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Event
in
September

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Art Works!

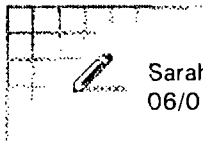
Prevention Programs for Youth & Communities



NATIONAL
ENDOWMENT
FOR THE ARTS

Center for Substance Abuse Prevention

Prevention WORKS!



Sarah Howes
06/01/98 07:55:45 PM

Record Type: Record

To: Christine N. Macy/WHO/EOP

cc:

Subject: arts ed

Chicago has an active arts education community. There's the CAPE (Chicago Arts Partnerships for Education) which is funded by Marshall Field's (Dayton Hudson) - same as Sara Lee??? I guess not. I just left a message on two contacts' machine to get an update on Chicago arts education. They may well be gone for today but I hope they'll call me in the morning.

Draft Op-Ed

The Arts: Basic to Learning
by Richard W. Riley

Many of us interested in our students' academic success are talking a lot these days about the importance of achievement in reading and math, as well we should. If students fail to get a firm foundation in those disciplines, they will be hard pressed to succeed in others.

Yet we sometimes forget how studying other disciplines can help students better learn math and reading. Some of those disciplines that are often overlooked and too often cut out of students' basic curriculum are the arts.

Does cutting the arts help students better learn math and reading and succeed in school? Some recent research tells us that it may not.

Children sing, dance, draw, and role-play with a happy abandonment that helps them understand the world around them and communicate their thoughts about it. When we deny them these rich learning experiences in school and even before they begin school, we undermine their ability to learn.

More and more research is proving this to be the case. New research on the development of the brain in a child's early years is powerful. The positive experiences and sensory stimulation the child receives play a vital role in developing the many connections in brain tissue that the child will need for further learning.

Psychologist Frances Rauscher at the University of Wisconsin-Oshkosh and physicist Gordon Shaw of the University of California-Irvine observed pre-schoolers who were given keyboard lessons and did group singing, versus a control group that did not receive the music instruction. The first group scored higher on tests measuring spatial reasoning, a skill used later to learn math, science, and engineering.

Other research shows us that students who study the arts score higher on standardized tests of reading and math than control groups who do not. In Hamilton and Fairfield, Ohio, some

elementary students studied an arts-infused curriculum while a control group did not. The students who received the arts-infused learning experiences made the most gains in total reading, reading vocabulary and reading comprehension and scored better in math comprehension (Iowa Tests of Basic Skills and Stanford Achievement Tests). In another study, students who participated in a special music and poetry program made significant gains over a control group in language mechanics, total language, and writing on the California Achievement Tests.

Living Literature/Colors United, Inc. (LLCU) is a non-profit, education-based performing and visual arts program in Los Angeles which seeks to decrease violence among ethnically diverse high school students by bringing them together in arts-based study. The program combines literature, history, and social sciences with the performing and visual arts. Schools with LLCU programs have seen decreases in truancy and violence and participating students, who also receive sustained mentoring, have a 100 percent graduation rate and 90 percent go on to college.

The O'Donnell Foundation in Texas decided to improve and expand art education in some Dallas schools by helping to subsidize the teaching and study of the College Board's Advanced Placement art classes. These classes have high standards and measurable results that are easily comparable across the country. The Foundation trains teachers to teach the classes, covers the cost of the exam for the students, and financially rewards both teachers and students for good results. In just three years, the number of students who have taken the class has doubled and increasing numbers of students have passed the exam, showing that achievement in art is not just the domain of a select few. Students who get passing grades earn college credit.

Susan Stinson, Associate Professor of Dance at the University of North Carolina-Greensboro, worked with high schoolers and recorded their perceptions of what they had learned in a dance class. One student who almost shied away from taking the class said, "I've learned that I can do a lot more things than I give myself credit for. I've learned I'm a lot more flexible than I thought I was. I've learned that I can take the lead in making things. I've

learned that I like doing things like this. I've learned that I can take what I've learned in dance and apply it to other things, say, psychology. I've learned that I can work well with people that I don't know very well. I've learned that sweat won't kill you."

I believe this student has captured the essence of high standards and lifelong learning so necessary in today's economy and that she is the type of applicant most employers would like to hire: A confident learner; a team player; a hard worker; and a leader. Specific knowledge and skill in the arts is also needed in today's workplaces. Our booming computer graphics and animation businesses must hire from overseas because they cannot find enough graphically literate applicants here at home to fill their positions.

We also see an advantage to high levels of involvement in the arts versus low levels of involvement when it comes to students' lives as members of the community. Dr. James Catterall, of the University of California-Los Angeles Graduate School of Education and Information Studies, observed that 10th grade students highly involved in the arts are more than twice as active in community service than those students with a lower level of participation in the arts. This remained constant across family income and education levels.

National Standards in the Arts (dance, music, visual arts, and theater) have been developed by local, state and national educators. I am pleased that many states and communities are referring to the national standards or are developing their own challenging standards and arts curriculum.

My office has recently produced a Guide to Arts Education and School Improvement Resources for State and Local Leaders that outlines some of the U.S. Department of Education's programs that might be helpful in funding arts education or arts activities. If interested, please call 1-800-USA-LEARN to get a copy.

When we consider the basics in education, let's remember just how basic the arts are to our students' achievement, self-discipline, and pure love of learning.



City of Chicago
Richard M. Daley, Mayor

Department of Cultural Affairs

Lois Weisberg
Commissioner

Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602

Office of the Commissioner
Room 300

(312) 744-8923 (Voice)

(312) 744-1616 (FAX)

(312) 744-2947 (TTY)

<http://www.ci.chi.il.us>

March 11, 1998

Mr. Rick Jasculca
Jasculca/Terman & Associates
730 North Franklin
Suite 510
Chicago, IL 60610

Dear Rick:

I have attached two invitations that were sent to school principals for the arts and education luncheons in 1996 and 1997.

We have determined that if we are to successfully implement arts into the school curriculum, it is imperative that school principals be convinced of the importance of the arts in the development of youth and in the learning process.

What has become increasingly evident is that the school boards, principals and most teachers are afraid to use their limited resources to provide arts programs when there is so much pressure to meet scores for reading, math and science. Even in a sophisticated city like Chicago, the school principals are not aware of the role the arts should have in curriculum development.

I think it would be wonderful to have Mrs. Clinton come to Chicago and speak to our 500 school principals on the critical role the arts play in the lives of our children.

Sincerely,

Lois Weisberg
Commissioner

LW:slv

NEA
Dick Woodruff
682 5434
June 3
Allen





*Mayor and Mrs. Richard M. Daley
cordially invite you to attend a
luncheon
to meet
Marvin Hamlich
on Thursday, the first of May
Nineteen hundred and ninety-seven
at half after eleven o'clock
Chicago Cultural Center
Preston Bradley Hall
3rd Floor
78 East Washington Street
Chicago*

*Please respond
by April 28*

*Invitation is for one person
only and is not transferable*

*(Luncheon will be followed by an address by
Mr. Hamlich and a question-and-answer period from 12:30 to 1:30)*



*Mayor and Mrs. Richard M. Daley
cordially invite you to attend a
luncheon*

to meet

Marvin Kamlish

*on Thursday, the first of May
Nineteen hundred and ninety-seven*

at half after eleven o'clock

Chicago Cultural Center

Boston Bradley Hall

3rd Floor

78 East Washington Street

Chicago

*Please respond
by April 28*

*Invitation is for one person
only and is not transferable*

*(Luncheon will be followed by an address by
Mr. Kamlish and a question-and-answer period from 12:30 to 1:30)*

Composer Marvin Hamlisch is one of the most acclaimed popular musicians of our time. He has been awarded four Grammy Awards, three Emmys, three Oscars, a Golden Globe and both the Tony Award and the Pulitzer Prize for his musical score of "A Chorus Line."

Hamlisch was the musical director and arranger for Barbra Streisand's 1994 concert tour of the United States and England. He is also the principal pops conductor for both the Pittsburgh and Baltimore symphony orchestras.

At the age of six and a half, Hamlisch was the youngest person ever to enter the Juilliard School of Music. He has written and spoken frequently about the importance of music education in his life, and he has become an eloquent advocate for education in the arts.



Mayor and Mrs. Richard M. Daley
and WENDY TV Channel 50

in cooperation with the
Chicago Symphony Orchestra
request the pleasure of your company
at a luncheon in honor of

Wynton Marsalis

Friday, the twenty-ninth of March
twelve o'clock noon

Chicago Cultural Center
78 East Washington

Bestmn Bradley Hall
3rd Floor

Please respond
by March 27

June 3

Mayor and Mrs. Richard M. Daley

and WPWR-TV Channel 50

cordially invite you to attend

the Second Annual Chicago Public Schools

Principals Luncheon

Guest Speaker

Hillary Rodham Clinton

First Lady of the United States

Wednesday, the third of June

Nineteen hundred and ninety-eight

at half after eleven o'clock

Chicago Cultural Center

GAR Hall

2nd Floor

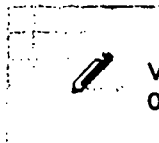
77 East Randolph Street

Chicago

*Please respond
by June 1*

*Invitation is for one person
only and is not transferable*

June 3 -
Chicago
~~Diane~~



Virginia L. Cearley
04/16/98 12:59:09 PM

Record Type: Record

To: Evan Ryan/WHO/EOP

cc: Wendy Arends/WHO/EOP, Margaret L. Buford/WHO/EOP

Subject: Chicago June 3

I meant to give this to Diane today. The contact person for this event is Luisa Kreisberg. Her number is ~~212~~-799-5515, fax is ~~212~~-799-5535. Her assistant's name is Mary Baldrige.

312

312

Please pass this along to Diane and whomever is scheduling the event. Evan, I assumed it was you.

Thanks.

Ginger

10:00 AM
Chicago
6/3

June 3

**Chicago Public Schools Principals Luncheon
Chicago Cultural Center
78 East Washington Street
Wednesday, June 3, 1998
DRAFT PROGRAM**

11:30 a.m. Principals and other guests arrive and are checked in outside GAR Hall, 2nd Floor, Randolph Street

12:00 p.m. Luncheon in GAR Hall

1:00 p.m. Guests proceed to Preston Bradley Hall, 3rd Floor, Washington Street, for speaking program

Commissioner Lois Weisberg will serve as emcee. Mayor Richard M. Daley will speak -- tentative speakers include Gery Chico, President, Chicago School Reform Board of Trustees; and Paul Vallas, Chief Executive Officer, Chicago Public Schools.

1:30 p.m. Program ends

→ Denise said details of program to follow on Friday

FAX TRANSMISSION

Chicago Department of Cultural Affairs
Office of Commissioner Lois Weisberg
Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602

Date: May 27, 1998

Number of pages including cover sheet: 2

To: Diane Dewhurst

Phone:

Fax: (202) 456-5340

cc:

From: Denise King

Phone: 744-8924

Fax: 744-1616

REMARKS: ☐ Urgent ☐ For your review ☐ Reply ASAP ☐ Please comment

Diane:

Per your request, attached please find a draft program for the luncheon in Chicago on June 3.

Denise

10TH STORY of Level 1 printed in FULL format.

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Chicago Sun-Times

April 26, 1996, FRIDAY, Late Sports Final Edition

SECTION: NEWS; Pg. 1

LENGTH: 677 words

HEADLINE: \$ 10 Million Plan Will Offer 'Safe Havens,' Jobs to Kids

SOURCE: JON SALL

BYLINE: BY FRAN SPIELMAN

BODY:

Calling summer a "dangerous time of year," Mayor Daley announced Thursday that 100 Chicago public schools will offer expanded youth programs this year to fill the void caused by cuts in the summer jobs program.

Creating "year-round safe havens" for kids is a way of keeping them off the street and "giving more help to those who need it most. . . . It is the greatest challenge we face," Daley said in his annual State of the City address to the League of Women Voters.

The \$ 10 million program calls for the city, the Board of Education and the Chicago Park District to provide four hours a day of art, music, recreation and tutoring for 100,000 students at 100 public schools.

Some programs will be offered in the afternoon after regularly scheduled summer school classes. Others will be at schools that are not otherwise scheduled to be open this summer.

Public School Chief Executive Officer Paul Vallas said the program will provide summer activities and create summer jobs for an unspecified number of high school students.

High schools are expected to serve as satellite locations for Gallery 37, the award-winning arts and education program in the North Loop that pays young artists to hone their skills. In addition, gifted high school students will be paid to serve as tutors at some schools, Vallas said.

The School Board's financial contribution will come from "higher-than-expected year-end surpluses," Vallas said. Revenues from the corporate personal property tax have exceeded expectations and expenditures are lower than projected, he said.

Already, 302 of the city's 553 public schools are scheduled to be open this summer under a program for underachieving third-, sixth- and eighth-grade students.

School Board President Gery Chico said it only made sense to build on those 4 1/2 hours a day and keep school buildings open even longer at a time when

Sender:
Ferry
Chead

Chicago Sun-Times, April 26, 1996

federal budget cuts have reduced the number of summer jobs to 3,000 from 10,000 last year.

"If you read all the studies about why children today fall off the track, more often than not, idle time leads to their troubles," Chico said. ✓

Budget Director Diane Aigotti said that this summer, the program will be "day camp with an academic component" at 100 schools. Next year, the program will be even bigger, she said.

Details such as financing, location and capacity are to be announced next week.

"For the first time, parks and schools are not acting as if they're two unrelated entities and never the twain shall meet. We're trying to coordinate resources and find partnerships that make sense," Park District Supt. Forrest Claypool said.

Speaking to about 500 guests of the League of Women Voters at the Palmer House Hilton, Daley said that his goal is to use the public schools "as a summer camp for kids."

Asked by reporters how the program would differ from any other summer program offered by the city, Daley said, "It is different because it is in school. . . . In the mornings there would be school activities and in the afternoon the program would center around arts and sports."

Also during Thursday's speech, the mayor reflected on the Operation Silver Shovel corruption probe that so far has snared two Chicago aldermen and has 48 others running scared.

Daley noted that many Americans "don't trust government" and said the investigation has served only to "reinforce cynicism" about public officials.

"There is no excuse for the behavior of those who took part in this scandal," said Daley, who won a surprise endorsement from convicted Ald. Allan Streeter (17th) during the 1995 mayoral campaign.

"All public servants should be held to the highest ethical standards," Daley said. "They should avoid even the appearance of wrongdoing, and those who fail to meet those standards should be fully prosecuted. There are many good people who work in government. Their reputations are damaged by unethical behavior. Chicagoans, too, are judged by the actions of our elected officials. We deserve better and should never accept any less."

GRAPHIC: Mayor Daley delivers his State of the City message to the League of Women Voters on Thursday.

LANGUAGE: English

LOAD-DATE: April 26, 1996

State test resurrects
fine arts from ashes
of budget warfare

Renaissance



Micheal Palermo practices on an electronic keyboard at Finley Junior High School in Chicago Ridge, where the fine arts are staging a comeback.

Softer sounds, brighter sights re-enlighten schools

By Amy Hetzner
Education Writer

An unlikely assemblage of yellow and orange chairs, laboratory sinks, egg crates, pipe cleaners and bottle caps forms the art department at Finley Junior High School in Chicago

Ridge.

It's a long way from two years ago when the gym teacher taught a 20-minute needlepoint class and called it art.

"They had a small needlepoint for their first year and a large needlepoint project their second year," said

Lynn Rozycki, who's in her first year as the school's full-time art teacher.

Now the students are learning the principles of shading and light, three-dimensional artwork and perspective. Rozycki tries to relate the lessons to what her students are learning in social studies, science, math and Eng-

lish.

Principal Mary McDonald swears she already sees an improvement in standardized test scores as a result.

"This is really an upsurge for the junior-high/middle-school level to

See Art page 2

VOLUME IX NUMBER 5 FEBRUARY 1998

A PUBLICATION OF
COMMUNITY
RENEWAL
SOCIETY

Catalyst

VOICES OF CHICAGO SCHOOL REFORM

Arts get smart to survive

by Veronica Anderson

In Chicago, as elsewhere, the arts have long had to struggle to stay afloat in the public schools. Typically, budget cuts have been the enemy. Now, though, it's mixed signals. The Reform Board has passed a pro-arts resolution and appointed a cultural arts director. But people's jobs depend on reading and math scores.

"It seems to me art has been put on the back burner with this system," says Ted Washington, principal of Randolph Magnet in West Englewood, which seesaws between two arts programs depending on budget constraints. "All the focus and attention has been put on reading and math."

Karl Androes, co-founder of the arts education group Whirlwind, agrees with that assessment. "What we saw on the very short horizon was [Chief Executive Officer] Paul Vallas saying reading is the only thing that's important," he says. "We saw schools completely backing away from the arts."

Chicago is not alone. The sharp



Quintin Atkins, a 6th-grader at Kershaw Elementary, shows off the origami crane he made in librarian Toby Rajput's class. Rajput designs lessons that weave the arts into reading, such as the story "Sadako," about a young cancer patient whose friends try to save her by folding 1,000 paper cranes.

focus on test scores is a national trend. "We are in the age of accountability," says Nadine Saitland of the Illinois Alliance for Arts Education. "The whole move with assessments and IGAP [tests] is about demonstrating what children know how to do."

As a result, some arts organizations

are taking a new tack. To justify arts instruction to basics-minded administrations, educators are retooling arts education to help teach reading, math, science and other academic subjects.

"Integrating the arts into the basic curriculum has become an important strategy," says Saitland, adding that it's spurred in some places by an expanding curriculum. "With so many things being incorporated into the curriculum, arts are on the fringe," she explains.

Arts groups are working more closely with teachers to bring arts back into the fold. For instance, Pegasus Players

SPECIAL PULLOUT SECTION

What Matters Most

Third in a series: Teachers

ARTS

ARTS

continued from page 1

Theatre hooked up with Beacon Street Gallery, a Chicago regional library and a neighborhood chamber of commerce to integrate arts at three public elementary schools and a high school. Since the artists have been working in these schools, test scores have risen steadily, says Jackie Murphy, director of Lakeview Education and Arts Partnership (LEAP). "Integrating arts into core curriculum means kids pay attention," she says.

On the other side of town, the Hyde Park Art Center anchors another neighborhood-based partnership, which draws on the resources of Goodman Theatre, Chicago Children's Choir and the Smart Museum of Art for work at two elementary schools. In one lesson, teachers at Murray Language Academy in Hyde Park combined science and language arts with drama and origami to teach 3rd-graders a lesson on birds and migration patterns.

Arts integration is pervasive at Brownell Elementary in Englewood. An ETA playwright coaches a class of 3rd-graders to write an original play, teaching them Spanish and character development along the way. By the time students get to 4th grade, they can write and produce a full-scale opera. (See story on page 9.)

Reading through dance?

Artists are even promoting the use of dance to teach core subjects. At a recent Chicago Teachers Center workshop, a choreographer from Zephyr Dance Ensemble showed a class of 10 how to use dance techniques to explore literary mood, pace and symbolism with their students.

A rising star in the arts integration movement is the Chicago Arts Partnership in Education (CAPE). In the early 1990s, retailer Marshall Field's funded a report that argued arts education could fuel school reform if such resources were widely available to public schools. The study also pointed out that Chicago was rich in arts resources but lacked a mechanism to link those resources with schools.

Since 1992, CAPE has forged 10 arts partnerships in Chicago (including the three listed above) that match 25 public

schools with 52 professional arts groups and 18 community organizations. CAPE-inspired programs already have cropped up in Minneapolis and Detroit.

The national trend to integrate arts into basic studies is propelled by more than marketing. Some advocates truly believe it advances student learning.

"This false separation of arts skills and other skills actually undermines kids' capacity to learn well," says CAPE Executive Director Arnold Aprill. For one, arts can help students understand concepts that seem out of context—a major factor in student boredom, Aprill explains.

At one CAPE school, 2nd-grade students used photography and sculpture to study ecology and gentrification. Students took pictures of homes in their neighborhood, then created a scale model of their school and com-

with arts programs to higher test scores, higher student motivation and higher community involvement.

And in Chicago last spring, Whirlwind commissioned a study at four elementary schools to find out whether its drama and reading curriculum could improve 4th-graders' test scores. After a 10-week class, Whirlwind students scored 33 percent higher in reading comprehension than did schoolmates who did not take the course. (See story on page 6.)

Whirlwind and three partner schools recently received a three-year, \$796,000 grant from the Chicago Annenberg Challenge to create after-school labs to train teachers in arts integration.

Whirlwind's study has brought applause from arts groups across the country and prompted some to consider doing research themselves, says Androes. "I spoke to a board of directors

"This false separation of arts skills and other skills actually undermines kids' capacity to learn well."

Arnold Aprill, Chicago Arts Partnerships in Education

munity with recycled milk cartons. Later, the class designed models of new playground space for their school. Students used drawings and journals to keep track of their work.

When teachers and artists collaborate with the goal of making art available to every child, every day, it has a positive effect on the academic bottom line, says Aprill.

Karl Androes of Whirlwind agrees. "As a field, fine arts is heading more in the direction of being tied to central goals. Hopefully, arts in schools will continue to gain prominence because ... we've seen that kids change [and] schools are more interesting places."

The arts' contribution to academic learning is gaining scientific authority.

A research psychologist from University of Wisconsin-Oshkosh found that preschoolers who took piano keyboard lessons displayed higher spatial reasoning skills, a form of abstract thought used in math and science. At the University of California at Los Angeles, another study linked schools

for a colleague just the other day, and the purpose was to get them to allocate some money for research," he reports.

Meanwhile, a College Board analysis of 1996 SAT scores found that students who take arts classes do better on SAT tests than those who have no arts coursework. On average, students who took classes in acting or theater production scored highest (530) on the verbal portion, while those who took music appreciation did better in math (532). The average scores for students with no coursework in the arts was 478 verbal, 490 math.

Anecdotal evidence also backs up the notion that arts help students learn more.

A noted artist in Israel, for example, has devised a visual learning program that showed promising results in developing memory and IQ test scores among preschool-age children.

Closer to home, Murphy notes the progress LEAP has achieved with its programs. "In our schools, we haven't done a formal study," she says. "But

The scapula's connected to the . . .



"The cranium connected to the vertebrae, the vertebrae connected to the scapula, the scapula connected to the sternum ..." Microphone in hand, Alfredo Ayala sings a scientific rendering of the spiritual "Dry Bones." Penned by Senn High School science teacher Hank Saberman, the song is aimed at helping students remember the parts of the human skeleton. Students in Saberman's biology classes must perform the song solo while classmates play percussion. "They can even stand in the corner and hide, if that's the only way they'll sing," he says wryly.

By linking difficult words to a catchy rhythm, Saberman says, his students create a built-in memory aid that has led to better performance on tests. Some even have written their own science songs, using rap rhythms. Saberman says that music can engage students who normally don't like school. "Even a kid who's a gang-banger could be a great rapper," he notes.

Editor's Note: Henry Saberman and the other teachers spotlighted on pages 7 and 10 created their integrated arts lessons as part of a summer program held at the School of the Art Institute of Chicago and at Gallery 37, a city-run arts workshop for youth. They were taught by local professors and artists.

Lisa Lewis

since 1990, as we've been expanding arts, their Iowa scores have gone up every year, as well as attendance."

Meanwhile, the push for arts integration has upped the demand for more trained arts educators. For artists coming into schools for the first time, the learning curve can be steep, arts experts say.

To integrate arts in a meaningful way, schools need "people with classroom experience, who have created curriculum," says Ronne Hartfield, director of museum education at the Art Institute of Chicago and a former director of Urban Gateways, the leading local arts education pioneer. "Not just people who know about opera and know about painting."

Aprill agrees: "It would be a mistake to say, 'If you do this art lesson, you'll

remember your times tables better.'"

Others, however are more purist in their approach. Judith Dawson, a fine arts assessment consultant of the Illinois State Board of Education, says they would argue: "If the arts are used to teach other content areas, it might help students appreciate the arts, but not teach them the arts." Dawson believes there's room for both schools of thought.

Nadine Saitland of the state arts alliance agrees. "School is a place to do both of these things," she says. "If we really want good education to happen, both of these models should be happening in schools."

Arts integration has prompted some of the school system's art and music teachers to do their jobs differently, too. At Waters Elementary in Lincoln Square, for example, art teacher Jose

Javier confers with a social studies colleague to plan lessons on Egyptian architecture and on the Vietnam War.

To the extent that the Reform Board and Vallas support the arts, they support arts integration. In 1996, the board passed a resolution backing "systemwide integration of arts education in the curriculum and in the school improvement plans of each school."

It also moved quickly to create the post of cultural arts director to oversee a staff of three art and music specialists. It tapped Diane Chandler, formerly director of resources for Muntu Dance Theatre, for the post.

Central office view

The board also convened a high-powered task force, co-chaired by arts enthusiast Maggie Daley and city Cultural Affairs Commissioner Lois Weisberg, to advise its Bureau of Cultural Arts.

Arts integration is "something that has never been done before [from central office] but something we would honestly like to see take root," says Chandler, who devises and oversees arts education initiatives throughout the system.

But so far, the board has not put much money behind the effort. Last year, central office set aside \$1 million for schools to buy art equipment and supplies, according to Chandler. This year, even those funds have dried up.

Resolutions aside, fine arts are not among the subject areas covered in the board's academic standards policy, which does include language arts, math, science and social studies.

Under the Chicago Teachers Union contract, the board pays for full-time visual arts and music teachers in high schools. At elementary schools, the board pays for a full-time art or music teacher if enrollment is higher than 750 students. Smaller schools get a part-time arts teacher.

Of the 189 schools that responded to a recent CPS survey of arts education programs, 13 percent spent more than \$10,000 a year on arts, excluding teacher salaries. Sixty percent spent less than \$5,000. An overwhelming 78 percent answered that they integrated arts into other academic content areas.

Much of the impetus and funding for arts integration is coming from the philanthropic community. Alarmed by

board budget cuts in the 1980s, funders responded by picking up some of the slack in the 1990s.

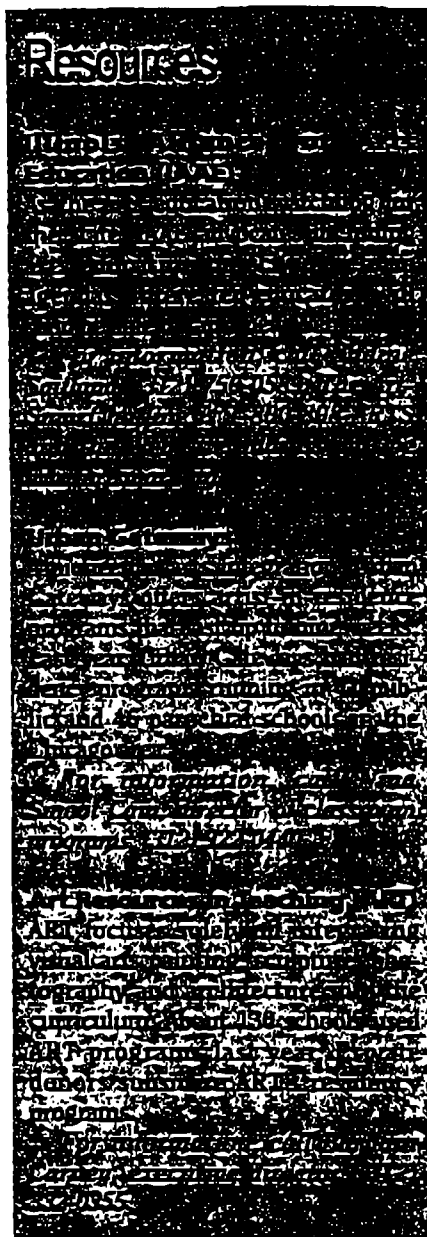
One result is that large institutions have moved beyond student tours to work with teachers. The Art Institute of Chicago, for example, has a bigger education budget and more experienced museum education staffers than it did seven years ago, says Hartfield. Millions in new grant dollars have funded a series of teachers arts workshops, a library of arts books, videos, films, and CD-ROMs, and a catalogue that is published three times a year.

A newcomer to the local grantmaking scene, the Chicago Annenberg Challenge, added major support at the school level. Recent grantees include school partnerships with Whirlwind, LEAP and the Erikson Institute, which employs the arts.

Ten years ago, the John D. and Catherine T. MacArthur Foundation gave roughly \$50,000 to arts integration projects, estimates senior program officer Nick Rabkin. Now the foundation gives 10 times that amount.

"Arts eroded in schools largely because they didn't appear on anyone's radar screen for school reform," Rabkin says. Since funders have put money behind the effort, teachers take fine arts more seriously, he adds.

Arts groups also have become more sophisticated and provide better educational programs, says Benna Wilde of Prince Charitable Trusts. Next fall, arts grantmakers from across the country will meet in Chicago. Their theme for the event: "Youth and the Arts." ■



Art advocates seek to prove arts' value

by Veronica Anderson

Fine arts instruction is finally coming of age in a scientific world. Many arts educators say it's about time.

New research, some more solid than others, is linking fine arts instruction to significant improvement in how much and how well children learn academic skills.

"The research makes absolute sense to me. The arts are a mode of learning that is *really* valid," says Ronne Hartfield, director of museum education for the Art Institute of Chicago. "Art is such a basic human activity. You can't do it without reading or doing math."

Meanwhile, some educators are pleased to see scientific backup for what they already know to be true from classroom experience. "I've always felt that [fine arts] was something that should be part of any curriculum," says Ted Washington, principal of Randolph Magnet School in Englewood.

Randolph was one of four schools that participated in a much-praised study commissioned last spring by Whirlwind, a Chicago arts education group that uses drama to teach reading.

Karl Androes, Whirlwind's executive director, says that drama and reading, for example, have parallel skills. "Reading comprehension is the ability to say back and use the facts and inferences that are in a piece of written text, a story—to figure out who did what when and where," he explains. "And then, on the inferential side, to figure out and be able to say why they did it."

Similarly, he says, actors preparing for a role "figure out who they are in the play, what they're going to do, when they're going to do it, who they're doing it with, where they enter, where they exit, what they say. And then they figure out why; they figure out the inner life of the character."

Whirlwind found, though, that it needed more than instincts and theory to sell its program to Chicago schools,



A group of 8th grade girls at Waters Elementary design their own Egyptian hieroglyphs. They are (from left) Susy Caldwell, Stacy Kalambatzas, Star Stafford and Christina Lorusso.

which risk probation and reconstitution if reading and math test scores fail to measure up. With little hard research available on the academic impact of the arts, the group decided to commission its own study. Specifically, it would compare reading test scores of children who participated in its Reading Comprehension through Drama program with those of students in the same schools who didn't participate.

Developed in consultation with Chicago principals and teachers, the program sends actors, opera singers and other artists into classrooms twice a week for 10 weeks to help students convert a story into a mini-play. Using drama games, acting and discussion, the artists help students think through the process.

"We want them to practice something that's flat on a piece of paper and turn it into something three-dimensional, in this case acting out the story with your body," says Androes. "The hope is that when kids get to the Iowa tests, they will read, then form images and pictures in their heads, and can better comprehend and infer from text."

For the study, conducted last spring, the program was provided free of charge to four schools with diverse student bodies: Randolph, Stagg in Englewood, Waters in Lincoln Square and Pulaski Academy in Logan Square. Two 4th-grade classes were selected at random from each school: one would use Whirlwind, the other would follow a traditional curriculum and serve as a control group.

A San Francisco-based consulting firm, 3-D Group, set up and conducted the study.

The results supported Whirlwind's theory. Overall, students in the Whirlwind classes raised their reading scores on the Iowa Tests of Basic Skills three months more than did their counterparts in the control classes. However, most improvement was in factual recall, with no significant increase in drawing conclusions.

Still, educators were impressed. "They did a great job," says Stagg Principal Albert Sterling. "The end result was important to me: higher test scores."

Teachers learned to teach on a different level, adds Waters Principal Tomas Revollo. (See related story on page 8.)

Despite the positive results, only one of the four schools, Pulaski, worked

From pyramids to drinking gourds



A team of 6th-graders at Kershaw Elementary—(from left) Sheena Hampton, Armitha Williams, Kenosha Polk and Marissa Wright—build a model pyramid in the school library. More than geometry, the project is part of a multimedia lesson on ancient Egypt that librarian Toby Rajput uses to bolster the 6th-grade history curriculum.

Rajput divides students into three groups, then shows each group a video of a different aspect of ancient Egypt: mummies, pyramids and hieroglyphs. The groups create their own replicas, using materials borrowed from the Field Museum. Then, each student writes a report on the group's topic; Rajput helps them navigate the library's reference section. The lesson culminates in a Jeopardy-style quiz that pits classmates against each other.

Rajput has long integrated arts into story reading but says that a Gallery 37 teacher workshop she attended last summer recharged her creativity. "Meeting with the other teachers was a real benefit," she says.

This spring, Rajput will present a lesson on slavery that she developed at the workshop. The lesson features a simple artifact of significant but little-known importance: a drinking gourd. Rajput's lesson on the Underground Railroad begins with an old song with a mysterious chorus: "Follow the drinking gourd." She will have students sing the song, then learn its deeper meaning: The "drinking gourd" is the Big Dipper, and the song cryptically describes slaves' route to freedom. Rajput will round out the lesson by showing students a real drinking gourd and maps, and lead them through stories and mini-history lessons.

Lisa Lewis

Specific instance of arts ed in practice

Whirlwind into its program this school year. In most instances, state Chapter 1 budget cuts and rival arts programs forced the other schools to cut Whirlwind.

Androes acknowledges that arts programs continue to be a tough sell.

"Schools have it in their minds that arts are fluff," Androes says. "I don't know if one study is enough to convince them that the arts are not fluff, that the arts can get the bottom-line results they want."

Beyond Chicago, other researchers are finding similar, though more loose-

ly-based, connections between arts and academic achievement.

In a series on child-rearing, NBC's "Today-Show" featured Dr. Frances Rauscher, a research psychologist at the University of Wisconsin-Oshkosh whose neurological studies link music with higher IQ test scores.

In one project, Rauscher and her colleagues studied 78 preschoolers who ranged from 3 to 5 years old. The children were divided into three groups: some learned to play piano, others to use computers, and the rest had no lessons.

When tested after six months, the piano group displayed higher spatial-temporal skills than either of the other groups. Spatial-temporal reasoning is the type of abstract thought required to play chess or solve math and engineering problems. The relationship between pitch and piano keyboard layout is a rudimentary lesson in spatial relationships.

Mozart Effect

In an earlier study, Rauscher found similar results after testing a group of low-income 3-year-olds who had daily singing lessons.

Previously, Rauscher advanced the notion that just listening to classical music could improve IQ. Dubbed the Mozart Effect, college students who listened to 10 minutes of a Mozart piano sonata got a temporary boost in spatial reasoning, compared to those who listened to another genre of music or did not listen to music at all.

"We have now confirmed what teachers have long suspected: Music does more than entertain our children, it also shapes their minds," Rauscher wrote in the September/October 1996 edition of *Early Childhood News*.

The Mozart Effect has made an impression on Chicago school officials, who began testing the theory last month. The Classical Music Society raised money to supply 23 schools with 60 hours of classical music tapes and a portable stereo system to play them during independent study or reading periods. Rauscher has agreed to evaluate the program, says Diane Chandler, CPS director of cultural arts. If found to be successful, it may be expanded throughout the system, she says.

Other researchers are publishing reports with related theories. A California researcher says schools with drama programs have higher test scores and more community involvement. In Rhode Island, 1st-graders in a music and visual arts program exceeded grade level scores in math.

"Research is showing different ways of enhancing mind and brain," says Nadine Saitland, director of the Illinois Alliance for Arts Education. She credits Harvard University Education Prof. Howard Gardner with sparking the inquiry into the various ways children learn.

In the 1980s, Gardner influenced educators across the country with his theory of multiple intelligences. Gardner argues that human intelligence can be measured in at least seven different areas: linguistics, logics-math, spatial relationships, music, body movement, intrapersonal and interpersonal skills.

Educators have used the theory to devise a variety of teaching techniques, some of which are hotly disputed.

Gardner himself stresses that multiple intelligence is a theory about the brain, not how to teach children. "When I originally wrote about different intelligences ... I was not writing from the

perspective of education," he says in an interview in the January/February 1998 issue of *High School Magazine*. "I was very surprised at the amount of interest that was shown and continues to be shown by educators both in this country and abroad."

As for the specific connection between arts and academic learning, some arts educators want to see more and better research. "My sense is no good, highly qualified researchers have taken on the task of studying art's benefit to education," says Judith Dawson, an art consultant with the Illinois State Board of Education. ■

An infusion of arts

Five years ago, arts at Waters Elementary meant making cards for Mother's Day and singing "Jingle Bells" for Christmas.

But that was before Tomas Revollo became principal of the Lincoln Square school. Early on, Revollo told local school council members that anchoring Waters' curriculum in the arts was at the top of his wish list. His challenge to them was simple.

"Why couldn't we create an environment in school where the kids would always feel excited about being here?" Revollo says.

He used discretionary funds to hire two full-time art teachers, one of whom is now Waters' director of fine arts, and began recruiting other teachers who had experience or coursework in the arts.

Colorful student murals now cover hallways and stairwells throughout the three-story building. A playground fieldhouse was converted into an art studio. And art teachers regularly plan lessons to complement topics covered by colleagues in other disciplines.

Last spring, Waters' art education group Whirlwind brought in a group of Comprehension Through Drama students from Waters' sister school, Lincoln Square. The students had not only bought Whirlwind's services this year, they were free during the study. Some teachers continue to use the techniques they learned from the program's artists.

For Revollo, who is a professional pianist, accordion and guitar player, it is a way to ignite a passion for learning

in students.

"We've thrown out all of the basal books in this building," he crows. "That's boring stuff. No one wants to admit it."

Instead, the school uses literature-based material in thematic units—a recent topic was oceans—that incorporate all disciplines including the arts.

Attendance at Waters is now slightly above the citywide average of 93 percent, but test scores have not fared well. The percentage of lower-grade students reading at or above norm has dropped dramatically.

"This is a totally different set of kids," says Revollo. More students now come from low-income families or speak limited English, he explains. Primary reading scores are going up, he adds.

Teachers say arts can benefit students emotionally. For example, teacher Maureen Connelly credits the Whirlwind program with bringing a young Bosnian boy out of his shell a few years ago. A recent immigrant, the boy could not speak English and would not talk in his native tongue. Connelly learned that he had witnessed the murder of several family members.

However, the boy slowly began to open up during sessions with Whirlwind artists. He joined group activities, and his eyes became more expressive, says Connelly. One day, he spoke. "More popcorn."

"I felt like Annie Sullivan in Helen Keller," says Connelly, who now uses drama exercises with her 1st-graders. "I hope to see [the artists] back some day. It was fun."

—Teronica Anderson



Playwright Charles Michael Moore gives blocking direction to a group of 3rd-graders rehearsing an original play. Each played an animal. They are (from left) Eli Williams, eagle, Erik Brussard, wolf, William Duran, lion, Charity Taitt, zebra, and Keisha Smith (rear) hippo.

Playwrights at age 8, opera stars at 10

It's a week before school recesses for winter break, but Leola Stutley's 3rd-graders at Brownell Elementary are working hard to finish writing their play.

Each of the 22 students in Room 214 has a part. Most are animals who have just escaped from a zoo in Spain; one is a human, the zookeeper, who is plotting to trap them.

First, the cast members go over what they've written so far. Then, Charles Michael Moore, a playwright from ETA Creative Arts Foundation, solicits more lines to wrap up the story.

"The story is stuck here," he says. "What does the human have to do next? What should he do to get the animals back?"

The class decides the human will offer to drive the uncaged animals to freedom. He will suggest that, first, the animals return to their cages to pack their bags. Then he will push a hidden button to lock the cage doors behind them.

Moore then goes for the mood. "Think about how happy you are," Moore says. "What are you going to say?"

"We're free at last!" shouts the boy playing the wolf.

"Good. Give me another line. I need another line—some escape lines," Moore urges.

"It's good to be free," cries another boy who's a bear.

More cynical, the student camel says, "I don't trust him."

By the end of the 60-minute session, the animals have persuaded the zookeeper to unlock the cages.

"Shame on you, human being," says one animal. "You had a chance to help us, but you blew it. This is something that will haunt you for the rest of your life."

"I am so sorry that I tricked you. Please forgive me," sighs the zookeeper. He again presses the button and lets the animals go.

The playwriting project covers a lot of academic ground, says Moore, who works with 2nd- and 3rd-graders. "They learn how a story develops. The process. They learn the terms involved—characterization, blocking. They learn memorization. They write the stories out, so they're working on their spelling, structures and punctuation."

In the last seven years, arts have become a way of life for all students at the small Englewood school—just 405 students, 90 percent of whom come from low-income families.

In kindergarten and 1st grade, Brownell students learn about world cultures by working with artists from Muntu Dance Theatre. In 2nd and 3rd grade, Moore takes over with storytelling exercises that focus on language arts and social studies and that introduce foreign language vocabulary. (Many of the animal characters in the 3rd-grade play are referred to by their Spanish names.)

By the 4th grade, Brownell students are collaborating across classrooms to write, produce and perform in an original opera. After completing the opera project, Brownell 5th- and 6th-graders are well equipped to produce their own dramatic play.

Everyone a star

Teachers at Brownell are avid supporters of the school's arts integration programs: "I've seen this make children more verbal, more ready to express ideas," says Stutley. "In other schools, if they express ideas, they're knocked down and told to shut up. By the time they reach 4th and 5th grade [here], they all think they can be a star."

Special education teacher Gloria Buckley says the arts can be especially beneficial for her students, some of whom join regular classes for story-

telling. "Some of my kids are so withdrawn," she explains. "Some of them don't speak well. Doing storytelling helps them learn to imagine [and] use higher language skills."

Brownell is one of the school partners in the ETA/Muntu Arts in Education Consortium, which is part of a citywide network called the Chicago Arts Partnerships in Education. In the five years since the affiliation began, Brownell's test scores have risen significantly.

In 1992, Brownell's 3rd-graders were reading more than a year below grade level, posting an average score of 2.7 on the Iowa Tests of Basic Skills. By last year, 3rd-graders had narrowed the gap to only four months below grade level, scoring 3.4.

Sixth-graders advanced even more, going from 5.4 in 1992 to 6.3 in 1997, five months below grade level.

Most dramatic is Brownell's progress on the state's writing assessment. Last year, 92 percent of its 3rd-graders met or exceeded state goals in writing—a rate higher than district and statewide averages. Sixth-graders did even better, with 97 percent meeting or beating state goals.

One reason Brownell scores high in writing is Mary Jane Riopelle, a staff teacher and alumna of the Chicago Area Writing Project, who teaches writing at all grade levels.

In an 80-minute session for the opera project, Riopelle coaches 60 4th-graders through a variety of plot options for this year's performance about Paco, the bull. Students must figure out how to rescue Paco from a bullfight and return him safely home. "No violence," Riopelle cautions.

National attention

The opera is the crown jewel of Brownell's program, attracting the attention of CBS' "Sunday Morning Show" and "Amistad" librettist Thulani Davis, who met this fall with 4th-graders as they plunged into writing an opera of their own.

Principal George Huff takes Brownell's success in stride. The results produced by the school's can-do attitude catch many outside observers off guard, he says. "We're not a specialty school," he notes. "We're not a magnet school. We're just a regular school that

From garbage to treasures



Cook School 3rd-graders Shalonda Brown and James Cox manipulate abacuses they made from scrap materials. The devices are a springboard for lessons not only on math and Chinese culture, but also on ecology, including pollution, landfills and recycling. "I'm trying to teach the children how to reuse," says teacher Alice Smith-Jones, whose motto is, "Other people's garbage is someone's treasure." Once the abacuses have been assembled, students write short research papers on the history and culture surrounding the abacus. Then they learn how to manipulate the beads to solve problems. "I have many children who are really having problems academically," says Smith-Jones. "Art does bring out the best parts of them." As an example, she says, learning about recycling led some kids to add creative slogans to their finished projects, like "Save the Earth" and "Garbage is Gonna Eat Us Up."

In Katrina Baughman's 1st-grade class at Columbus School, "quilting" is the thread that ties together lessons in reading, writing and social skills. Each child makes a square for a paper quilt, writing his or her name on it and adding a drawing that conveys something personal, such as likes, dislikes or character traits. Baughman then joins the squares and has students practice reading the names. "Many of them cannot read at all when they come in," she says, "but one of the things they're really interested in is how to read their own names and those of their classmates." Finally, Baughman pairs up students to interview and write stories about each other, using the squares for inspiration. Her class also has done a second quilt with a "future career" theme. New to classroom teaching, Baughman is trying still other ideas; she and three colleagues have applied for a grant to do multimedia projects on a different culture each month. Baughman feels strongly that most of her students learn academics best through the arts. "They get into it so quickly," she says, "they don't even know they're learning."

Lisa Lewis

set out to prove what you can do with good people."

"Some are surprised that Brownell does an opera," Huff adds. "There are no areas that should be off limits to us. It really expands our children, exposes them to a facet of the arts they may otherwise not be exposed to."

Veronica Anderson

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CURRICULUM

UPDATE

Arts Education A Cornerstone of Basic Education



PHOTO BY SUSIE FITZPATRICK

Imagine walking into a school where murals cover the walls, a sculpture sits in front of the building, and music spills from the classrooms. A display case contains drawings of space scenes and space vehicles with explanations of how the artists generated ideas for their work.

In a 5th grade classroom, parents transform empty refrigerator boxes into puppet theaters. Students plan to perform plays they have written with puppets they have made.

Down the hall, 2nd graders have fashioned flutes out of soda pop bottles to study sound. Later, they will stretch and jerk a 20-foot clothesline to demonstrate the movement of a sound wave.

The next day, all the students will sit spellbound in the auditorium for an hour listening to a professional harpist play and then answer their questions about the history of the instrument and how it works.

Scenes such as these are commonplace at Riverside Elementary School in Grand Rapids, Mich., says principal Jan Moyer. Working with arts specialists and musicians, the faculty has integrated the arts into the school's core curriculum.

However, "we do more than just arts at our school," Moyer says. "I believe that we have to provide a balanced education to our students"—one that includes math, science, language arts, and social studies, as well as the arts.

Claiming Its Place in the Core Curriculum

Arts education is sometimes still thought of as making pumpkins out of colored paper at Halloween or as taking a field trip to a museum. But advocates say that the arts—dance, music, theatre, and visual arts—should be an integral part of a general education.

"Today's school gatekeepers think of arts education as they experienced it, as holiday art or as recreational, not as a cognitive process," says Lolani Latun Duke, director of The Gerty Education

Institute for the Arts. By studying the arts, students can develop capacities for critical thinking and problem solving, she explains. "The major shift in arts education in the past 10 years has been that the arts contribute to intellectual capacities that may complement, but are different from, traditional subjects."

In fact, studying the arts gives children access to ideas that are central to human existence, say arts educators. "The arts are probably the most glorious manifestation

of human civilization," says Paul Lehman, professor emeritus in the school of music at the University of Michigan. "They exalt the human spirit. They are an integral part of every ritual in every culture."

"The arts represent forms that humans have created to convey their feelings, their visions, their aspirations, and their values," says Elliot Eisner, professor of education and art at Stanford University. "The presence of arts in the schools makes it possible for children and adolescents to learn how to read the images that arts provide."

Learning such skills is especially important today. "Children live in a visual world to a greater extent than previous generations," says Duke. Saturated with images on TV, compact discs, and computers, "children need to be able to look at art and images and to recognize their historical and cultural significance in order to understand the message being conveyed."

Once children can interpret these sometimes confusing messages, they will need to learn how to manage them. "A lot of what is taught in school suggests that there are correct and incorrect answers to questions, as evidenced by the use of multiple-choice and true/false tests," explains Lehman. "In the real world, questions aren't posed that way." For example, questions about how to achieve world peace or end world hunger don't have easy answers. "The arts naturally require people to seek multiple solutions."

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In addition to teaching students the skills they need to function in the 21st century, the arts "allow children to have a quality of experience that is self-justifying," Eisner says. He maintains that studying art for art's sake has value. Studying the arts might help raise math scores or increase achievement in reading, he says, but the arts "should be studied because they are vital forms of experience."

Michael Day, professor in the department of visual arts at Brigham Young University, agrees that defending arts education from the position that it improves academic achievement places the arts in service of other disciplines in the school's education program. "You can also turn that question around to ask, 'How does learning math, science, and social studies improve achievement in arts?'" he says. "A balanced, integrated curriculum is best for learning in all areas."

Laying a Foundation for Learning

Brain research and multiple intelligences theories are providing evidence to support including the arts in a balanced curriculum. The research and theories "are another tool to help us convince those who aren't convinced about the value of arts," says Glenn Ray, executive director of the Association for the Advancement of Arts Education.

For example, brain research indicates that studying the arts "may lay critical neural pathways important for later development," says Eric Jensen, author of six books on brain-based learning and a member of the Society of Neuroscience. If children learn to play the violin, the drums, the piano, or other musical instruments, "they seem to develop strong pattern extraction and develop abilities that are essential to higher brain functions in logic, math, and problem solving," he says.

Research conducted at the University of California at Irvine may suggest a cause-and-effect relationship between music and achievement. "If this research holds up, it will be important for the arts, especially music," says Lehman. Despite music teachers' observations that students who study music tend to score higher on the Scholastic Assessment Test (SAT I), they could not prove a connection between the two.

Although research results are not yet conclusive, Jensen recommends that educators implement arts programs now: "All arts (visual, industrial, performing) should be mandatory. Give children a choice of several art options but make it mandatory. Start early—age 3 is perfect—and continue throughout K-12 schooling."

Helping All Students Learn

In addition to helping develop brain functions, arts education can offer teachers ways to reach all students, say experts. "Every kid has potential in the arts," explains Lehman. "One of the most important

missions of our schools is to develop potential in all areas, as noted by Howard Gardner. For a lot of kids, these talents don't get developed except in school."

Although Gardner's theory of multiple intelligences has encouraged educators of all subjects to use a variety of teaching strategies, says Ray, the idea that some individuals are visual/spatial, musical/rhythmic, or bodily/kinesthetic learners merely reinforces what many arts educators say they already knew: Studying the arts reaches some children in ways that other instruction doesn't.

Russ Chapman, principal of Shady Brook Elementary School in Bedford, Tex., has seen the effect that adding the arts to a teacher's instructional repertoire can have: "Some students whom we haven't been able to reach, we can touch through the arts. For teachers, this can be a profession-changing experience. They see a greater depth to each child and realize they can explore these depths in children using different techniques."

Bringing It All Together

Just as the arts can provide teachers with ways to reach all students, arts education can be helpful in teaching other disciplines.

In fact, "the arts have a great way of connecting segments of the curriculum that are compartmentalized," says Ray.

Although some arts educators cite a tension between integrating the arts into the curriculum and teaching the arts for their own sakes, others suggest that the two approaches are compatible. "These are not mutually exclusive ideas," says Lehman. "Human activity is inherently interdisciplinary. We don't divide up our day into disciplinary parts."

Nevertheless, "we ask kids to bring things together after we teach subject by subject, but we as educators have to learn how to integrate the curriculum," says Kim Wheatley, executive director of the Southeast Institute for Education in the Arts located in Chattanooga, Tenn.

Jean Detlefsen, who teaches visual arts at Columbus High School in Columbus, Nebr., is one teacher who has discovered firsthand that the arts can help students gain a greater understanding of historical eras. Working with a history and an English teacher at her school, she developed an American Studies integrated course for juniors. One unit calls for students to investigate the 1920s. The students organize into small research groups to study different aspects of that period, including music, visual arts, sports, and politics.

Through their research and reports, says Detlefsen, "students studying visual arts might learn about social realism, the beginning of regionalism, the impact of early modernism and how it changed the face of modern art." And because each group presents its findings to the class, all the students are able to make connections about how different forces affect history, she says.

Although many teachers such as Detlefsen are providing meaningful, integrated activities to students, experts caution that arts integration projects must give arts equal weight to other disciplines. Otherwise, the arts can become superficial, says Lehman.

For example, in contrast to the American Studies unit developed by Detlefsen and her colleagues, teaching students to perform a square dance when they are studying U.S. western expansion or



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visiting a museum without the benefit of accompanying activities "is not really interdisciplinary," says Lehman.

Striking the Right Balance

To ensure that the arts are integrated into the curriculum in meaningful ways, "a good arts program must be based on regular instruction by qualified, certified teachers," says Day. "And by collaboration with other teachers so you can find ways to integrate the curriculum. If there is solid progression from grade to grade, and students build on their arts knowledge and the arts are integrated into the curriculum, then supplemental activities can enrich the program."

The partnership between the Grand Rapids Symphony and Riverside Elementary School in Grand Rapids, Mich., is one example of such a program. The school, the school district, and the symphony work together to produce a theme-based integrated arts curriculum—which is shared with other elementary schools in the area.

Each year, Melia Peters, the symphony's education director, and Jan Moyer, principal of Riverside, devote a building inservice day to outlining the draft curriculum. Eight musicians from the symphony, the district fine arts curriculum director, the head of the Grand Rapids arts council, all the teachers at the school, and some parents help create the draft.

The participants in the meeting choose a theme for the upcoming year, such as "To Infinity and Beyond" or "Tune into Your World." They then divide into three groups, each focusing on one age group (K-2, 3-4, 5-6), to review the grade-level standards and core curriculums and to design activities that will meet the requirements for each subject.

For example, social studies standards require 6th graders to study medieval Europe. An activity might call for students to research different types of medieval music. Students study the rise of guilds and the invention of printing technology and evaluate the effect these innovations had on the arts and society.

Because the standards also require students to undertake a creative writing activity and make a presentation, the students make puppets, research how people dressed in medieval times, make costumes for the puppets based on their findings, and write and perform a puppet show. Teachers assess these activities using rubrics that focus on the content of the show, its originality, the grammar, and the presentation.

Careers in the Arts

In addition to arts activities that are integrated into the core curriculum, the Grand Rapids Symphony provides a progressive set of activities to help children learn about music. Children in grades 1-2 attend an orchestra concert at a local high school once a year and receive a visit at their school from an ensemble, Peters explains.



Students in grades 3-4 also hear ensembles, and musicians from the symphony visit the 3rd graders to perform, to talk to them about the history of the instruments they play, and to field questions from the students. In 4th grade, students visit an "Instrument Petting Zoo" to talk with musicians and try to play half-size cellos and violins. "These activities prepare them to start band or orchestra," for which they are eligible in the 5th grade, says Peters.

Making studio or performance opportunities available to students is important, say arts educators. "There comes a time in every subject, even math and science, when students have an interest or talent and want to prepare for advanced study or work," says Day.

A benefit to giving students the chance to specialize in an art is the glimpse they get of a possible professional path. Day explains that the 19th-century stereotype of the starving artist is alive and well. But

in reality, he says, there are a multitude of exciting careers for students in the arts as designers, illustrators, musicians, and actors.

Staff Development: A Key Ingredient

If a broad education that includes the arts can provide students with the skills to meet the challenges of the next century, schools must be given the opportunity to offer these programs. Good arts education programs require ongoing support from teachers and parents, say experts.

The arts program at Shady Brook Elementary School in Bedford, Tex., started 25 years ago with support from part-time music and visual arts specialists. When the program began, says school principal Russ Chapman, "there was no integration of arts throughout the curriculum," which was typical for that time.

Now, he and teachers at the school view the arts as an integral part of the way children learn and develop. "The arts are not special events or episodes—they are part of our regular day," Chapman asserts.

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. At Shady Brook, the entire faculty works with parents, education professors from a local university, and museum educators to plan how to integrate art into the curriculum.

Chapman also encourages his teachers to visit local galleries and museums. Because studying ancient Egypt is part of the 6th grade curriculum, 6th grade teachers from Shady Brook spent a Saturday (for which they were paid) at a museum viewing an exhibit on ancient Egypt, he explains.

The teachers and museum staff worked together to develop activities for students before and after they visited the exhibit, to discuss the types of questions students might ask, and to decide how these activities would be evaluated.

► continued on page 6

Music Education's Forte

It is a frosty night in Blue Valley, just outside Kansas City. Families are stamping the snow off their feet, crowding into the auditorium at Blue Valley High School. The hall warms with greetings and conversation as neighbors and relatives unwrap their scarves and pull off their coats. On stage, young musicians, faces glowing with preconcert excitement, enter with gleaming horns and instruments of every kind.

The audience continues in, mingling and chatting as they find their places. Above the din, the oboe's piercing voice calls the strings, brass, and woodwinds to find their pitches; soon, the young musicians are practicing scales and passages in every key—a joyful chaos against the resounding boom of the kettle drums. Then, from somewhere off to the right, David Circle enters, baton in hand, striding to his place before the orchestra. The audience breaks into a brief, expectant applause: Circle bows momentarily and turns to his orchestra. He raises his baton, and the audience is transfixed in silence.

Circle exchanges glances with his concert master, Logan Weast. An exceptional violinist, Logan has been accepted into the Kansas Allstate Orchestra. And, for the second year in a row, Logan has just won an engineering contest; his basswood bridge triumphed over all others by supporting 61 pounds. Upon graduation, Logan plans to study not music, but chemical engineering.

Bow poised to begin, Jenny Wright awaits Circle's downbeat, her cello perfectly tuned. An outstanding academic student, Jenny also plays the piano for her church, accompanies middle school groups, and does volunteer work.

Among the violins, Circle meets the eyes of Gaylen Kellenberger, a weight lifter. He notices the smile of Rebekah Sterk, a viola player and member of the girls' basketball team.



And now, in intense concentration, the orchestra bursts into a symphonic transcription of Bach's Fugue in G Minor. The audience is held in thrall. After the thunderous fugue—and thunderous applause—comes Brahms's Hungarian Dance No. 6, followed by the peasants' wedding and other themes from the "Moldau," a tone poem from Smetana's *Das Vaterland* compositions.

Regaining Lost Ground

After some years of budget cuts and neglect, music education, here in the heartland of Kansas and across the nation, seems to be making a comeback. "I think we're now catching up to where we were a decade ago," says John Mahlmann, executive director of the Music Educators National Conference (MENC). "The arts—and music education in particular—have been disproportionately hurt in areas where education generally is hurt," Mahlmann observes. He points out that MENC recommends one qualified music teacher for every 450 students at the elementary level. In Los Angeles, there's one for every 4,700 students.

"A lot of propaganda out there says that you've got to have math and science more than anything else. Maybe that's not always true—at least not to the extent that we seem to promote it," Mahlmann says. As expressed in the *National Standards for Arts Education*, "No one ever advances the proposition that only those who are mathematically 'talented' enough to earn a living as a mathematician should study long division or algebra. Neither, then, should talent be a factor in determining the place or value of the arts in an individual's basic education."

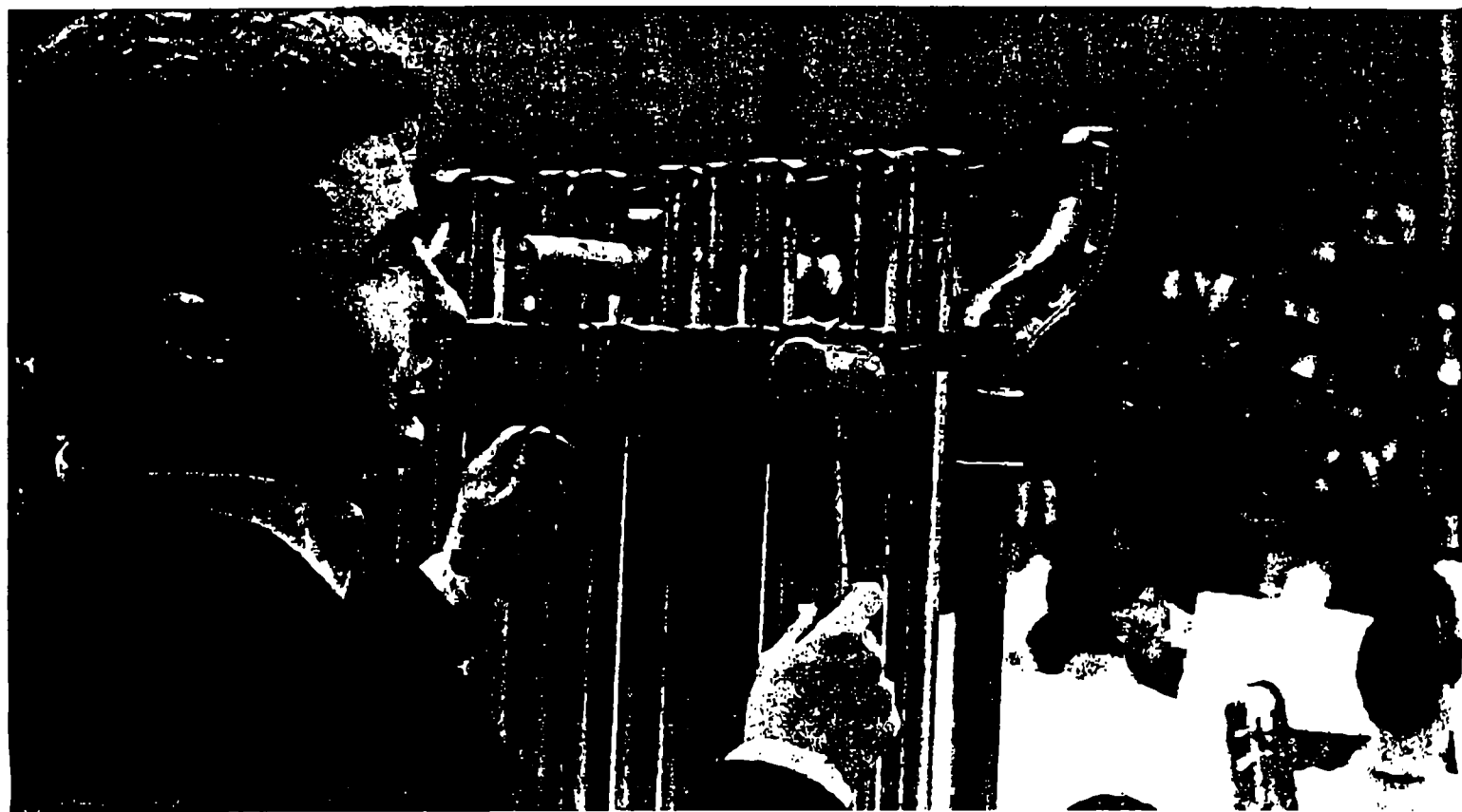




PHOTO BY SUE MITCHELL



The Benefits

All students benefit from art and music experiences, states Mahlmann. He cites statistics from the College Board indicating that students who score 30 to 40 percent higher on SAT tests in math and English are those same students who have been in music programs.

Brian Cram, superintendent of schools in Clark County, Nev.—the tenth largest school district in the United States—agrees with Mahlmann. "Students in the arts tend to be good students academically. Our highest performing schools are our performing arts magnet schools." Is this a cause-and-effect relationship or a correlation? No one seems to know. "Either way," says Cram, "I wouldn't want to mess with it. Music makes stronger students."

As a superintendent, Cram is serious about the business side of music. His growing school district must build 12 new schools a year—one every month. In the past two years, the district has hired 30 certified music teachers. "Music is good business," states Cram. "It helps influence the public to vote for our bond issues."

Because the district receives no help from the state of Nevada for construction, Clark County Schools must pass a \$600 million bond issue every couple of years. Cram credits the successful passage of bond issues to the district's impressive music and arts programs. "Music is a powerful message carrier to the community that these kids are exactly what we want the schools to produce—kids who are dedicated, disciplined, and talented. Music breaks the stereotype of what people think kids are like."

When he thinks of schools that are cutting music programs, Cram says, "I just don't understand the logic of it. Music is one of the basics. I'd cut other programs before I'd cut music."

Gary Wolfman, orchestra director at two high schools in Wisconsin, Appleton North and Appleton West, extends Cram's argument. "When music programs are cut, school boards are creating the opposite of what they intended. They hurt the academic progress of their students." While Wolfman appreciates the fact that principals and administrators value marching bands and music programs for community perceptions and for their influence on school spirit, Wolfman focuses on other advantages. He relates the case of Jeff, a student with exceptional educational needs. Jeff can read neither language nor music, but plays the violin in the school orchestra, learning the music by listening. By no means a prodigy, Jeff nonetheless finds that orchestra has become for him the most important part of each school day. When Jeff received his class ring with the word *orchestra* on it—a word Jeff recognized—he proudly showed it to Wolfman, his teacher. For Jeff, it meant everything to belong to this group.

"For some kids," continues Wolfman, "their major source of intelligence may be in music. It's their avenue. But this doesn't mean it is only for the gifted and talented." As many teachers can testify, music and the arts can be a powerful vehicle—sometimes the only vehicle—for reaching, motivating, and teaching a given student.

In accordance with the aims of the National Standards for Music, Wolfman insists that the emphasis of his orchestra program is *not* on performance. "Performance is an outcome," Wolfman explains. "Our emphasis is on learning about music through performance—not the other way around." To reach the goal of musical understanding, Wolfman's students study music history, composition, and improvisation. They also sing in class.

Wolfman warns of scheduling roadblocks that have devastated music programs in some places. "Some block schedules deter participation in music because, on a straight 4X+ schedule, students would have two credits in music—more than they need—and at the expense of other classes." Wolfman points out the need for a modified block schedule that permits students to take a one-credit class all year long. Experts agree that a good music program needs to be continuous as well as sequential.

Unparalleled Excellence

"There are 101 notes in the U.S. National Anthem," observes Dennis Granlie, music supervisor in Great Falls, Mont. "By any other standard, if a performer gets 10 notes wrong, it would still be an A. But in music, it is totally unacceptable."

Pointing out that music has a standard of excellence not found in other disciplines, Granlie asks, "Can you find another class during the school day where kids are as focused as they are in orchestra, chorus, or band?" Granlie also likes to draw attention to the learning model in music: "How many times does a music class re-do the work, over and over again, until it is perfect? What would other classes be like if they kept doing their work over and over again until it was mastered and perfect?"

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Arts Education

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In addition to formal professional development opportunities, Chapman makes sure that faculty members focus on arts in regular staff meetings. "We have 'art moments,' when someone might ask, 'How do you teach reading sequence using art?' Answers to this might be, 'Use music or cartoons,' or 'Picasso did a series of drawings and you can use those.'"

Focusing on arts education has enabled his school to excel at it, says Chapman. "If you do it as a matter of habit, it yields results and it becomes part of the school culture."

Advocacy

Just as ensuring that the arts are part of a school's culture requires regular effort, ensuring that the arts remain in the curriculum is a

never-ending task, report teachers of the arts. Day, who has taught both math and visual arts in public schools, says he never experienced the need to advocate for other subjects to the extent he must for the arts.

Evelyn Pender, who teaches visual arts at Kate Sullivan Elementary School in Tallahassee, Fla., has learned to become a persistent voice for the importance of arts education. Despite the challenges and time commitment, she says, arts teachers must learn to become advocates for the arts. "All teachers should be the best they can be, and so should the profession: Advocating helps accomplish these goals."

In 1973, Pender was the first art teacher hired in her county. She taught in the hallway outside the principal's office until she finally got her own classroom 10 years later.

Arts educators must educate their principals, parents, and fellow teachers about the importance of arts education, says Pender. She recommends that arts teachers regularly join important committees,

Working Together for the Future of Arts Education

One of the most important recent developments in arts education, say experts, was the creation of the National Standards for Arts Education in 1994. Under the umbrella of the Consortium of National Arts Education Associations, representatives of each arts discipline—dance, music, theatre, and visual arts—worked together to provide a single outline of expectations for students in the United States, says Kim Wheelley, executive director of the Southeast Institute for Education in the Arts located in Chattanooga, Tenn.

Wheelley, who served on the steering committee for the National Standards, helped write the theatre standards. The standards document, he emphasizes, was created by consensus and incorporated input from educators across the country.

Furthermore, the standards were developed at the grassroots level by teachers in every state, rather than by administrators at the national level, says Paul Lehman, professor emeritus in the school of music at the University of Michigan and chair of the writing task force for music standards. As a result, the standards represent the highest aspirations of teachers. The standards "codify what we expect of kids," Lehman says. "If there are certain things you want kids to do and you can assess them, it makes it easier to be taken seriously."

Setting the Bar High

Although representatives from the four arts disciplines sometimes disagree about terminology, says Wheelley, when they convened to work on standards they found they had a lot in common—especially in their agreement that there are a variety of ways to study the arts.

When the standards were being developed, debates about the advantages of Discipline-Based Arts Education (DBAE) were commonplace—especially in the visual arts. DBAE emphasizes art production, history, criticism, and aesthetics—versus "arts exposure" programs.

"In basic terms, DBAE calls for people to study the arts in four ways: by making it, learning how to appreciate and respond to it,

learning about its place in culture over time, and making judgments about its quality," explains Elliot Eisner of Stanford University. He suggests that DBAE provides a basic framework to use in thinking about some of the goals of arts education and how to teach it.

In the end, representatives from each art discipline agreed on a broad view of arts education. "The standards deal with creating ideas and giving them form through art, for learning how arts influence culture, and for learning how to respond critically to one's environment and to works of art," says Michael Day of BYU.

For his part, Lehman reports that he has heard primarily positive reactions to the standards. The one exception, he says, is that some people say the standards are too high. "We didn't set out to meet the status quo," he says. "We set the bar high. The standards are a vision for the future."

A Bright Future

And that future looks bright, say arts educators. We are in the midst of the "most exciting period for arts education since World War II," says Lehman. He attributes this success, in part, to the standards, but also notes that the country's strong economy and increased support from businesses and communities have contributed to the improving arts education picture.

One example of renewed interest in arts education is the inclusion of arts—for the first time in more than 20 years—in the National Assessment of Educational Progress (NAEP), also known as the Nation's Report Card. The 1997 NAEP included a small-scale operational assessment of visual arts, music, theatre, and dance. Arts educators say they are anxiously awaiting the results, to be released this fall.

Arts educators also applaud the establishment of a category for middle and high school art teachers to earn certification from the National Board for Professional Teaching Standards (NBPTS). "There is a widespread perception by the public that what gets tested is important," says Lehman. Good art teachers need to receive the same recognition as good teachers in other disciplines, he asserts. ■

—KAREN RASMUSSEN



such as a school site-based management team. By joining her school's team, Pender says, she was able to put the arts in the school's improvement plan.

But Pender has learned that her influence must also extend beyond her school. "I have learned the way of politics," she says. Pender works on campaigns of superintendents and school board candidates who support the arts; she visits new superintendents and school board members, armed with student artwork, to tell them about the importance of the arts in the curriculum.

To increase visibility of their programs, Pender and other elementary school art teachers make sure that their students' work appears in the county education building and in community libraries and banks. To stay focused and share ideas, the elementary school art teachers meet each month. One teacher sits on the bargaining team of the local union to ensure that art teachers' interests are represented.

Parent Power

Because her school superintendent is elected, Pender focuses her energy both within her county and within her school. But as more school districts are moving toward site-based management, the face of arts advocacy is changing, say experts.

"When decision making is decentralized, advocacy must do the same," says Duke. In 1980-82, the Getty Education Institute for the Arts enlisted support from superintendents and school boards in Los Angeles for arts education programs, she explains. Now that the schools in the city have site-based management, Getty staff members visit superintendents, principals, and parents, she explains.

In Cincinnati, says Ray, the school board passed a bill last year to give more control and decision-making power to each school to decide whether it will hire arts educators. As in Los Angeles schools in the city are moving increasingly toward site-based management, he says.

As a result, the key to gaining support for arts education may be parents, say experts. "If you have parents interested in the arts, it can get into the curriculum faster," says Duke. "We are making a real effort to appeal to parents because, whether they realize it or not, parents hold a tremendous amount of power over what is taught in schools," explains Ray.

To reach parents, the Association for the Advancement of Arts Education (AAAE) sponsored a parents' workshop in Cincinnati last November. They talked to the parents about multiple intelligences and gave them information about arts resources in the area, including how to get half-price tickets to performances.

Because attendance at the meeting was voluntary, however, "it was like preaching to the converted," says Ray. In the future, the association plans to investigate ways to reach all parents.

Preparing Arts Educators

Another way to ensure that teachers reach their full potential as arts educators is to provide high-quality teacher education programs, say experts. "Over the last 10-15 years, a lot of building blocks—such as the national standards—have been put into place about what children should know," says Duke. "But teachers are still trained to deliver arts in a limited context that does not meet national arts standards."

Many students training to be art teachers take art history classes aimed at future art historians and studio classes designed for professional artists, according to Duke. She would like to see teacher education programs that train teachers to "step into the mainstream of what's happening in the art education field, such as how to integrate art making with art interpretation."

At Brigham Young University, the visual arts program tries to accomplish this goal by preparing students to be K-12 art specialists. Candidates for the program must be dedicated to teaching, as well as to art, says Day. "Teaching is not something to fall back on if their primary interest doesn't pan out."

These students need the same skills that all teachers need—a grounding in the historical and philosophical foundations of education; a strong background in understanding child and adolescent development, explains Day, as well as good content background in the visual arts. In addition to education courses, students in the program study aesthetics, art history, art criticism, and studio.

Because students are learning to be art specialists, they don't just study how to make a curriculum, says Day. Rather, they learn how to make a visual arts curriculum.

Teacher educators in the program also try to give students a background in professional leadership by teaching them how school systems work and are organized so they can navigate them.

A Common Cause

Although learning how to function in a school district is important, Duke says, arts educators from each discipline can be more successful if they work together.

Because of funding and time concerns, Duke says, superintendents often have to choose among the four disciplines. However, the arts community is not organized under one professional organization, she notes. "If I were a principal, I'd want to choose an arts educator who could teach at least two of the four disciplines."

Despite collaboration on arts standards, "each of the four disciplines wants to think of itself as unique from other arts," she says. "If we are serious about joining arms with general educators, this is our weakest link."

Regardless of their field, however, arts educators agree that the arts must have a place in the K-12 curriculum. "My advice to other principals is to give serious consideration to never letting the forces out there conspire to take away music, theatre, art, and dance from education," says Chapman. "It's too important and too profound in our children's education and lives." ■

—KAREN RASMUSSEN



Music Education's Forte

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With 25 years' experience teaching and supervising music, Granlie has some interesting views. For example, he favors the teaching of math because it might help students succeed in music, which is, after all, an intense intellectual activity. Granlie cites Howard Gardner's idea that music is one of our basic intelligences; by not teaching to it, we neglect a portion of our intelligence.

"But really," says Granlie, "what happens when we teach music is that we provide an intellectual approach to a spiritual experience." He explains that music and the arts are a vehicle for higher-level thinking that brings decision making and evaluation into play—thinking that stimulates students to ask themselves, What is acceptable? What is excellent? The *National Standards for Arts Education* state: "The arts benefit the student because they cultivate the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind, but a trained one."

To help ensure trained minds, Granlie's district offers a music program that provides a progressive music literacy sequence, K-12. General music is taught K-5. In middle school, all students take music in 12-week rotations. Grade 6 is hand bells, grade 7 is key-boards, and grade 8 is guitars. At the secondary level, both high schools, each enrolling nearly 2,000 students, have 10 choirs, 5 concert bands, and 3 orchestras. Forty-five percent of the student body is involved in music. The district is also initiating a world drumming curriculum that makes use of a call-and-response form of music making. The teacher reports that it is "incredibly engaging."

Music—An Essential

"Music is not a frill," states Phyllis Kaplan, coordinator of general and choral music in the Montgomery County (Md.) Public Schools. "We believe philosophically that music is essential." To support this belief, the Montgomery County school system has a history of hiring certified music teachers. "If we tried to expect elementary school teachers to be music teachers as well," Kaplan asserts, "it would be difficult to provide strong, effective programs."

Although some elementary teachers do have a musical background, Kaplan sees these teachers as contributing to activities; the job of the specialist is instructional. "Besides," explains Kaplan, "the presence of a music teacher represents a value-added item because it frees up the classroom teacher for planning time."

Because the music curriculum in Montgomery County schools supports the national standards, and because Maryland has developed state outcomes, the district now gives grades in music that profile progress in meeting objectives. "In the olden days," Kaplan



recalls, "we gave grades for attitude and participation. But now, our specialists assess music based on performance objectives. We also use pen and paper as appropriate."

Implementing the Standards

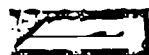
Although the arts standards were released in 1994, most schools have yet to implement the standards fully. At Blue Valley High School, David Circle is discovering how the standards make the study of music even more attractive for youngsters. When his freshman orchestra was scheduled to participate in an area music festival with 150 younger students from elementary and middle school orchestras, some of his students complained that the assignment was boring: they were to play a simple melody usually recognized as "Hot Cross Buns."

Circle saw this as an ideal opportunity to implement music standard number three—*improvise melodies, variations, and accompaniments*. Accordingly, Circle asked each student to compose a countermelody that could be played above the basic melodic line. At the performance, students would play their own variations beginning the second time through.

To help his young musicians reach this standard, Circle began with some lessons on music theory. "I taught them runs based on scales, and how to incorporate 8th and 16th notes to make it more interesting." He found that many of his students had never notated anything before, and that the experience of improvising and writing music was an enriching, exciting experience for them. To his surprise, one of Circle's students mentioned that she had music notation software at home, and that she would be glad to print out their work—which they used in their dynamic performance. "It was an incredible learning experience," Circle recalls. "The students were challenged both musically and technically. Hard work, but real fun." ■

—LARRY MANN

Editor's Note: Look for articles on the visual arts, theatre, and dance in upcoming issues of ASCD's Education Update newsletter. For a list of Internet sites, look up the February 27 issue of ASCD Education Bulletin at www.ascd.org.



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