are completed in a timely fashion.

Michigan School Improvement Framework, [Michigan.gov/mde](http://www.michigan.gov/mde)  
[http://www.michigan.gov/documents/SIF\\_4-01-05\\_130701\\_7.pdf](http://www.michigan.gov/documents/SIF_4-01-05_130701_7.pdf)

- School Improvement Plans include a vision for the arts in multiple roles from their influence in improving academic achievement, reducing disciplinary/behavior issues, developing an aesthetic community, and preparing 21st century citizens. While the arts are considered a part of core instruction in Michigan, music is often not included. Music, however, can play a vital role in engaging kinesthetic learners and thus has a direct impact on the four categories listed above.
- Funds are allocated to improvement of music education goals equitably with the improvement goals of other core academic areas.

## MG3 Periodic Review of the Impacts of the Arts Education Program

The arts education program is reviewed at least once every three years using the MAEIA Instructional Blueprint and the MAEIA Review Tool as part of the school improvement process. This includes a review of curricular program offerings, instructional methods and materials, alignment to the Michigan School Improvement Framework, state and national arts education standards, student achievement and other outcomes, program outcomes, educator qualifications and effectiveness, and other aspects of the arts education programs.

Certified arts educators are actively engaged in the school improvement process.

- Arts educators are important stakeholders in the school improvement process. Schools need to improve student achievement and prepare them for the 21st century. In their 2008 policy statement, the Association for Supervision and Curriculum Development (ASCD) stated that as educators in the 21st century, we are charged with educating students to be successful in a complex, interconnected world.

Seif, 2013

- A certified arts educator serves on the School Improvement Committee in order to assist staff in determining the best way to connect the arts with learning across all disciplines. “Since arts educators also take college general education classes such as history, math, science, and language, they have the foundation to make connections between the arts and other subjects.”

Kapalka Richerme et al, 2012, p.4

- Music educators document and report the progress and results of music programs within the framework of continuous school improvement. Through collaboration with other departments, the music specialist coordinates and documents how music programs impact student development and school culture. The State of Michigan’s School Improvement Framework recognizes the need for multiple measures in the assessment of students’ as means for a more accurate and well-rounded portrait of student learning.

## THEATRE BLUEPRINT RESEARCH AND RECOMMENDATIONS

---

### TA STUDENT ACCESS

In a district with a gold standard arts education program all students have access to arts education defined in this Blueprint as dance, music, theatre, and the visual arts from grades K to12 emphasizing skill development, aesthetic appreciation, problem-solving, and career preparation. The arts courses are taught by certified arts educators, according to the guidelines in No Child Left Behind, and holding appropriate Michigan endorsements and degrees in their content areas.

#### TAI Curriculum

The arts are included as part of the core curriculum as defined by No Child Left Behind and the Michigan Merit Curriculum. The curriculum is age appropriate, experiential, process oriented, and builds upon essential skills to provide K-12 continuity.

- According to, a gold standard curriculum is “designed to engage students in inquiry, promote transfer of learning, provide a conceptual framework for helping students make sense of discrete facts and skills, and uncover the big ideas of content” (p4).

Wiggins and McTighe 2005

- The curriculum is the work plan or plans developed by and for teachers to use in classrooms by which the content, scope, and sequence of that content is defined and configured. To be of quality the curriculum must have three essential characteristics:
  - it must provide for consistency (horizontal coordination across grades);
  - it must provide for continuity (vertical articulation up and down grades); and,
  - it must provide for flexibility in adaptation (be capable of being changed by altering sequencing, pacing and open to some interpretations in how and under what circumstances content is taught.

English, 1992

- “A comprehensive theatre curriculum must be discipline based with an interwoven exploration and study of all aspects of theatre.”

Lazarus, 2004

- Michigan Standards for Arts Education and Benchmarks and Grade Level Content Expectations (2011)  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)
- The theatre arts curriculum is developed through the three strands of the artistic process: create, perform, and respond. Through these artistic processes, students develop: creativity and aesthetic development, the ability to think critically, improved communications skills, social growth and the ability to work cooperatively with others.
- The theatre arts curriculum:
  - ensures that the practices and content of the dramatic texts and creative drama explored reflect socially responsible practice.
  - addresses the historical and cultural context of theatre as well as its technical and performance aspects.
  - provides students with an understanding and appreciation of the cultural backgrounds and values of others.

## TA2 Certified Arts Educators as Primary Instructor

Dance, music, theatre, and visual arts are taught by certified arts educators with required Michigan arts endorsements, according to No Child Left Behind guidelines. There is at least one full-time certified arts educator per art discipline or type of course in each building. This can result in multiple teachers per discipline within a building to accommodate the size of the population being served and number of sub-disciplines offered.

Acknowledging the fact that Michigan does not offer a dedicated theatre endorsement, a gold standard program may be taught by a certified educator if he/she meets standards, skills, and competence in theatre education and shows evidence of content and pedagogy knowledge and experience.

Alternative certification is not permitted in a gold standard program.

- Ingersoll (1999) supports the need for specialists as primary instructors and points to good teaching as a “complex combination of art, craft, and science...It requires expertise in at least three areas: Knowledge of the subject (knowing what to teach), skill in teaching (knowing how to teach), and what Shulman (1986) has called pedagogical content knowledge-knowing: which method to use with particular topics, with particular kinds of students, and in particular kinds of settings.”
- Teaching requires a combination of content knowledge and pedagogical knowledge for use with specific audiences, both of which are developed in teacher education programs. Content knowledge alone is necessary but not sufficient. In fact, Shulman (1987) identifies seven categories of teacher knowledge, of which content knowledge is only one, and most of which are difficult to develop in the compressed format of an alternative certification process that does not provide extended situational experience in schools.

Shulman, 1996

- “The full-time theatre teacher will have the knowledge to infuse teaching and program development to fully help students within the theatre arts program to develop in a challenging model that optimizes student growth in the theatre art discipline.”

Omasta, 2012

- New Jersey, Florida, Maryland, Nebraska, New York, North Carolina, Rhode Island, Texas, Colorado require the theatre arts teacher to fulfill the following requirements: a college degree in theatre arts, minimum of 24-36

credits in theatre arts, demonstrated content expertise and education coursework, pass state certification requirement test.

“AEP-ARTS.” AEPARTS. N.p., n.d. Web. 12 Sept. 2010

- Currently in Michigan, “A specific endorsement is not needed to teach theatre/performance classes. School districts are free to assign any faculty to these classes that provide evidence of professional learning related to theatre; as long as they hold a certificate for the grade levels the classes are offered. A teacher with an elementary certificate can teach these introductory classes in grades K-8. Teachers with a music, fine arts, speech, English or language arts endorsement AND who have demonstrated a high quality status for those endorsement areas, may be considered to teach a theatre/performance class.”
- In the absence of a dedicated theatre education Michigan endorsement, administrators review the qualifications of certified teachers with other endorsements to ensure he/she meets standards, skills, and competencies in theatre education, shows evidence of theatre education content and pedagogy, and K-12 theatre education teaching experience.
- All certified theatre educators hold state endorsements on their teaching certificate and theatre education degrees from accredited institutions of higher learning with coursework including performance, directing and technical content. In this high quality program, no theatre specialists hold alternative certification.

Classes That Can be Taught by Holders of Various Endorsements

[www.michigan.gov/.../Classes\\_Taught\\_396034\\_7.doc](http://www.michigan.gov/.../Classes_Taught_396034_7.doc)

- Highly qualified and certified theatre educators teach a comprehensive curriculum in adequate and fully outfitted theatre spaces dedicated to the study of the theatre arts.

### TA3 Student Enrollment

All students receive instruction in the four arts disciplines from grades K to 12.

- According to the research done by the NAEP students who attend schools where arts instruction is offered at least once a week perform better than students who attend schools where arts are not taught.

Ruppert, 2009

- All students K-12 receive instruction in theatre arts in learner-centered classrooms with production work.
- 100% of 6-12 grade students have the option to participate in theatre arts courses that include experiences as a performer, a technician, and audience member. Students electing these courses also learn about theatre history and global theatre practices.
- All 6-12 grade students also have the opportunity to participate in arts integrated lessons that address the common core through dramatic practices.
- All students K-12 have opportunities to attend formal and informal live theatre performances.

### TA4 Differentiation for Students with Disabilities and English Language Learners

Students with disabilities and English Language Learners have equal access with appropriate accommodations in a gold standard program. Students with disabilities who cannot be integrated into regular arts classes with accommodations according to their IEP have access to instructional opportunities in the arts that meet their needs.

- Creative drama offers an opportunity for children with disabilities to participate in a performing art. The special needs of the child can be served by adjusting emphases and activities.

McCaslin 2001

- Accommodations to the theatre arts curriculum follow the student IEP and are appropriate to the grade and or age level of the student.

New York City Blueprint  
(n.d.). Retrieved from website:  
[schools.nyc.gov/offices/teachlearn/arts/Blueprints/Theaterbp2007.pdf](https://schools.nyc.gov/offices/teachlearn/arts/Blueprints/Theaterbp2007.pdf)

- In addition, all facilities are handicap accessible to allow physically handicapped students to participate as fully as possible.

MENC, 1994a

- Theatre offers a unique approach for English Language Learners to engage in dialogue and exchanges that parallel real life experiences.
- The theatre arts program is structured in a way that ELL students, students with disabilities, and students with special needs are encouraged to enroll and participate in a theatre arts curriculum.
- All theatre educators have access to special education and ELL faculty for consultation and as resources in meeting the needs of these students.

### TA5 Course Enrollment/Course Offerings

Arts education curricular courses, co-curricular and extracurricular offerings are available to meet the needs of students.

- The theatre arts program encourages the development of theatre arts activities outside of the traditional school day and within other content areas. These outside of school activities can include, but are not limited to:
  - field trips to local professional or university theatrical productions.
  - viewing of performances by school members.
  - participation in extra-curricular classes or productions.
- The program has introductory theatre courses for grades 7-12 open to all students with no pre-requisites. These introductory theatre courses prepare secondary students to subsequently elect more dedicated courses in design, performance, history and/or criticism.

### TA6 Time Provided for Visual and Performing Arts

At the elementary level, students receive a minimum of 360 minutes arts instruction per week distributed across all four arts disciplines. Each instructional period is at least 45 minutes in length, and every discipline meets a minimum of two times per week. All arts instruction is taught by a certified arts educator.

Middle school students have at least one semester (or two trimesters) of daily instruction in each of the four arts disciplines over the course of grades 6-8.

In the high school, students are enrolled in at least one class period a day for one full year in at least one arts discipline that meets the Michigan high school graduation requirement. Students have sufficient course offerings to achieve proficiency in the arts discipline of their choice by graduation.

- “A high quality theatre arts programs allots sufficient time in the school day to cover the curriculum outlined by the state standards.”  
Lazarus, 2004
- According to National Assessment of Educational Progress (NAEP) finding students who attend schools where arts instruction is offered at least once a week perform better than students who attend schools where arts are not taught.  
Ruppert, 2009
- The Michigan State Board of Education’s expectation is that all K-12 students should achieve at the basic level in each of the visual, performing, and applied arts disciplines\* and achieve proficiency in at least one of these disciplines by graduation from high school.  
Michigan State Board of Education, June 1998  
Intro to the Michigan VPAA Standards  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)
- The Michigan Merit Curriculum one credit graduation requirement in the visual, performing, and applied arts is a minimum requirement. Each student must satisfactorily demonstrate mastery of all guidelines specified in the Michigan Merit Curriculum Visual, Performing, and Applied Arts Credit Guidelines through one or more courses to meet the one credit graduation requirement in the visual, performing, and applied arts.
- The Michigan Merit Curriculum provides students desiring additional credits in the visual, performing, and applied arts, the flexibility to select additional electives.  
Michigan Department of Education, 2006  
[http://www.michigan.gov/documents/mde/VPAA\\_167752\\_7\\_416823\\_7.pdf?20130709121753](http://www.michigan.gov/documents/mde/VPAA_167752_7_416823_7.pdf?20130709121753)
- Seven additional states have specific time requirements for arts instruction at the elementary, middle, and high school levels.  
Arts Education Policy Database 2012
- Elementary students receive a full-year of instruction through creative dramatics and arts integrated lessons and are provided opportunities to serve as audience members.
- In middle school, students take a course dedicated to the discipline of theatre that meets 3-5 times a week and allows for experiences as performer, technician and audience member. “Theater learning is multi-faceted and complex and requires a schedule that will support the scope and sequence of learning. Theater making, which may include rehearsing for performances, is most effectively realized in double periods or as part of an extended day program.”  
(n.d.). Retrieved from  
[http://www.aeparts.org/wpcontent/uploads/2011/12/Creativity\\_Commentary\\_02-03-10.pdf](http://www.aeparts.org/wpcontent/uploads/2011/12/Creativity_Commentary_02-03-10.pdf)
- All 9-12 students have at a minimum one semester of theatre arts coursework during their high school career. These courses meet within the standard course schedule averaging 90 minutes per week, plus additional time for rehearsal or tech work in preparation for performance. Students are encouraged to go beyond the one semester requirement and take a comprehensive sequential theatre arts program. “A serious program that seeks to prepare students for the option of continued university study will go further, extending to double periods

for two to three days a week. Making creative use of zero period and extended day can ease the burden on programming.”

New York City Department of Education  
Blueprint for teaching and learning in theatre.

<http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/Theaterbp2007.pdf>

- The theatre arts program has sufficient time within the school schedule to meet the standards outlined in the state’s theatre education standards, benchmarks, and grade level content expectations.

### TA7 Community, Cultural Organizations, and Universities Provide Supplemental Arts Instruction

In a gold standard program organizations from the community, cultural organizations, as well as university faculty and their students, are used to supplement, enrich, enhance, and strengthen school curriculum as taught by the certified arts educators. This supplemental instruction does not replace that provided by a certified arts educator.

- Guest and community artists, artist residencies, touring performances and field trips are integrated into the school arts culture for all students and provide experiences that are designed to promote learning.

Kentucky Department of Education

<http://education.ky.gov/curriculum/docs/Documents/POS>

- Community resources that support theatre making, theater literacy, theater connections, and career exploration expand students’ opportunities for learning are used. Active partnerships that combine school, professional and community resources create rich avenues for student and teacher innovation in the classroom and in production. Additionally, students validate their learning by sharing and performing outside of the classroom and in partnership with artists and organizations in support of community efforts.

New York City Department of Education

Blueprint for teaching and learning in theatre.

<http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/Theaterbp2007.pdf>

- The theatre education program makes strong use of community organizations that provide instruction and engagement. However, these community resources do not take the place of dedicated classroom instruction from certified theatre educators through a consistent sequential standards-based theatre education program.

## TB FACILITIES AND RESOURCES

In a district with a gold standard arts education program students have access to high quality facilities and equipment in support of their educational needs. Facilities must provide spaces in which all creative problem-solving activities are supported through well-equipped and supplied classrooms that allow students to experience a variety of instructional, performance, and exhibition opportunities.

- See the Theatre Appendix, TB Facilities and Resources, for a complete list of recommended facilities, resources and technology.

### TBI Total Number of Dedicated Classrooms and Multipurpose Rooms Used for the Arts

There are dedicated classrooms and multipurpose classrooms appropriately designed and equipped for instruction in each of the arts. The number of classrooms required varies according to grade level. At the elementary level, there is at least one dedicated classroom for each art discipline. In the middle school and high school levels, each type of course

(e.g., band, choir, drawing, pottery, scene shop, acting, dance) has its own dedicated classroom. In all buildings there are well-designed performance/exhibition spaces that meet the curricular needs of each arts discipline.

- At the elementary and middle school level there is a dedicated space that is open and free from traditional classroom seating. There is additional space that allows audience seating suitable for public performances.
- There are a minimum of three dedicated theatre performance spaces: a dedicated space for technical theatre (set, lighting, and sound design), a dedicated space for rehearsal, and a theatre/auditorium for culminating activities.
- Fair and equitable access for all students is practiced throughout the theatre education program.
- Facilities and resources are safe and appropriate for the theatre arts curriculum.
- See the Theatre Appendix, TB Facilities and Resources, for a complete list of recommended facilities, resources, and technology.

### TB2 Technology Usage

Technology is fully integrated into the curriculum and students have access to the technology that supports their curricular needs. Technology integration occurs through a combination of the certified arts educator using the tools to deliver content and students using the tools for problem-solving and the creation of new knowledge and skills.

- The school and district fund, provide and maintain up-to-date technology, and train teachers and students to use technology to meet the theatre standards in creation, performance, presentation, and production.
- The theatre program makes use of the following technology to enhance theatre education:
  - computers and devices such as iPods
  - software and programming that allow students to create and design technical elements
  - cameras and video equipment for visual capture and production
  - audio equipment for sound capture and production
  - internet access and usage of applications and networking for research, communication, collaboration, and creation
  - lighting equipment
  - special effect equipment
- Equipment and training supports research, design, application, and reflection on: lighting, sound, makeup, properties, scenery, costumes, management/producing, marketing, acting, directing.
- Each school has manuals and procedures and training and supervision for students and staff in the safe use of technical theatre equipment with higher wattage including lighting equipment, and power tools.

MACUL: Michigan Association of Computer Users and Learners  
<http://www.cdc.gov/niosh/docs/2004-101/pdfs/Safe.pdf>

- See the Theatre Appendix, TB Facilities and Resources, for a complete list of recommended facilities, resources, and technology.

### TB3 Arts Education Budget Allocation

The budget meets the needs of the students as articulated in the curriculum for each arts discipline by providing quality staffing, materials, equipment, and other resources at all educational levels, buildings, and arts disciplines.

- Arts teachers participate in and provide input into the school budget to ensure adequate and quality materials, equipment, space and technology are available to offer the curriculum.”

Kentucky Department of Education

<http://education.ky.gov/curriculum/docs/Documents/POS>

- Ticket and transportation costs for field trips as well as the costs of guest artists is supported through a combination of school, district, and supplemental grants and fundraising.
- The theatre education program has the budget allocation necessary to provide quality instruction including human and program resources. The budget meets the needs of the students by providing quality materials, equipment, and resources at all educational levels and in all theatre classes.
- Funding for professional learning opportunities are made available to certified theatre educators to attend conferences and workshops. Funds are made available to support their membership in professional theatre education organizations at the local, state, and national level. Funding is dedicated for these purposes and not taken from other line items.

### TB4 Per-Student Basis Budget Allocation

The arts program allocates adequate per-student funding to ensure that every student receives the materials and resources needed for a quality arts education as articulated by the curriculum for each arts discipline.

- Every student shall receive arts instruction that is adequately funded at the district and state levels, with provisions for art administration, curricula, instruction, and materials.

California Alliance for Arts Education, 2005

- A 2001 study “found the average cost of a quality arts education program to be \$498 per child per year. This figure represents the weighted average of all the program costs, i.e. the combined total cost of all the programs divided by the total number of participants encompassed by all the programs.

Silbert, T, and Welch, L., 2001

### TB5 Title I and Title III Funds Used to Support Arts Education

The district devotes a portion of its Title I and Title III funds to arts education as a strategy to assist at-risk students and ELL students with meeting the state’s academic achievement standards.

- In a March, 2011 letter to U.S. Governors, U.S. Education Secretary Arne Duncan states that “arts education programs can be supported locally via federal funds, such as Title I.” The purpose of the title is “to ensure that all children have a fair, equal, and significant opportunity to obtain a high quality education” (Title I Sec. 1001). The Title I policy further establishes that programs using Title I funds shall “[implement] school-wide reform strategies that...strengthen the core academic program in the school” (Title I Sec. 1114(b)) and “help provide an accelerated, high-quality curriculum, including applied learning” (Title I Sec. 1115(c)). As music is a core part of a high quality education, using Title I funds to allow students fair and equal access to an arts education is appropriate.

Duncan, U.S. Department of Education, 2011

- An LEA may use Title I funds to support arts education as a strategy to assist Title I students with meeting the State’s academic achievement standards.
- The activity must help facilitate Title I’s overall purpose of improving the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state.
- Title I funds in a targeted-assistance school must address supplemental educational needs of students who are failing, or most at risk of failing, in order to meet the State’s academic achievement standards.
- To determine the eligibility of Title I funds being used in support of arts education, an LEA must analyze such use in the context of its Title I program and the needs of its students. Depending on those needs, an LEA may use Title I funds to support activities related to the arts, provided those activities are part of an instructional strategy that is designed to improve the academic achievement of at-risk students so they can meet the State’s academic standards.

U.S. Department of Education, 2013

- Studies done of low-income students in the 1990’s have shown that low income students who participated in arts education were four times more likely to have high academic achievement and three times more likely to have high attendance than low income students who did not have arts instruction. As researchers followed these students it also came to light that low-income students who were exposed to arts instruction at the K-12 level were more likely to attend college and perform academically like high income students.

President’s Council for Arts and Humanities 2012

<http://www.pcah.gov/resources/re-investing-through-arts-education-winning-americas-future-through-creative-schools>

- A decade ago, the Arts Education partnership published research that compared eighth graders who were highly involved in the arts with those who had little or no involvement, and found consistently better outcomes for the highly involved students: better grades, less likelihood of dropping out by tenth grade, and more positive attitudes about school. The study also showed the benefits of high levels of arts participation can make more of a difference for economically disadvantaged students.

Ruppert, 2009

- The school and district use Title I funds for arts education as allowed by federal policy to improve the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state.
- The school and district use Title III funds for arts education as allowed by federal policy to improve the achievement of students who are described as English as a Second Language (ESL) to meet the academic content and achievement standards developed by the state.

### TB6 District-Level Budget for Arts Instruction

All faculty positions, facilities, equipment, and curricular activities are funded by the school district.

- General funds, funneled through districts to schools, are the largest single source of funding for arts education. General funds are typically used for the salaries of arts specialists - one of arts programs largest costs - as well as for materials or professional development.

Woodworth et. al. 2007

- The district and school budget for theatre instruction is sufficient to maintain or purchase materials and equipment vital to the delivery of the curriculum. They provide sufficient funding for the materials, resources, and professional learning needed to support quality theatre education at all levels.

### TB7 Fees to Participate in Co-Curricular and Extracurricular Art Activities

Fees are not charged for curricular activities. Fees may be assessed for co-curricular and extracurricular activities, with the provision that students who cannot pay those fees for financial reasons can still participate in the activity either for free, or with the support of funds raised by the program.

- Fees may be assessed for co-curricular and extracurricular activities, with the provision that students who cannot pay those fees for financial reasons can still participate in the activity either for free, or with the support of funds raised by the program.

### TB8 Additional Funding

The district seeks outside funding through grants, scholarships, fundraisers, donations from individuals or businesses to enhance or support co-curricular or extracurricular arts activities.

- Arts organizations and their funders play an ongoing role in making the arts available to schools. The schools have always depended on the values and commitment of these organizations, and it is only with the collaborative spirit of the entire arts community that this plan for arts education can succeed. Additional funding can enhance arts education greatly and also help the community get behind arts education by offering support. “Several sources of funding for the arts - parent group funds, other private funds, and parcel taxes or municipal bonds - are typically derived from schools communities.” “The ability for the art organization to accept such monies should not be obstructed by cumbersome systems. The strong commitment the district and parent group had to arts education reduced some teachers’ out-of pocket expenditures for arts supplies and brought special programs to the school.” “When private donations were large, they supplemented general fund contributions for teacher salaries and facilities. By covering these costs, community resources dramatically increased the amount of arts education offered in the public schools. In schools that served less affluent families, private funds were helpful but provided support only for lower-cost items, such as materials, visiting artists, or assemblies.”

Woodworth, et al, 2007

- Opportunities exist to grow the budget for extra-curricular and enrichment activities. Funding from outside sources for the theatre arts program are not restricted by board policy, nor are they solely relied upon.
- Although outside funding may be secured from a variety of means, the school district’s basic per pupil funding for the arts should not be decreased or eliminated.

### TB9 District Arts Coordinators

The district dedicates one, or a portion of one, FTE to arts coordination by a certified arts educator licensed in at least one of the arts disciplines. This leadership position oversees certified arts educators and the arts program at the district or building level.

- Essential duties and responsibilities [of the arts coordinator] may include the following:
  - Supervises individual school fine arts teachers in teaching state arts core curriculum and coordinates school and district wide activities in achieving state, district, and school goals in the fine arts.
  - Counsels with and mediates for classroom fine arts teachers.
  - Coordinates teacher training and in-service.

- o Prepares budget, monitors expenses and solicits funds, including grants, to provide financial support for state, district and individual school fine arts programs.
- o Monitors arts needs assessments and prioritizes budgets.
- o Represents district on various fine arts committees and councils.
- o Plans and supervise monthly district fine arts committee meetings.
- o Coordinates fine arts activities in schools that are presented to schools from outside sources.
- o Prepares and coordinates district fine arts activities calendar.
- o Coordinates district visual arts shows, music festival, concerts and clinics, dance festival and clinics, and theater productions.
- o Coordinates the purchase and maintenance of fine arts programs equipment through priorities process and advises on construction of new and remodeled facilities where arts instruction will take place.

Ellis, 2012

- For optimum facilitation, arts integration, and community engagement, the role of an arts coordinator is critical for a gold standard dance program. The arts coordinator conducts many of the administrative duties involved in producing performances and presentations such as public relations, grant writing, budgeting, coordinating enrichment opportunities, collaborative relationships between organizations, school programs, buildings, teachers, and more. An arts coordinator creates a bridge across the disciplines and provide cross-curricular integration between the arts and other areas of curriculum.

## TC POLICIES AND ACCOUNTABILITY

---

In a district with gold standard arts education the program adheres to and exceeds the policies and accountability standards currently established by the State of Michigan while actively seeking innovative ways to implement those standards to meet the needs of students as performers, creators and responders in the fine and performing arts.

### TC1 Local School Board of Education Policy

The district has policies approved by the local school board on key areas that impact student learning in the arts, including the arts as a core curricular area, arts instructional time at the elementary and secondary levels, high school graduation requirements in the arts, minimum hiring requirements for certified arts educators, comparable inclusion of the arts in grade point averages, and the use of community or cultural organizations for supplemental arts instruction.

### TC2 Early Learning or Pre-K Arts Education Standards

The district has a program that develops, supports, and maintains dance, music, theatre, and visual arts curricula that exceed district and state and meet national standards and policies for early learning or pre-K.

- Drama offers educational opportunities for young children and greatly assists their cognitive development and their engagement in learning. Drama is the opposite of traditional education and it makes children become involved in their own education by dismissing a passive learning style.

Cheng, 1997

- Drama provides an active learning style in which children express their thoughts and emotions in a creative manner, reach the necessary information by observing or experimenting and gain rich experiences by actively

participating in the activities. This learning style enables effective, efficient and permanent learning.

Taylor, 2000; Hendy & Toon, 2001; Freeman et al., 2003; Kandır, 2003; McCaslin, 2006

- The school and district provide an early learning and pre-K curriculum through which children surpass outcomes for creative play and dramatics as listed in the Head Start Child Outcomes.

Michigan Head Start Child Outcomes Framework, 2011

[http://www.michigan.gov/documents/Head\\_Start\\_Child\\_Outcomes\\_Framework\\_Related\\_to\\_Standards\\_147122\\_7.PDF](http://www.michigan.gov/documents/Head_Start_Child_Outcomes_Framework_Related_to_Standards_147122_7.PDF)

### TC3 Elementary and/or Secondary Arts Education Standards

The district has a program that develops, supports, and maintains dance, music, theatre, and visual arts curricula that exceed district and state and meet national standards and policies for the district from K to 12.

- National, state and district-level theatre education standards for prekindergarten through grade 12 describe the contents, objectives, and indicators on which curricular programs are based. They cover all aspects of theatre, including script writing, acting, technical production, directing, interpreting and criticism, connect between theatre, other disciplines and daily life, name the general competences students will develop through theatre education, specify the tasks students will perform successfully as a result of their development, arrange the competences and corresponding performances in a sequence that reflects increasing complexity appropriate to students' developmental capacities.
- All students have the opportunity to achieve not only proficient but advanced standards which surpass the Michigan Merit Curriculum Standards, Benchmarks, and Grade Level Expectations, and meet the National Standards for Theatre Education.

National Standards for Theatre Education

<http://nccas.wikispaces.com/>

### TC4 Arts Education as a Requirement at the Elementary Level

The district provides universal access to high quality arts education in each discipline at the elementary level.

The theatre program gives all students at the elementary level (K-5) a curriculum that leads them to meet not only proficient, but advanced standards which surpass the Michigan Merit Curriculum Standards, Benchmarks, and Grade Level Expectations, and meet the National Standards for Theatre Education

National Standards for Theatre Education

<http://nccas.wikispaces.com/>

### TC5 Arts Education as a Requirement at the Middle School Level

The district provides universal access to high quality programming at the middle school level.

- The theatre program gives all students at the middle school level (6-8) a curriculum that leads them to meet not only proficient, but advanced standards which surpass the Michigan Merit Curriculum Standards, Benchmarks, and Grade Level Expectations, and meet the National Standards for Theatre Education.

National Standards for Theatre Education

<http://nccas.wikispaces.com/>

### TC6 Arts Education for High School Graduation

In the high school all students meet the Michigan Merit Curriculum high school graduation requirement through a course in at least one of the four arts discipline that meets one class period a day for one full year. The course aligns to the Michigan Merit Curriculum credit guidelines for the complete artistic creative process.

- The theatre program offers a quality curriculum in which students may earn more than Michigan’s minimum one credit performing arts credit and requires students to learn and apply their learning in both technical and performance areas of theatre and to meet not only proficient, but advanced standards which surpass the Michigan Merit Curriculum Standards, Benchmarks, and Grade Level Expectations, and meet the National Standards for Theatre Education.

National Standards for Theatre Education  
<http://nccas.wikispaces.com/>

- The theatre program provides opportunities for students to complete elective theatre courses beyond the minimum VPAA graduation requirement.

### TC7 Art as a Core Academic Subject with Equitable Grade Weighting

The arts are given equal weight in determining student grade point averages.

- All students meet and surpass Michigan’s arts graduation requirement.

Michigan Merit Curriculum

- The theatre credit fulfills the student’s arts graduation requirement therefore are weighed the same as other core academic subjects and students earning credit towards graduation show mastery of the required standards.

### TC8 College and Career Readiness

The district offers sufficient courses in each art discipline to prepare students to be college and career ready.

- Theatre education helps students develop much more than academic skills. Theatre students develop skills that will help them succeed in college and the global marketplace of the future. As Daniel Pink states “the sorts of things measured by the SAT...are still necessary. But they are no longer sufficient. Instead the R-Directed [Right-Brain] aptitudes so often disdained and dismissed-artistry, empathy, taking the long view, pursuing the transcendent- will increasingly determine who soars and who stumbles.” Pink goes on to explain that as many businesses look to hire new recruits, “A master of fine arts, an MFA, is now one of the hottest credentials in the world.”

Pink, 2006

- The Partnership for 21st century skills (P21) has created a comprehensive framework or conceptualizing different types of skills important for college and the workforce. These include critical thinking, creativity, collaboration, metacognition, and motivation. P21 has also collaborated with professional arts organizations to provide examples of how the arts help develop these skills. The arts “are among society’s most compelling and effective paths for developing 21st Century Skills in our students.”

The Partnership for 21st Century Skills Map for The Arts 2013

- “The arts can help students become tenacious, team-oriented problem-solvers who are confident and able to think creatively. These qualities can be especially important in improving learning among students from economically disadvantaged circumstances.”

U.S. Secretary of Education Arne Duncan, August 2009, AEP Analysis of NAEP, 2009

- IBM identified creativity as the single most important leadership competency for enterprises seeking a path through today's growing complexity. In their view, creative leaders take more calculated risks, generate new ideas, are comfortable with ambiguity, and continuously innovate in how they lead and communicate.

Capitalizing on Complexity, 2010

<http://www-935.ibm.com/services/us/ceo/ceostudy2010/>

- Employers rate creativity and innovation among the top five important skills for workers and believe that the most essential skills for demonstrating creativity are the ability to identify new patterns of behavior or new combinations of actions and integrate knowledge across different disciplines. The same employers rank arts study as the second most important indicator of a potential creative worker, second only to a track record in entrepreneurship.

Ready to Innovate, 2008

- The majority of the U.S. public in this study considered creativity important and also thought education can stifle creativity.
  - 88% of U.S. respondents in this international survey agree that we all have the potential to create compared to 80% total respondents
  - 1 in 4 people feel they are living up to their creative potential
  - 62% of U.S. respondents feel that creativity is being stifled by the education system compared with 59% of international respondents
  - 50% of U.S. respondents consider themselves creative compared to 39% globally
  - 55% of respondents agree that increasingly they are expected to think creatively at work

State of Create, 2012

- Among U.S. college-educated graduates 25+ creativity, intelligence and personability are considered the top three personality traits important to career success.
  - 85% agree creativity is critical for problem-solving in their careers
  - 78% consider creativity important to their current career
  - 32% do not feel comfortable thinking creatively at work

Ozler, L. 2012

- Three out of four (75.7%) executives who responded to the AMA survey said that they believe critical thinking, creativity, collaboration, and communication skills will become more important to their organizations in the next three to five years, particularly as the economy improves and organizations look to grow. When asked why they believe these skills and competencies are taking on critical importance in the business environment, 91% rated the pace of change in business today as the leading cause, followed by global competitiveness (86.5%), the nature of how work is accomplished today (77.5%), and the way organizations are structured (66.3%).

Critical Skills Survey, 2010

- Students participating in a dual-enrollment scenario with a theatre major or minor program through a college or university may receive credit that could count toward graduation requirements with administrative approval.

Michigan Department of Education  
Policy for Dual Enrollment

[http://www.michigan.gov/mistudentaid/0,4636,7-128-60969\\_61038\\_61062\\_61778\\_136960--,00.html](http://www.michigan.gov/mistudentaid/0,4636,7-128-60969_61038_61062_61778_136960--,00.html)

- College and career readiness experiences include exposure to Advanced Placement, Dual Enrollment, volunteering, mentoring, apprenticeships, and other opportunities.

### TC9 Community and Cultural Organizations Providing Non-Credit Arts Instruction

The district and schools develop relationships with community and cultural organizations to provide enrichment experiences for students.

These non-credit experiences are not replacements for or interchangeable with quality instruction offered by certified arts educators.

- Children benefit most when non-arts certified educators serve as collaborators with arts specialists; children are short-changed when they have to rely exclusively on non-arts educators for arts instruction.
- While in-school and out-of school enrichment experiences offer important arts learning opportunities for students, the funding - and consequently the programs - are often transient and do not provide a regular system of universal, sequential, standards-based, K-12 arts education.

State Education Agency Directors of Arts Education (SEADAE) 2012

- Certified theatre educators, technicians and performers from the community are used to supplement, enhance, and strengthen school theatre curriculum as taught by the qualified theatre educator. Students have a variety of credit-earning opportunities in addition to the school's formal theatre classes. When the primary instructor is a certified theatre educator, students are able to earn credit for those out of school time theatre learning opportunities that meet Michigan Theatre Standards, Michigan's Visual, Performing and Applied Arts credit guidelines.

### TC10 Curriculum Alignment with Standards

The district has a policy of aligning curriculum vertically and horizontally for alignment to national and state standards and to meet student needs. Curricular alignment is an ongoing process that is systemic in nature and formally reviewed at least once every five years or when major changes to the standards are made, e.g. National Coalition of Core Art Standards to be released in 2014.

- Effective curriculum review will ensure that schools/districts:
  - hold high expectations for all students.
  - identify essential curricular content.
  - make certain curricula are sequenced appropriately (vertically aligned across the the grades and horizontally aligned across content at each grade level) and are taught effectively in the available instructional times.
  - use assessments that are aligned to curricular content and are used to guide instructional decisions and monitor student learning.
  - make certain that curricula align with and reference the appropriate learning standards and benchmarks and content expectations.
  - review and revise curricula as an ongoing process.
  - design, modify, and differentiate curricula to support the needs of all students.

Compiled by the MAEIA Blueprint Writers from a variety of sources, 2013

- The school and district review and revise the theatre arts curriculum on an on-going and regularly scheduled basis so that it is aligned with state standards and gives students at the elementary level, middle school, and high school levels a curriculum that prepares them to achieve the national standards in theatre.

- The curriculum is reviewed, revised, and taught by qualified and highly trained certified theatre educators on a regular basis to ensure that current standards are met.

### TCII Arts Education Assessment Requirements

Summative and formative assessment tools are used to authentically evaluate students in the areas of performing, creating, and responding in each arts discipline.

- Student achievement is increased by the use of classroom assessment when such assessment features good feedback to the students about their performance, sets clear standards for learning, is ongoing so it can be used to monitor student growth and progress, and is used to modify instruction to meet the needs of the student.
- These assessments are designed to help students measure their progress toward achieving the benchmarks and learning indicators. Assessment for learning helps students identify the strengths and weaknesses of their performance so that they can improve their achievement.

Butler & McMunn, 2006

- Both formative assessment for learning and summative assessment of learning are used. Teachers combine various methods of assessment so that the strengths of one offset the limitations of another.
- Students and teachers alike reflect on their work through a series of self and peer-evaluations. Both theatre teacher and student will benefit from reflecting on work and improving from what is learned. Teachers keep a record of the data derived from assessments to drive and improve instruction.
- The educated students of tomorrow are able to “learn how to learn” by explaining, interpreting, applying, synthesizing, evaluating, and creating.

Burke, 2009

- Summative and formative assessment tools are used to authentically evaluate students in the areas of performing, presenting, producing, creating, and responding.
- Assessment of learning is conducted through a variety of methods including tests, quizzes, surveys, papers, portfolios, rubrics, checklists, logs, journals, graphic organizers, conferences, and other tools.
- See Theatre Appendix for TCII Arts Education Assessment Requirements

### TC12 Minimum Licensure Requirements for Certified Arts and Non-Arts Educators Hired by the District

The district has a policy of hiring only certified music, dance, theatre, and visual arts educators with the required Michigan endorsements, according to No Child Left Behind guidelines.

Acknowledging the fact that Michigan does not offer a dedicated theatre endorsement, the district employs theatre educators who meet standards, skills, and competence in theatre education and show evidence of familiarity with content and pedagogy.

The district hires only certified non-arts educators who meet licensure requirements and show evidence of basic literacy in the arts.

- According to current Federal statute, certification is one of the requirements for a teacher to be considered “highly qualified,” and the core responsibility for education in the schools rests with highly qualified teachers.

No Child Left Behind, 2002

- In 2008, the Florida Department of Education defined the competencies and skills required for teacher certification in 6-12.

Florida Department of Education. (2008).  
The Florida Department of Education  
<http://www.fldoe.org/asp/ftce/pdf/ftcompintrol3.pdf>

- Of the 50 united states 46 offer a level of Theatre certification, licensure and/or endorsement in Theatre for teaching. Michigan, Iowa, New Mexico, and Oklahoma offer no certification in Theatre education.

Visual and Performing Arts Credentials. (2008, August 25).  
Visual and Performing Arts Credentials. Retrieved August 11, 2013, from  
<http://documents.clubexpress.com/documents.ashx?key=N4lenUYgm%2BDvGvfDQYU1IEQPjn9T0yflLCAZJlH9hRuesJoGs8XF6Ltr7JKOcbQo0eNPXexEM8H5%2Fk98QueAoHI9iQb0vnkc>

- In 2008, Ohio developed the Educator Licensure Standards for Multi-Age Drama/Theater.

The 2008 Modified Ohio/NAST Program Standards (Grades Prek-12)  
<http://www.education.ohio.gov/GD/DocumentManagement/DocumentDownload.aspx?DocumentID=99750>

- Michigan’s new elementary certificate requires that elementary classroom teachers develop basic literacy in all four arts disciplines.

- Candidates demonstrate knowledge, understanding, and application of the content, functions, and achievements of dance, music, theatre, and the visual arts to promote elementary students’ ability to create, perform and respond in and through the arts. Candidates know that all students can learn the knowledge and skills that make up the arts.

[http://www.michigan.gov/documents/mde/Elementary\\_Standards\\_JAN2008\\_231066\\_7.pdf](http://www.michigan.gov/documents/mde/Elementary_Standards_JAN2008_231066_7.pdf)

- In Michigan, a specific endorsement is not yet needed to teach theatre/performance classes. School districts can assign a teacher with an elementary certificate to teach introductory classes in grades K-8. Teachers with a music, fine arts, speech, English or language arts endorsement who have demonstrated HQ status for those endorsement areas, may be considered HQ to teach a theatre/performance class. Faculty assigned to these classes should provide evidence of professional development related to theatre and hold a certificate for the grade levels the classes are offered.

Classes that Can be Taught by Holders of Various Endorsement, as Impacted by NCLB,  
[www.michigan.gov/.../Classes\\_Taught\\_396034\\_7.doc](http://www.michigan.gov/.../Classes_Taught_396034_7.doc)

- Teaching in the arts requires not only an understanding of that art form from a historical, critical, technical, and pedagogical point of view, but also a wide variety of specialized physical skills such as proper performance technique when singing, playing an instrument, dancing, or acting, or the correct use of visual arts tools and media.

Training in arts education at colleges and universities combines rigorous work in an art form with a liberal arts education and general education courses in child development, educational philosophy, instruction, curriculum and assessment. Through such courses, certified arts educators learn which arts content is appropriate for students of different ages and abilities as well as how to design effective lesson plans and sequential curricula. They also understand how to differentiate instruction to match the needs of various learners, including those

with special needs and highly talented students. Arts educators study the national and state arts standards and take care to design lessons and curricula that empower students to meet those standards. Moreover, in this age of accountability, arts educators understand how to assess their students and demonstrate to administrators, parents, and community members that students have met the arts standards.

State Education Agency Directors of Arts Education (SEADAE) 2012

- There are limitations to the number and depth of arts experiences that non-arts educators can provide for their students. Although many of these educators feel a commitment to the arts, they typically have limited arts expertise. Most elementary classroom teachers have received minimal pre-service training in arts education and thus are typically not well prepared to provide standards-based arts instruction in the four arts disciplines.

Woodworth, Gallagher, and Guha, 2007

- Michigan's new elementary certificate requires that elementary classroom teachers develop basic literacy in all four arts disciplines.

Michigan Elementary Certification Program Standards

- The district employs theatre educators who meet standards, skills, and competence in theatre education and show evidence of familiarity with content and pedagogy.

### TC13 Policies for Professional Learning for Certified Arts Educators

Districts have policies that support the participation of certified arts educators in discipline specific professional learning opportunities at the local, state, and national levels.

- The district supports Michigan requirements for continuing education in order for a teacher to maintain his or her teacher certification.

[www.michigan.gov/teachercert](http://www.michigan.gov/teachercert)

- If teachers are to improve the quality of their teaching, districts must support them by providing the means and the ways to be part of a professional learning community of teachers as well as those they are instructionally supporting in their schools. If schools are to achieve better results with their students, "it must be a collective endeavor rather than a collection of individual efforts."

Danielson, 2006

- The most powerful strategy school systems have at their disposal to improve teacher effectiveness is professional development," asserts Stephanie Hirsh, executive director of Learning Forward. "It is available to almost every educator, and - when planned and implemented correctly - it ensures that educators acquire the knowledge and skills necessary to help more students meet standards."

Learning Forward, 2011

- Professional development should draw on the "experience, expertise, and wisdom of veteran [theatre] teachers to support and inspire novice teachers and promote the creation of professional learning communities that sustain teacher commitment, passion, and persistence."

Lieberman and Miller, 2004

- As is noted in an interview with a top-producing Singapore educator "You can have the best curriculum, the best infrastructure, and the best policies, but if you don't have good teachers then everything is lost..."

We provide our teachers with 100 hours of professional development each year....If you do not have inspired teachers, how can you have inspired students?"

Barber & Mourshed, 2007

- Professional learning and continuing education for certified arts educators emphasizes current trends within the artists' disciplines, creative processes, arts education and general education trends, and research in child development and behavior. Additionally, continued learning in arts integration philosophies, techniques, and applications is imperative in developing effective lesson plans for creative thinkers prepared for the future. This learning includes how to initiate and develop effective partnerships with certified non-arts educators as well as developing a common language that bridges arts concepts and core concepts in order to facilitate connected learning.
- Funding for professional learning opportunities are made available to certified theatre educators to attend conferences and workshops. Funds are made available to support their membership in professional theatre education organizations at the local, state, and national level. Funding is dedicated for these purposes and not taken from other line items.
- Certified theatre educators continue their education and professional learning to improve skills, knowledge, and effectiveness through professional communities, classes, workshops, and or conferences.
- Certified art educators are encouraged to develop professional learning networks (PLN) and/or personal learning communities (PLC) to regularly exchange both success and struggles in the classroom with other working art educators. PLNs and PLCs can consist of teachers who meet physically (face to face) or through online or Social Media tools like Facebook, Twitter, Nings, etc.

#### TC14 Policies for Professional Learning in Arts Education for Certified Non-Arts Educators

Districts have policies that support the participation of all certified non-arts educators in professional learning in the arts.

- Just as the arts can be integrated throughout the curriculum, they need to be made a part of the school's ongoing staff development activities. Staff development is vital to support the commitment to integrating arts into the curriculum.
- The district has policies that ensure that certified non-arts educators participate in professional learning offerings in which there is an emphasis on integrating the arts into their curricula. This enriches the collaboration between the certified non-arts educators and the certified arts educators in their efforts to connect the arts with and integrate them in the other core subjects.

Rasmussen, 1998

## TD CONNECTIONS

---

A district with a gold standard arts education program provides opportunities for all students to engage in learning that emphasizes connections and understanding across the arts and between the arts and other subjects. Direct instruction in arts integrated learning is provided by a certified arts educator in collaboration with certified non-arts educators.

- Through arts integration students engage in a creative process that connects an art form and another subject area and meets evolving objectives in both.

Kennedy Center for Performing Arts, 2013

- Project Zero, the educational research group at the Harvard Graduate School of Education, recognizes this collaborative and interdisciplinary approach to student learning and characterize it as a primary requirement for relevant education today.

Silverstein & Layne, Kennedy Center, Project Zero

- Arts learning experiences play a vital role in developing students' capacities for critical thinking, creativity, imagination and innovation. These capacities are increasingly recognized as core skills and competencies that all students need as part of a high-quality and complete 21st-century education that includes learning in and through the arts.

- Curriculum integration is an instructional approach that enables teachers and students to identify and explore concepts and issues without regard to artificial subject-area boundaries. Applying knowledge and skills learned in one subject to another subject area complements and deepens understanding in both.

The National Task Force on the Arts in Education, 2009

- Learning through integrated arts activities positively impacts student learning and instructional environments in the following areas: leadership, reading, verbal, and mathematical skills, creative thinking; achievement; motivation; cognitive engagement; instructional practice in the school; professional culture of the school; school climate; and community engagement and identity.

McDonald, 2010

- The school and district have a connected curriculum and use arts connected practices taught by highly qualified and well supported theatre educators in all classrooms, all subjects, and across all grades. Students engage in lessons that stimulate learning from multiple perspectives and that provide opportunities to practice theatre skills.

- The school and district have active partnerships across grades and subjects, between certified arts and non-arts educators and use multiple instructional strategies to differentiate instruction for all learners. They use learning in and through the arts to engage all students in activities that increase their knowledge and competence in theatre as well as across content areas and provide them with multiple ways of constructing and demonstrating their understandings.

### **TDI Certified Arts Educators and Non-Arts Educators Develop Multi-Disciplinary Partnerships Within and Across Grade Levels**

The district provides time for certified arts educators and non-arts educators to collaboratively plan and deliver arts connected multi-disciplinary lessons that enhance student understanding.

- “Certified non-arts educators can use the arts as a learning delivery tool; they can teach concepts through the arts and build arts into their curricula through activities such as writing prompts about the arts. They should also make interdisciplinary connections with the arts and can select and co-plan supplemental artist experiences that support learning in non-arts areas of the curriculum...Non-arts educators can also serve

as effective arts advocates with students and parents and resist pressures to narrow their curriculum to standardized test content, which strips learning of the arts’ richness and emotional engagement.”

Kapalka Richerme, L., 2012, p.10

- Teachers who work in different disciplines and intentionally plan lessons and units together to engage students in ways of thinking that utilize conceptual and process connections enhance student understanding. ArtsEdge highlights key research, findings and implications from studies of teachers who partner with other teachers and utilize arts integration as an instructional strategy. Prevalent conclusions include a transformation of classroom culture in which learners take greater ownership of their own learning and teachers enjoy a “sense of efficacy when they see the positive impact of arts integration on their students’ learning.”

Kennedy Center, 2013

- Partnerships between arts specialists and content area teachers provide opportunities for connected skill development between disciplines, dynamic multi-level learning, authentic instruction, higher order thinking, scaffolding of knowledge, collaborative and divergent thinking, reflection, growth, and effort based evaluation process.

Roblin 2010

- Lesson plans connecting the arts are developed in concert with teachers whose content is being combined. In order for curriculum to be both balanced and relevant, it is important for teachers to communicate objectives across disciplines.

Gelineau, 2004

## TD2 Use of Arts Connections and Instructional Strategies Across the Curriculum

The district uses a balanced approach to making connections across the arts and other content areas that provide opportunities for students to construct meaning and demonstrate understanding by meeting standards in each content area through purposeful connections that exist naturally across disciplines.

In addition, the arts are used across the curriculum as instructional strategies to differentiate instruction, engage students, and increase their knowledge and competence in each arts discipline as well as across the content areas.

Title I and Title III funds are used to support integration of arts and other core subjects.

- A quality program includes a balanced approach to instructional practices that integrates processes, content, and concepts from a variety of disciplines. This form of interdisciplinary teaching is aligned with current educational models that support individuality, innovation, creativity, and collaboration. These models include 21st Century Skills, Universal Design for Learning, Differentiated Instruction, and the Whole Child Initiative.

The Kennedy Center, 2013

- This approach to teaching insists that learning is an integrated, spiraling curriculum (where early learning makes a base for later learning), giving students and teachers “a way to open up avenues of interconnectivity between domains” of learning that would have otherwise stood alone.

Efland, 2000

- College Board researchers have studied the Common Core standards as they relate to arts-based learning and found a high number of instances of alignment between English language arts and mathematics and arts-based practices.

Arts and the Common Core, College Board, 2013

- By learning how to effectively use creative dramatics and readers theatre in the classroom, teachers will help engage students to be active learners who visualize and retain information. “The use of theatre and drama production in the classroom thrives on a high level of involvement. The excitement of having students become involved in Reader’s Theatre through acting and dramatic presentation, along with developing scenes and characters can become a motivating element and a valuable tool for learning and self-discovery for the student.
- Using theatre effectively in the classroom will help student understanding and there is no better way to teach curriculum goals and subject content than through the many techniques that creative drama has to offer.

Annarella, 1999

- Learning how to use theatre and the arts in the classroom will help teachers reach, motivate, and raise student achievement. The arts reach a diverse group of student and utilize differentiated learning. “Four of the seven original intelligences [Gardner] identified-fully half of the working brain-are focused on the arts.”
- “Dramatizing ideas creates an excellent foundation for writing assignments because drama creates images that can be translated into prose or dialogue...This...taps into verbal, spatial, kinesthetic, and interpersonal intelligences.”
- Teachers “can harness that knowledge to achieve your classroom goals, using strategies as simple as pantomime or improvisation, which allow kinesthetic kids to translate curricular ideas into actions. Smart but unresponsive students are often galvanized by a more theatrical approach to learning that has built in opportunities for action, creativity, and emotional expression. They get to act out instead of act up, and all [teachers] reap the benefits.”
- Adding physicality, vocal expression, and emotions to a piece of literature through Readers Theatre zaps the characters, dialogue and action from two-dimensional scribbles trapped on a flat page, to three-dimensional images with shape, size, and guts. Kids think: Oh, that’s what the story looks like. This trains students to visualize other texts on their own. When they develop the habit of “seeing” text as pictures in their heads, comprehension and retention soar.
- The Arts are tools for active connecting, not passive spectating, and a superb medium for thinking and expression. As such, they should be a daily occurrence in [the] classroom.

Schmidt, 2004

- When used as an instructional strategy, arts integration gives teachers ways to attend to learner differences and support students as they construct and deepen their understanding of the world around them. Intensive integration between the arts and other academic subjects result in improvements in the following:
  - Reading, verbal and mathematics skills
  - Creative thinking
  - Achievement motivation
  - Cognitive engagement

- o Instructional practice in the school
- o Professional culture of the school
- o School climate
- o Community engagement and identity

**Arts Education Partnership, 2002**

- In a March, 2011 letter to U.S. Governors, U.S. Education Secretary Arne Duncan states that “arts education programs can be supported locally via federal funds, such as Title I.” The purpose of the title is “to ensure that all children have a fair, equal, and significant opportunity to obtain a high quality education” (Title I Sec. 1001). The Title I policy further establishes that programs using Title I funds shall “[implement] school-wide reform strategies that...strengthen the core academic program in the school” (Title I Sec. 1114(b)) and “help provide an accelerated, high-quality curriculum, including applied learning” (Title I Sec. 1115(c)). As music is a core part of a high quality education, using Title I funds to allow students fair and equal access to an arts education is appropriate.

**Duncan, U.S. Department of Education, 2009**

- An LEA may use Title I funds to support arts education as a strategy to assist Title I students with meeting the State’s academic achievement standards. The activity must help facilitate Title I’s overall purpose of improving the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state. Title I funds in a targeted-assistance school must address supplemental educational needs of students who are failing, or most at risk of failing, in order to meet the State’s academic achievement standards. To determine the eligibility of Title I funds being used in support of arts education, an LEA must analyze such use in the context of its Title I program and the needs of its students. Depending on those needs, an LEA may use Title I funds to support activities related to the arts, provided those activities are part of an instructional strategy that is designed to improve the academic achievement of at-risk students so they can meet the State’s academic standards.

**U.S. Department of Education, 2013**

- Arts integration helps students access content, process their learning, create products, and work in a productive and supportive learning environment in ways that take into account individual readiness, interest and learning profile.

**Arts Integration Connection, n.d**

- “Arts learning experiences play a vital role in developing students’ capacities for critical thinking, creativity, imagination and innovation. These capacities are increasingly recognized as core skills and competencies that all students need as part of a high-quality and complete 21st-century education...one that includes learning in and through the arts...”

**The National Task Force on the Arts in Education, 2009**

- An interest in a performing art leads to a high state of motivation that produces the sustained attention necessary to improve performance and the training of attention that leads to improvement in other domains of cognition.

**Dana Consortium Report on Arts and Cognition, 2008**

- Arts integration is evident throughout the school. In classroom and hallway displays, there is evidence showcasing how the arts are integrated with other subject areas, including other arts disciplines. There are a

variety of approaches to integrating the arts in schools; when schools integrate arts education, it is imperative that the use of an arts specialist is integral to the implementation. If implementing an authentic arts Integration model, students' personal backgrounds and learning interests are taken into account when developing the curriculum of integrated disciplines. When creating lessons of study, it is done with the objective of learning through Art.

Smilan & Miraglia, 2009

- Arts integration best practice share the following characteristics:
  - Learning experiences promote meaningful connections between and among disciplines.
  - Learning processes are authentic to each discipline.
  - Teaching is student-centered and differentiated.
  - Instruction has embedded assessments, standards, and objectives.
  - Subjects and standards are chosen based on concept/process connections or big ideas from which essential questions are formed.

MAEIA Blueprint Writers, 2013

Drawn from the New York City Arts Education Blueprint

Authentic Connections,

<http://www.arteducators.org/research/InterArt.pdf>

- Organization, management, and implementation of high-quality, authentic arts integration programs includes reciprocity among certified arts educators and other teachers. The following conditions enable teachers to create and implement strong interdisciplinary programs:
  - Common planning time or sufficient opportunities to meet with other teachers.
  - Access to local, state, and national standards and curriculum in each discipline.
  - High-quality professional development.
  - Flexible scheduling.
  - Appropriate resources.
  - Curriculum development.
  - Community support and involvement.
  - Administrative support and involvement.
- The district employs a variety of theatre instructional strategies including: storytelling, tableaux, pantomime, improvisation, scene work, characterization, movement, performance, readers theatre, radio stories, script writing, design activities, and filmmaking.

### TD3 Interest and Assistance in Introducing, Increasing, or Improving Arts Integration

The district provides professional learning, educator release time for co-planning and collaboration, as well as, additional support to assist in implementing connections across the curriculum and to the Michigan State Board of Education adopted Michigan Merit Curriculum.

Stakeholders take advantage of these opportunities to gain deeper understanding of effective arts integration strategies and their impact on student outcomes.

- Schools with strong arts education have been found to have a high percentage of certified non-arts educators who support and use arts integration.

The President's Committee on the Arts & the Humanities, 1999

- Schools that focus on arts integration report improvements to learning, instruction, and morale. Teachers who applied valid arts integration strategies in their classrooms were motivated to reach all of their students and found the arts an effective way to do so. Teachers believe the arts are important in education, but use them rarely. They are hindered by a lack of professional development and intense pressure to teach the mandated curriculum. Awareness of student diversity and the need for improved motivation and enjoyment in learning were the most frequently cited motivations for using the arts. Teachers' self-efficacy and self-image relating to creativity and artistry influenced arts use more than any other personal characteristic.

Oreck, 2006

- The school/school district encourages partnerships and collaboration among teachers and provides professional development experiences in arts-based content and integrated arts strategies for certified arts and non-arts educators as well as school leaders.

Gullatt, 2008

- These opportunities for partnership, collaboration and professional development offer diverse activities (workshops, seminars, summer institutes, graduate courses, etc.) with different arrangements of time (after school hours, on weekends, and during summer break and in various modes (on-site, off-site, or online). They carefully consider not only adult learners' needs but also how adults learn to change.

Young, 2011

- In a 2001 study of transferability between subjects, it was found that teachers of other content who connect "the arts and collaborate with other arts providers are more likely to be innovative, enjoy their jobs, and have good relationships with their students.

Abeles, Burton, & Horowitz, 2001

## TE PROFESSIONAL LEARNING AND INSTRUCTIONAL SUPPORT

---

In a district with a gold standard arts education program the district offers certified arts educators, non-arts educators, administrators, and instructional support staff opportunities and support for high quality professional learning in arts education as well as time for individual and group planning to integrate new practices into the curriculum. District-wide and school-based professional learning opportunities allow these individuals to contribute to school improvement, advance their arts education knowledge, and develop their ability to provide quality instruction.

The district recognizes the National Board for Professional Teaching Standards certification program and the value that a teacher meeting these requirements and criteria bring to the classroom.

### TEI Instructional Support

Certified arts educators in other arts disciplines, certified non-arts educators, special education educators, ELL/bilingual specialists, para professionals, arts professionals, and other individuals provide instructional support to the certified arts teacher/specialist.

- Providers of supplemental arts instruction may include teaching artists, artists in the classroom, community based artists, and independent artist specialists working through community and regional arts organizations.

These individuals and organizations contribute richness to the curriculum that would be difficult for a certified arts educator to provide without their support. Their focused training, approach to work, and professional experience in art making can lend a sense of authenticity to the classroom.”

State Education Agency Directors of Arts Education (SEADAE) 2012

- Certified arts educators are provided with written documentation of any and all IEPs, special concerns or circumstances, or any other information that may be pertinent to the individual success of each student. If any student requires special equipment and/or supplies in order to participate to the fullest extent, arrangements to have this equipment/supplies in the room prior to the student entering is mandatory.

## TE2 Types of Teachers Afforded Professional Learning

All members of the school community engage in frequent and meaningful discipline based professional learning opportunities in the arts as both learners and teachers.

- Teachers believe the arts are important in education, but use them rarely. They are hindered by a lack of professional development and intense pressure to teach the mandated curriculum. Awareness of student diversity and the need for improved motivation and enjoyment in learning were the most frequently cited motivations for using the arts. Teachers' self-efficacy and self-image relating to creativity and artistry influenced arts use more than any other personal characteristic.

Oreck, 2006

- Current trends in professional learning include ongoing, job-embedded, collaborative opportunities that take place during the regular school day. This climate allows arts teachers to meet, learn, plan, mentor and share with other teachers within their professional learning communities.

Stoll & Louis, 2007

- Professional development should draw on the “experience, expertise, and wisdom of veteran [theatre] teachers to support and inspire novice teachers and promote the creation of professional learning communities that sustain teacher commitment, passion, and persistence.

Lieberman and Miller, 2004

- If teachers are to improve the quality of their teaching, districts must support them by providing the means and the ways to be part of a professional learning community of teachers as well as those they are instructionally supporting in their schools. If schools are to achieve better results with their students, “it must be a collective endeavor rather than a collection of individual efforts.”

Danielson, 2006

- The most powerful strategy school systems have at their disposal to improve teacher effectiveness is professional development,” asserts Stephanie Hirsh, executive director of Learning Forward. “It is available to almost every educator, and - when planned and implemented correctly - it ensures that educators acquire the knowledge and skills necessary to help more students meet standards.”

Learning Forward, 2011

- Professional learning for certified theatre educators includes opportunities for collaboration and conversation with other theatre educators, provides certified theatre educators an opportunity to actively learn new teaching strategies, focus on core content and modeling of teaching strategies for the content, and helps

teachers align with school goals, state and district standards and assessments.

- The school and district provide incentives that encourage educators to pursue training opportunities and together they hold high standards and expectations for professional growth. Incentives can include release time, reimbursement for expenses, financial support for materials and resources, credits and continuing education opportunities, funding of professional magazines and memberships.
- Certified theatre educators participate in state and national theatre education conferences, university level classes, and other appropriate professional learning experiences.

### TE3 Professional Learning in Arts Education for School Administrators

School administrators engage in and support learning practices, research, and professional learning opportunities in the arts.

- Strong administrative leadership has been recognized as critical to high levels of student learning.  
Waters, Marzano, & McNulty, 2003
- Teacher leaders do not work alone; their activities and projects are facilitated by strong and sensitive administrative engagement.

Danielson, 2006

- The President’s Committee on the Arts and the Humanities and Arts Education Partnership (1999) studied schools and school districts with exemplary fine arts programs. The scope of this study included school leaders and ultimately concluded that these administrators, principals, school board members and stakeholders were integral to the arts as a community of practice. The study, *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (1999) found that the highest quality fine arts programs included school administrators engaged in arts initiatives, policies, budgeting, and action plans. Many principals interviewed for the study credited professional development opportunities in the arts as integral to their decision to support arts programs in their schools.

*Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (1999) President’s Committee on the Arts and the Humanities and Arts Education Partnership (1999)

- School administrators benefit from professional learning that provides insight on creative processes, how to foster collaborative relationships, arts education trends, arts integration practices, how to evaluate through critical dialogue relevant to the arts, artistic principles, arts advocacy, and arts assessment.
- The district provides meaningful professional learning opportunities for administrators to develop their knowledge, abilities, and leadership skills in/about theatre education.
- Administrators have an understanding of quality theatre education and support and advocate for theatre education.

### TE4 Use of District-Wide Meetings for Professional Learning

- Non-arts teachers have much to learn from how excellent art teachers personalize instruction, engage in just-in-time interventions as they circle the room while students work, and stimulate students’ critical and self-reflective skills during regular critique sessions.”

Hetland, et al., 2007

- Time is allocated during district-wide meetings for arts related professional learning for certified arts educators. Given the limited available time for professional development, it is imperative that it be results-oriented in such a manner-as opposed to coverage of educational trends by outside speakers.
- There is greater courage - and helpful peer pressure to learn - when a group of teachers works together to do research into their individual and collective practice.

Wiggins and McTighe,1998

- Learning is essentially a collaborative, rather than an individual activity - and the essential purpose of professional development should be the improvement of schools and school systems, not just the improvement of the individuals who work in them.

Elmore, 2002

- “Today we know that student achievement depends on continuous and collaborative professional learning, intimately linked to educator and student standards, driven by data about students and educators, and system performance, guided by strong leaders, designed to support active engagement and to model the instructional and leadership practices expected of educators, sustained over time to achieve full implementation, and supported by sufficient resources to realize results.”

Killion, 2012

- The district provides meaningful professional learning opportunities for school communities to develop their knowledge, abilities, and leadership skills in/about theatre education. educators, and the greater school community.
- All district staff receive regular professional learning through traditional sessions and through learning communities on the contributions, qualities, and demands of a quality theatre program.

## TF COMMUNITY AND CULTURAL COLLABORATION

A gold standard district collaborates with community and cultural arts, business and education organizations to enhance arts and career opportunities for students and staff. Artists, arts organizations, universities, and online resources are used to enrich and strengthen a school’s arts curriculum. Instruction by providers of supplemental arts instruction do not replace that of certified arts educators.

- The school extends opportunities for student and family learning by partnering with agencies, business and/or organizations (e.g., local libraries, community colleges, businesses, museums, parks, camps, virtual/online, and other venues.)

Michigan School Improvement Framework, 2013

- Students experience the range and diversity of local live theater arts organizations in school, at outside venues through partnerships with theater and theater education organizations including university theatre programs and productions. Students also participate in extracurricular activities, such as acting classes or performing in

a play in the community and these experiences extend and contribute to school experiences in the discipline of Theatre.

New York City Department of Education  
 Blueprint for teaching and learning in theatre.

<http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/Theaterbp2007.pdf>

- The theatre education program works in partnership and collaboration with community resources. Students have access to performances, touring productions, and guest artists through workshops and residencies that address appropriate grade-level state and national theatre standards. The certified theatre educator selects community and university programs based on their instructional goals and timeline, student needs, and the quality and appropriateness of the live theatre opportunity.
- Students regularly participate in local theatre companies, university theatre department classes, and other out of school time theatre learning and production opportunities.
- The district, school, community organizations and university partners overcome barriers to student participation in live theatre events through careful instructional, schedule, and financial planning.
- In virtual communities, students and teachers utilize online resources to create partnerships with online communities of arts professionals and students in Michigan and beyond.

### TF1 Partnerships for Credit-Earning Opportunities

Students are able to earn credit for non-traditional arts learning opportunities that meet or exceed the Michigan Merit Curriculum and/or credit requirements, and in which the instructor of record is a certified arts educator.

- The Michigan Merit Curriculum requires students entering 8th grade in 2006, to obtain a minimum of 16 credits for graduation, which could be met using alternative instructional delivery methods such as alternative course work, humanities course sequences, career and technology courses, industrial technology or vocational education courses, or through a combination of these programs.

Michigan Merit Curriculum, 2006

[http://www.michigan.gov/documents/mde/New\\_MMC\\_one\\_pager\\_11.15.06\\_183755\\_7.pdf](http://www.michigan.gov/documents/mde/New_MMC_one_pager_11.15.06_183755_7.pdf)

- Although providers of supplemental arts instruction often prepare their own lessons, by law certified educators must oversee, guide, and assess their work. The certified teacher is the one responsible and accountable, in the long run, for ongoing learning.
- Instructional collaborations between certified arts educators, certified non-arts educators, and providers of supplemental arts instruction in order to provide children with the best possible arts education.

State Education Agency Directors of Arts Education (SEADAE) 2012

### TF2 Collaboration

The district, with input from certified arts educators, develops and supports collaborations with professional artists, teaching artists, community and cultural arts organizations, businesses, industry, and universities that supplement the district's arts curricula through both school-sponsored and externally sponsored events. These supplemental opportunities include hosting of arts-related performances, workshops, exhibitions and residencies. Certified arts educators design and implement pre- and post-program activities for out-of-school curricular learning.

Collaborations provide opportunities for students to apply in-classroom learning to real-world settings through mentorships with arts professionals; venues for field trips, exhibitions, and performances; networks of support and advocacy for lifelong learning arts opportunities in the community.

The district ensures all students have equitable access to community and cultural arts resources.

Stakeholders, including parents, work together to overcome barriers to access including cost, scheduling, transportation, technology, and physical space.

- Audiences are transformed by live performances through: captivation, intellectual stimulation emotional resonance; spiritual value, aesthetic growth, and social bonding

Brown, A. A. & Novak, J. L. 2007

- “The arts help to provide emotional content for the episode and establish emotional triggers that enhance storage and recall of memories from the experience. This approach incorporates both explicit and implicit memory pathways, thus increasing the likelihood of retrieval.”

Shepherd, Philip, 2013

- “(Performing arts) Attenders place an even greater value on the arts in their communities than they do in their own lives. They believe strongly that the arts improve the quality of life and are a source of community pride, promote understanding of other people and different ways of life, help preserve and share cultural heritage, provide opportunities to socialize, and contribute to lifelong learning in adults. Above all, they believe that the arts contribute to the education and development of children. Especially noteworthy is the fact that many non attenders also share similar views.”

Performing Arts Research Coalition, 2004

- “What makes theatre special, the more so in this era of DVDs, computers and TV, is that it is not pre-recorded or mediated, it is there in front of us. Not only does it have three dimensions, but it also has presence. You can smell it. And on a good night, you can taste the sweat. I’ve never seen a recording of a theatre performance that is not flat and lifeless. The rules, the rhythm and the spontaneity of a live event are meaningless on the small screen.”

Fisher, 2007

- The school and partner organizations communicate their needs and resources before, during, and after the event, contributing to a more lasting and deep impact for all involved setting the stage for future success. School representatives take advantage of the offerings of the organizations from pre and post trip visits, to on site tours and talk backs, to online extended learning resources. Organizational understand the logistical, educational, and intrinsic needs of their student audiences.

Anderson, D., Kisiel, J., & Storksdieck, M., 2006

- Teachers take time to prepare students by familiarizing them with the venue, focusing learning, and developing prior knowledge. That way, students don’t spend all their energy finding their way around the site and can pay attention to the learning activities.

Orion & Hofstein, 1994

- Michigan’s Arts & Humanities Touring Directory features 175 offerings representing some of the state’s

performing and visual artists and humanities presenters. The directory offers performers and presenters the opportunity to present their work throughout the state through work with nonprofit recipients of the Touring grants. The directory is updated every three years and the process includes formal adjudication of the presenters and performers by peer-review.

2012-15 Arts & humanities touring directory,  
<http://michiganhumanities.org/programs/touring/>

- The school and district collaborate with community and cultural resources to expand and enhance the theatre education program for students. These collaborations support theater making, theater literacy, theater connections, and career exploration, and expand students’ opportunities for learning.
- Formal collaborations have multiple articulated and agreed to benefits for students, the school and district, as well as for the collaborating individuals and organizations.
- Students participate in short- and long-term artist residencies that are integrated into the school theater program to support theater making, theater literacy, and connections to other subjects.
- Students demonstrate learning by sharing and performing outside of the classroom and in partnership with artists and organizations in support of community efforts. In these public settings, students share their work with peers, families, the community at large and make connections that promote life long learning.
- Students use the vast array of materials that relate to theatre research and recognize where the resources can be found. Students increase their understanding of theatre history and compare diverse productions and theatre companies by using various research resources.
- Students have a minimum of one out-of-school learning experience per year to a live theatre performance that supports the teaching and learning of appropriate theatre standards.
- Teachers use the power of online communication to connect students, parents, and the community at large by showcasing student work online. This can be done through teacher or student blogs/websites.

### TF3 Sources of Funding

The district fully funds curricular field trips, exhibitions, and performances. The district and community partners work together in raising external funds to support student participation in supplemental performances, exhibitions, and artist residencies.

- Instruction is intentionally designed to utilize multiple resources, appropriate technology integration, and areas of student interest, to enhance instruction.
- Instruction ensures that students are engaged in applications and transfer of their learning beyond the classroom.
- Leadership seeks, coordinates, and leverage resources (e.g., budget, staff, time,) that align with and support the school improvement plan.

Michigan School Improvement Framework,  
[http://www.michigan.gov/documents/SIF\\_4-01-05\\_130701\\_7.pdf](http://www.michigan.gov/documents/SIF_4-01-05_130701_7.pdf)

# TG PROGRAM PLANNING, REVIEW, AND IMPROVEMENT

In a district with a gold standard arts education program, there is a continual process of reviewing the impacts of the arts education program and planning for improvements when indicated by data.

## TG1 Board Approved Arts Education Plan

The district has a board-approved plan for the district’s arts education program that articulates its philosophy and standards for the highest quality arts education for its students.

- “The(se) capacities demanded by the arts are the same skills that business and corporate leaders tell us are essential for American success in the global economy.”
- The arts engage students and develop capacities including “imagination,... innovation and creativity,... engagement and achievement motivation which leads to students [who] become goal oriented and self directed,... conditional reasoning, symbolic understanding, ... critical thinking, ... and collaborative learning and action.”

Deasy, 2008

- “The reality of life in the 21st century is that the skills associated with artistic practice-creative thinking, self discipline, collaboration, and innovation - are skills that are in great demand. In fact, in our rapidly changing global economy, the skills the arts teach may be mandatory for everyone’s success [and] research reveals that when young people study the arts they show heightened academic standing, a strong capacity for self-assessment, and a secure sense of their own ability to plan and work for a positive future.”

Psilos, 2002

- The arts “first can foster the development of students who are actively engaged in learning, secondly contribute to development of a creative, committed, and exciting school culture of teachers, students and parents, thirdly can generate a dynamic, coordinated and cohesive curriculum, fourth can build bridges to the larger community...and finally can humanize the learning environment.”

Gullatt, 2007

- School Improvement Plans include a vision for the arts in multiple roles from their influence in improving academic achievement, reducing disciplinary/behavior issues, developing an aesthetic community, and preparing 21st century citizens. While the arts are considered a part of core instruction in Michigan, dance is often not included. Dance, however, can play a vital role in engaging kinesthetic learners and thus has a direct impact on the four categories listed above School Improvement Plan Includes the Arts.

## TG2 School Improvement Plan Includes the Arts

The district and building’s School Improvement Plan includes goals across all strands for strengthening the arts education program.

- School improvement is a collaborative process through which staff identifies strengths and weaknesses of the entire school operation and uses that information as a basis for making positive changes in deliberate, cohesive, observable and measurable student outcomes. A school improvement plan is defined as a tool for creating and managing change. This written plan identifies student performance goals, supports data for the goal, assessments, research, strategies/interventions, professional development, resources, timeline, and persons responsible for implementing the actions identified with the plan The school improvement committee ensures that all components of the process are addressed and that tasks are completed in a timely fashion.

Michigan School Improvement Framework, Michigan.gov/mde  
[http://www.michigan.gov/documents/SIF\\_4-01-05\\_130701\\_7.pdf](http://www.michigan.gov/documents/SIF_4-01-05_130701_7.pdf)

- School Improvement Plans include a vision for the arts in multiple roles from their influence in improving academic achievement, reducing disciplinary/behavior issues, developing an aesthetic community, and preparing 21st century citizens. While the arts are considered a part of core instruction in Michigan, dance is often not included. Dance, however, can play a vital role in engaging kinesthetic learners and thus has a direct impact on the four categories listed above.
- Funds are allocated to improvement of theatre education goals equitably with the improvement goals of other core academic areas.

### TG3 Periodic Review of the Impacts of the Arts Education Program

The arts education program is reviewed at least once every three years using the MAEIA Instructional Blueprint and the MAEIA Review Tool as part of the school improvement process. This includes a review of curricular program offerings, instructional methods and materials, alignment to the Michigan School Improvement Framework, state and national arts education standards, student achievement and other outcomes, program outcomes, educator qualifications and effectiveness, and other aspects of the arts education programs.

Certified arts educators are actively engaged in the school improvement process.

- Arts educators are important stakeholders in the school improvement process. Schools need to improve student achievement and prepare them for the 21st century. In their 2008 policy statement, the Association for Supervision and Curriculum Development (ASCD) stated that as educators in the 21st century, we are charged with educating students to be successful in a complex, interconnected world.

Seif, 2013

- A certified arts educator serves on the School Improvement Committee in order to assist staff in determining the best way to connect the arts with learning across all disciplines. “Since arts educators also take college general education classes such as history, math, science, and language, they have the foundation to make connections between the arts and other subjects.”

Kapalka Richerme et al, 2012, p.4

- Theatre arts educators are valued members of the school and district’s school improvement teams. They enrich the school improvement plan by bringing the contributions of theatre education to the plan for student and school success.
- The School Improvement Plan includes a vision for arts education that includes a sequential standards-based theatre education, the integration of theatre instruction to improve academic achievement, the use of theatre to enhance a positive school culture, and to prepare students as 21st century citizens in a creative global learning and work environment.

# VISUAL ARTS BLUEPRINT RESEARCH AND RECOMMENDATIONS

## VAA STUDENT ACCESS

In a district with a gold standard arts education program all students have access to arts education defined in this Blueprint as dance, music, theatre, and the visual arts from grades K to 12 emphasizing skill development, aesthetic appreciation, problem-solving, and career preparation. The arts courses are taught by certified arts educators, according to the guidelines in No Child Left Behind, and holding appropriate Michigan endorsements and degrees in their content areas.

## VAA1 Curriculum

The arts are included as part of the core curriculum as defined by NCLB and the Michigan Merit Curriculum. The curriculum is age appropriate, experiential, process oriented, and builds upon essential skills to provide K-12 continuity.

- According to, a gold standard curriculum is “designed to engage students in inquiry, promote transfer of learning, provide a conceptual framework for helping students make sense of discrete facts and skills, and uncover the big ideas of content” (p4).

Wiggins and McTighe 2005

- The curriculum is the work plan or plans developed by and for teachers to use in classrooms by which the content, scope, and sequence of that content is defined and configured. To be of quality the curriculum must have three essential characteristics:
  - it must provide for consistency (horizontal coordination across grades);
  - it must provide for continuity (vertical articulation up and down grades); and,
  - it must provide for flexibility in adaptation (be capable of being changed by altering sequencing, pacing and open to some interpretations in how and under what circumstances content is taught.

English, 1992

- Michigan Standards for Arts Education and Benchmarks and Grade Level Content Expectations (2011)  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)
- Students are guaranteed a variety of two-dimensional and three-dimensional creative experiences in a well-equipped classroom with curricula that is developed and delivered by certified art educators both during the instructional day and beyond the designated school schedule.
- The arts education curricula has curriculum for each arts discipline, utilizes and implements the best in research and practice for each discrete discipline.
- Adherence to a framework utilizing Big Ideas and Enduring Understandings will be at the core of the curriculum.

## VAA2 Certified Arts Educators as Primary Instructor

Dance, music, theatre, and visual arts are taught by certified arts educators with required Michigan arts endorsements, according to No Child Left Behind guidelines. There is at least one full-time certified arts educator per art discipline or type of course in each building. This can result in multiple teachers per discipline within a building to accommodate the size of the population being served and number of sub-disciplines offered. Alternative certification is not permitted in a gold standard program.

- Ingersoll (1999) supports the need for specialists as primary instructors and points to good teaching as a “complex combination of art, craft, and science...It requires expertise in at least three areas: Knowledge of the subject (knowing what to teach), skill in teaching (knowing how to teach), and what Shulman (1986) has called pedagogical content knowledge-knowing: which method to use with particular topics, with particular kinds of students, and in particular kinds of settings.”
- Teaching requires a combination of content knowledge and pedagogical knowledge for use with specific audiences, both of which are developed in teacher education programs. Content knowledge alone is necessary but not sufficient. In fact, Shulman (1987) identifies seven categories of teacher knowledge, of which content knowledge is only one, and most of which are difficult to develop in the compressed format of an alternative certification process that does not provide extended situational experience in schools.

Shulman, 1996

- All K-12 certified visual arts educators have a degree in Art Education from an accredited college or university as the minimum requirement. Teacher candidates with a bachelors or masters degree in a visual arts field (drawing, painting, sculpture, digital media, etc.) can pursue teacher certification in visual arts by completing the required course work offered by an endorsed college or university. This may include, but is not limited to, additional credit hours in studio art and art history as well as instruction in education, pedagogy, and art education methods prior to and during student-teaching placement(s).
- A certified visual art educator holds a K-12 Michigan Certificate in Visual Art Education (LX, LQ). A certified non-arts educator has completed a semester long course in arts-integrated curriculum and understands the pedagogical requirements for teaching robust arts infused lessons; however, is not highly qualified as defined by NCLB to be the primary visual art educator. Visiting artists are providers of supplemental arts instruction in their medium of expertise and are only used to enhance and support the existing curriculum as delivered by a certified visual arts educator. The certified non-arts educator nor a provider of supplemental arts instruction replace the certified arts educator in the visual arts classroom.

Facts on Educator Certification in Michigan

[http://www.michigan.gov/mde/0,4615,7-140-6530\\_5683-14795---00.html](http://www.michigan.gov/mde/0,4615,7-140-6530_5683-14795---00.html)

- Education certification in the visual arts includes many of the following courses in teacher preparation programs approved by the Michigan Department of Education:

Visual Arts Visual Studies Art Drawing Painting Illustration Sculpture Ceramics/Pottery	Design Art Appreciation Yearbook Computer Graphics & Design Video Photography Film	Art History Art Criticism Aesthetics Fiber Arts Jewelry Digital/New Media
--	--	--

- There is at least one full-time, K-12 visual arts teacher in each school building across the K-12 continuum. This could result in multiple teachers within a building to accommodate the population being served. The availability of a certified visual arts educator will provide classroom teachers with art knowledge and resources to facilitate arts integrated lessons and methodology across all disciplines all.

### VAA3 Student Enrollment

All students receive instruction in the four arts disciplines from grades K to 12.

- One hundred percent of the students are enrolled in visual arts classes and have equal access to a visual arts K-12 teacher/specialist who holds Michigan certification in the visual arts. For grades K-8, this is outlined in indicator VAA10.
- The visual arts program provides opportunities for students to complete elective visual arts courses beyond the minimum VPAA graduation requirement.

### VAA4 Differentiation for Students with Disabilities and English Language-Learners

Students with disabilities and English Language Learners have equal access with appropriate accommodations in a gold standard program. Students with disabilities who cannot be integrated into regular arts classes with accommodations according to their IEP have access to instructional opportunities in the arts that meet their needs.

- In addition, all facilities are handicap accessible to allow physically handicapped students to participate as fully as possible.

MENC, 1994a

- Students who are English Language Learners and those with special needs should have equal access with support from the visual arts program. Students with an IEP who receive support from a paraprofessional for academic, social, emotional, or behavioral needs receive support in the visual arts classroom. This should be determined by the Visual arts teacher, Special Education teacher, and other providers of educational resources to the student(s) receiving support services. Students who have moderate to severe cognitive impairments should receive equal access to visual arts instruction by a visual arts certified teacher. Under these circumstances, the visual arts teacher should receive ongoing support and communications from the Special Education teacher and/or other support staff. Depending on the resources or schedule of the school, opportunities in the visual arts for students with moderate to severe impairments should be provided.

National Arts Education Association. (1994)

National Visual Arts Standards. Reston, VA. ISBN 0-937652-65

[http://www.arteducators.org/store/NAEA\\_Natl\\_Visual\\_Standards1.pdf](http://www.arteducators.org/store/NAEA_Natl_Visual_Standards1.pdf)

### VAA5 Course Enrollment/Course Offerings

Arts education curricular courses, co-curricular and extracurricular offerings are available to meet the needs of students.

- Students are offered a variety of experiences and access to opportunities to explore the visual arts beyond the class curriculum. This includes, but is not limited to the following:
  - Art club
  - National Art Honor Society/National Junior Art Honor Society
  - Field trips
  - Art camps (i.e., after school, weekend, or summer Art Enrichment programs)
  - Visiting/cooperating artists
  - Charity programs (Empty Bowls, Haiti Houses, Shells for the New Jersey Shores, etc.)
  - Museum programs

- o Competitions (Scholastic Art Awards, Artsonia Artist of the Week, Celebrating Art Competition, MAEA Region Adjudication)

Participation in all of the aforementioned activities is not mandatory in order to reach a gold standard status, but schools should initiate and exhibit a sustained effort to provide and maintain extra-curricular art experiences.

### VAA6 Time Provided for Visual and Performing Arts

At the elementary level, students receive a minimum of 360 minutes arts instruction per week distributed across all four arts disciplines. Each instructional period is at least 45 minutes in length, and every discipline meets a minimum of two times per week. All arts instruction is taught by a certified arts educator.

Middle school students have at least one semester (or two trimesters) of daily instruction in each of the four arts disciplines over the course of grades 6-8.

In the high school, students are enrolled in at least one class period a day for one full year in at least one arts discipline that meets the Michigan high school graduation requirement. Students have sufficient course offerings to achieve proficiency in the arts discipline of their choice by graduation.

- The Michigan State Board of Education’s expectation is that all K-12 students should achieve at the basic level in each of the visual, performing, and applied arts disciplines\* and achieve proficiency in at least one of these disciplines by graduation from high school.

Michigan State Board of Education, June 1998  
Intro to the Michigan VPAA Standards

[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)

- The opportunity to learn is achieved by insuring the content to be covered may be accomplished in the instructional time designated and that all teachers and all students pursue the designated content.

Marzano 2000

- The Michigan Merit Curriculum calls for one credit graduation requirement in the visual, performing, and applied arts as a minimum requirement. Each student must satisfactorily demonstrate mastery of all guidelines specified in the Michigan Merit Curriculum Visual, Performing, and Applied Arts Credit Guidelines through one or more courses to meet the one credit graduation requirement in the visual, performing, and applied arts.

- The Michigan Merit Curriculum provides students desiring additional credits in the visual, performing, and applied arts, the flexibility to select additional electives.

Michigan Department of Education, 2006

[http://www.michigan.gov/documents/mde/VPAA\\_167752\\_7\\_416823\\_7.pdf?20130709121753](http://www.michigan.gov/documents/mde/VPAA_167752_7_416823_7.pdf?20130709121753)

- Seven additional states have specific time requirements for arts instruction at the elementary, middle, and high school levels.

Arts Education Policy Database, 2012

<http://209.59.135.52/database/>

- In an elementary setting, each student receives a minimum of 60 consecutive minutes twice a week per grade level for the entire academic school year. In a middle school setting, it would be a minimum of one class period a day per grade level for a full semester or two trimesters. For a high school program, it would be a minimum

of one class period a day for a full year (fulfilling the Michigan Merit Curriculum requirement) with additional time provided to pursue individual areas of interest (Painting, Drawing, Sculpture, Digital Media, etc.).

ARTS Education Consultants of Ontario, 2012

Blueprint for Teaching and Learning in the Visual Arts New York City Department of Education (2007)

Rushlow, Degge, Fogler, Goldstein, & Seim, 1999

Gallagher, Campbell, Esch, Malin, Mayes, Woodworth, 2008

### VAA7 Community, Cultural Organizations, and Universities Provide Supplemental Arts Instruction

In a gold standard program organizations from the community, cultural organizations, as well as university faculty and their students, are used to supplement, enrich, enhance, and strengthen school curriculum as taught by the certified arts educators. This supplemental instruction does not replace that provided by a certified arts educator.

- Visual arts classrooms work in conjunction with surrounding museums, art institutes, regional art centers and businesses/corporations to partner for additional art making and extended learning opportunities. These resources are used as an enhancement for existing art programs and not as a substitute for school-based visual arts instruction delivered by a certified visual arts educator.

## VAB FACILITIES AND RESOURCES

In a district with a gold standard arts education program students have access to high quality facilities and equipment in support of their educational needs. Facilities must provide spaces in which all creative problem-solving activities are supported through well-equipped and supplied classrooms that allow students to experience a variety of instructional, performance, and exhibition opportunities.

- The environments in which artists work and create are important to the creative process. In order to support creativity, schools must be designed with dedicated visual arts spaces, and teachers must be given the tools and resources to demonstrate and teach skills and processes that encourage innovation and foster studio thinking

Hetland, L., Winner, E., Veerema, S., Sheridan, K.M. 2013

### VABI Total Number of Dedicated Classrooms and Multipurpose Rooms Used for the Arts

There are dedicated classrooms and multipurpose classrooms appropriately designed and equipped for instruction in each of the arts. The number of classrooms required varies according to grade level. At the elementary level, there is at least one dedicated classroom for each art discipline. In the middle school and high school levels, each type of course (e.g., band, choir, drawing, pottery, scene shop, acting, dance) has its own dedicated classroom. In all buildings there are well-designed performance/exhibition spaces that meet the curricular needs of each arts discipline.

- Spaces for creating visual arts should provide the equipment and space needed to work individually, collaboratively, and foster both time on task and emotional security.

Broome, 2013

- Based on the 1997 test results of the National Assessment of Educational Progress (NAEP), widely considered the “gold standard of educational assessment,” the U.S. Department of Education found that students performed better in the arts when they were taught in proper arts spaces.

Hilary R. Persky, Brent A. Sandene, and Janice M. Askew,

The NAEP 1997 Arts Report Card (Washington, DC: National Center for Education Statistics, 1999)

- The size, configuration, specialized equipment, and unique studio features required for art classrooms are unique for each art discipline. Visual arts production requires space for students to create, view, and store projects, as well as have immediate access to sinks and water.

Perkins, 2001

- Visual arts classrooms are equipped with resources which are permanent fixtures that are accessible to students and teachers.
  - See the VABI in the Appendix for the Visual Arts Research and Recommendations for the list of resources and equipment for K-5, 6-8, and 9-12.

Bartel, 2007

- As grade levels progress, there is a need to differentiate between visual arts disciplines which may result in the need for multiple spaces. For example, in a high school art program, there would be multiple spaces to accommodate a variety of art mediums and diverse curriculum such as: a computer lab for digital media, a room dedicated to painting and drawing, and a studio for sculpture or ceramics courses.
- See the Visual Arts Appendix for VABI Total Number of Dedicated Classrooms and Multipurpose Rooms Used for the Arts.

### VAB2 Technology Usage

Technology is fully integrated into the curriculum and students have access to the technology that supports their curricular needs. Technology integration occurs through a combination of the certified arts educator using the tools to deliver content and students using the tools for problem-solving and the creation of new knowledge and skills.

- Teachers should receive ongoing training needed to employ best practice strategies and participate in professional development activities to deepen their understanding and application of all aspects of technology. In addition to training, teachers are offered in-class support from administrators and other technology personnel to develop and enact technology-rich lessons.

Delacruz, 2004

- Technology is fully integrated into the curriculum. Technology integration is a combination of the teacher using the tools to deliver content and students using the tools to find solutions to visual problems and creating new content.
- Participation in professional associations like the Michigan Association of Computer Users in Learning is highly recommended for all teachers to stay current with the implementation of these resources in a variety of classroom situations.
- The visual art educator has access to the requisite tools needed to provide students with media-rich tutorials, webinars, presentations and resources found on websites, blogs, and in other digital realms.
- Students are expected to use technology to create, communicate, and collaborate on projects that enhance their understanding of visual communication and expression. Technology is also used to document a student's progression of skills. This could be done through a teacher website, social media or blog, a student website or blog, or an online gallery such as: [www.artsonia.com](http://www.artsonia.com).

- If technology is not available in a traditional school setting, teachers are encouraged to use the BYOD (Bring Your Own Device) model to bring technology into the classroom.  
<http://educationcloset.com/2013/02/05/building-your-brand-as-an-educator>
- See the VAB2 in the Appendix for the Visual Arts Research and Recommendations for the list of technology needs for K-5, 6-8, and 9-12.

### VAB3 Arts Education Budget Allocation

The budget meets the needs of the students as articulated in the curriculum for each arts discipline by providing quality staffing, materials, equipment, and other resources at all educational levels, buildings, and arts disciplines.

- The budget meets the needs of the students by providing quality materials, equipment, and resources at all educational levels and in all arts disciplines. There is an allocation of funds made available for certified visual arts educators to obtain/maintain membership in professional organizations.
- Funding for professional learning opportunities are also made available to certified arts educators to attend conferences and workshops. The funding for professional learning and membership is not to be taken from the per student funding for purchasing supplies and material.

### VAB4 Per-Student Basis Budget Allocation

The arts program allocates adequate per-student funding to ensure that every student receives the materials and resources needed for a quality arts education as articulated by the curriculum for each arts discipline.

- The visual arts program per-student basis budget allocation should be a minimum of \$5 per student. Dependent on the offerings and resources required for a class, the funding amount may increase to accommodate needs. For example, students participating in a drawing class may not have the same type of resource needs as students participating in a sculpture class or students in a general art class.

Rushlow, Degge, Fogler, Goldstein, & Seim, 1999

- The certified visual arts educator is a part of the decision making process when it comes to funding and how the funds are used to support the needs of students enrolled. In addition, it is recommended for visual arts educators within a district work together to make the best use of the funds distributed and consolidate orders.

### VAB5 Title I and Title III Funds Used to Support Arts Education

The district devotes a portion of its Title I and Title III funds to arts education as a strategy to assist at-risk students and ELL students with meeting the state's academic achievement standards.

- In a March, 2011 letter to U.S. Governors, U.S. Education Secretary Arne Duncan states that "arts education programs can be supported locally via federal funds, such as Title I." The purpose of the title is "to ensure that all children have a fair, equal, and significant opportunity to obtain a high quality education" (Title I Sec. 1001). The Title I policy further establishes that programs using Title I funds shall "[implement] school-wide reform strategies that...strengthen the core academic program in the school" (Title I Sec. 1114(b)) and "help provide an accelerated, high-quality curriculum, including applied learning" (Title I Sec. 1115(c)). As music is a core part of a high quality education, using Title I funds to allow students fair and equal access to an arts education is appropriate.

Duncan, U.S. Department of Education, 2011

- An LEA may use Title I funds to support arts education as a strategy to assist Title I students with meeting the State's academic achievement standards. The activity must help facilitate Title I's overall purpose of

improving the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state. Title I funds in a targeted-assistance school must address supplemental educational needs of students who are failing, or most at risk of failing, in order to meet the State's academic achievement standards. To determine the eligibility of Title I funds being used in support of arts education, an LEA must analyze such use in the context of its Title I program and the needs of its students. Depending on those needs, an LEA may use Title I funds to support activities related to the arts, provided those activities are part of an instructional strategy that is designed to improve the academic achievement of at-risk students so they can meet the State's academic standards.

U.S. Department of Education, 2013

- A decade ago, the Arts Education partnership published research that compared eighth graders who were highly involved in the arts with those who had little or no involvement, and found consistently better outcomes for the highly involved students: better grades, less likelihood of dropping out by tenth grade, and more positive attitudes about school. The study also showed the benefits of high levels of arts participation can make more of a difference for economically disadvantaged students.

Ruppert, 2009

- The school and district use Title I funds for arts education as allowed by federal policy to improve the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state.
- The school and district use Title III funds for arts education as allowed by federal policy to improve the achievement of students who are described as English as a Second Language (ESL) to meet the academic content and achievement standards developed by the state.

### VAB6 District-Level Budget for Arts Instruction

All faculty positions, facilities, equipment, and curricular activities are funded by the school district.

- There is a district-level line item in the budget for the visual arts program K-12 that adheres to the allocation of a minimum of \$5 per student basis.

Rushlow, Degge, Fogler, Goldstein, & Seim, 1999

- Certified visual art educators work together to order supplies and construct budgets to purchase the materials needed for the most amount of impact for students across the continuum.
- If a budget is cut, it is in alignment with other cuts to other departments.
- Individual school principals increase the district art budget as needed.

### VAB7 Fees to Participate in Co-Curricular and Extracurricular Art Activities

Fees are not charged for curricular activities. Fees may be assessed for co-curricular and extracurricular activities, with the provision that students who cannot pay those fees for financial reasons can still participate in the activity either for free, or with the support of funds raised by the program.

### VAB8 Additional Funding

The district seeks outside funding through grants, scholarships, fundraisers, donations from individuals or businesses to enhance or support co-curricular or extracurricular arts activities.

- The visual arts program receives outside funding from a variety of sources, but only does so to provide additional experiences for students. Teachers of a gold standard program are supported with allocated funding to provide resources for student art production as well as participate in at least two outside arts experiences through a guest artist, field trip, or other special project.
- Although outside funding may be secured from a variety of means, the school district's basic per pupil funding for arts education should not be decreased or eliminated.
- Additional funding resources are used to supplement one-time experiences (artist visits, equipment, field trips) that are not otherwise covered from a district-level budget. Additional funding, such as capital outlay funds, is also provided for the update of software/hardware for technological advances and replacement or maintenance of equipment specific to the visual arts (e.g. sharpening the paper cutter, repairing extruders, slab rollers, kilns, etc.).
- When the certified visual arts educator raises additional funding or revenue for the classroom or professional learning, it is because they are going above and beyond the criteria set in this document. It is with much acknowledgement that their efforts to gain additional resources through outside funding be supported by administrators and appreciated by their school community.
- There are no restrictions on seeking outside funding through grants, scholarships, fundraisers, donations from individuals or businesses to supplement the arts education budget.
- Visual arts programs are encouraged to participate in seeking additional resources through grants offered from organizations like Art Room Aide (Blick), Artsonia, DonorsChoose, Michigan Youth Arts Travel Grants, ArtPrize Travel Grants, MACUL Grants, MAEA Professional Development Grants, the National Art Education Foundation, The Kids in Need Foundation, among other local and national opportunities.

### VAB9 District Arts Coordinators

The district dedicates one, or a portion of one, FTE to arts coordination by a certified arts educator licensed in at least one of the arts disciplines. This leadership position oversees certified arts educators and the arts program at the district or building level.

- Essential duties and responsibilities [of the arts coordinator] may include the following:
  - Supervises individual school fine arts teachers in teaching state arts core curriculum and coordinates school and district wide activities in achieving state, district, and school goals in the fine arts.
  - Counsels with and mediates for classroom fine arts teachers.
  - Coordinates teacher training and in-service.
  - Prepares budget, monitors expenses and solicits funds, including grants, to provide financial support for state, district and individual school fine arts programs.
  - Monitors arts needs assessments and prioritizes budgets.
  - Represents district on various fine arts committees and councils.
  - Plans and supervise monthly district fine arts committee meetings.
  - Coordinates fine arts activities in schools that are presented to schools from outside sources.
  - Prepares and coordinates district fine arts activities calendar.
  - Coordinates district visual arts shows, music festival, concerts and clinics, dance festival and clinics, and theater productions.

- o Coordinates the purchase and maintenance of fine arts programs equipment through priorities process and advises on construction of new and remodeled facilities where arts instruction will take place.

Ellis, 2012

- For optimum facilitation, arts integration, and community engagement, the role of an arts coordinator is critical for a gold standard dance program. The arts coordinator conducts many of the administrative duties involved in producing performances and presentations such as public relations, grant writing, budgeting, coordinating enrichment opportunities, collaborative relationships between organizations, school programs, buildings, teachers, and more. An arts coordinator creates a bridge across the disciplines and provide cross-curricular integration between the arts and other areas of curriculum.
- The arts coordinator serves as the public relations and advocacy manager for the arts programs.
- Within the visual arts, the arts coordinator will support and help inform teachers of opportunities for student exhibitions, support local, state, and national art competitions, and utilize local media including the internet to inform the community of student achievements, opportunities, and the overall importance of an arts education.

## VAC POLICIES AND ACCOUNTABILITY

In a district with gold standard arts education the program adheres to and exceeds the policies and accountability standards currently established by the State of Michigan while actively seeking innovative ways to implement those standards to meet the needs of students as performers, creators and responders in the fine and performing arts.

- Arts education programs have an enormous beneficial impact on student achievement. The visual arts uniquely engage the individual in the creative process, involving the intellectual, intuitive, physical and emotional being. Students develop important life skills of problem solving, working collaboratively, acting responsibly, and demonstrating respect and appreciation of artistic expression.

Gollan, 2000

American for the Arts, 2013

### VAC1 Local School Board of Education Policy

The district has policies approved by the local school board on key areas that impact student learning in the arts, including the arts as a core curricular area, arts instructional time at the elementary and secondary levels, high school graduation requirements in the arts, minimum hiring requirements for certified arts educators, comparable inclusion of the arts in grade point averages, and the use of community or cultural organizations for supplemental arts instruction.

### VAC2 Early Learning or Pre-K Arts Education Standards

The district has a program that develops, supports, and maintains dance, music, theatre, and visual arts curricula that exceed district and state and meet national standards and policies for early learning or pre-K.

- Connections between learning and literacy/reading as well as the importances of an arts rich environment encourages ongoing experimentation and the opportunity to make meaning by using art materials.
- The construction of knowledge in and through the exposure to and use of art materials is encouraged through play, discovery and experimentation. Any child enrolled in an early learning experience will participate in the visual arts experience as described for elementary students.

- Children will not be limited to structured instructional periods though developmentally appropriate instruction about materials and using them safely at designated times.

Englebright Fox & Berry, 2007

### VAC3 Elementary and/or Secondary Arts Education Standards

The district has a program that develops, supports, and maintains dance, music, theatre, and visual arts curricula that exceed district and state and meet national standards and policies for the district from K to 12.

- The National Coalition for Core Arts Standards (NCCAS) currently is developing the next generation of voluntary, researched-based arts education standards that will build upon the 1994 National Standards for Arts Education. These new standards will reflect the process-oriented nature of arts learning, and will be measured around learning events based on artistic goals (2013).

National Coalition for Core Arts Standards

- All visual arts courses target outcomes in each lesson to comply with national and state standards.
- As these are updated by the governing agencies, certified arts educators accommodate changes needed to meet the newest standards.
- Visual arts teachers/specialists align curriculums across disciplines to spiral content and deepen understanding.

### VAC4 Arts Education as a Requirement at the Elementary Level

The district provides universal access to high quality arts education in each discipline at the elementary level.

- All elementary aged students will have (at a minimum) two visual arts experiences every week for a period (of no less than 60 minutes per class) every year they attend elementary school.
- These experiences will be experimental by design and will introduce students to a wide range of experiences including drawing, painting, printmaking, various types of sculpture (i.e. clay, papier mache, assemblage, etc.), and will include an introduction to art history and safety in the art room.
- These experiences will scaffold skills, reinforce artistic processes and techniques, and reinforce connections between the arts and learning in other core content areas.

### VAC5 Arts Education as a Requirement at the Middle School Level

The district provides universal access to high quality programming at the middle school level.

- All middle school students have a visual arts experience every year grades 6-8.
- Classes should meet everyday for at least one class period and courses should be no less than 18 weeks.
- Students should be able to take as many visual arts classes in addition to the 18 week experience in order to explore other visual arts experiences they are interested in pursuing. This additional experience could be in conjunction with their other class or done so consecutively.
- These art experiences will scaffold skills, knowledge of processes, and conceptual understandings connected to study in other disciplines.

### VAC6 Arts Education for High School Graduation

In the high school all students meet the Michigan Merit Curriculum high school graduation requirement through a course in at least one of the four arts discipline that meets one class period a day for one full year. The course aligns to the Michigan Merit Curriculum credit guidelines for the complete artistic creative process.

- Every high school student must complete a minimum of 1.0 credit hour in a visual arts class, which is usually through the completion of coursework during a class or combination of classes that meets daily for one class period for the duration of a year.
- The visual arts program provides opportunities for students to complete elective visual arts courses beyond the minimum VPAA graduation requirement.

### VAC7 Art as a Core Academic Subject with Equitable Grade Weighting

The arts are given equal weight in determining student grade point averages.

- Visual art is a core subject as defined by the U.S. Department of Education; therefore, visual arts classes are weighted equally with all other core subjects (i.e. math, science, language arts, and social studies).
- Visual arts classes are equated with the core classes when determining grade point average, honor roll, class rank, etc.

### VAC8 College and Career Readiness

The district offers sufficient courses in each art discipline to prepare students to be college and career ready.

- “The arts can help students become tenacious, team-oriented problem-solvers who are confident and able to think creatively. These qualities can be especially important in improving learning among students from economically disadvantaged circumstances.”

U.S. Secretary of Education Arne Duncan, August 2009, AEP Analysis of NAEP, 2009

- The Partnership for 21st century skills (P21) has created a comprehensive framework or conceptualizing different types of skills important for college and the workforce. These include critical thinking, creativity, collaboration, metacognition, and motivation. P21 has also collaborated with professional arts organizations to provide examples of how the arts help develop these skills. The arts “are among society’s most compelling and effective paths for developing 21st Century Skills in our students.”

The Partnership for 21st Century Skills Map for The Arts 2013

- IBM identified creativity as the single most important leadership competency for enterprises seeking a path through today’s growing complexity. In their view, creative leaders take more calculated risks, generate new ideas, are comfortable with ambiguity, and continuously innovate in how they lead and communicate.

Capitalizing on Complexity, 2010

<http://www-935.ibm.com/services/us/ceo/ceostudy2010/>

- Employers rate creativity and innovation among the top five important skills for workers and believe that the most essential skills for demonstrating creativity are the ability to identify new patterns of behavior or new combinations of actions and integrate knowledge across different disciplines. The same employers rank arts study as the second most important indicator of a potential creative worker, second only to a track record in entrepreneurship.

Ready to Innovate, 2008

- The majority of the U.S. public in this study considered creativity important and also thought education can stifle creativity.
  - 88% of U.S. respondents in this international survey agree that we all have the potential to create compared to 80% total respondents.
  - 1 in 4 people feel they are living up to their creative potential.
  - 62% of U.S. respondents feel that creativity is being stifled by the education system compared with 59% of international respondents.
  - 50% of U.S. respondents consider themselves creative compared to 39% globally.
  - 55% of respondents agree that increasingly they are expected to think creatively at work.

State of Create, 2012

- Among U.S. college-educated graduates 25+ creativity, intelligence and personability are considered the top three personality traits important to career success.
  - 85% agree creativity is critical for problem-solving in their careers.
  - 78% consider creativity important to their current career.
  - 32% do not feel comfortable thinking creatively at work.

Ozler, 2012

- Three out of four (75.7%) executives who responded to the AMA survey said that they believe critical thinking, creativity, collaboration, and communication skills will become more important to their organizations in the next three to five years, particularly as the economy improves and organizations look to grow. When asked why they believe these skills and competencies are taking on critical importance in the business environment, 91% rated the pace of change in business today as the leading cause, followed by global competitiveness (86.5%), the nature of how work is accomplished today (77.5%), and the way organizations are structured (66.3%).

Critical Skills Survey, 2010

- Students participating in a dual-enrollment scenario with a visual arts major or minor program through a college or university may receive credit that could count toward graduation requirements with administrative approval.

Michigan Department of Education  
Policy for Dual Enrollment

[http://www.michigan.gov/mistudentaid/0,4636,7-128-60969\\_61038\\_61062\\_61778\\_136960--,00.html](http://www.michigan.gov/mistudentaid/0,4636,7-128-60969_61038_61062_61778_136960--,00.html)

- College and career readiness experiences include exposure to Advanced Placement, Dual Enrollment, volunteering, mentoring, apprenticeships, and other opportunities.

### VAC9 Community and Cultural Organizations Providing Non-Credit Arts Instruction

The district and schools develop relationships with community and cultural organizations to provide enrichment experiences for students.

These non-credit experiences are not replacements for or interchangeable with quality instruction offered by certified arts educators.

- There is a recognition of the benefits of external arts enrichment opportunities as enhancements that are supplemental to the arts credit required for graduation.

### VAC10 Curriculum Alignment with Standards

The district has a policy of aligning curriculum vertically and horizontally for alignment to national and state standards and to meet student needs. Curricular alignment is an ongoing process that is systemic in nature and formally reviewed at least once every five years or when major changes to the standards are made, e.g., National Coalition of Core Art Standards to be released in 2014.

- Effective curriculum review will ensure that schools/districts:
  - hold high expectations for all students.,
  - identify essential curricular content.
  - make certain curricula are sequenced appropriately (vertically aligned across the the grades and horizontally aligned across content at each grade level) and are taught effectively in the available instructional times.
  - use assessments that are aligned to curricular content and are used to guide instructional decisions and monitor student learning.
  - make certain that curricula align with and reference the appropriate learning standards and benchmarks and content expectations.
  - review and revise curricula as an ongoing process.
  - design, modify, and differentiate curricula to support the needs of all students.

Compiled by the MAEIA Blueprint Writers from a variety of sources, 2013

- The curriculum is reviewed every five years to assure alignment with national and state standards and benchmarks. The alignment will be vertically assessed for coherence and scaffolding of skills with K-12 student development in mind.

### VAC11 Arts Education Assessment Requirements

Summative and formative assessment tools are used to authentically evaluate students in the areas of performing, creating, and responding in each arts discipline.

- Both formative assessment for learning and summative assessment of learning are used. Teachers combine various methods of assessment so that the strengths of one offset the limitations of another.
- Students and teachers alike reflect on their work through a series of self and peer-evaluations. ...Teachers keep a record of the data derived from assessments to drive and improve instruction.
- The educated students of tomorrow are able to “learn how to learn” by explaining, interpreting, applying, synthesizing, evaluating, and creating.

Burke, 2009

- A variety of formative and summative assessments are used. Students reflect on their work through a series of self-evaluations. These assessments are designed to help students measure their progress toward achieving the benchmarks and learning indicators. Assessments can be formulated through formal tests, quizzes, surveys, or digital portfolios.

Wiggins & McTighe, 2005

- Through the use of both formative and summative assessments whether self or teacher-directed, students are evaluated on their understanding of concepts through the application of skill, both oral and written narrative reflection, and retention of art knowledge.

### VAC12 Minimum Licensure Requirements for Certified Arts and Non-Arts Educators Hired by the District

The district has a policy of hiring only certified music, dance, theatre, and visual arts educators with the required Michigan endorsements, according to No Child Left Behind guidelines.

The district hires only certified non-arts educators who meet licensure requirements and show evidence of basic literacy in the arts.

- All certified visual art educators obtain K-12 art education certification through an accredited institution of higher education with an approved Visual Arts K-12 program.
- All visual arts courses are taught by a licensed professional with a valid Michigan teacher's certification and an endorsement in visual arts education.
- There is no alternative certification for teachers of the visual arts.
- Certified non-arts educators are knowledgeable of the visual arts connections across disciplines. Each prospective non-arts educator will complete a course on teaching art for elementary teachers as part of their teacher preparation.

### VAC13 Policies for Professional Learning for Certified Arts Educators

Districts have policies that support the participation of certified arts educators in discipline specific professional learning opportunities at the local, state, and national levels.

- The district supports Michigan requirements for continuing education in order for a teacher to maintain his or her teacher certification.

[www.michigan.gov/teachercert](http://www.michigan.gov/teachercert)

- If teachers are to improve the quality of their teaching, districts must support them by providing the means and the ways to be part of a professional learning community of teachers as well as those they are instructionally supporting in their schools. If schools are to achieve better results with their students, "it must be a collective endeavor rather than a collection of individual efforts."

Danielson, 2006

- The most powerful strategy school systems have at their disposal to improve teacher effectiveness is professional development," asserts Stephanie Hirsh, executive director of Learning Forward. "It is available to almost every educator, and - when planned and implemented correctly - it ensures that educators acquire the knowledge and skills necessary to help more students meet standards."

Learning Forward, 2011

- Professional learning is key to quality program. Making sure teachers are up to date in educational theory, practice, and implementation of instructional strategies are key to ensuring student growth and development in the classroom. Because professional learning and development is an ongoing endeavor, it "encompasses the processes that educators engage in to initially prepare themselves, continuously update themselves, and review and reflect on their own performance. Just as knowledge and skill requirements are changing for students, so, too, are those for educators. The globalization of commerce and industry and the explosive growth of technology and subject area knowledge demand that teachers continually acquire new knowledge and skills."

Florida Department of Education

<http://www.fldoe.org/workforce/pdf/ch8.pdf>

- Professional learning opportunities are provided at an equal rate to other content teachers. Topics for professional learning include arts education best practices, working with special needs students, and technology integration.

Rushlow, Degge, Fogler, Goldstein, & Seim, 1999  
Sabol, 2006

- In addition, certified visual arts educators are provided release time to meet with other visual arts teachers either in the district or neighboring districts in order to evaluate whether the current curriculum is spiraled both vertically (K-12) as well as horizontally across grade levels.

White, 2010

- Professional learning and continuing education for certified arts educators emphasizes current trends within the artists' disciplines, creative processes, arts education and general education trends, and research in child development and behavior. Additionally, continued learning in arts integration philosophies, techniques, and applications is imperative in developing effective lesson plans for creative thinkers prepared for the future. This learning includes how to initiate and develop effective partnerships with certified non-arts educators as well as developing a common language that bridges arts concepts and core concepts in order to facilitate connected learning.
- Certified art educators are encouraged to develop professional learning networks (PLN) and/or personal learning communities (PLC) to regularly exchange both success and struggles in the classroom with other working art educators. PLNs and PLCs can consist of teachers who meet physically (face to face) or through online or Social Media tools like Facebook, Twitter, Nings, etc.

#### VAC14 Policies for Professional Learning in Arts Education for Certified Non-Arts Educators

Districts have policies that support the participation of all certified non-arts educators in professional learning in the arts.

- Certification non-arts educator enhance their understanding of the arts through professional learning, taking art classes at community colleges, universities, museums or community-based art centers, or taking online arts-based courses.
- The school district will have an arts-rich environment where certified non-arts teachers will be encouraged to participate in arts-integrated and related activities.
- The district has policies that ensure that certified non-arts educators to participate in professional learning offerings in which there is an emphasis on integrating the arts into their curricula. This enriches the collaboration between the certified non-arts educators and the certified arts educators in their efforts to connect the arts with and integrate them in the other core subjects.

## VAD CONNECTIONS

A district with a gold standard arts education program provides opportunities for all students to engage in learning that emphasizes connections and understanding across the arts and between the arts and other subjects. Direct instruction in arts integrated learning is provided by a certified arts educator in collaboration with certified non-arts educators.

- Through arts integration students engage in a creative process that connects an art form and another subject area and meets evolving objectives in both.

Kennedy Center for Performing Arts, 2013

- Project Zero, the educational research group at the Harvard Graduate School of Education, recognizes this collaborative and interdisciplinary approach to student learning and characterize it as a primary requirement for relevant education today.

Silverstein & Layne, Kennedy Center, Project Zero

- Arts learning experiences play a vital role in developing students' capacities for critical thinking, creativity, imagination and innovation. These capacities are increasingly recognized as core skills and competencies that all students need as part of a high-quality and complete 21st-century education that includes learning in and through the arts.

Curriculum integration is an instructional approach that enables teachers and students to identify and explore concepts and issues without regard to artificial subject-area boundaries. Applying knowledge and skills learned in one subject to another subject area complements and deepens understanding in both.

The National Task Force on the Arts in Education, 2009

- Learning through integrated arts activities positively impacts student learning and instructional environments in the following areas: leadership, reading, verbal, and mathematical skills, creative thinking; achievement; motivation; cognitive engagement; instructional practice in the school; professional culture of the school; school climate; and community engagement and identity.

McDonald, 2010

### VADI Certified Arts Educators and Non-Arts Educators Develop Multi-Disciplinary Partnerships Within and Across Grade Levels

The district provides time for certified arts educators and non-arts educators to collaboratively plan and deliver arts connected in multi-disciplinary lessons that enhance student understanding.

- “Certified non-arts educators can use the arts as a learning delivery tool; they can teach concepts through the arts and build arts into their curricula through activities such as writing prompts about the arts. They should also make interdisciplinary connections with the arts and can select and co-plan supplemental artist experiences that support learning in non-arts areas of the curriculum...Non-arts educators can also serve as effective arts advocates with students and parents and resist pressures to narrow their curriculum to standardized test content, which strips learning of the arts' richness and emotional engagement.”

Kapalka Richerme, L., 2012, p.10

- Teachers who work in different disciplines and intentionally plan lessons and units together to engage students in ways of thinking that utilize conceptual and process connections enhance student understanding. ArtsEdge highlights key research, findings and implications from studies of teachers who partner with other teachers and utilize arts integration as an instructional strategy. Prevalent conclusions include a transformation of classroom culture in which learners take greater ownership of their own learning and teachers enjoy a “sense of efficacy when they see the positive impact of arts integration on their students' learning.”

Kennedy Center for Performing Arts, 2013

- Partnerships between arts specialists and content area teachers provide opportunities for connected skill development between disciplines, dynamic multi-level learning, authentic instruction, higher order thinking, scaffolding of knowledge, collaborative and divergent thinking, reflection, growth, and effort based evaluation process.

Roblin 2010

- Lesson plans connecting the arts are developed in concert with teachers whose content is being combined. In order for curriculum to be both balanced and relevant, it is important for teachers to communicate objectives across disciplines.

Gelineau, 2004

### VAD2 Use of Arts Connections and Instructional Strategies Across the Curriculum

The district uses a balanced approach to making connections across the arts and other content areas that provide opportunities for students to construct meaning and demonstrate understanding by meeting standards in each content area through purposeful connections that exist naturally across disciplines.

In addition, the arts are used across the curriculum as instructional strategies to differentiate instruction, engage students, and increase their knowledge and competence in each arts discipline as well as across the content areas.

Title I and Title III funds are used to support integration of arts and other core subjects.

- A quality program includes a balanced approach to instructional practices that integrates processes, content, and concepts from a variety of disciplines. This form of interdisciplinary teaching is aligned with current educational models that support individuality, innovation, creativity, and collaboration. These models include 21st Century Skills, Universal Design for Learning, Differentiated Instruction, and the Whole Child Initiative.

The Kennedy Center, 2013

- College Board researchers have studied the Common Core standards as they relate to arts-based learning and found a high number of instances of alignment between English language arts and mathematics and arts-based practices.

Arts and the Common Core, College Board, 2013

- When used as an instructional strategy, arts integration gives teachers ways to attend to learner differences and support students as they construct and deepen their understanding of the world around them. Intensive integration between the arts and other academic subjects result in improvements in the following:
  - Reading, verbal and mathematics skills
  - Creative thinking
  - Achievement motivation
  - Cognitive engagement
  - Instructional practice in the school
  - Professional culture of the school
  - School climate
  - Community engagement and identity

Arts Education Partnership, 2002

- In a March, 2011 letter to U.S. Governors, U.S. Education Secretary Arne Duncan states that “arts education programs can be supported locally via federal funds, such as Title I.” The purpose of the title is “to ensure that all children have a fair, equal, and significant opportunity to obtain a high quality education” (Title I Sec. 1001). The Title I policy further establishes that programs using Title I funds shall “[implement] school-wide reform strategies that...strengthen the core academic program in the school” (Title I Sec. 1114(b)) and “help provide an accelerated, high-quality curriculum, including applied learning” (Title I Sec. 1115(c)). As music is a core part of a high quality education, using Title I funds to allow students fair and equal access to an arts education is appropriate.

Duncan, U.S. Department of Education, 2009

- An LEA may use Title I funds to support arts education as a strategy to assist Title I students with meeting the State’s academic achievement standards. The activity must help facilitate Title I’s overall purpose of improving the achievement of students who are failing, or most at risk of failing, to meet the academic content and achievement standards developed by the state. Title I funds in a targeted-assistance school must address supplemental educational needs of students who are failing, or most at risk of failing, in order to meet the State’s academic achievement standards. To determine the eligibility of Title I funds being used in support of arts education, an LEA must analyze such use in the context of its Title I program and the needs of its students. Depending on those needs, an LEA may use Title I funds to support activities related to the arts, provided those activities are part of an instructional strategy that is designed to improve the academic achievement of at-risk students so they can meet the State’s academic standards.

U.S. Department of Education, 2013

- Arts integration is evident throughout the school. In classroom and hallway displays, there is evidence showcasing how the arts are integrated with other subject areas, including other arts disciplines. There are a variety of approaches to integrating the Arts in schools; when schools integrate Arts education, it is imperative that the use of an Arts specialist is integral to the implementation. If implementing an Authentic Arts Integration model, students’ personal backgrounds and learning interests are taken into account when developing the curriculum of integrated disciplines. When creating lessons of study, it is done with the objective of learning through Art.

Smilan & Miraglia, 2009

- This approach to teaching insists that learning is an integrated, spiraling curriculum (where early learning makes a base for later learning), giving students and teachers “a way to open up avenues of interconnectivity between domains” of learning that would have otherwise stood alone.

Efland, 2000

- In a visual arts program, there is no limit to which content areas are integrated into curriculum. When creating arts learning experiences in other core content classrooms, students and teachers are given opportunities to see broader connections and understandings surrounding curriculum.

Carpenter II, 2006

- Arts integration best practice share the following characteristics:
  - Learning experiences promote meaningful connections between and among disciplines.
  - Learning processes are authentic to each discipline.
  - Teaching is student-centered and differentiated.
  - Instruction has embedded assessments, standards, and objectives.

- o Subjects and standards are chosen based on concept/process connections or big ideas from which essential questions are formed.

MAEIA Blueprint Writers, 2013

Drawn from the New York City Arts Education Blueprint

Authentic Connections,

<http://www.arteducators.org/research/InterArt.pdf>

- Organization, management, and implementation of high-quality, authentic arts integration programs includes reciprocity among certified arts educators and other teachers. The following conditions enable teachers to create and implement strong interdisciplinary programs:
  - o Common planning time or sufficient opportunities to meet with other teachers.
  - o Access to local, state, and national standards and curriculum in each discipline.
  - o High-quality professional development.
  - o Flexible scheduling.
  - o Appropriate resources.
  - o Curriculum development.
  - o Community support and involvement.
  - o Administrative support and involvement.
  
- Arts integration is more than simply doing an arts or craft project in another content area. To integrate successfully, teachers across disciplines look for common themes and language to develop skills and concepts and bridge learning for students.

### VAD3 Interest and Assistance in Introducing, Increasing, or Improving Arts Integration

The district provides professional learning, educator release time for co-planning and collaboration, as well as, additional support to assist in implementing connections across the curriculum and to the Michigan State Board of Education adopted Michigan Merit Curriculum.

Stakeholders take advantage of these opportunities to gain deeper understanding of effective arts integration strategies and their impact on student outcomes.

- Schools with strong arts education have been found to have a high percentage of certified non-arts educators who support and use arts integration.

**The President’s Committee on the Arts & the Humanities, 1999**

- Schools that focus on arts integration report improvements to learning, instruction, and morale. Teachers who applied valid arts integration strategies in their classrooms were motivated to reach all of their students and found the arts an effective way to do so. Teachers believe the arts are important in education, but use them rarely. They are hindered by a lack of professional development and intense pressure to teach the mandated curriculum. Awareness of student diversity and the need for improved motivation and enjoyment in learning were the most frequently cited motivations for using the arts. Teachers’ self-efficacy and self-image relating to creativity and artistry influenced arts use more than any other personal characteristic.

**Oreck, 2006**

- The school/school district encourages partnerships and collaboration among teachers and provides professional development experiences in arts-based content and integrated arts strategies for certified arts and non-arts

educators as well as school leaders.

Gullatt, 2008

- These opportunities for partnership, collaboration and professional development offer diverse activities (workshops, seminars, summer institutes, graduate courses, etc.) with different arrangements of time (after school hours, on weekends, and during summer break and in various modes (on-site, off-site, or online). They carefully consider not only adult learners' needs but also how adults learn to change.

Young, 2011

- In a 2001 study of transferability between subjects, it was found that teachers of other content who connect "the arts and collaborate with other arts providers are more likely to be innovative, enjoy their jobs, and have good relationships with their students.

Abeles, Burton, & Horowitz, 2001

- Lesson plans connecting the arts are developed in concert with teachers whose content is being combined. In order for curriculum to be both balanced and relevant, it is important for teachers to communicate objectives across disciplines.

Gelineau, 2004

- Certified arts and non-arts educators have sufficient opportunities to gain an understanding of the practice of arts connections and its effectiveness in the classroom. They are provided professional learning, educator release time for co-planning and collaboration, as well as, additional support to assist in implementing cross-disciplinary instruction.

## VAE PROFESSIONAL LEARNING AND INSTRUCTIONAL SUPPORT

In a district with a gold standard arts education program the district offers certified arts educators, non-arts educators, administrators and instructional support staff opportunities and support for high quality professional learning in arts education as well as time for individual and group planning to integrate new practices into the curriculum. District-wide and school-based professional learning opportunities allow these individuals to contribute to school improvement, advance their arts education knowledge, and develop their ability to provide quality instruction.

The district recognizes the National Board for Professional Teaching Standards certification program and the value that a teacher meeting these requirements and criteria bring to the classroom.

### VAEI Instructional Support

Certified arts educators in other arts disciplines, certified non-arts educators, special education educators, ELL/bilingual specialists, para professionals, arts professionals, and other individuals provide instructional support to the certified arts teacher/specialist.

- Opportunities for professional learning are also provided to instructional support staff such as para professionals or other individuals who co-teach or work in the art classroom with the visual art teacher/specialist.

- Certified arts educators are provided with written documentation of any and all IEPs, special concerns or circumstances, or any other information that may be pertinent to the individual success of each student. If any student requires special equipment and/or supplies in order to participate to the fullest extent, arrangements to have this equipment/supplies in the room prior to the student entering is mandatory.
- All stakeholders are informed and work collaboratively to best meet the individual needs of all learners.

### VAE2 Types of Teachers Afforded Professional Learning

All members of the school community engage in frequent and meaningful discipline based professional learning opportunities in the arts as both learners and teachers.

- Teachers believe the arts are important in education, but use them rarely. They are hindered by a lack of professional development and intense pressure to teach the mandated curriculum. Awareness of student diversity and the need for improved motivation and enjoyment in learning were the most frequently cited motivations for using the arts. Teachers' self-efficacy and self-image relating to creativity and artistry influenced arts use more than any other personal characteristic.

Oreck, 2006

- Current trends in professional learning include ongoing, job-embedded, collaborative opportunities that take place during the regular school day. This climate allows arts teachers to meet, learn, plan, mentor and share with other teachers within their professional learning communities.

Stoll & Louis, 2007

- Districts provide learning opportunities to the certified arts educators by: paying for conferences, giving release time for lesson planning or teacher collaboration through the use of substitutes, and helping teachers find grants and other monies to cover expenses associated with attending both state and national conferences. Accommodations made to teachers who present professionally at conferences is highly recommended. Being accepted to present material at any conference is a testament to the professional abilities of the teacher and their efforts are supported and encouraged by their district.
- Certified visual art educators regularly seek out educational experiences to stay current with best practices in art education. Opportunities include attending state and national conferences or summer professional learning, classes at the community college or university level, as well as other professional learning experiences.
- All certified non-arts educators are involved in additional education in order to understand and effectively connect content among curricula in the visual arts and other subjects.

### VAE3 Professional Learning in Arts Education for School Administrators

School administrators engage in and support learning practices, research, and professional learning opportunities in the arts.

- The President's Committee on the Arts and the Humanities and Arts Education Partnership (1999) studied schools and school districts with exemplary fine arts programs. The scope of this study included school leaders and ultimately concluded that these administrators, principals, school board members and stakeholders were integral to the arts as a community of practice. The study, *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (1999) found that the highest quality fine arts programs included school administrators engaged in arts initiatives, policies, budgeting, and action plans. Many principals interviewed for the study credited professional development opportunities in the arts as integral to their decision to

support arts programs in their schools.

*Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (1999) President's Committee on the Arts and the Humanities and Arts Education Partnership (1999)

- Strong administrative leadership has been recognized as critical to high levels of student learning.  
Waters, Marzano, & McNulty, 2003
- Teacher leaders do not work alone; their activities and projects are facilitated by strong and sensitive administrative engagement.  
Danielson, 2006
- School administrators benefit from professional learning that provides insight on creative processes, how to foster collaborative relationships, arts education trends, arts integration practices, how to evaluate through critical dialogue relevant to the arts, artistic principles, arts advocacy, and arts assessment.
- Conferences are encouraged and supported by administration. Administrators attend at least one arts-related conference each year with their arts teachers/specialists to inform both teachers and administrators on the latest trends in delivering content and curricular programming.
- Professional learning in arts education for administrators helps during the teacher evaluation process by expanding understanding of the arts standards and strategies for instruction that accomplish the standards.

#### VAE4 Use of District-wide Meetings for Professional Learning

Time is allocated during district-wide meetings for arts related professional learning for certified arts educators, and the greater school community.

- Non-arts teachers have much to learn from how excellent art teachers personalize instruction, engage in just-in-time interventions as they circle the room while students work, and stimulate students' critical and self-reflective skills during regular critique sessions."  
Hetland, et al., 2007
- Time is allocated during district-wide meetings for arts related professional learning for certified arts educators. Given the limited available time for professional development, it is imperative that it be results-oriented in such a manner - as opposed to coverage of educational trends by outside speakers.
- There is greater courage - and helpful peer pressure to learn - when a group of teachers works together to do research into their individual and collective practice.  
Wiggins and McTighe, 1998
- Learning is essentially a collaborative, rather than an individual activity - and the essential purpose of professional development should be the improvement of schools and school systems, not just the improvement of the individuals who work in them.  
Elmore, 2002
- "Today we know that student achievement depends on continuous and collaborative professional learning, intimately linked to educator and student standards, driven by data about students and educators, and system performance, guided by strong leaders, designed to support active engagement and to model the instructional

and leadership practices expected of educators, sustained over time to achieve full implementation, and supported by sufficient resources to realize results.”

Killion, 2012

- Administration allocates dedicated time during district-wide meeting for arts-related professional learning through meeting with colleagues throughout the district to discuss current trends, curriculum, and encourage collaboration throughout the K-12 learning environment.

## VAF COMMUNITY AND CULTURAL COLLABORATION

A gold standard district collaborates with community and cultural arts, business and education organizations to enhance arts and career opportunities for students and staff. Artists, arts organizations, universities, and online resources are used to enrich and strengthen a school’s arts curriculum. Instruction by providers of supplemental arts instruction do not replace that of certified arts educators.

- The school extends opportunities for student and family learning by partnering with agencies, business and/or organizations (e.g., local libraries, community colleges, businesses, museums, parks, camps, virtual/online, and other venues.)

Michigan School Improvement Framework, 2013

- In virtual communities, students and teachers utilize online resources to create partnerships with online communities of arts professionals and students in Michigan and beyond.

### VAF1 Partnerships for Credit-Earning Opportunities

Students are able to earn credit for non-traditional arts learning opportunities that meet or exceed the Michigan Merit Curriculum and/or credit requirements, and in which the instructor of record is a certified arts educator.

- The Michigan Merit Curriculum requires students entering 8th grade in 2006, to obtain a minimum of 16 credits for graduation, which could be met using alternative instructional delivery methods such as alternative course work, humanities course sequences, career and technology courses, industrial technology or vocational education courses, or through a combination of these programs

Michigan Merit Curriculum, 2006

[http://www.michigan.gov/documents/mde/New\\_MMC\\_one\\_pager\\_11.15.06\\_183755\\_7.pdf](http://www.michigan.gov/documents/mde/New_MMC_one_pager_11.15.06_183755_7.pdf)

- Although providers of supplemental arts instruction often prepare their own lessons, by law certified educators must oversee, guide, and assess their work. The certified teacher is the one responsible and accountable, in the long run, for ongoing learning.
- Instructional collaborations between certified arts educators, certified non-arts educators, and providers of supplemental arts instruction in order to provide children with the best possible arts education.

State Education Agency Directors of Arts Education (SEADAE) 2012

### VAF2 Collaboration

The district, with input from certified arts educators, develops and supports collaborations with professional artists, teaching artists, community and cultural arts organizations, businesses, industry, and universities that supplement

the district's arts curricula through both school-sponsored and externally sponsored events. These supplemental opportunities include hosting of arts-related performances, workshops, exhibitions and residencies. Certified arts educators design and implement pre- and post-program activities for out-of-school curricular learning.

Collaborations provide opportunities for students to apply in-classroom learning to real-world settings through: mentorships with arts professionals; venues for field trips, exhibitions, and performances; networks of support and advocacy for lifelong learning arts opportunities in the community.

The district ensures all students have equitable access to community and cultural arts resources.

Stakeholders, including parents, work together to overcome barriers to access including cost, scheduling, transportation, technology, and physical space.

- “The arts help to provide emotional content for the episode and establish emotional triggers that enhance storage and recall of memories from the experience. This approach incorporates both explicit and implicit memory pathways, thus increasing the likelihood of retrieval.”

Shepherd, Philip, 2013

- The school and partner organizations communicate their needs and resources before, during, and after the event, contributing to a more lasting and deep impact for all involved setting the stage for future success. School representatives take advantage of the offerings of the organizations from pre and post trip visits, to on site tours and talk backs, to online extended learning resources. Organizations understand the logistical, educational, and intrinsic needs of their student audiences.

Anderson, D., Kisiel, J., & Storksdieck, M., 2006

- Teachers take time to prepare students by familiarizing them with the venue, focusing learning, and developing prior knowledge. That way, students don't spend all their energy finding their way around the site and can pay attention to the learning activities.

Orion & Hofstein, 1994

- Michigan's Arts & Humanities Touring Directory features 175 offerings representing some of the state's performing and visual artists and humanities presenters. The directory offers performers and presenters the opportunity to present their work throughout the state through work with nonprofit recipients of the Touring grants. The directory is updated every three years and the process includes formal adjudication of the presenters and performers by peer-review.

2012-15 Arts & Humanities Touring Directory  
<http://michiganhumanities.org/programs/touring/>

- Visual arts educators exhibit student artwork and invite all stakeholders into the school to view the artwork, inquire about the artistic processes and concepts involved in the creation of the work, as well as celebrate how the arts provide important ways of knowing as essential forms of human discourse and inquiry.

Eisner, 1980

- Collaboration between universities and K-12 schools is essential to the success of K-16 arts education. Through a partnership or lab-school model of participation, universities and school districts can provide a site for collaboration that is of mutual benefit to K-12 students and preservice teachers. Future teachers can share content knowledge, work on lesson development, and provide art teachers with instructional support when they are mentored by experienced and knowledgeable teacher leaders.

- Collaborations include a variety of project types and are supported by administrators prior to execution. Group exhibitions, murals, field trips, art camps, as well as international projects are considered when planning.
- The responsibility for program selection for performances and exhibitions is that of the coordinating teacher. If the program selection is defined as a visual arts experience, the certified visual arts educator is afforded the responsibility of selecting appropriate artistic performances/exhibitions. When appropriate, certified visual arts educators work with certified non-arts educators to select field trip opportunities that not only broaden students' knowledge of artistic concepts, but align with curricular standards to increase understanding and encourage students to make connections between art, other core subjects, and the world around them.
- Artists-in-residence are selected and interviewed by the certified visual arts educator. The administrator joins in the interview process of prospective artist-in-residence. Artists-in-residence are selected for the purpose of supplementing the current art program in order to offer students more depth and breadth of a particular medium, cultural and collaborative experience, and to introduce students to career pathways in the arts.
- Students have a minimum of one out-of-school learning experience per year to an art museum or exhibit that supports the teaching and learning of appropriate visual arts standards.

Rushlow, Degge, Fogler, Goldstein, & Seim, 1999

- Teachers use the power of online communication to connect students, parents, and the community at large by showcasing student work online. This can be done through teacher blogs/websites, student blogs/websites, or online galleries like [www.artsonia.com](http://www.artsonia.com).

### VAF3 Sources of Funding

The district fully funds curricular field trips, exhibitions, and performances. The district and community partners work together in raising external funds to support student participation in supplemental performances, exhibitions, and artist residencies.

- Instruction is intentionally designed to utilize multiple resources, appropriate technology integration, and areas of student interest, to enhance instruction.
- Instruction ensures that students are engaged in applications and transfer of their learning beyond the classroom.
- Leadership seeks, coordinates, and leverage resources (e.g., budget, staff, time,) that align with and support the school improvement plan.

Michigan School Improvement Framework 2013

[http://www.michigan.gov/documents/SIF\\_4-01-05\\_130701\\_7.pdf](http://www.michigan.gov/documents/SIF_4-01-05_130701_7.pdf)

- Administrators and teachers work together to determine the allocation of funds for outside performances and exhibition opportunities. If funding is provided from sources separate from internal district funds, all stakeholders work together to determine how funding for outside performances/exhibitions are used in alignment with school policies and procedures.
- Funding for supplemental arts is raised through a variety of sources. This may include, but is not limited to, parent and community donations, grants, district supplements, fundraisers, and opportunities provided through millages. The district supports the use of field trips to enhance student learning with art in authentic

spaces by covering the cost of travel for a minimum of one in-state excursions. The district supports the use of artists-in-residence to enhance collaborative, cultural experiences through art by covering the cost for a minimum of one artist-in-residence annually.

Rushlow, Degge, Fogler, Goldstein, & Seim, 1999

## VAG PROGRAM PLANNING, REVIEW, AND IMPROVEMENT

In a district with a gold standard arts education program, there is a continual process of reviewing the impacts of the arts education program and planning for improvements when indicated by data.

### VAG1 Board Approved Arts Education Plan

The district has a board-approved plan for the district's arts education program that articulates its philosophy and standards for the highest quality arts education for its students.

- “The(se) capacities demanded by the arts are the same skills that business and corporate leaders tell us are essential for American success in the global economy.”
- The arts engage students and develop capacities including “imagination,... innovation and creativity,... engagement and achievement motivation which leads to students [who] become goal oriented and self directed,... conditional reasoning, symbolic understanding,... critical thinking,... and collaborative learning and action.”

Deasy, 2008

- “The reality of life in the 21st century is that the skills associated with artistic practice-creative thinking, self discipline, collaboration, and innovation - are skills that are in great demand. In fact, in our rapidly changing global economy, the skills the arts teach may be mandatory for everyone's success [and] research reveals that when young people study the arts they show heightened academic standing, a strong capacity for self-assessment, and a secure sense of their own ability to plan and work for a positive future.”

Psilos, 2002

- The arts “first can foster the development of students who are actively engaged in learning, secondly contribute to development of a creative, committed, and exciting school culture of teachers, students and parents, thirdly can generate a dynamic, coordinated and cohesive curriculum, fourth can build bridges to the larger community...and finally can humanize the learning environment.”

Gullatt, 2007

### VAG2 School Improvement Plan Includes the Arts

The district and building's School Improvement Plan includes goals across all strands for strengthening the arts education program.

- School improvement is a collaborative process through which staff identifies strengths and weaknesses of the entire school operation and uses that information as a basis for making positive changes in deliberate, cohesive, observable and measurable student outcomes. A school improvement plan is defined as a tool for creating and managing change. This written plan identifies student performance goals, supports data for the goal,

assessments, research, strategies/interventions, professional development, resources, timeline, and persons responsible for implementing the actions identified with the plan. The school improvement committee ensures that all components of the process are addressed and that tasks are completed in a timely fashion.

Michigan School Improvement Framework

[http://www.michigan.gov/documents/SIF\\_4-01-05\\_130701\\_7.pdf](http://www.michigan.gov/documents/SIF_4-01-05_130701_7.pdf)

- The improvement of the visual arts program is considered equitably as goals for the school improvement process and is funded equitably.
- School Improvement Plans include a vision for the arts in multiple roles from their influence in improving academic achievement, reducing disciplinary/behavior issues, developing an aesthetic community, and preparing 21st century citizens. While the arts are considered a part of core instruction in Michigan, visual arts is often not included. Visual arts, however, can play a vital role in engaging kinesthetic learners and thus has a direct impact on the four categories listed above
- The school improvement plan includes examples and reference materials to assist certified non-arts educators to understand the the role of the arts as well as inform the school community of initiatives to integrate the arts.

### VAG3 Periodic Review of the Impacts of the Arts Education Program

The arts education program is reviewed at least once every three years using the MAEIA Instructional Blueprint and the MAEIA Review Tool as part of the school improvement process. This includes a review of curricular program offerings, instructional methods and materials, alignment to the Michigan School Improvement Framework, state and national arts education standards, student achievement and other outcomes, program outcomes, educator qualifications and effectiveness, and other aspects of the arts education programs.

Certified arts educators are actively engaged in the school improvement process.

- A certified arts educator serves on the School Improvement Committee in order to assist staff in determining the best way to connect the arts with learning across all disciplines. “Since arts educators also take college general education classes such as history, math, science, and language, they have the foundation to make connections between the arts and other subjects.”

Kapalka Richerme et al, 2012, p.4

- Arts educators are important stakeholders in the school improvement process. Schools need to improve student achievement and prepare them for the 21st century. In their 2008 policy statement, the Association for Supervision and Curriculum Development (ASCD) stated that as educators in the 21st century, we are charged with educating students to be successful in a complex, interconnected world.

Seif, 2013

- A certified arts educator serves on the school improvement committee in order to provide ongoing support and content knowledge and to assist administrative staff in determining the best way to utilize the arts to support learning across all disciplines.
- A certified arts educator is available and required to document the progress and results of the arts programs in improving the school curricula, community, and overall school climate. Through collaboration with other departments, the arts specialist will coordinate and document how arts programs impact student development and school culture. Charity programs like Houses for Haiti, Empty Bowls, Shells for the New Jersey Shores,

---

and other National Art Honor Society efforts will be outlined in addition to field trips, art shows, and other offerings that are the result of arts programming will be detailed and illustrated by the arts educator on the school improvement team.

# GLOSSARY OF TERMS

**Arts as instructional strategies** Refers to concepts and skills are used for instructional purposes in content areas outside the specific arts discipline.

**Arts coordinator** Refers to a key position at the district and/or intermediate school district level. The person in this position is a highly qualified certified arts educator in at least one of the arts disciplines. This position provides input on the hiring of qualified personnel and staff evaluations, and functions as a strong facilitator of curriculum, and as an advocate and guide to providing a consistent arts experiences for all students involved in a district's arts program. Among the responsibilities of this position are: organizing and implementing district-wide K-12 curriculum development, instruction and assessment; scheduling of student classes; developing opportunities for professional development; evaluation of best practices in arts education; grant writing; public relations and providing and supporting opportunities for community partnerships for the arts.

**Arts disciplines** Refers to music, dance, theatre, and the visual arts as aligned to the Michigan Visual and Performing Arts Education Standards.

**Certified arts educators** Refers to teachers of dance, music, and the visual arts who hold teaching elementary, secondary or K-12 certificates as well as the necessary endorsements required by the State of Michigan to be considered highly qualified. Acknowledging the fact that Michigan does not offer a dedicated theatre endorsement, a gold standard program may be taught by a certified educator if he/she meets standards, skills, and competence in theatre education and shows evidence of content and pedagogy knowledge and experience.

**Certified non-arts educators** Refers to generalist classroom educators at the elementary and sometimes middle school level as well as secondary specialists in non-arts content.

**Certified theatre educators** Acknowledging the fact that Michigan does not offer a dedicated theatre endorsement, a gold standard program may be taught by a teacher if he/she meets standards, skills, and competence in theatre education and shows evidence of content and pedagogy knowledge and experience.

**Co-curricular** Refers to activities that are required in tandem to support a curricular learning experience.

**College and career-readiness** Refers to all students are prepared to be “world class” and globally competitive in college, careers, and life. All students develop the skills to be creative, critical thinkers prepared to understand, interpret, communicate, and contribute through the arts individually and with others.

This is achieved when all students graduate with at least a basic level of literacy in each of the four arts and all students graduate with at least introductory knowledge and skills in the artistic creative process in either dance, music, theatre or the visual arts. It also means that all students achieve proficiency in at least one art form by the time of graduation. (MMC VPAA, 2006)

**Content areas** Refers to subject areas other than the arts, e.g. mathematics, English Language Arts, science, social studies, etc.

**Criteria** Refers to the seven key areas supported by research and best practices as critical to a gold standard arts education program:

- A. Student Access
- B. Facilities and Resources
- C. Policies and Accountability
- D. Connections
- E. Professional Learning and Instructional Support
- F. Community and Cultural Collaboration
- G. Program Planning, Review, and Improvement

**Indicator** Refers to individual items that provide further description of criteria critical to a gold standard arts education program.

**Instructional support** Refers to instructional activities provided by certified non-arts teachers, paraprofessionals or supplemental arts providers to supplement lessons and plans developed and overseen by the certified arts teacher.

**Grade spans** Within this document elementary school is defined as grades K-5; middle school as grades 6-8; and high school as grades 9-12.

**Gold standard** Refers to the highest quality of a criteria or indicator and is based on research and best practices.

**Highly Qualified** Is the federal definition of a teacher is one who meets all of the following criteria:

- Fully certified and/or licensed by the state
- Holds at least a bachelor degree from a four-year institution
- Demonstrates competence in each core academic subject area in which the teacher teaches

**Kinesthetic** Refers to a learning style in which learning takes place by the student carrying out a physical activity, rather than listening to a lecture or watching a demonstration.

**No Child Left Behind (NCLB)** Refers to the federal Elementary and Secondary Education Act of 2001 which defines requirements to close achievement gaps, promote rigorous accountability, and ensure that all students are on track to graduate college- and career-ready.

**Non-traditional arts learning experiences** Credit-earning opportunities in the arts permitted under the Michigan Merit Curriculum (MMC, 2006) in which credits are awarded based on proficiency in expectations, not seat time. These include but are not limited to advanced studies such as accelerated course placement, advanced placement, dual enrollment, or international baccalaureate program or an early college/middle college program. Credit may also be earned through one or more of the following: alternative course work and humanities course sequences.

**Proficiency** Students have satisfactorily demonstrated achievement of the knowledge and skills of the art discipline as outlined by the MMC and national standards and are able to qualify for and succeed in postsecondary opportunities in the arts discipline. These postsecondary opportunities can include apprenticeships, community college and university, conservatories, art schools, etc.



**Providers of supplemental arts instruction** May include teaching artists, community based artists, and independent artists and teams of artist specialists working through community and regional arts organizations. By definition and by expertise, providers of supplemental arts instruction can supplement, but should never supplant, the work of certified arts educators.

**Readers Theatre** Refers to a style of theater in which the actors do or do not memorize their lines. In Readers Theatre, actors use vocal expression to help the audience understand the story rather than visual storytelling such as sets, costumes, and intricate blocking.

**Teaching artists** Refers to professional/community artists with highly specialized training, often acquired through conservatories and studio schools, with a focus on creating and performing. In addition to their arts training, teaching artists should have participated in a formal program that provides them with the pedagogy knowledge and skills necessary to successfully play a limited instructional support role for fully certified arts educators.

## REFERENCES FOR DANCE

---

2012-15 Arts & humanities touring directory. (n.d.). Retrieved March 29, 2013  
from <http://michiganhumanities.org/programs/touring/>.

Anderson, D., Kisiel, J., & Storksdieck, M. (2006). Understanding teachers' perspectives on field trips: Discovering common ground in three countries. *Curator*, 4(3), 365–386.

Arts Education Partnership (2002). *Critical links: Learning in that arts and student academic and social development*. Washington DC: Arts Education Partnership.

Authentic Connections: Interdisciplinary Work in the Arts, The Consortium of National Arts Education Associations, AATE, MENC, NAEA, NDEO <http://www.arteducators.org/research/InterArt.pdf>

Brown, A. A. & Novak, J. L. (2007). *Assessing the intrinsic impacts of a live performance*. Retrieved from <http://wolfbrown.com/images/books/ImpactStudyFinalVersionSummaryOnly.pdf>.

Burke, K. (2009). *How to assess authentic learning* (5th ed.). Thousand Oaks, Calif.: Corwin Press.

Burton, J., Horowitz, R., & Abeles, H. (2000). Learning in and through the arts: The question of transfer. *Studies in Art Education*, 41(3), 228-257.

California Alliance for Arts Education. "Status of Arts Education in California Public Schools" Retrieved on March 13, 2013 from [http://www.artsed411.org/resources/status\\_of\\_arts\\_ed\\_in\\_public\\_schools](http://www.artsed411.org/resources/status_of_arts_ed_in_public_schools)

Capitalizing on Complexity, 2010  
<http://www-935.ibm.com/services/us/ceo/ceostudy2010/>

Center for Arts Education. "Staying In School, Arts Education and New York City High School Graduation Rates" October 2009. Retrieved on March 8, 2013 from [http://www.cae-nyc.org/sites/default/files/docs/CAE\\_Arts\\_and\\_Graduation\\_Report.pdf](http://www.cae-nyc.org/sites/default/files/docs/CAE_Arts_and_Graduation_Report.pdf)

Jennifer L Couper, Children with Learning Disabilities Dance Therapy: Effects on Motor Performance of Children with Disabilities, 1981.  
<http://www.phyther.org/content/1/1/23.full.pdf>  
<http://ptjournal.apta.org/content/61/1/23>

Critical Skills Survey, 2010, American Management Association.  
<http://www.amanet.org/news/AMA-2010-critical-skills-survey.aspx>

Danielson, C. (2006). Teacher leadership that strengthens professional practice.  
Alexandria, VA: Association for Supervision and Curriculum Development.

Deasy, R. (Ed). (2002). Critical links: Learning in the arts and student achievement and social development.  
Washington, DC: Arts Education Partnership.

Duncan, Arne. Letter to School and Education Community Regarding Title I. August, 2009.  
<http://www2.ed.gov/policy/elsec/guid/secletter/090826.html>

Efland, A. (2000). The City as Metaphor for Integrated Learning in the Arts,  
*Studies in Art Education*, 41(3), 276-295.

Ellis, D. (2012, Fall). Good news, bad news. *Teaching Theatre*, 24 (1).

Elmore, R. (2002). Bridging the gap between standards and achievement:  
The imperative for professional development in education. Washington, DC: Albert Shanker Institute.

Englebright Fox, Jill and Berry, Stacey. "Art in Early Childhood: Curriculum Connections"  
*Early Childhood News*. Retrieved on March 2, 2013 from  
[http://www.earlychildhoodnews.com/earlychildhood/article\\_view.aspx?ArticleID=113](http://www.earlychildhoodnews.com/earlychildhood/article_view.aspx?ArticleID=113)

English, F. W. (1992) *Deciding What to Teach and Test: Developing, Aligning and Auditing the Curriculum* Newbury Park, CA. Corwin Press.

Gelineau, P. (2004). *Integrating the arts across the elementary school curriculum*.  
Belmont, CA: Wadsworth.

Gullatt, D. (2007, spring). Research links the arts with student academic gains.  
*The Educational Forum*, 71, 211-220.

Gullatt, D. E. (2008). Enhancing student learning through arts integration:  
Implications for the profession. *The High School Journal*, 91 (4), pp. 12-25.



Harvard Project Zero- The Reviewing Education and the Arts Project [REAP]. (2001). The arts and academic Achievement: what the evidence shows - executive summary. Retrieved from [http://www.nd.gov/arts/arts\\_ed/images-pdfs/HarvardT.pdf](http://www.nd.gov/arts/arts_ed/images-pdfs/HarvardT.pdf).

Hetland, L., Winner, E., Veneema, S., & Sheridan, K. (2007). Studio thinking: The real benefits of visual arts education. New York: Teacher's College Press.

Ingersoll, R. (1999). The problem of underqualified teachers in American secondary schools. *Educational Researcher*, 28(2), 26-37.

Kapalka Richerme, Lauren, Shuler, Scott C., McCaffrey, Marcia. Promoting Universal Access To High-Quality Arts Education: Roles of Certified Arts Educators, Certified Non-Arts Educators, & Providers of Supplemental Arts Instruction. 2012. [www.seadae.org](http://www.seadae.org)

Kennedy Center for the Performing Arts (2013). Retrieved on March 29, 2013 from <http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/why-arts-integration-beta/why-two-big-reasons-beta.aspx>

Killion, J. (2012). Meet the promise of content standards: Professional learning required. Oxford, OH: Learning Forward.

Learning Forward. (2011). Standards for professional learning. Oxford, OH: Author.

Marzano, R. J. (2000) A New Era of School Reform: Going where the research takes us. Aurora, CO: Mid-continent Research for Education and Learning (ERIC document Reproduction Service No. ED454255).

McDonald, N. L. (2010). *Handbook for K-8 arts integration*. Boston, MA: Allyn & Bacon.

Michigan State Board of Education, Intro to the Michigan VPAA Standards, June 1998 [http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)

Michigan Department of Education. (2011). Michigan merit curriculum standards, benchmarks, and grade level content expectations visual arts, music, dance, and theater. Retrieved from [http://www.michigan.gov/documents/mde/CompleteVPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/CompleteVPAA_Expectations_June_2011_356110_7.pdf).

Michigan Department of Education, Michigan School Improvement Framework, 2013. [http://www.michigan.gov/mde/0,4615,7-140-28753\\_38959--,00.html](http://www.michigan.gov/mde/0,4615,7-140-28753_38959--,00.html)

Michigan Department of Education, Visual, Performing and Applied Arts Expectations, 2011 [http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)

Michigan Department of Education, Endorsements for certification, 2012 [www.michigan.gov/.../Classes-Taught\\_396034\\_7.doc](http://www.michigan.gov/.../Classes-Taught_396034_7.doc)

Music Educators National Conference (1994a). Opportunity-to-learn standards for music instruction. Reston, VA: MENC.

National Dance Education Organization.

“About Dance Education in the United States” National Dance Education Organization.

Retrieved on April 1 from [http://www.ndeo.org/content.aspx?page\\_id=22&club\\_id=893257&module\\_id=56441#](http://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=56441#)

“What is Dance Certification?” National Dance Education Organization. Retrieved on April 1 from

[http://www.ndeo.org/content.aspx?page\\_id=22&club\\_id=893257&module\\_id=93770](http://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=93770)

National Task Force on the Arts in Education. (2009). *Arts at the core: At the core of civilization, at the core of education.*

College Board. Retrieved from <http://advocacy.collegeboard.org/sites/default/files/arts-at-the-core.pdf>.

Orion, N. and Hofstein, A. (1994). Factors that influence learning during a scientific field trips in a natural environment. *Journal of Research in Science Teaching*. 31 (10), 1097-1119.

Oreck, B. (2006). Artistic choices: A study of teachers who use the arts in the classroom. *International Journal of Education and the Arts*, 7(8). (retrieved from <http://www.artsedsearch.org/summaries/artisitic-choices-a-study-of-teachers-who-use-the-arts-in-the-classroom>)

Ozler, L. (2012). Creativity and Education: Why it Matters. <http://www.dexigner.com/news/25894>

Performing Arts Research Coalition. (2004). *The value of performing arts in five communities 2: A comparison of 2002 household survey data.* The Pew Charitable Trusts. Retrieved from [http://www.urban.org/UploadedPDF/410941\\_CrossSite\\_PARC2.pdf](http://www.urban.org/UploadedPDF/410941_CrossSite_PARC2.pdf).

President’s Committee on the Arts and the Humanities & Arts Education Partnership (1999). Gaining the arts advantage: Lessons from districts that value arts education. Retrieved on March 29, 2013 from [http://www.michigan.gov/documents/Gaining\\_Arts\\_Advantage\\_11405\\_7.pdf](http://www.michigan.gov/documents/Gaining_Arts_Advantage_11405_7.pdf)

Psilos, Phil. (2002). The impact of arts education on workforce preparation.

Washington, DC: National Governor’s Association.

Rasmussen, K. K. (1998). A cornerstone of basic education. Curriculum Update.

Retrieved from [www.ascd.org/publications/curriculum\\_update/spring1998/toc.aspx](http://www.ascd.org/publications/curriculum_update/spring1998/toc.aspx).

Ready to Innovate, Key Findings, The Conference Board, 2008

[http://www.artsusa.org/pdf/information\\_services/research/policy\\_roundtable/ready\\_to\\_innovate.pdf](http://www.artsusa.org/pdf/information_services/research/policy_roundtable/ready_to_innovate.pdf)

Roblin, Erik. “Schools Integrate Dance Into Core Subjects” Education Week. 24, November 2010.

Ruppert, S. S. (2009). The arts education effect: why schools with arts programs do better at narrowing the achievement gap. Education Week, 29(5).

State Education Agency Directors of Arts Education (SEADAE) <http://www.seadae.org>

State of Create Study, 2012, A Global Benchmark Study on the Attitudes and Beliefs about Creativity at Work, School and Home, 2012.

[http://www.adobe.com/aboutadobe/pressroom/pdfs/Adobe\\_State\\_of\\_Create\\_Global\\_Benchmark\\_Study.pdf](http://www.adobe.com/aboutadobe/pressroom/pdfs/Adobe_State_of_Create_Global_Benchmark_Study.pdf)

- Seattle Public Schools. "Community Arts Organizations" 2012. Retrieved on April 2, 2013 from <http://www.seattleschools.org/modules/cms/pages.phtml?sessionid=&pageid=206442>
- Seif, S. E. (2013). Ten reasons arts education matters. *Education Update*, 55(1), 1-5. Retrieved March 8, 2013, from [www.ascd.org/.../education.../Ten\\_Reasons\\_Arts\\_Education\\_Matters](http://www.ascd.org/.../education.../Ten_Reasons_Arts_Education_Matters).
- Shepherd, Philip, "Field Trips: A Critical Element in Learning", Kentucky Educational Television 2013 [http://www.ket.org/artstoolkit/general/trips/critical\\_element.htm](http://www.ket.org/artstoolkit/general/trips/critical_element.htm)
- Shulman, L. (1986). Those who understand: Knowledge growth in teaching. *Educational Researcher*, 15(2), 4-14.
- Shulman, L. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review*, 57, 1-22.
- Shulman, L. S. & Quinlan, K. M. (1996). The comparative psychology of school subjects. In C. C. Berliner & R. C. Calfee (Eds), *Handbook of Educational Psychology* (pp. 399-422). New York: Simon & Schuster Macmillan.
- Smilan, C. & K.M. Miraglia (2009, November). Art Teachers as Leaders of Authentic Art Integration, *Art Education*, 62(6), 39-45.
- Stoll, L., & Louis, K. S. (2007). *Professional learning communities*. Open University Press.
- Taylor, Phillip. "Assessment in Arts" Heinemann 2006. Retrieved on March 25, 2013 from <http://www.heinemann.com/shared/onlineresources/E00795/chapter8.pdf>
- The College Board, *The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework*, New York, N.Y., December 2012.
- The Partnership for 21st Century Skills: Arts Skills Map (2013). Retrieved on May 15, 2013 from [http://www.p21.org/storage/documents/P21\\_arts\\_map\\_final.pdf](http://www.p21.org/storage/documents/P21_arts_map_final.pdf)
- U.S. Department of Education. Letter to Title 1 State Coordinators Regarding Title 1, 2013. <http://www.seadae.org/Corporatesite/files/64/640f76d9-914e-4acd-9d51-151a7810a7c6.pdf>
- Waters, T., Marzano, R.J., & McNulty, B. (2003). *Balanced leadership: What 30 years of research tells us about the effect of leadership on student achievement*. Aurora, CO: Mid-continent Research for Education and Learning.
- Wiggins, G & McTighe, J. (2005). *Understanding by Design*, 2nd Edition., Alexandria, VA: ASCD.
- Young, W. R. (2011). *The effects of arts integration professional development on teaching* (Doctoral Dissertation Available from ProQuest Dissertations and Theses database (UMI Number: 3454228).

## REFERENCES FOR MUSIC

- 2012-15 Arts & humanities touring directory. (n.d.). Retrieved March 29, 2013 from <http://michiganhumanities.org/programs/touring/>.
- Anderson, D., Kisiel, J., & Storksdieck, M. (2006). Understanding teachers' perspectives on field trips: Discovering common ground in three countries. *Curator*, 4(3), 365-386.
- Arizona Department of Education, <http://www.azed.gov/standards-practices/files/2011/09/visualarts.pdf>
- Arts Education Partnership (2002). *Critical links: Learning in the arts and student academic and social development*. Washington DC: Arts Education Partnership.
- Association for Supervision and Curriculum Development (2011). *The strategic teacher: Better instruction, deeper learning, higher achievement*. Retrieved on March 29, 2013 from <http://www.thoughtfulclassroom.com/PDFs/TheStrategicTeacher-BetterInstruction.pdf>
- Authentic Connections: Interdisciplinary Work in the Arts, The Consortium of National Arts Education Associations, AATE, MENC, NAEA, NDEO <http://www.arteducators.org/research/InterArt.pdf>
- Barrett, J. R. (2001). Interdisciplinary work and musical integrity. *Music Educators Journal*, 87(5), 27-31.
- Brown, A. A. & Novak, J. L. (2007). Assessing the intrinsic impacts of a live performance. Retrieved from <http://wolfbrown.com/images/books/ImDuncan,Arne.LettertoSchoolandEducationCommunityRegardingTitleI.August,2009.http://www2.ed.gov/policy/elsec/guid/secletter/090826.html>
- Burke, K. (2009). *How to assess authentic learning* (5th ed.). Thousand Oaks, Calif.: Corwin Press.
- Burton, J., Horowitz, R., & Abeles, H. (2000). Learning in and through the arts: The question of transfer. *Studies in Art Education*, 41(3), 228-257.
- Capitalizing on Complexity, 2010  
<http://www-935.ibm.com/services/us/ceo/ceostudy2010/>
- Center for Arts Education. "Staying In School, Arts Education and New York City High School Graduation Rates" October 2009. Retrieved on March 8, 2013 from [http://www.cae.nyc.org/sites/default/files/docs/CAE\\_Arts\\_and\\_Graduation\\_Report.pdf](http://www.cae.nyc.org/sites/default/files/docs/CAE_Arts_and_Graduation_Report.pdf)
- Critical Skills Survey, 2010, American Management Association.  
<http://www.amanet.org/news/AMA-2010-critical-skills-survey.aspx>
- Conway, C. (2001). Beginning music teacher perceptions of district-sponsored induction programs. *Bulletin of the Council for Research in Music Education*, 151 (Winter), 51-62.
- Danielson, C. (1996) *Enhancing professional practice: a framework for teaching*. (2nd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.

- Danielson, C. (2006). *Teacher leadership that strengthens professional practice*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Darling-Hammond, L., & McLaughlin, M. W., (1995). Policies that support professional development in the era of reform. *Phi Delta Kappan*, 76(8), pp. 597-604.
- Deasy, R. (Ed). (2002). *Critical links: Learning in the arts and student achievement and social development*. Washington, DC: Arts Education Partnership.
- Duncan, Arne. Letter to School and Education Community Regarding Title I. August, 2009. <http://www2.ed.gov/policy/elsec/guid/secletter/090826.html>
- Efland, A. (2000). The City as Metaphor for Integrated Learning in the Arts, *Studies in Art Education*, 41(3), 276-295.
- Ellis, D. (2012, Fall). Good news, bad news. *Teaching Theatre*, 24 (1).
- Elmore, R. (2002). *Bridging the gap between standards and achievement: The imperative for professional development in education*. Washington, DC: Albert Shanker Institute.
- English, F. W. (1992). *Deciding What to Teach and Test: Developing, Aligning and Auditing the Curriculum*. Newbury Park, CA. Corwin Press.
- Gelineau, P. (2004). *Integrating the arts across the elementary school curriculum*. Belmont, CA: Wadsworth.
- Gullatt, D. (2007, spring). Research links the arts with student academic gains. *The Educational Forum*, 71, 211-220.
- Gullatt, D. E. (2008). Enhancing student learning through arts integration: Implications for the profession. *The High School Journal*, 91 (4), pp. 12-25
- Hammel, A. M. & Hourigan, R. M. (2011). *Teaching music to students with special needs: A label-free approach*. New York: Oxford Press.
- Harvard Project Zero- The Reviewing Education and the Arts Project [REAP]. (2001). *The arts and academic Achievement: what the evidence shows - executive summary*. Retrieved from [http://www.nd.gov/arts/arts\\_ed/images-pdfs/HarvardT.pdf](http://www.nd.gov/arts/arts_ed/images-pdfs/HarvardT.pdf).
- Hetland, L., Winner, E., Veneema, S., & Sheridan, K. (2007). *Studio thinking: The real benefits of visual arts education*. New York: Teacher's College Press.
- Ingersoll, R. (1999). The problem of underqualified teachers in American secondary schools. *Educational Researcher*, 28(2), 26-37.
- Kapalka Richerme, L., Shuler, S. C., & McCaffrey, M. (2012). Roles of certified arts educators, certified non-arts educators, and providers of supplemental arts instruction. Retrieved March 26, 2013, from State Education Agency Directors of Arts Education. <http://www.seadae.org/Corporatesite/files/c8/c8ddc6ce-bbf6-467b-af6a-4a1d1eebe8d5.pdf>.

- Kennedy Center for the Performing Arts (2013). Retrieved on March 29, 2013 from <http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/why-arts-integration-beta/why-two-big-reasons-beta.aspx>
- Killion, J. (2012). Meet the promise of content standards: Professional learning required. Oxford, OH: Learning Forward.
- Kratus, J. (2007). "Music education at the tipping point." *Music Educators Journal*, 94(2), 42-48.
- Learning Forward. (2011). Standards for professional learning. Oxford, OH: Author.
- Marzano, Robert. J. (2000) A New Era of School Reform: Going where the research takes us. Aurora, CO: Mid-continent Research for Education and Learning (ERIC document Reproduction Service No. ED454255).
- McDonald, N. L. (2010). Handbook for K-8 arts integration. Boston, MA: Allyn & Bacon.
- Michigan State Board of Education, Intro to the Michigan VPAA Standards, June 1998  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)
- Michigan Department of Education, Michigan Merit Curriculum, 2006.  
[http://www.michigan.gov/documents/mde/New\\_MMC\\_one\\_pager\\_11.15.06\\_183755\\_7.pdf](http://www.michigan.gov/documents/mde/New_MMC_one_pager_11.15.06_183755_7.pdf)
- Michigan Department of Education, Michigan School Improvement Framework, 2013.  
[http://www.michigan.gov/mde/0,4615,7-140-28753\\_38959---,00.html](http://www.michigan.gov/mde/0,4615,7-140-28753_38959---,00.html)
- Michigan Department of Education, Visual, Performing and Applied Arts Expectations, 2011  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)
- Michigan Department of Education, Endorsements for certification, 2012  
[www.michigan.gov/.../Classes-Taught\\_396034\\_7.doc](http://www.michigan.gov/.../Classes-Taught_396034_7.doc)
- Michigan Music Educators Association (2012). Position statement. Music teacher evaluation: Clarification and recommendations. *Michigan Music Educator*, 49(2), 10-11.
- Music Educators National Conference (1992). Growing up complete: Imperative for music education. Reston, VA: MENC.
- Music Educators National Conference (1994a). Opportunity-to-learn standards for music instruction. Reston, VA: MENC.
- Music Educators National Conference (1994). The school music program: A new vision. Reston, VA: MENC.
- Music Educators National Conference (1996). Performance standards for music Grades Pre-K-12. Reston, VA: MENC.
- National Association for Music Education (2013). Retrieved on March 29, 2013 from <http://musiced.nafme.org/resources/where-we-stand/>



- National Core Arts Standards: A Conceptual Framework for Arts Learning, 2013. Retrieved on May 1 from <http://nccas.wikispaces.com/Conceptual+Framework>
- National Coalition for Core Arts Standards. (n.d.) Retrieved March 29, 2013 from the NCCAS Wiki. <http://nccas.wikispaces.com/Conceptual+Framework>
- National Task Force on the Arts in Education. (2009). Arts at the core: At the core of civilization, at the core of education. College Board. Retrieved from <http://advocacy.collegeboard.org/sites/default/files/arts-at-the-core.pdf>.
- Orion, N. and Hofstein, A. (1994). Factors that influence learning during a scientific field trips in a natural environment. *Journal of Research in Science Teaching*. 31 (10), 1097-1119.
- Oreck, B. (2006). Artistic choices: A study of teachers who use the arts in the classroom. *International Journal of Education and the Arts*, 7(8). (retrieved from <http://www.artsedsearch.org/summaries/artisitic-choices-a-study-of-teachers-who-use-the-arts-in-the-classroom>)
- Ozler, L. (2012). Creativity and Education: Why it Matters. <http://www.dexigner.com/news/25894>
- Performing Arts Research Coalition. (2004). *The value of performing arts in five communities 2: A comparison of 2002 household survey data*. The Pew Charitable Trusts. Retrieved from [http://www.urban.org/UploadedPDF/410941\\_CrossSite\\_PARC2.pdf](http://www.urban.org/UploadedPDF/410941_CrossSite_PARC2.pdf).
- President's Committee on the Arts and the Humanities & Arts Education Partnership (1999). Gaining the arts advantage: Lessons from districts that value arts education. Retrieved on March 29, 2013 from [http://www.michigan.gov/documents/Gaining\\_Arts\\_Advantage\\_11405\\_7.pdf](http://www.michigan.gov/documents/Gaining_Arts_Advantage_11405_7.pdf)
- Psilos, Phil. (2002). The impact of arts education on workforce preparation. Washington, DC: National Governor's Association.
- Rasmussen, K. K. (1998). A cornerstone of basic education. *Curriculum Update*. Retrieved from [www.ascd.org/publications/curriculum\\_update/spring1998/toc.aspx](http://www.ascd.org/publications/curriculum_update/spring1998/toc.aspx).
- Ready to Innovate, Key Findings, The Conference Board, 2008 [http://www.artsusa.org/pdf/information\\_services/research/policy\\_roundtable/ready\\_to\\_innovate.pdf](http://www.artsusa.org/pdf/information_services/research/policy_roundtable/ready_to_innovate.pdf)
- Roblin, Erik. "Schools Integrate Dance Into Core Subjects" *Education Week*. 24, November 2010.
- Rasmussen, K. K. (1998). A cornerstone of basic education. *Curriculum Update*. Retrieved from [www.ascd.org/publications/curriculum\\_update/spring1998/toc.aspx](http://www.ascd.org/publications/curriculum_update/spring1998/toc.aspx).
- Roblin, Erik. "Schools Integrate Dance Into Core Subjects" *Education Week*. 24, November 2010.
- Ruppert, S. S. (2009). The arts education effect: why schools with arts programs do better at narrowing the achievement gap. *Education Week*, 29(5).
- Seif, S. E. (2013). Ten reasons arts education matters. *Education Update*, 55(1), 1-5. Retrieved March 8, 2013, from [www.ascd.org/.../education.../Ten\\_Reasons\\_Arts\\_Education\\_Matters](http://www.ascd.org/.../education.../Ten_Reasons_Arts_Education_Matters).

- State Education Agency Directors of Arts Education (SEADAE) <http://www.seadae.org>
- Shepherd, Philip, "Field Trips: A Critical Element in Learning", Kentucky Educational Television 2013  
[http://www.ket.org/artstoolkit/general/trips/critical\\_element.htm](http://www.ket.org/artstoolkit/general/trips/critical_element.htm)
- Shulman, L. (1986). Those who understand: Knowledge growth in teaching. *Educational Researcher*, 15(2), 4-14.
- Shulman, L. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review*, 57, 1-22.
- Shulman, L. S. & Quinlan, K. M. (1996). The comparative psychology of school subjects. In C. C. Berliner & R. C. Calfee (Eds), *Handbook of Educational Psychology* (pp. 399-422). New York: Simon & Schuster Macmillan.
- Silverstein, Lynne and Layne, Sean. "Two Big Reasons: Why are educators interested in arts integration?" Kennedy Center Arts Edge. Retrieved on March 19, 2013 from <http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/%20why-arts-integration-beta/why-two-big-reasons-beta.aspx>
- Smilan, C.& K.M. Miraglia (2009, November). Art Teachers as Leaders of Authentic Art Integration, *Art Education*, 62(6), 39-45.
- State of Create Study, 2012, A Global Benchmark Study on the Attitudes and Beliefs about Creativity at Work, School and Home, 2012. [http://www.adobe.com/aboutadobe/pressroom/pdfs/Adobe\\_State\\_of\\_Create\\_Global\\_Benchmark\\_Study.pdf](http://www.adobe.com/aboutadobe/pressroom/pdfs/Adobe_State_of_Create_Global_Benchmark_Study.pdf)
- Stoll, L., & Louis, K. S. (2007). *Professional learning communities*. Open University Press.
- The College Board, *The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework*, New York, N.Y., December 2012.
- The Partnership for 21st Century Skills: Arts Skills Map (2013). Retrieved on May 15, 2013 from [http://www.p21.org/storage/documents/P21\\_arts\\_map\\_final.pdf](http://www.p21.org/storage/documents/P21_arts_map_final.pdf)
- U.S. Department of Education. Letter to Title I State Coordinators Regarding Title I, 2013.  
<http://www.seadae.org/Corporatesite/files/64/640f76d9-914e-4acd-9d51-151a7810a7c6.pdf>
- Waters, T., Marzano, R.J., & McNulty, B. (2003). *Balanced leadership: What 30 years of research tells us about the effect of leadership on student achievement*. Aurora, CO: Mid-continent Research for Education and Learning.
- Wiggins, G., and McTighe, J., (2005). *Understanding by design*, 2nd ed. Alexandria, Va: ASCD.
- Young, W. R. (2011). *The effects of arts integration professional development on teaching* (Doctoral Dissertation). Available from ProQuest Dissertations and Theses database (UMI Number: 3454228).

## REFERENCES FOR THEATRE

- 2012-15 Arts & humanities touring directory. (n.d.). Retrieved March 29, 2013 from <http://michiganhumanities.org/programs/touring/>.
- “AEP-ARTS.” AEPARTS. N.p., n.d. Web. 12 Sept. 2010
- Anderson, D., Kisiel, J., & Storksdieck, M. (2006). Understanding teachers’ perspectives on field trips: Discovering common ground in three countries. *Curator*, 4(3), 365–386.
- Annarella, L. A. (1999). Using readers’ theatre in the classroom. Retrieved from ERIC database (ED434377).
- Arts Education Partnership (2002). *Critical links: Learning in that arts and student academic and social development*. Washington DC: Arts Education Partnership.
- Art Educators (2002) *Authentic Connections: Interdisciplinary Work in the Arts*, The Consortium of National Arts Education Associations, AATE, MENC, NAEA, NDEO. <http://www.arteducators.org/research/InterArt.pdf>.
- Arts Integration Connection: How does arts integration align with some major trends in education? (n.d.). Retrieved on March 28, 2013 from <http://artsedge.kennedy-center.org/educators/how-to/series/arts-integration-beta/why-arts-integration-connections-beta.aspx>
- Authentic Connections: *Interdisciplinary Work in the Arts*, The Consortium of National Arts Education Associations, AATE, MENC, NAEA, NDEO <http://www.arteducators.org/research/InterArt.pdf>
- Barber, M., & Mourshed, M. (2007). *How the world’s best-performing school systems come out on top*. New York: McKinsey & Company. Retrieved February 12, 2013 from <http://www.mckinsey.com/>.
- Brown, A. A. & Novak, J. L. (2007). Assessing the intrinsic impacts of a live performance. Retrieved from <http://wolfbrown.com/images/books/ImpactStudyFinalVersionSummaryOnly.pdf>.
- Burke, K. (2009). *How to assess authentic learning* (5th ed.). Thousand Oaks, Calif.: Corwin Press.
- Burton, J., Horowitz, R., & Abeles, H. (2000). Learning in and through the arts: The question of transfer. *Studies in Art Education*, 41(3), 228-257.
- Butler, S. M., & McMunn, N. D. (2006). *A teacher’s guide to classroom assessment: understanding and using assessment to improve student learning*. San Francisco, CA: Jossey-Bass.
- California Arts Council. (n.d.). *Programs: artists in schools*. Retrieved March 28, 2013 from <http://www.cac.ca.gov/programs/ais.php>.
- California Alliance for Arts Education. “Status of Arts Education in California Public Schools” Retrieved on March 13, 2013 from [http://www.artsed411.org/resources/status\\_of\\_arts\\_ed\\_in\\_public\\_schools](http://www.artsed411.org/resources/status_of_arts_ed_in_public_schools)
- Cheng, R. F. (1997). *Knowledge, experience and perspectives of teachers toward implementing creative drama in Taiwanese Kindergartens* (Unpublished doctoral dissertation, The Pennsylvania State University, University Park, USA).

- Capitalizing on Complexity, 2010 <http://www-935.ibm.com/services/us/ceo/ceostudy2010/>
- Critical Skills Survey, 2010, American Management Association.  
<http://www.amanet.org/news/AMA-2010-critical-skills-survey.aspx>
- Dana Consortium Report on Arts and Cognition. (2008). Learning, arts, and the brain. Dana Press.
- Danielson, C. (2006). Teacher leadership that strengthens professional practice.  
 Alexandria, VA: Association for Supervision and Curriculum Development.
- Deasy, R. (Ed). (2002). Critical links: Learning in the arts and student achievement and social development.  
 Washington, DC: Arts Education Partnership.
- Duncan, Arne. Letter to School and Education Community Regarding Title I. August, 2009.  
<http://www2.ed.gov/policy/elsec/guid/secletter/090826.html>
- Efland, A. (2000). The City as Metaphor for Integrated Learning in the Arts, *Studies in Art Education*, 41(3), 276-295.
- Ellis, D. (2012, Fall). Good news, bad news. *Teaching Theatre*, 24 (1).
- Elmore, R. (2002). Bridging the gap between standards and achievement: The imperative for professional development in education. Washington, DC: Albert Shanker Institute.
- English, F. W. (1992). Deciding what to teach and test: developing, aligning and auditing the curriculum.  
 Newbury Park, CA. Corwin Press.
- Fisher, M. (2007, Sep. 29). Will virtual plays kill real theatre? *The Guardian*. Retrieved March 29, 2013 from  
<http://www.guardian.co.uk/stage/theatreblog/2007/aug/01/willvirtualplayskillreal>.
- Florida Department of Education. (2008). Competencies and skills required for teacher certification in florida thirteenth edition. Retrieved from The Florida Department of Education Web site:  
<http://www.fldoe.org/asp/ftce/pdf/ftcompintro13.pdf>.
- Freeman, G., Sullivan, K., & Fulton, C. R. (2003). Effects of creative drama on self-concept, and problem behavior. *Journal of Educational Research*, 96(3), 131-138.
- Gelineau, P. (2004). *Integrating the arts across the elementary school curriculum*. Belmont, CA: Wadsworth.
- Gullatt, D. (2007, spring). Research links the arts with student academic gains. *The Educational Forum*, 71, 211-220.
- Gullatt, D. E. (2008). Enhancing student learning through arts integration: Implications for the profession. *The High School Journal*, 91 (4), pp. 12-25.
- Harvard Project Zero- The Reviewing Education and the Arts Project [REAP].  
 (2001). The arts and academic Achievement: what the evidence shows - executive summary.  
 Retrieved from [http://www.nd.gov/arts/arts\\_ed/images-pdfs/HarvardT.pdf](http://www.nd.gov/arts/arts_ed/images-pdfs/HarvardT.pdf).

- Harvard Project Zero- The Reviewing Education and the Arts Project [REAP].  
(2001). The arts and academic Achievement: what the evidence shows - executive summary.  
Retrieved from [http://www.nd.gov/arts/arts\\_ed/images-pdfs/HarvardT.pdf](http://www.nd.gov/arts/arts_ed/images-pdfs/HarvardT.pdf).
- Hendy, L., & Toon, L. (2001). Supporting drama and imaginative play in the early years.  
Buckingham, Philadelphia: Open University Press.
- Hetland, L., Winner, E., Veneema, S., & Sheridan, K. (2007). Studio thinking: The real benefits of visual arts education.  
New York: Teacher's College Press.
- Ingersoll, R. (1999). The problem of underqualified teachers in American secondary schools.  
*Educational Researcher*, 28(2), 26-37.
- Kandır, A. (2003). The role of creative drama and its goals in early childhood programs. In E. Ömeroglu,  
Ö. Ersoy, F. Tezel-Sahin, A. Kandır, & A. Turla (Eds.), *From theory to practice in early childhood  
education* (pp. 21-28). Ankara: KÖK Publishing.
- Kapalka Richerme, L., Shuler, S. C., & McCaffrey, M. (2012). Roles of certified arts educators, certified non-arts  
educators, and providers of supplemental arts instruction. Retrieved March 26, 2013, from State  
Education Agency Directors of Arts Education Web site:  
<http://www.seadae.org/Corporatesite/files/c8/c8ddc6ce-bbf6-467b-af6a-4a1d1eebe8d5.pdf>.
- Kennedy Center for the Performing Arts (2013). Retrieved on March 29, 2013 from  
[http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/why-arts-integration-beta/  
why-two-big-reasons-beta.aspx](http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/why-arts-integration-beta/why-two-big-reasons-beta.aspx)
- Kentucky Department of Education <http://education.ky.gov/curriculum/docs/Documents/POS>
- Killion, J. (2012). Meet the promise of content standards: Professional learning required. Oxford, OH: Learning Forward.
- Lazarus, J. (2004) *Signs of change: new directions in secondary education*. Portsmouth, N.H. Heinmann Press.
- Learning Forward. (2011). *Standards for professional learning*. Oxford, OH: Author.
- Lieberman, A., & Miller, L. (2004). *Teacher leadership*. San Francisco: Jossey-Bass.
- MACUL: Michigan Association of Computer Users and Learners  
<http://www.cdc.gov/niosh/docs/2004-101/pdfs/Safe.pdf>
- Marzano, R. J. (2000) *A new era of school reform: Going where the research takes us*. Aurora, CO: Mid-continent  
Research for Education and Learning (ERIC document Reproduction Service No. ED454255).
- McCaslin, Nellie. *Creative Drama in the Classroom and Beyond*, 7th Edition. Addison Wesley Longman,  
New York: 2000. Chapter 1.

- McCaslin, N. (2006). *Creative drama in the classroom and beyond*. America: United States of Pearson Education.
- Michigan State Board of Education, Intro to the Michigan VPAA Standards, June 1998  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)
- McDonald, N. L. (2010). *Handbook for K-8 arts integration*. Boston, MA: Allyn & Bacon.
- Music Educators National Conference (1994a). *Opportunity-to-learn standards for music instruction*. Reston, VA: MENC.
- Michigan Department of Education (2003). *Head Start Child Outcomes framework*.  
[http://www.michigan.gov/documents/Head\\_Start\\_Child\\_Outcomes\\_Framework\\_Related\\_to\\_Standard](http://www.michigan.gov/documents/Head_Start_Child_Outcomes_Framework_Related_to_Standard).
- Michigan Department of Education. (2011). *Michigan merit curriculum standards, benchmarks, and grade level content expectations visual arts, music, dance, and theater*. Retrieved from  
[http://www.michigan.gov/documents/mde/CompleteVPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/CompleteVPAA_Expectations_June_2011_356110_7.pdf).
- Michigan Department of Education, *Michigan School Improvement Framework*, 2013.  
[http://www.michigan.gov/mde/0,4615,7-140-28753\\_38959---,00.html](http://www.michigan.gov/mde/0,4615,7-140-28753_38959---,00.html)
- Michigan Department of Education, *Michigan School Improvement Framework*, 2013.  
[http://www.michigan.gov/mde/0,4615,7-140-28753\\_38959---,00.html](http://www.michigan.gov/mde/0,4615,7-140-28753_38959---,00.html)
- Michigan Department of Education, *Visual, Performing and Applied Arts Expectations*, 2011  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)
- Michigan Department of Education, *Endorsements for certification*, 2012  
[www.michigan.gov/.../Classes-Taught\\_396034\\_7.doc](http://www.michigan.gov/.../Classes-Taught_396034_7.doc)
- NAEP 1997 Arts Report Card Washington, DC: National Center for Education Statistics, 1999.
- National Task Force on the Arts in Education. (2009). *Arts at the core: At the core of civilization, at the core of education*. College Board. Retrieved from  
<http://advocacy.collegeboard.org/sites/default/files/arts-at-the-core.pdf>.
- New York City, Department of Education. (2007). *Blueprint for teaching and learning in theatre*. Retrieved from <http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/Theaterbp2007.pdf>.
- NYSED. (n.d.). *P-12: NYSED*. Retrieved August 12, 2013, <http://www.p12.nysed.gov/ciai/arts/pub/theatresupplement.pdf>
- Ohio Department of Education. (2008). *Multi-age drama/theater submission guidelines*. Retrieved from The Ohio Department of Education Web site: <http://www.education.ohio.gov/GD/DocumentManagement/DocumentDownload.aspx?DocumentID=99750>.
- Omasta, Matt (2012) *A Survey of School Theatre Teaching Theatre* vol.24 number 1 Fall 2012.

- Oreck, B. (2004). The artistic and professional development of teachers: A study of teachers' attitudes toward and the use of the arts in teaching. *Journal of Teacher Education*, 55 (1), pp. 55-69. Retrieved from <http://www.sagepub.com/eic/overviews/Oreck.pdf>.
- Orion, N. and Hofstein, A. (1994). Factors that influence learning during a scientific field trips in a natural environment. *Journal of Research in Science Teaching*. 31 (10), 1097-1119.
- Ozler, L. (2012). Creativity and Education: Why it Matters. <http://www.dexigner.com/news/25894>
- Pachera, Thomas. President: Michigan Technology & Engineering Educators Association [www.tmp-architecture.com](http://www.tmp-architecture.com)
- Performing Arts Research Coalition. (2004). The value of performing arts in five communities 2: A comparison of 2002 household survey data. The Pew Charitable Trusts. Retrieved from [http://www.urban.org/UploadedPDF/410941\\_CrossSite\\_PARC2.pdf](http://www.urban.org/UploadedPDF/410941_CrossSite_PARC2.pdf).
- Pink, D.H. (2006). *A whole new mind*. New York: Riverhead Books.
- President's Committee on the Arts and the Humanities & Arts Education Partnership (1999). *Gaining the arts advantage: Lessons from districts that value arts education*. Retrieved on March 29, 2013 from [http://www.michigan.gov/documents/Gaining\\_Arts\\_Advantage\\_11405\\_7.pdf](http://www.michigan.gov/documents/Gaining_Arts_Advantage_11405_7.pdf)
- Psilos, Phil. (2002). *The impact of arts education on workforce preparation*. Washington, DC: National Governor's Association.
- President's Council for Arts and Humanities 2012 <http://www.pcah.gov/resources/re-investing-through-arts-education-winning-americas-future-through-creative-schools>
- Rasmussen, K. K. (1998). A cornerstone of basic education. *Curriculum Update*. Retrieved from [www.ascd.org/publications/curriculum\\_update/spring1998/toc.aspx](http://www.ascd.org/publications/curriculum_update/spring1998/toc.aspx).
- Ready to Innovate, Key Findings, The Conference Board, 2008 [http://www.artsusa.org/pdf/information\\_services/research/policy\\_roundtable/ready\\_to\\_innovate.pdf](http://www.artsusa.org/pdf/information_services/research/policy_roundtable/ready_to_innovate.pdf)
- Roblin, Erik. "Schools Integrate Dance Into Core Subjects" *Education Week*. 24, November 2010.
- Ruppert, S.S. and the National Assembly of State Arts Agencies. (2006). *Critical evidence: how the arts benefit student achievement*. Washington, DC: National Assembly of State Arts Agencies and the Arts Education Partnership.
- Ruppert, S. S. (2009). The arts education effect: why schools with arts programs do better at narrowing the achievement gap. *Education Week*, 29(5).
- Schmidt, L.J.(2004). *Classroom confidential: the 12 secrets of great teachers*. Portsmouth, NH: Heinemann.
- Seif, S. E. (2013). Ten reasons arts education matters. *Education Update*, 55(1), 1-5. Retrieved March 8, 2013, from [www.ascd.org/.../education.../Ten\\_Reasons\\_Arts\\_Education\\_Matters](http://www.ascd.org/.../education.../Ten_Reasons_Arts_Education_Matters).
- Shepherd, Philip, "Field Trips: A Critical Element in Learning", Kentucky Educational Television 2013 [http://www.ket.org/artstoolkit/general/trips/critical\\_element.htm](http://www.ket.org/artstoolkit/general/trips/critical_element.htm)

- Shulman, L. (1986). Those who understand: Knowledge growth in teaching. *Educational Researcher*, 15(2), 4-14.
- Shulman, L. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review*, 57, 1-22.
- Shulman, L. S. & Quinlan, K. M. (1996). The comparative psychology of school subjects. In C. C. Berliner & R. C. Calfee (Eds), *Handbook of Educational Psychology* (pp. 399-422). New York: Simon & Schuster Macmillan.
- Silverstein, Lynne and Layne, Sean. "Two Big Reasons: Why are educators interested in arts integration?" Kennedy Center Arts Edge. Retrieved on March 19, 2013 from <http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/%20why-arts-integration-beta/why-two-big-reasons-beta.aspx>
- Silbert, T, and Welch, L., A Cost Benefit Analysis of At Risk Youth 2001  
[http://www.silbertconsulting.com/downloads/CBA\\_of\\_Art\\_Education.pdf](http://www.silbertconsulting.com/downloads/CBA_of_Art_Education.pdf)
- Smilan, C.& K.M. Miraglia (2009, November). Art Teachers as Leaders of Authentic Art Integration, *Art Education*, 62(6), 39-45.
- State Education Agency Directors of Arts Education (SEADAE) <http://www.seadae.org>
- State of Create Study, 2012, A Global Benchmark Study on the Attitudes and Beliefs about Creativity at Work, School and Home, 2012.  
[http://www.adobe.com/aboutadobe/pressroom/pdfs/Adobe\\_State\\_of\\_Create\\_Global\\_Benchmark\\_Study.pdf](http://www.adobe.com/aboutadobe/pressroom/pdfs/Adobe_State_of_Create_Global_Benchmark_Study.pdf)
- Stoll, L., & Louis, K. S. (2007). *Professional learning communities*. Open University Press.
- The College Board, *The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework*, New York, N.Y., December 2012.
- The Partnership for 21st Century Skills: Arts Skills Map (2013). Retrieved on May 15, 2013 from [http://www.p21.org/storage/documents/P21\\_arts\\_map\\_final.pdf](http://www.p21.org/storage/documents/P21_arts_map_final.pdf)
- The American Alliance for Theatre and Education (1994.). *National theatre standards*. Retrieved from <http://www.aate.com/?page=NationalStandards>.
- Taylor, P. (2000). *The drama classroom: Action, reflection, transformation*. London: Routledge Falmer.
- U.S. Department of Education. Letter to Title I State Coordinators Regarding Title I, 2013.  
<http://www.seadae.org/Corporatesite/files/64/640f76d9-914e-4acd-9d51-151a7810a7c6.pdf>
- Visual and Performing Arts Credentials 2008  
<http://documents.clubexpress.com/documents.ashx?key=N4lenUYgm%2BDvGvfDQYUllEQPjn9T0yflLCAZJlH9hRuesJoGs8XF6Ltr7JKOcBQo0eNPXexEM8H5%2Fk98QueAoHI9iQb0vnkc>
- Waters, T., Marzano, R.J., & McNulty, B. (2003). *Balanced leadership: What 30 years of research tells us about the effect of leadership on student achievement*. Aurora, CO: Mid-continent Research for Education and Learning.

Wiggins, G.P., & McTighe, J. (1998). *Understanding by design*. Alexandria, VA: Association for Supervision and Curriculum Development.

Winner, E., & Hetland, L. (2008). Art for our sake school arts classes matter more than ever-but not for the reasons you think. *Arts Education Policy Review*, 109, 29-32.

Woodworth, K. R., Gallagher, H. A., Guha, R., Campbell, A. Z., Lopez-Torkos, A. M., and Kim, D. *An unfinished canvas. Arts education in California: Taking stock of policies and practices. Summary Report*. Menlo Park, CA: SRI International.

Young, W. R. (2011). *The effects of arts integration professional development on teaching* (Doctoral Dissertation). Available from ProQuest Dissertations and Theses database (UMI Number: 3454228).

## REFERENCES FOR VISUAL ARTS

---

2012-15 Arts & humanities touring directory. (n.d.). Retrieved March 29, 2013 from <http://michiganhumanities.org/programs/touring/>.

Anderson, D., Kisiel, J., & Storksdieck, M. (2006). Understanding teachers' perspectives on field trips: Discovering common ground in three countries. *Curator*, 4(3), 365-386.

Arts Education Partnership (2002). *Critical links: Learning in that arts and student academic and social development*. Washington DC: Arts Education Partnership.

Arts Education Policy Database, 2009, <http://www.arteducators.org/research/research>

Artsonia, The worlds largest kids' art museum (2013) [www.artsonia.com](http://www.artsonia.com)

Authentic Connections: Interdisciplinary Work in the Arts, The Consortium of National Arts Education Associations, AATE, MENC, NAEA, NDEO <http://www.arteducators.org/research/InterArt.pdf>

Bartel, M. (2007). *Art Classroom Design: A quick reference for Architects, School Administrators, and Art Teachers*. <http://www.goshen.edu/art/ed/artroom.html>

Blueprint for Teaching and Learning in the Visual Arts New York City Department of Education (2007)

Broome, J. L. (2013). A case study in classroom management and school involvement: Designing an artroom for effective learning. *Art Education*, 66(3), 39-46.

Brown, A. A. & Novak, J. L. (2007). *Assessing the intrinsic impacts of a live performance*. Retrieved from <http://wolfbrown.com/images/books/ImpactStudyFinalVersionSummaryOnly.pdf>.

Burke, K. (2009). *How to assess authentic learning* (5th ed.). Thousand Oaks, Calif.: Corwin Press.

- Burton, J., Horowitz, R., & Abeles, H. (2000). Learning in and through the arts: The question of transfer. *Studies in Art Education*, 41(3), 228-257.
- Center for Arts Education. "Staying In School, Arts Education and New York City High School Graduation Rates" October 2009. Retrieved on March 8, 2013 from [http://www.cae.nyc.org/sites/default/files/docs/CAE\\_Arts\\_and\\_Graduation\\_Report.pdf](http://www.cae.nyc.org/sites/default/files/docs/CAE_Arts_and_Graduation_Report.pdf)
- Carpenter II, B.S. (2006, January). Sharing Concerns, Teaming Up, and Reaching Out, *Art Education*, 59(1), 4-5.
- Capitalizing on Complexity, 2010 <http://www-935.ibm.com/services/us/ceo/ceostudy2010/>
- Critical Skills Survey, 2010, American Management Association.  
<http://www.amanet.org/news/AMA-2010-critical-skills-survey.aspx>
- Danielson, C. (2006). Teacher leadership that strengthens professional practice. Alexandria, VA: Association for Supervision and Curriculum Development.
- Deasy, R. (Ed). (2002). *Critical links: Learning in the arts and student achievement and social development*. Washington, DC: Arts Education Partnership.
- Delacruz, E. (Autumn, 2004). Teachers' Working Conditions and the Unmet Promise of Technology, *Studies in Art Education*, 46 (1), 6-19.
- Duncan, Arne. Letter to School and Education Community Regarding Title I. August, 2009.  
<http://www2.ed.gov/policy/elsec/guid/secletter/090826.html>
- Efland, A. (2000). The City as Metaphor for Integrated Learning in the Arts, *Studies in Art Education*, 41(3), 276-295.
- Elmore, R. (2002). Bridging the gap between standards and achievement: The imperative for professional development in education. Washington, DC: Albert Shanker Institute.
- Eisner, E. (1980). The arts as a way of knowing. *Principal*, 60(1), 11-14.
- Ellis, D. (2012, Fall). Good news, bad news. *Teaching Theatre*, 24 (1).
- Englebright Fox, J. & Berry, S. (2007). Art in Early Childhood: Curriculum Connections. *Earlychildhood News*.  
[http://www.earlychildhoodnews.com/earlychildhood/article\\_print.aspx?ArticleId=113](http://www.earlychildhoodnews.com/earlychildhood/article_print.aspx?ArticleId=113)
- English, F. W. (1992) *Deciding What to Teach and Test: Developing, Aligning and Auditing the Curriculum* Newbury Park, CA. Corwin Press.
- Florida's Applied Technology—Preparing All Learners for Tomorrow's Work Force (2012)  
<http://www.fldoe.org/workforce/pdf/ch8.pdf>

- Gallagher, H.A., Campbell, A. Z., Esch, C.E., Malin, H., Mayes, N, & Woodworth, K.R. (2008). Allocating Funding and Instructional Time for Elementary Arts Education. Center for Educational Policy. SRI International. <http://www.hewlett.org/uploads/files/UnfinishedCanvasArtsTime.pdf>
- Glencoe/McGraw-Hill. (2000-2005). Integrating Technology in the Classroom. <http://www.glencoe.com/sec/teachingtoday/tiparchive.phtml/3#featurearticles>
- Gollan C. (200). Huron Valley Schools Art Curriculum, 2000. <http://moodle.oakland.k12.mi.us/huronvalley/login/index.php>
- Gelineau, P. (2004). Integrating the arts across the elementary school curriculum. Belmont, CA: Wadsworth.
- Gullatt, D. (2007, spring). Research links the arts with student academic gains. *The Educational Forum*, 71, 211-220.
- Gullatt, D. E. (2008). Enhancing student learning through arts integration: Implications for the profession. *The High School Journal*, 91 (4), pp. 12-25.
- Harvard Project Zero- The Reviewing Education and the Arts Project [REAP]. (2001). The arts and academic Achievement: what the evidence shows - executive summary. Retrieved from [http://www.nd.gov/arts/arts\\_ed/images-pdfs/HarvardT.pdf](http://www.nd.gov/arts/arts_ed/images-pdfs/HarvardT.pdf)
- Hetland, L., Winner, E., Veneema, S., & Sheridan, K. (2007). *Studio thinking: The real benefits of visual arts education*. New York: Teacher's College Press.
- Hetland, L., Winner, E., Veerema, S., Sheridan, K.M. (2013). *Studio thinking 2: The real benefits of visual arts education*, New York: NY. Teachers College Press.
- Ingersoll, R. (1999). The problem of underqualified teachers in American secondary schools. *Educational Researcher*, 28(2), 26-37.
- Kapalka Richerme, Lauren, Shuler, Scott C., McCaffrey, Marcia. Promoting Universal Access To High-Quality Arts Education: Roles of Certified Arts Educators, Certified Non-Arts Educators, & Providers of Supplemental Arts Instruction. 2012. [www.seadae.org](http://www.seadae.org)
- Kennedy Center for the Performing Arts (2013). Retrieved on March 29, 2013 from <http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/why-arts-integration-beta/why-two-big-reasons-beta.aspx>.
- Killion, J. (2012). Meet the promise of content standards: Professional learning required. Oxford, OH: Learning Forward.
- Learning Forward. (2011). Standards for professional learning. Oxford, OH: Author.
- Marzano, R. J. (2000) A New Era of School Reform: Going where the research takes us. Aurora, CO: Mid-continent Research for Education and Learning (ERIC document Reproduction Service No. ED454255).
- McDonald, N. L. (2010). Handbook for K-8 arts integration. Boston, MA: Allyn & Bacon.

- Michigan State Board of Education, Intro to the Michigan VPAA Standards, June 1998  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)
- Michigan Department of Education. (2011). Michigan merit curriculum standards, benchmarks, and grade level content expectations visual arts, music, dance, and theater. Retrieved from  
[http://www.michigan.gov/documents/mde/CompleteVPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/CompleteVPAA_Expectations_June_2011_356110_7.pdf).
- Michigan Department of Education, Michigan School Improvement Framework, 2013.  
[http://www.michigan.gov/mde/0,4615,7-140-28753\\_38959---,00.html](http://www.michigan.gov/mde/0,4615,7-140-28753_38959---,00.html)
- Michigan Department of Education, Visual, Performing and Applied Arts Expectations, 2011  
[http://www.michigan.gov/documents/mde/Complete\\_VPAA\\_Expectations\\_June\\_2011\\_356110\\_7.pdf](http://www.michigan.gov/documents/mde/Complete_VPAA_Expectations_June_2011_356110_7.pdf)
- Michigan Department of Education, Endorsements for certification, 2012  
[www.michigan.gov/.../Classes\\_Taught\\_396034\\_7.doc](http://www.michigan.gov/.../Classes_Taught_396034_7.doc)
- Music Educators National Conference (1994a). Opportunity-to-learn standards for music instruction. Reston, VA: MENC.
- NAEP 1997 Arts Report Card Washington, DC: National Center for Education Statistics, 1999.
- National Coalition for Core Arts Standards, 2013 <http://www.arteducators.org/research/nccas>
- National Art Education Association, (1994) Design Standards for School Arts Facilities.
- National Task Force on the Arts in Education. (2009). Arts at the core: At the core of civilization, at the core of education. College Board. Retrieved from <http://advocacy.collegeboard.org/sites/default/files/arts-at-the-core.pdf>
- Oreck, B. (2006). Artistic choices: A study of teachers who use the arts in the classroom. *International Journal of Education and the Arts*, 7(8). (retrieved from <http://www.artsedsearch.org/summaries/artisitic-choices-a-study-of-teachers-who-use-the-arts-in-the-classroom>)
- Orion, N. and Hofstein, A. (1994). Factors that influence learning during a scientific field trips in a natural environment. *Journal of Research in Science Teaching*. 31 (10), 1097-1119.
- Ozler, L. (2012). Creativity and Education: Why it Matters. <http://www.dexigner.com/news/25894>
- Performing Arts Research Coalition. (2004). *The value of performing arts in five communities 2: A comparison of 2002 household survey data*. The Pew Charitable Trusts. Retrieved from [http://www.urban.org/UploadedPDF/410941\\_CrossSite\\_PARC2.pdf](http://www.urban.org/UploadedPDF/410941_CrossSite_PARC2.pdf)
- Perkins, L.B. (2001). Building type basics for elementary and secondary schools. Hoboken, NJ: Wiley Publishing
- Persky, Hilary., Brent A. Sandene, and Janice M. Askew,  
The NAEP 1997 Arts Report Card (Washington, DC: National Center for Education Statistics, 1999

President's Committee on the Arts and the Humanities & Arts Education Partnership (1999). Gaining the arts advantage: Lessons from districts that value arts education. Retrieved on March 29, 2013 from [http://www.michigan.gov/documents/Gaining\\_Arts\\_Advantage\\_11405\\_7.pdf](http://www.michigan.gov/documents/Gaining_Arts_Advantage_11405_7.pdf)

Psilos, Phil. (2002). The impact of arts education on workforce preparation. Washington, DC: National Governor's Association.

Rasmussen, K. K. (1998). A cornerstone of basic education. Curriculum Update.

Retrieved from [www.ascd.org/publications/curriculum\\_update/spring1998/toc.aspx](http://www.ascd.org/publications/curriculum_update/spring1998/toc.aspx).

Ready to Innovate, Key Findings, The Conference Board, 2008  
[http://www.artsusa.org/pdf/information\\_services/research/policy\\_roundtable/ready\\_to\\_innovate.pdf](http://www.artsusa.org/pdf/information_services/research/policy_roundtable/ready_to_innovate.pdf)

Riley, S. (2013). Education Closet . Professional Development & Innovative Teaching. [educationcloset.com](http://educationcloset.com)

Roblin, Erik. "Schools Integrate Dance Into Core Subjects" Education Week. 24, November 2010.

Ruppert, S. S. (2009). The arts education effect: why schools with arts programs do better at narrowing the achievement gap. Education Week, 29(5).

Rushlow, B.B., Degge, R.M., Fogler, D., Goldstein, H.V., & Seim, S, (1999). Purposes, Principles, and Standards for School Art Programs. National Art Education Association: Reston, VA.  
[http://www.arteducators.org/store/NAEA\\_Purposes,\\_Principles,\\_and\\_Standards3.pdf](http://www.arteducators.org/store/NAEA_Purposes,_Principles,_and_Standards3.pdf)

Sabol, F.R. (2006). Professional Development in Art Education, A Study of Needs, Issues, and Concerns of Art Educators. [www.arteducators.org/research/sabol\\_pro\\_dev\\_report.pdf](http://www.arteducators.org/research/sabol_pro_dev_report.pdf)

Seif, S. E. (2013). Ten reasons arts education matters. Education Update, 55(1), 1-5. Retrieved March 8, 2013, from [www.ascd.org/.../education.../Ten\\_Reasons\\_Arts\\_Education\\_Matters](http://www.ascd.org/.../education.../Ten_Reasons_Arts_Education_Matters).

Shepherd, Philip, "Field Trips: A Critical Element in Learning", Kentucky Educational Television 2013  
[http://www.ket.org/artstoolkit/general/trips/critical\\_element.htm](http://www.ket.org/artstoolkit/general/trips/critical_element.htm)

Shulman, L. (1986). Those who understand: Knowledge growth in teaching. Educational Researcher, 15(2), 4-14.

Shulman, L. (1987). Knowledge and teaching: Foundations of the new reform. Harvard Educational Review, 57, 1-22.

Shulman, L. S. & Quinlan, K. M. (1996). The comparative psychology of school subjects. In C. C. Berliner & R. C. Calfee (Eds), Handbook of Educational Psychology (pp. 399-422). New York: Simon & Schuster Macmillan.

Silverstein, Lynne and Layne, Sean. "Two Big Reasons: Why are educators interested in arts integration?" Kennedy Center Arts Edge. Retrieved on March 19, 2013 from <http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/%20why-arts-integration-beta/why-two-big-reasons-beta.aspx>

Smilan, C. & K.M. Miraglia (2009, November). Art Teachers as Leaders of Authentic Art Integration, *Art Education*, 62(6), 39-45.

State Education Agency Directors of Arts Education (SEADAE) <http://www.seadae.org>

State of Create Study, 2012, A Global Benchmark Study on the Attitudes and Beliefs about Creativity at Work, School and Home, 2012.  
[http://www.adobe.com/aboutadobe/pressroom/pdfs/Adobe\\_State\\_of\\_Create\\_Global\\_Benchmark\\_Study.pdf](http://www.adobe.com/aboutadobe/pressroom/pdfs/Adobe_State_of_Create_Global_Benchmark_Study.pdf)

Stoll, L., & Louis, K. S. (2007). *Professional learning communities*. Open University Press.

The College Board, *The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework*, New York, N.Y., December 2012.

The Partnership for 21st Century Skills: Arts Skills Map (2013). Retrieved on May 15, 2013 from  
[http://www.p21.org/storage/documents/P21\\_arts\\_map\\_final.pdf](http://www.p21.org/storage/documents/P21_arts_map_final.pdf)

U.S. Department of Education. Letter to Title I State Coordinators Regarding Title I, 2013.  
<http://www.seadae.org/Corporatesite/files/64/640f76d9-914e-4acd-9d51-151a7810a7c6.pdf>

Waters, T., Marzano, R.J., & McNulty, B. (2003). *Balanced leadership: What 30 years of research tells us about the effect of leadership on student achievement*. Aurora, CO: Mid-continent Research for Education and Learning.

White, H. (2010). *Art Education and the Professional Learning Community*. SchoolArts Magazine.  
[http://www.davisart.com/Portal/SchoolArts/articles/3\\_10-advocacy-art-education-and-the-PLC.pdf](http://www.davisart.com/Portal/SchoolArts/articles/3_10-advocacy-art-education-and-the-PLC.pdf)

Wiggins, G & McTighe, J. (2005). *Understanding by Design*, 2nd Edition., Alexandria, VA: ASCD.

Young, W. R. (2011). *The effects of arts integration professional development on teaching* (Doctoral Dissertation). Available from ProQuest Dissertations and Theses database (UMI Number: 3454228).

# CREDITS

## Blueprint Writers

### DANCE

Nicole Flinn\*  
Heather Vaughan-Southard

### MUSIC

Cynthia Crump Taggart\*  
N. Marie Casorio  
Jiana Hunter  
Darin L. Schmidt

### THEATRE

Joan Elizabeth Starr\*  
Lori Hathaway  
Anne-Marie Roberts

### VISUAL ARTS

Janine Campbell\*  
Diana Baldensperger  
Cecilia Gollan  
Linda Tyson

\*Blueprint Writing Team Lead

## Blueprint In-Depth Reviewers

Robin Bailey  
Hedy Blatt  
Nicki Bruski  
Kimberly Cairy  
Kelly Carmody  
Rick Catherman

Meaghan Dunham  
David Gott  
Lynette Young Overby  
Beth Post  
Bryan Zocher

### Blueprint Alignments

*Michigan School Improvement Framework (SIF), Michigan Arts Education Survey (MAES), NYC City Blueprint, the AEP State Policy Database, College Board Award for Excellence and Innovation in the Arts (2013), NCCAS on Enduring Understandings, Michigan Standards for Arts Education (2011), Jay McTighe, Framework for Effective Schooling, 2013.*

*The Michigan Arts Education Survey was created by Robert B. Morrison, Quadrant Arts Education Research 16 Mount Bethel Rd, Suite 202, Warren, NJ 07059. Elements of this survey have been used in the Michigan Arts Education Instruction and Assessment (MAEIA) Project with permission.*

### Project Management Team

Kathryn E. Dewsbury-White, MAEIA Project Director

Ana Luisa Cardona, SEADAE-MAEIA Arts Consultant

Ed Roeber, MAEIA Assessment Director

Barb Michelutti, MAEIA Professional Development Director and Project Support

Cheryl L. Poole, MAEIA Editor

### Acknowledgments:

Dennis Inhulsen, National Art Education Association, President

Bob Morrison, Quadrant Research Associates

Candy Nguyen Smirnow, Michigan Youth Arts Association (MYA),

National Coalition of Core Arts Standards (NCCAS)

Lynn Tuttle, President, State Education Agency Directors of Arts Education (SEADAE)

Cory Wilkerson, Project Manager, State Education Agency Directors of Arts Education (SEADAE)

M. Christine Quinn, Copy Editor

Amy Simmons, KRESA Graphic Design

Kalamazoo Regional Education Service Agency, Printing

**To stay current on the development of MAEIA resources, please go to [mi-arts.wikispaces.com](http://mi-arts.wikispaces.com).**

**For additional information, please contact:**

Michigan Assessment Consortium

1001 Centennial Way, Suite 300, Lansing, MI 48917

Dr. Kathryn E. Dewsbury-White

(517) 927-7640

[kdwhite@michiganassessmentconsortium.org](mailto:kdwhite@michiganassessmentconsortium.org)

**For Additional Copies please contact:**

REMC12 Printing part of Kalamazoo Regional Education Service Agency (KRESA)

Phone - 269-250-9350

Email - [remc12@kresa.org](mailto:remc12@kresa.org)

# Dance Appendix

## DAI Curriculum

- The National Dance Education Organization provides the following rights to instruction for every child. These reflect national and state standards and should guide school districts in the opportunities they create for dance education.

The Child's Bill of Rights in Dance, National Dance Education Organization

1. As their right, all children at every level must have access to a balanced, comprehensive, and sequential program of dance instruction taught by teachers qualified in dance.
2. As their right, all children must be given the opportunity to explore and develop their movement abilities to the fullest extent possible through instruction that is equal to that provided in the other basic subjects of the curriculum and through instruction that is responsive to the individual needs of each child.
3. As their right, all children must receive the finest possible education in dance. Every child must have an equal opportunity to study dance and the quality and quantity of children's dance instruction must not depend upon their geographical location, social status, racial or ethnic background, urban/suburban/rural residence or parental or community wealth.
4. As their right, all children must have equal opportunity to study dance taught as an art form - to create dance, to perform dance, and to respond critically and analytically to the creation and performance of dance by self and others.
5. As their right, all children must have the opportunity to study dance of diverse periods, styles, forms and cultures, including samples of the dances of the world and dance that reflects the multidimensional nature of our pluralistic American culture.
6. As their right, all children must have the opportunity to develop their abilities to analyze dance with discrimination, to understand the historical and cultural backgrounds of the dance they encounter, to make relevant critical judgments about dance and performances, and to deal with aesthetic issues relevant to dance.
7. As their right, all children must have the right to grow in dance knowledge, skills, and appreciations so as to bring joy and satisfaction to their lives, challenge their minds, stimulate their imaginations, and exalt their spirits.

National Dance Education Organization  
Jane Bonbright

## DE Professional Learning and Instructional Support

- Resources for continued learning might include:
  - NDEO, Virginia Tanner (Utah)- link, Kennedy Center, 92Y, Laban, Lincoln Center (Kalamazoo Summer Program), independent study with university dance programs, ADF, MAHPERD, DaCi, Teacher summer intensive through qualified professional organizations.
  - International Dance Teacher Conference <http://www.idsdanceteacher.com/idtc/>
  - National Dance Education Organization [www.ndeo.org](http://www.ndeo.org)
  - Virginia Tanner Dance Summer PD <http://www.tannerdance.utah.edu/profdev/profdev.html>
  - Kennedy Center <http://www.kennedy-center.org/education/partners/touringbrochure/teacher/teachers.cfm>
  - Kennedy Center Michigan Chapter <http://www.kennedy-center.org/education/vsa/affiliates/usa.cfm?state=michigan>
  - MAHPERD [www.mimahperd.org](http://www.mimahperd.org)
  - ADF [www.americandancefestival.org](http://www.americandancefestival.org)
  - MDC [www.michigandance.org](http://www.michigandance.org)

# Music Appendix

## MA Student Access

### MA2 Certified Arts Educators as Primary Instructor

- In elementary buildings, there should be an elementary general music teacher to student ratio of no more than 1:400.

MENC, 1994a

- A 1:400 ratio may result in approximately one arts teacher/specialist per building. If the ratio is less than 1:400, part of this teacher's responsibilities might be teaching an elementary choral ensemble. If not, then another teacher could teach this ensemble. In addition, there should be an instrumental teacher to start instrumental beginners in grades 4 and 5. This position can be part of the teaching load of the secondary instrumental music teachers.

MENC, 1994a

- In grades 6-12, size of the school and enrollment in the music program should determine the number of full-time music teacher/specialists in the building. There should be an instrumental music teacher for every 200 students enrolled in band, an instrumental music teacher for every 200 students enrolled in orchestra, and a choral music teacher for every 200 students enrolled in choir. In 6-8, these teachers should fill out their loads, if they are not full-time, by teaching an ensemble/instrumental/choral music at the elementary school, teaching general music or other music classes in the middle school, or assisting/teaching at the high school. In grades 9-12, these teachers should fill out their loads, if they are not full-time, by teaching an ensemble/instrumental/choral music at the elementary school, teaching general music or another music class in 6-12, or teaching a 6-9 ensemble. It is desirable that teachers work within their specialities (band/choir/string) across several buildings rather than teaching across specialities in a single building. It also is desirable to arrange teaching loads to result in full time rather than multiple part-time positions. In 6-12, general music classes should be no more than 10% larger than average class in school.

MENC, 1994a

- An accompanist should be provided for choral ensemble rehearsal larger than 50 students.

MENC, 1994a

## MB Facilities and Resources

### MB1 Total Number of Dedicated Classrooms and Multipurpose Rooms Used for the Arts

Each K-5 building should have a dedicated classroom for general music that is large enough to allow movement. This room must be quiet and have good lighting, acoustical properties, and ventilation. It also should have shelving for instrument and equipment storage. In addition, each building should have a large enough room with good acoustics that is quiet, ventilated, and has adequate lighting for instrumental music rehearsals. This room must have enough space for instrument storage. The music facilities should be near one another and isolated from rest of the school acoustically.

They should have easy access to a performance space.

MENC, 1994a

Each 6-12 building should have a dedicated classroom for general music and other music offerings with space for movement and instrument storage. In addition, it should have a dedicated instrumental rehearsal room with curtains for acoustical adjustment, at least 2500 square feet of floor space, and 20 foot high ceilings. It also should have a dedicated choral rehearsal room with at least 1800 square feet of floor space and a 16 foot ceiling. Rehearsal rooms should have double entry doors and non-parallel or acoustically treated walls. The walls, doors, and windows should have Sound Transmission Classification of STC50. These buildings also should have at least three practice rooms with at least 55 square feet of floor space, and they should be accessible both to all rehearsal and teaching rooms.

MENC, 1994a



All music rooms should be humidity/temperature controlled, with good lighting and ventilation systems, and Noise Criterion not to exceed NC25 for rehearsal rooms, NC30 for classrooms, and NC35 for practice rooms. All rehearsal rooms should have secure storage space for instruments and music libraries and should be accessible to the stage/performance space.

MENC, 1994a

Every gold-standard school should have a performance space. This space should have good, adjustable acoustics, 70 foot candles of stage lighting, and quiet mechanical and lighting systems (no more than NC20).

MENC, 1994a

Visit <http://www.wengercorp.com/Lit/Wenger%20Planning%20Guide.pdf> for detailed specifications.

## MB2 Technology Usage

In a gold standard music program, every Pre-K room in which music is taught is equipped with a high-quality sound reproduction system capable of current recording technology. At least some of the audio equipment can be operated by the children. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures. Also available for use in music instruction are video cameras, color monitors, stereo DVD players, and multi-media equipment combining digitized sound and music with graphics and text.

Adapted from MENC, 1994a, p. 1

For elementary music (grades K-6), every room in which music is taught is equipped with a high-quality sound reproduction system capable of current recording technology. At least some of the audio equipment can be operated by the students. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.

MENC, 1994a, p. 6

In every school the following are available for use in music instruction: microcomputers and appropriate music software, including notation and sequencing software; printers; sufficient MIDI equipment; multiple electronic keyboards; synthesizers; headphones; and computers or tablets with internet access. Also available are video cameras, color monitors, stereo DVD players, and multimedia equipment combining digitized sound and music with graphics and text.

Adapted from MENC, 1994a

In Middle School/Junior High School, every room in which music is taught is equipped with a high-quality sound reproduction system capable of current recording technology. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.

MENC, 1994a, p. 12

- In every school the following are available for use in music instruction: microcomputers and appropriate music software, including notation and sequencing software; printers; sufficient MIDI equipment; multiple electronic keyboards; synthesizers; headphones; and computers or tablets with internet access. Also available are video cameras, color monitors, stereo DVD players, and multimedia equipment combining digitized sound and music with graphics and text.

Adapted from MENC, 1994a, p. 12

- Computer lab guidelines: 11-21 workstations with 500-750 sq. ft. minimum or 35-45 sq. ft. per workstation
- In high school, every room in which music is taught is equipped with a high-quality sound reproduction system capable of current recording technology. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.

MENC, 1994a, p. 20

- In every school the following are available for use in music instruction: microcomputers and appropriate music software, including notation and sequencing software; printers; sufficient MIDI equipment; multiple electronic

keyboards; synthesizers; and computers or tablets with internet access. Also available are video cameras, color monitors, stereo DVD players, and multimedia equipment combining digitized sound and music with graphics and text.

Adapted from MENC, 1994a, p. 20

- Computer lab guidelines: 11-21 workstations with 500-750 sq. ft. minimum or 35-45 sq. ft. per workstation  
Wenger, 2008, p. 22

### MB3 ARTS EDUCATION BUDGET ALLOCATION

The budget should include the following:

#### Elementary School (grades K-6)

1. An annual budget is provided for the purchase of records, CDs, DVDs, and audiotape and videotape; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

MENC, 1994a, p. 7

2. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least five percent of the current replacement value of the total inventory of instruments.

MENC, 1994a, p. 7

3. The budget for band, orchestra, and chorus allows for the purchase of at least 15 titles for each type of group each year.

MENC, 1994a, p. 6

4. Every school budgets for a new set of music textbooks every six years for every grade level. A book is available for each student. Teachers' editions of the textbooks with accompanying sound recordings, as well as other resource materials in music, are readily available for music educators and classroom teachers.

MENC, 1994a, p. 6

#### Middle School/Junior High/High School

1. An annual budget is provided for the purchase of records, CDs, DVDs, audiotape and videotape; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

MENC, 1994a, p. 13

2. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least five percent of the current replacement value of the total inventory of instruments.

MENC, 1994a, pp. 13-14

3. For band, orchestra, and chorus, the budget allows for the purchase of at least 15 new titles for each type of group each year. For other performing groups sufficient repertoire is available to provide a three-year cycle of instructional materials, and new materials are purchased each year. The library of music for performing groups is sufficient in size to provide a folder of music for each student in choral groups and for each stand of no more than two performers in instrumental groups. The library contains no materials produced in violation of copyright laws.

MENC, 1994a, pp. 12-13



## MB4

The arts program allocates adequate per-student funding to ensure that every student receives the materials and resources needed for a quality arts education as articulated by the curriculum for each arts discipline.

In a gold standard program, a portion of the district’s budget is allocated to music programs on a per-student basis. At the elementary level, this is \$30/student, at the middle school this is \$40/student, and at the high school level, this is \$50/student.

This amount is based on MENC recommendations for texts, supplies, supporting materials, and repair/replacement. For example, the bullet point below shows that the MENC guidelines would require an average of \$21 per student at the elementary level for texts and supporting materials alone. Per-student allocations need to increase for middle and high school due to the increasing expense of instruments and supplies. Prices were obtained from online research and written bids from music retailers.

An Excel spreadsheet showing an analysis of a variety of estimates is located on the MAEIA wiki space.

MAEIA Music Budget Calculations, August 2013

<http://mi-arts.wikispaces.com/Blueprint+Writers+and+Editors+Work+Page>

For example, an elementary school with 300 students using the MENC (1994a) guidelines would spend \$21 per student on texts/supporting materials and maintenance of the instrumental inventory for general music alone. Since a student brings about \$7000 in state aid, that translates to a budget allocation of approximately 0.3%.

\$21/student is based on average current prices for texts and supporting materials conforming to the MENC recommendations. Prices were obtained from online research and written bids from music retailers.

An Excel spreadsheet showing an analysis of a variety of estimates is located on the MAEIA wiki space.

MAEIA Music Budget Calculations, August 2013

<http://mi-arts.wikispaces.com/Blueprint+Writers+and+Editors+Work+Page>

## MB FACILITIES

Visit <http://www.wengercorp.com/Lit/Wenger%20Planning%20Guide.pdf> for detailed specifications.

### A. Pre-K

1. Every prekindergarten classroom has a “music center” or similar area where children have easy access to music materials and can listen to music with headphones so as not to disturb others.

MENC, 1994a, p. 2

2. Every prekindergarten classroom has an uncluttered area large enough to accommodate the largest group of children taught and to provide ample space for creative and structured movement activities.

MENC, 1994a, p. 2

## B. Elementary School (grades K-6)

1. A suitable room is available for teaching general music in every school. The room is large enough to accommodate the largest group taught and to provide ample space for physical movement. It has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. It contains storage space for classroom instruments, equipment, and instructional materials.

MENC, 1994a, p. 7

2. A suitable room is available for teaching instrumental music in every school. The room is large enough to accommodate the largest group taught. It has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. It contains storage space for instruments, equipment, and instructional materials. Running water is available for instrument maintenance.

MENC, 1994a, p. 7

3. Sufficient secured storage space is available in every school to store instruments, equipment, and instructional materials. Shelving or lockers are provided for various large and small instruments.

MENC, 1994a, p. 8

4. In order that every student may have convenient, private access to his or her teacher for consultation and help, office or studio space is provided for every music teacher.

MENC, 1994a, p. 8

5. The music facilities in every school are adjacent to one another, they are acoustically isolated from one another and from the rest of the school, and they are readily accessible to the auditorium stage. All facilities are accessible to persons with disabilities.

MENC, 1994a, p. 8

## C. Middle School/Junior High School

1. A suitable room is available for teaching general music and other music classes in every school. The room is large enough to accommodate the largest group taught and to provide ample space for physical movement. It also contains space for instrument storage and access to technology.

MENC, 1994a, p. 14

2. Every school with both instrumental and choral music educators contains a rehearsal room for instrumental groups and a rehearsal room for choral groups. Curtains are available to adjust the acoustics.

MENC, 1994a, p. 14

3. Adequate classroom space is provided for teaching of non-performance classes in music, and specialized facilities are available for music technology and class piano, if taught.

MENC, 1994a, p. 14

4. Rehearsal rooms, practice rooms, and instrument storage rooms maintain a year-round temperature range between sixty-eight and seventy degrees with humidity between 40 and 50 percent and an air-exchange rate double that of regular classrooms. Lighting and ventilation systems are designed so that rehearsal rooms have a Noise Criterion (NC) level not to exceed NC25, ensemble rooms, teaching studios, and electronic or keyboard rooms not to exceed NC30, and practice rooms not to exceed NC35.

MENC, 1994a, p. 14

5. Rehearsal rooms have double-entry doors, nonparallel or acoustically treated walls, and a Sound Transmission Classification (STC) of at least STC50 for the interior and exterior walls and at least STC45 for doors and windows.

MENC, 1994a, p. 14

6. Sufficient secured storage space is available in every school to store instruments, equipment, and instructional materials. Cabinets and shelving are provided, as well as lockers for the storage of instruments in daily use. This space is located in or immediately adjacent to the rehearsal facilities. Space is available for the repair and maintenance of instruments.

MENC, 1994a, p. 15



7. Every music classroom and rehearsal room contains sufficient chalkboard or whiteboard, some of which has permanent music staff lines, and sufficient cork board.  
MENC, 1994a, p. 15
8. Every school provides at least two rehearsal room of at least 350 square feet each for small ensembles.  
MENC, 1994a, p. 15
9. Every school provides several practice rooms of at least 55 square feet each.  
MENC, 1994a, p. 15
10. In order that every student may have convenient, private access to his or her teacher for consultation and help, office or studio space is provided for every music educator. This space is adjacent to the instructional area in which the educator teaches and is designed so that he or she can supervise the area.  
MENC, 1994a, p. 15
11. Every school has a computer lab to which the music students and teachers have access.

#### D. High School

1. Every school with both instrumental and choral music educators contains a rehearsal room for instrumental groups and a rehearsal room for choral groups. Curtains are available to adjust the acoustics.  
MENC, 1994a, p. 21
2. Every instrumental rehearsal room contains at least 2,500 square feet of floor space, with a ceiling at least 20 feet high. Running water is available for instrumental maintenance.  
MENC, 1994a, p. 21
3. Adequate classroom space is provided for teaching of non-performance classes in music, and specialized facilities are available for music technology and class piano, if taught.  
MENC, 1994a, p. 22
4. Every room in which music is taught has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. The ventilation is quiet enough to allow students to hear soft music, and every room is acoustically isolated from the rest of the school.  
MENC, 1994a, p. 22
5. Rehearsal rooms, practice rooms, and instrument storage rooms maintain a year-round temperature range between sixty-eight and seventy degrees with humidity between 40 and 50 percent and an air exchange rate double that of regular classrooms. Lighting and ventilation systems are designed so that rehearsal rooms have a Noise Criterion (NC) level not to exceed NC25, ensemble rooms, teaching studios, and electronic or keyboard rooms not to exceed NC30, and practice rooms not to exceed NC35.  
MENC, 1994a, p. 22
6. Rehearsal rooms have double-entry doors, nonparallel or acoustically treated walls, and a Sound Transmission Classification (STC) of at least STC50 for the interior and exterior walls and at least STC45 for doors and windows.  
MENC, 1994a, p. 22
7. Sufficient secured storage space is available in every school to store instruments, equipment, and instructional materials. Cabinets and shelving are provided, as well as lockers for the storage of instruments in daily use. This space is located in or immediately adjacent to the rehearsal facilities. Space is available for the repair and maintenance of instruments.  
MENC, 1994a, p. 22
8. Every music classroom and rehearsal room contains sufficient chalkboard, some of which has permanent music staff lines, or whiteboard and sufficient cork board.  
MENC, 1994a, p. 22

9. Every school provides at two rehearsal rooms of at least 350 square feet each for small ensembles.  
MENC, 1994a, p. 22
10. Every school provides several practice rooms of at least 55 square feet each.  
MENC, 1994a, p. 22
11. In order that every student may have convenient, private access to his or her teacher for consultation and help, office or studio space is provided for every music educator. This space is adjacent to the instructional area in which the educator teaches and is designed so that he or she can supervise the area.  
MENC, 1994a, p. 22
12. The music facilities in every school are adjacent to one another and are located so that they can be secured and used independently of the rest of the building. All facilities are accessible to persons with disabilities.  
MENC, 1994a, p. 22
13. The music facilities are accessible easily to the auditorium stage. The stage is large, open and, adaptable to the various needs of the performing arts. The auditorium is designed as a music performance space, with good, adjustable acoustics for music and speech requirements, with stage lighting of at least seventy footcandles, and with quiet and adequate mechanical and lighting systems that do not exceed NC20.  
MENC, 1994a, p. 23
14. Every school has a computer lab to which the music students and teachers have access.
15. Every school has ample Internet service to provide connectivity to each music classroom.

## MB CLASSROOM MATERIALS AND EQUIPMENT

### A. Pre-K

1. Every room in which music is taught is equipped with a variety of classroom instruments and manipulatives. Adaptive devices (e.g., adaptive picks, beaters, bells) are available for children with disabilities.  
MENC, 1994a, pp. 1-2
2. Every room in which (pre-K and K) music is taught is equipped with children's books containing songs and with other instructional materials in music.  
MENC, 1994a, p. 2

### B. Elementary School (grades K-6)

1. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every type of content taught and for every instructional setting.  
MENC, 1994a, p. 6
2. Every school provides a set of music textbooks, published not more than six years previously, for every grade level. A book is available for every student. Teachers' editions of the textbooks with accompanying sound recordings, as well as other resource materials in music, are readily available for music educators and classroom teachers.  
MENC, 1994a, p. 6
3. Every school contains a library or student resource center that provides a variety of music-related books and other print materials, audio and video materials, and computer software.  
MENC, 1994a, p. 6
4. For band, orchestra, and chorus, a library of music is provided that includes at least forty titles for each type of group. At least 15 titles for each type of group are added each year. The library of music for performing groups is sufficient in size to provide a folder of music for each student in choral groups and



for each stand of no more than two performers in instrumental groups. The library contains no materials produced in violation of copyright laws.

MENC, 1994a, p. 6

5. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano, sufficient sturdy music stands, and an assortment of instruments of good quality for classroom use. Adaptive devices (e.g., adaptive picks, beaters) are available for use by students with disabilities.

MENC, 1994a, p. 7

6. For band and orchestra, instruments not available for retail rental are provided in sufficient quantity to meet the demands of the literature. Additional instruments are provided for students who can not rent or purchase instruments due to financial hardship

(adapted from MENC, 1994a, p. 7). A set of portable risers is available for the choral ensemble.

7. All equipment is maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least five percent of the current replacement value of the total inventory of instruments.

MENC, 1994a, p. 7

### C. Middle School and Junior High School

1. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every course offered.

MENC, 1994a, p. 12

2. Every school provides a set of music textbooks, published not more than six years previously, for every grade level through grade 8. A book is available for every student. Teachers' editions of the textbooks with accompanying sound recordings, as well as other resource materials in music, are readily available for music educators and classroom teachers.

MENC, 1994a, p. 12

3. Every school contains a library or student resource center that provides a variety of music-related books and other print materials, audio and video materials, and computer software.

MENC, 1994a, p. 12

4. For band, orchestra, and chorus, a library of music is provided that includes at least 75 titles for each type of group. At least 15 new titles for each type of group are added each year. For other performing groups, sufficient repertoire is available to provide a three-year cycle of instructional materials, and new materials are purchased each year. The library of music for performing groups is sufficient in size to provide a folder of music for each student in choral groups and for each stand of no more than two performers in instrumental groups. The library contains no materials produced in violation of copyright laws.

MENC, 1994a, pp. 12-13

5. A library of small-ensemble music is provided that contains at least 75 titles for various types of ensembles. At least 15 new titles are added each year. The library contains no materials produced in violation of copyright laws.

MENC, 1994a, p. 13

6. An instruction book and supplementary materials are provided for each student enrolled in beginning or intermediate instrumental classes.

MENC, 1994a, p. 13

7. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano, sufficient sturdy music stands, and an assortment of instruments of good quality for classroom use.

Adaptive devices (e.g., adaptive picks, beaters) are available for use by students with disabilities. A set of portable choral risers is conveniently available to every room in which choral music is taught.

MENC, 1994a, p. 13

8. Instruments not available for retail rental are provided in sufficient quantity to meet the demands of the literature. Additional instruments are provided for each additional large ensemble and for students who are unable to rent or purchase an instrument due to financial hardship

(adapted from MENC, 1994a, p. 13).

9. All equipment is maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least five percent of the current replacement value of the total inventory of instruments and equipment.

MENC, 1994a, p. 13-14

#### D. High School

1. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every course offered.

MENC, 1994a, p. 20

2. For band, orchestra, and chorus a library of music is provided that includes at least 75 titles for each type of group. At least 15 new titles for each type of group are added each year. For other performing groups sufficient repertoire is available to provide a three-year cycle of instructional materials, and new materials are purchased each year. The library of music for performing groups is sufficient in size to provide a folder of music for each student in choral groups and for each stand of no more than two performers in instrumental groups. The library contains no materials produced in violation of copyright laws.

MENC, 1994a, p. 20

3. A library of small-ensemble music is provided that contains at least 75 titles for various types of ensembles. At least 15 new titles are added each year. The library contains no materials produced in violation of copyright laws.

MENC, 1994a, p. 20

4. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano. A set of portable choral risers is conveniently available to every room in which choral music is taught.

MENC, 1994a, p. 20

5. Instruments not available for retail rental are provided in sufficient quantity to meet the demands of the literature. Additional instruments are provided for each additional large ensemble and in situations where students have difficulty in purchasing instruments due to financial hardship

(adapted from MENC, 1994a, p. 21).

6. An annual budget is provided for the purchase of records, CDs, and audiotape and videotape, computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

MENC, 1994a, p. 21

7. All equipment is maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least five percent of the current replacement value of the total inventory of instruments and equipment.

MENC, 1994a, p. 21

8. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least five percent of the current replacement value of the total inventory of instruments.

MENC, 1994a, p. 21

# Theatre Appendix

## TB Facilities and Resources

### Elementary

- Because theater is a process of experimentation, exploration and physical activity, the physical space in which theater teaching and learning takes place affects the quality of the experience for students. The theater studio/classroom should be spacious, clean, clear of objects and, when possible, dedicated to theater use only. There should be a designated playing area within the studio that will comfortably accommodate the students gathering in a full circle with an arms length between each person. Portable seating, folding chairs or benches are needed for student sharing and performances. Additionally, one wall or corner should be dedicated to a theater resource center with scripts, videos and other theater artifacts. Bins or other storage is needed for costume and prop pieces that are used in studio theater games. Teachers should have unrestricted use of a CD/tape player and access to a video monitor/DVD player.

### Middle/High School

- School theaters should be adequately equipped and maintained. Resources should include appropriate sound and lighting equipment, either rented or permanent, and may vary from production to production. Stage curtains and drapery should be in good shape, clean, and meet fire code requirements. Flooring should be wooden and may be covered with Masonite or another wood fiber product. If wooden floors are exposed, they should not have a high gloss finish in order to reduce the reflection of light. Any fly-system and curtain rigging in the theater should be well maintained and meet all safety requirements. Off stage areas and wings should be clean and provide unobstructed access to the stage. Adequate storage for costumes, scenery, props and lighting equipment should be secure and adjacent to the theater space. A well-equipped and well-maintained carpentry shop is recommended.

The performance space for the middle/high school classroom should have the following:

- A stationary light grid outfitted with adequate theatrical grade light instruments controlled through a dimmable theatrical grade dimming system.
- The room shall be sufficient in size as to accommodate a small stadium seating area suitable for an audience of 75 to 100 audience members.
- Moveable fire retardant theatrical curtains surrounding three quarters of the classroom.
- Sound baffling system throughout the room.
- The floor material must be tile or linoleum.
- Rehearsal blocks in various sizes.
- Computer hook-up station, projector, projector screen, teacher workstation and whiteboard.
- A platform system that can be configured into multiple seating arrangements.
- A portable sound system that includes wireless mic capability, CD playback, MP3 input and sound mixing.
- Storage cabinets adequate to store excess equipment and classroom materials.

The technical theatre high school classroom should have the following materials and safety features:

- Emergency power shut-off located in an easily accessible spot.
- Power off/on switch to all power in the classroom accessible only to the instructor.
- Adequate ventilation equipment installed.
- A dedicated storage area for paint materials.
- A minimum of one sink area suitable for proper maintenance of paint materials.
- A minimum of  $\frac{3}{4}$  of the floor material shall be comprised of uncovered finished plywood flooring suitable to safely secure design projects to the classroom floor.
- Basic overhead lighting that approximates the light used in performance.

The following is a list of recommended tools:

- Assorted paint applicators (priming brushes, lay-in brushes, various size fitches, rollers, extension handles)
- Large size garden sprayer
- Five gallon buckets
- Two-burner hot plate
- 10" Unisaw/LH 3hp 1ph 230v w/50" Biesemeyer fence
- 18" bandsaw 2hp 1ph 230v
- 16.5" drill press
- 13" planer
- 14" dry cut saw
- 10" compound miter slide saw
  - hp portable compressor w/ hose, fittings, 3-way, blow-gun
- 18 ga brad nailer
- 1/4" crown stapler
- 15 ga finish nailer
- 7/16" crown stapler
- 12v drill w/ bits
- 14v drill/impact combo
- Measurement instruments:
  - level 16" - 78"
  - 25' tape measure
  - framing square
  - T-square
  - yardstick
  - bevel set
- 3" x 21" belt sander
- 5' random orbit sander
- Jig saw
- 4 1/2' grinder
- 7 1/4' circular saw
- double entry 375lb ladders 4', 8' and 12'
- 375lb 2' work platform
- floor model router table
- 3 hp 5 speed router
- 2 hp combo router
- Hand tools
  - hammers
  - C-clamps
  - compass
  - ratchet sets
  - wrenches
  - screw drivers
  - chalk lines
- Portable dust collection, hose and fittings
- A part of the technical theatre classroom should contain an overhead projector, whiteboard, screen, computer hook-up station, teacher workstation and bench seating and tables for direct instruction purposes.

- There should be a minimum of two entryways to access the classroom. One door should be able to accommodate the movement of set pieces into and out of the classroom and onto the stage area.
- Safety equipment should include safety glasses, ear plugs and respirators.

### Middle/High School theatre auditorium for culminating/mastery performance should have:

- permanent seating for audience(s)
- a stage area whose width is twice its depth
- a stage space with adequate wing space
- theatrical curtains with: act curtain, legs and teasers, a mid-stage traveler, backstage traveler and a cyc
- a performance with fly space and not have dead hung curtains.
- sufficient theatrical lighting instruments controlled by a theatrical dimming system
- a sound system including a hard wired and wireless microphone system
- a minimum of two dressing rooms accessible from the backstage with toilets, showers and sinks

TMP Associates, Inc.,  
 Mitchell and Mouat Architects, Inc.  
 1191 W. Square Lake Road  
 Bloomfield Hills, MI 48302  
[www.tmp-architecture.com](http://www.tmp-architecture.com)

Thomas Pachera, President  
 Michigan Technology & Engineering Educators Association

### TCII Arts Education Assessment Requirements

Summative and formative assessment tools are used to authentically evaluate students in the areas of performing, creating, and responding in each arts discipline.

- Theatre education encompasses a wide range of disciplines. Experiential learning opportunities include the student as actor, designer, researcher, critic, technician, and writer. Since the purposes and contexts for evaluation in schools can vary, the design of an effective approach to assessment (evaluation) cannot be limited to a single mode. Nevertheless, there is a general agreement in our profession about sound evaluation practices and procedures. Effective theatre assessment will gauge students' level of proficiency in a variety of process, performance, and production areas.
- Assessment tools (materials)  
 Using the tools below in authentic theatre tasks better links curriculum, instruction, and assessment:
  - Adjudication forms
  - Checklists
  - Computer programs/software (CAD, PowerPoint, Vectorworks)
  - Conferences with students and/or parents
  - Evaluation by self, peers and teacher
  - Journals, graphic organizers, performance logs
  - Learning contracts
  - Multimedia devices (e.g., computers, digital cameras)
  - Performance observations
  - Photographs, collages
  - Portfolios
  - Recordings (video- and audiotapes)
  - Reports, essays, reviews

- Rubrics
- Standardized theatre assessments
- Teacher-made quizzes and tests
  
- Assessment tasks (actions)
 

Tasks that provide opportunities to use the tools listed are:

  - Auditions
  - Collages (design and construction)
  - Costumes (designing and constructing)
  - Critiques/reviews (e.g., classroom performance, video- and audiotapes)
  - Discussion/demonstration
  - Display
  - Graphic organizer (constructing and updating)
  - Individual and group presentations and performances
  - Individual and group projects
  - Interviews
  - Learning contract development
  - Make-up (designing and constructing)
  - Model building
  - Multimedia presentation
  - Original monologues and scenes
  - Paper-and-pencil objective tests
  - Peer coaching and evaluation
  - Performance/production
  - Problem solving
  - Props (designing and constructing)
  - Research local theatre resources (companies, performers)
  - Research reports, essays
  - Scenery (designing and constructing)
  - Script analysis
  - Student-created test questions and rubrics
  - Student notebooks
  - Student performance competition
  - Surveys
  - Technology-generated products
  - Theatre journals (writing entries and reflections)
  - Updates of performance logs

P-12 : NYSED. (n.d.). P-12 : NYSED. Retrieved August 12, 2013,  
<http://www.p12.nysed.gov/ciai/arts/pub/theatresupplement.pdf>

# Visual Arts Appendix

## VAB Resources and Facilities

### VABI Total Number of Dedicated and Multi-Purpose Rooms Used for the Arts

- Classrooms should also be designed with natural lighting, accessibility to the outdoors, and be well-ventilated. Broome, 2013
- Visual arts classrooms are equipped with the following resources which are permanent fixtures that are accessible to students and teachers [AC1]:

#### At the K-5 level:

- at least two student sinks in the classroom with soap and paper towel dispenser
- a teacher desk and computer networked to a projector system
- a minimum of one bulletin board no smaller than 4' x 6'
- a minimum of one whiteboard and/or chalkboard
- tile or linoleum flooring with a large area rug for class/small group meeting time
- at least one drying rack that holds 200-300 sheets of paper
- a kiln in a separate, vented room, clay storage, and a clay recycling system (pug mill or wedging table)
- a large paper cutter
- seating and large table surfaces for students to create individual and group
- projects - all seating/tables should be carefully selected with the population size in mind. All students should be able to reach the center-most area of the table without compromising their safety
- ample shelving for both wet and dry work conducive to room size
- oversize drawers for storage of large paper and student work
- technology resources outlined in part two of this section

#### At the 6-8 (middle school) level:

- at least one sink in the classroom with soap and paper towel dispenser
- a teacher desk and computer networked to a projector system
- a minimum of one bulletin board no smaller than 4' x 6'
- a minimum of one white board or chalk board
- a demonstration table with document camera or other projection system such as
- a smartboard
- all flooring should be tile or linoleum
- at least one drying rack that holds 200-300 sheets of paper
- a kiln in a separate, vented room, clay storage, and clay recycling system (pug mill or wedging table)
- slab roller
- a large paper cutter
- seating and large table surfaces for students to create individual and group projects.
- ample shelving for both wet and dry work conducive to room size should be provided
- oversize drawers for the storage of large papers and student work
- technology resources outlined in part two of this section

#### Grades 9-12:

- In a 9-12 classroom setting, the classroom space may be art discipline specific. For a generic visual arts class, the guidelines for 6-8 should be applied; however, as art content transitions from foundational to specific, visual arts teachers should be provided with the equipment and adequate space for different media. Additional equipment such as pottery wheel(s), a digital media lab with printer and video editing equipment, darkroom with enlargers, and other content-specific materials and equipment should be provided for optimal art experiences.

- A gold standard facility should have gallery-type space or dedicated areas in showcases or hallways for exhibition of student artwork.
- Resources should include access to arts-based software and equipment. Recommendations for software include, but are not limited to Photoshop, Illustrator, Kid Pix, Paint Shop Pro, iMovie, Final Cut Pro, ImageBlender, Adobe Photo Deluxe, Frontpage, and Creative suite VI. Databases such as artstor and open-access to internet resources and tutorials should be readily available and accessible. This list is a starting point and not all inclusive; it should be updated and revised to keep pace with evolving technologies.

Bartel, 2007

Broome, 2013

### VAB2 Technology Use

- To fully implement, provide and integrate technology, the visual arts instructor should have the following:
    - a television or LCD projector/screen
    - document camera (ELMO)
    - VCR/DVD player
    - audio/visual presenter and speakers
    - a teacher computer and a minimum of two student computers (elementary) and eight computers (secondary) with internet connection
    - access to a computer lab equipped with up-to-date software to meet curricular needs
- Glencoe/McGraw-Hill, 2000-2005



Michigan Assessment Consortium  
1001 Centennial Way, Suite 300  
Lansing, MI 48917

[michiganassessmentconsortium.org](http://michiganassessmentconsortium.org)

Copyright © 2013. All rights reserved.