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WOLF TRAP INSTITUTE
FOR

Early
Learning
Through
the
ARTS
FOR
KIDS



A Program of the Wolf Trap Foundation
for the Performing Arts

Wolf Trap Institute for Early Learning Through the Arts

HARVARD UNIVERSITY
GRADUATE SCHOOL OF EDUCATION

THE DEVELOPMENT GROUP
HARVARD PROJECT ZERO
323 LONGFELLOW HALL, APPIAN WAY
CAMBRIDGE, MASSACHUSETTS 02138

(617) 495-4342
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FINAL SUMMATION

remarks by Bruce Torff
Research Director
Harvard Project Zero

"A lesson in preschool education"

An Arts-Based Model for Teacher Training and Early Childhood Education

A Presentation by
The Wolf Trap Institute for Early Learning Through the Arts

Thursday, May 20, 1993
Hart Senate Office Building

The children obviously enjoyed the lesson, as did the adult observers; but, for the early childhood educator, this goes far beyond an entertaining show. I'll briefly mention some signs pointing up the educational effectiveness of what we have just witnessed.

Engagement

The first step is getting the child's attention and keeping it. Ask any parent; an activity that can keep a child's attention for three minutes is amazing; thirty minutes- a miracle. Young children are capable of astonishing episodes of learning- but only when attention is focused for a long enough period of time.

Research conducted by Harvard Project Zero over a two-year period shows that the Wolf Trap Institute is highly engaging to preschoolers, and for extended periods. Wolf Trap Institute Artists are VIPs in these classroom. Wolf Trap often provides the most focused group activities in the preschoolers' lives- much more focused than everyday life in the classroom.

It makes perfect sense: artistic activities are designed to entertain- hence, they are very compelling to children. Being that engagement is so crucial in early learning, these successes demonstrate how Wolf Trap provides a formidable tactic for teaching and fostering school readiness.

So, we know that the children are learning. But, do they learn the "meat and potatoes"? Are they only learning to dance, or do they gain as well in other valued areas?

Learning Beyond the Arts

I will sketch four areas of growth stemming from this and other Wolf Trap Institute activities:

First, by fostering engagement to activities in which specific "basic curriculum" objectives (e.g. letters and numbers) are embedded, the Wolf Trap Institute helps to meet these curriculum goals. There is a link between the artistic vehicle and the curriculum objective. Also, more generally, the Wolf Trap Institute promotes memory skills. Wolf Trap Institute activities often hit the high water mark in kids' lives in memory ability. Teachers often express shock at how very much the children retain from Wolf Trap Institute sessions.

Second, social participation is a major factor in school readiness. Preschoolers need to learn to participate in a group activity; ask Kindergarten teachers what they want preschoolers to learn, and they'll tell you the children need to be able to participate in a group. The Wolf Trap Institute provides opportunities to participate in activities and interact with peers in ways not found in everyday life in the classroom- in guided activity that helps children learn to work together.

The third, related point involves self-esteem. For the preschooler, successful interaction is a central educational experience- it builds self-esteem. In these relatively unreflective young minds, confidence grows when participation in the world feels successful. The Wolf Trap Institute provides ample opportunities for these kinds of gains- even for the most disadvantaged and delayed children, and perhaps especially for them.

Finally, it's easy to see that imparting lessons about valued cultural traditions is a natural for the arts- the Wolf Trap Institute has terrific power for bringing cultural values to children.

We may conclude that Wolf Trap methods foster learning across a broad range- beyond the arts themselves. The basic idea- melding the arts with early learning- works very effectively for fostering learning and school readiness.

Teacher Training

But there is a hidden part to the story here. Teachers watch this all happen and learn how to do it when artists go into classrooms. What's more, less-trained and less-experienced teachers are the teachers that need the professional development initiatives the most. We have documented that Wolf Trap can provide a rich source of in-class apprenticeship for new teachers, effecting a lasting change on teaching and learning in the classroom.

Summing Up

Two years of research investigating the effectiveness of the program has yielded significant evidence of positive benefits to learning and teaching in preschools. The Wolf trap Institute's program:

- * proves engaging to the children, setting the stage for sustained learning;
- * fosters cognitive growth in relation to specific curriculum objectives, and more generally, in terms of memory abilities;
- * promotes social participation, ability to learn in group setting;
- * fosters emotional growth, self-esteem;
- * provides instruction in the performing arts;
- * provides a good vehicle for teaching cultural values; and
- * provides teacher training where it is needed most.

These are the kinds of successes of which we will want to see more as the educational reform movement grows throughout the country.

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15 January 1994

Miriam Flaherty, Director
Wolf Trap Institute for Early Learning Through the Arts
1624 Trap Road
Vienna, VA 22180

Dear Ms. Flaherty,

We write to express our strong support for Wolf Trap Institute's Multicultural Project.

In the three years that Harvard Project Zero has been conducting research on the educational effectiveness of services provided by Wolf Trap Institute (WTI), we have been impressed by the high quality of the program. The WTI approach to art-based instruction provides an effective learning experience for preschool children; fostering basic skills (such as language development) through artistic activities, WTI teaches *through* the arts as well as *about* the arts. In addition, WTI provides a teacher training initiative that brings long-term improvements to teaching and learning in preschool settings.

The WTI Multicultural Project has much to recommend it. First, our research shows that the WTI's arts-based activities are good vehicles for multicultural themes. WTI is well-qualified to provide effective arts experiences for this age group, and there are few similar programs that can provide these services, according to survey research we have conducted. Second, the parent component built into the project is a thoughtful means not only to introduce multicultural themes, but also to strengthen the vital connection between home and school. Finally, the emphasis placed on forging partnerships between artists, teachers and administrators creates a good climate for initiating lasting change in schools.

Drawing on several improvements recommended by Project Zero, the Multicultural Project demonstrates WTI's commitment to research-informed innovation in arts-based instruction in school settings. We have every confidence that Multicultural Project will be of considerable benefit to teaching and learning in Fairfax County preschools.

Sincerely,


Howard Gardner


Ellen Winner



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April 27, 1992

Mr. Shelton G. Stanfill, Director
Wolf Trap Foundation
1624 Trap Road
Vienna, VA 22180

Dear Mr. Stanfill,

I'm writing to express my pleasure at the progress of our collaborative project with the Wolf Trap Foundation. As you know, Project Zero has for over twenty-five years been conducting research on artistic development and artistic education. In recent years, we have had the privilege of extending some of our research methods, findings, and recommendations to a variety of educational settings, within and outside of school, as well as, all over the country.

I am especially excited about the opportunity to work with already established programs, such as yours, in an effort to understand better what has been achieved, to document progress, to create appropriate forms of evaluation, and to disseminate findings to other institutions and agencies that wish to bring quality arts education to the children of our land--and especially to those children who have limited exposure to the arts in their own home and community.

I am in close touch with Ellen Winner and Bruce Torff, the principal researchers on the project and provide continual advice and input, as requested. I have also made sure that our Wolf Trap collaborators are in regular contact with other similar work that we are undertaking, such as our current long-term project with the Lincoln Center Institute. Please let me know if I can be of any help to you in your efforts to secure adequate support for the continuation and expansion of your important work.

With all good wishes.

Sincerely,



Howard Gardner
Professor of Education
Co-Director, Harvard Project Zero

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1 July 1994

To whom it may concern,

Based at the Harvard Graduate School of Education, Project Zero is a research organization specializing in studies of cognition and education in the arts. We write to describe our work in conjunction with Wolf Trap Institute (WTI); to comment on the proposed initiative "Artsplay Interactive"; and to specify our role in the initiative should adequate funding be secured.

From 1991 to 1993, Project Zero conducted an independent evaluation of the educational effectiveness of WTI's program of arts-based instruction in preschool settings. Our principal finding is that the Wolf Trap approach is of considerable benefit to the cognitive, social and affective growth of preschool children – and in particular, of "at risk" children. Building on this work, in 1993 Project Zero and Wolf Trap entered into a collaboration designed to develop, pilot-test and implement "Wolf Trap Plus", an initiative that strengthens WTI's in-service "professional development" thrust.

We propose to extend this collaboration in Artsplay Interactive. Since we are Wolf Trap collaborators, our comments should not be construed as an independent endorsement. At the same time, we have several reasons for endorsing the project with enthusiasm.

First, extending the successes of the Wolf Trap approach to pre-service training, Artsplay Interactive reaches a far wider, and potentially enormous, audience of beginning teachers. The initiative enables beginning teachers nationwide to learn about arts-based instruction. We know of no similar projects that produce materials designed to provide beginning teachers with this training.

Second, Artsplay Interactive reaches out to teachers who will ultimately serve the most troubled children in our society. A diverse group of beginning teachers will benefit from the project, and many of these teachers will work in disadvantaged communities. Drawing on the well-documented benefits of art-based instruction to disadvantaged students, Artsplay Interactive will help beginning teachers to reach the "at risk" student population found all too often in these communities.

Third, Artsplay Interactive enables beginning teachers to receive training in arts-based instruction under the watchful eye of expert teachers on the college faculty. Many educators believe that contemporary means of training teachers provides

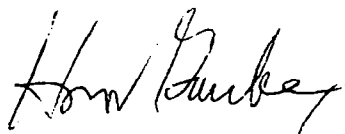
them with far too little apprenticeship -- hands-on experience under the guidance of a mentor. The proposed initiative buttresses pre-service apprenticeship by enabling beginning teachers to encounter, under supervision, the sorts of circumstances they will confront while teaching through the arts in the classroom. Supporting multiple entry points and honoring a range of learning styles, the materials may well prove to be of substantial benefit to beginning teachers and their mentors.

Should funding be secured, Project Zero proposes to play a threefold role in Artsplay Interactive. First, working closely with WTI staff and members of the Advisory Board, we will serve as consultants in project planning and design. Second, we will conduct research (sketched below) that examines the educational effectiveness of the intervention. While we make no claim that these research efforts constitute an independent evaluation, the Project Zero/WTI collaboration allows the development of materials on the basis of systematic and rigorous research. Third, Project Zero will provide ongoing consultation to assist WTI in drawing on research findings to revise and improve the design.

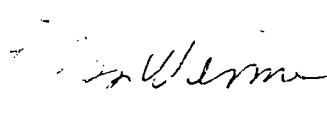
Our research initiative will take place at Northern Virginia Community College (NOVA), with whom WTI has forged an alliance. NOVA offers a pre-service teacher-training program featuring the diversity of student populations targeted by Wolf Trap and Artsplay Interactive. The preliminary research plan calls for four phases to be repeated yearly over the course of the project. First, during the planning phase, we will introduce the project to NOVA staff, train the staff as necessary, and develop a plan to implement the program with a sample of beginning teachers and assess the results using a combination of qualitative and quantitative methods. Second, data collection will take place from the outset as the materials are implemented; we will observe lessons and drill-and-practice sessions and conduct a series of interviews with teachers, students, and administrators. Third, data analysis will focus on issues central to guiding the development of the design -- knowledge and skill that the teachers acquired, issues or problems that emerged, procedures that became necessary, and so on. Finally, Project Zero will prepare annually a report document detailing our findings and recommendations.

Project Zero and Wolf Trap have worked together to document the effectiveness of arts-based instruction as a teaching technique and as the core of an in-service professional development program. Extending these gains to pre-service training, Artsplay Interactive harnesses the power of technologies to expand dramatically the impact of arts-based instruction.

Sincerely,



Howard Gardner



Ellen Winner



Bruce Torff

**Arts-Based Instruction and Professional Development:
Report of the Wolf Trap Evaluation Project
1993-1995**

**Bruce Torff and Edward Warburton
Harvard Project Zero**

February 1995

Address for correspondence:

**Harvard Project Zero
323 Longfellow Hall
Cambridge, MA 02138
(617) 495-4342
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increase training and support for teachers. Hence, we developed a model, called *Wolf Trap Plus*, which works to increase the effectiveness of the Wolf Trap residency as a vehicle for professional development.

In this report, we describe the Wolf Trap Plus model, report the results of research designed to field-test the model, and summarize our ongoing program to implement Wolf Trap Plus across the Institute's replication sites nationwide.

the techniques of arts-based instruction over an extended period. In addition, Phase One calls for teachers to go beyond simply observing the artist and participating in the circle with the children; teachers are asked to assist the artist in leading classroom activities. In short, the initial phase of Wolf Trap Plus gives teachers access to a model of arts-based instruction as well as opportunity to take preliminary steps, under conditions of support, toward further involvement in teaching through the arts.

In Phase Two, the teacher and artist hold the first of two conferences outside the classroom. The goal of the conference is for the teacher and artist to collaborate to design a new arts-based activity. This tactic is based on the belief that teachers who gain hands-on experience with actually creating arts-based activities are more likely to initiate such activities in the future. At the conference, the teacher brings a topic about which he/she wants to teach or materials that he/she wishes to use; the artist represents the Wolf Trap approach to teaching through the arts. Together they collaborate to create a new activity and to specify its three key elements – the curriculum goals addressed, the specific procedures entailed, and the materials required. Overall, Phase Two is designed to give teachers practical experience in creating arts-based activities.

In Phase Three, the new activity is put to the test in the classroom (in what we call a "new activity session"). The teacher and artist co-lead the activity, often taking turns leading the activity while the other person plays a supporting role. Since the goal of Wolf Trap Plus is to foster long-term teacher change, teachers are encouraged to take a strong leadership role; this is based on the belief that teachers who have successfully led arts-based activities are more likely to use this form of instruction in the future. Overall, Phase Three aims to give teachers practical experience with employing arts-based activities in the classroom.

Evaluating Wolf Trap Plus

In 1993 and 1994, Project Zero and Wolf Trap Institute field-tested the Wolf Trap Plus model. With our past research providing a "baseline" of typical teacher responses to the Wolf Trap residency, we sought to examine the impact of Wolf Trap Plus on teaching and learning in the classroom. In over a dozen classrooms in Washington, DC and Baltimore, MD, we observed classes, conferences, and new activity sessions and interviewed teachers, administrators, and artists.

The research centers on two aspects of Wolf Trap Plus. The first is effectiveness as a professional development intervention; in this case, effectiveness is captured in the likelihood that teachers involved in the program will engage in arts-based instruction following the residency. The second aspect of the research is practicality for sustained implementation – the likelihood that the model can be put permanently into practice given the circumstances faced by the Wolf Trap staff. Taken together, these aspects investigate the long-term viability of Wolf Trap Plus as a vehicle for professional development in preschool settings.

Effectiveness of Wolf Trap Plus

To assess the effectiveness of Wolf Trap Plus as an intervention for professional development, we looked at four key antecedents of long-term teacher change which are relevant to the new model:

- teacher attitudes and behavior during the initial phase of the residency
- teacher attitudes and behavior in conferences

recognized the collaboration as a chance to develop their skills, under the guidance of a professional, in an area which would be beneficial to their future classroom practices.

Accordingly, field observations revealed that teachers engaged in a high degree of in-class involvement in the residency during Phase One. Teachers were cooperative when asked to assist as the artists led the activities, and teacher participation contributed to the successful use of the activities. Overall, during Phase One teachers had positive attitudes toward the upcoming collaboration and were engaged participants in assisting the artist-led classes.

Teacher attitudes and behavior during the conferences. Phases Two and Four of Wolf Trap Plus call for conferences to be held by the teacher and artist. To investigate the effectiveness of these conferences, we looked at two indicators: 1) teacher attitudes during the conferences; 2) effectiveness of the collaborative processes that transpired at the conferences. (In the following section we examine the quality of collaborative products emerging from the conferences).

In general, the teachers had good attitudes about the conferences. While there was some variation in teacher responses, in the main the teachers were upbeat about the conferences. Here is an example of a typical teacher response:

I think the meetings with the artist are quite helpful. It helps me to focus my thinking and also to make whatever I'm thinking come more alive in the demonstration of it. It was challenging, but the artist supported my suggestions, my effort, and we worked really well together. It's not hard, but a different way of thinking. Not hard, actually quite fun. It's more fun to be learning. It's good for me.

artist uses them extensively and explicates how he/she does so); and 3) provide coaching for the teacher in the use of these techniques (e.g., devote the conferences to putting these techniques into action).

Teacher attitudes and behavior during new activity sessions. In order to investigate the effectiveness of the new activity sessions, we focused on three elements: 1) teachers' attitudes toward the new activity sessions; 2) extent of teacher leadership of the arts-based activities; 3) the educational effectiveness of the activities implemented.

In general, teachers regarded the new activity sessions as successful and motivating. They made many effusive remarks about the new activities, of which the following is representative:

I enjoyed my activity today! Things are more meaningful to you when you are in it, rather than on the sidelines—really being involved and having fun with the children. It's like working together with the artist, on cue, and I knew what was coming next...I think if we want children to work together, they have to see adults working together. It's good.

Moreover, we found teachers' performances during new activity sessions to be active and strong. While support from the artist proved crucial, most teachers took on leadership roles and were successful in leading (and co-leading) the arts-based activities they had helped to create. Here is a excerpt from our field notes:

(Observation notes — Fall 1993) The new activity was quite a success and it was very collaborative. The kids loved the activity, and the teacher and artist effectively and smoothly took turns leading. This is an unprecedented degree of teacher involvement in the residency. Later, at the debriefing interview, the teacher said that she wanted to do

activities were educationally effective. At the same time, Wolf Trap Plus leaves it to the artist to establish "closure" for the teacher at the end of the residency. While Wolf Trap Plus calls for a "closure session" to be held with the children at residency's end, we found that it is useful as well to hold such a session with the teacher.

Teacher attitudes concerning future use of arts-based activities. After the residency, the teachers were exuberant in their support for Wolf Trap and for arts-based activities. Most of the teachers suggested that their future work would benefit from the experience in arts-based instruction afforded by Wolf Trap Plus:

I've enjoyed it. The creative thinking is one of the things that I like about this approach. I could use all of the activities I made, I really could. I've been thinking about them, jotting them down and even from those maybe I could create some others out from those.

I think the children, quite a few of them, have really come a long way. I've seen a lot of improvement in the children. We've had some children who wouldn't participate or would not talk -- this program has helped them. We had one child who would not participate in anything here, hardly ever talk, and through this he started to, he is participating and now he wants to participate. So for him I saw that, and his mother was here today and she was really proud of him. She said that she could see that it really had helped him, letting him work at his own pace and moving in that way. And that is what this [Wolf Trap] does.

The children really seem to enjoy it immensely, and we do practice the songs and the movements that the artist teaches us during the course of the week. And I feel a lot more comfortable leading them now. I enjoy it and they enjoy it.

Wolf Trap Evaluation Project 1993-1995

It's about community, you know. Not just coming in, doing my thing, and then leaving.

We should be doing this in all the residencies.

We'll reach so many more children if the Head Start teacher is teaching through the arts too. I'm teaching all my residencies this way now.

Field observations corroborate this positive assessment of the practicality of Wolf Trap Plus. To begin with, the artists devoted much energy to Wolf Trap Plus. Working diligently to implement the model, they asked questions, collaborated with one another, and developed (in their own estimation) new sets of collaborative skills. Moreover, it is our impression that the artists are able to carry out the program creatively and competently. Responding flexibly to the circumstances of a particular residency, the artists conducted effective and teacher-training professional conferences.

In sum, the artists acknowledge the importance of devoting energy to professional development; they have positive attitudes about the collaborative framework; and they are willing and able to carry it out successfully. Wolf Trap Plus has proven to be sufficiently practical for long-term infusion into the Wolf Trap residency.

Evaluation of Wolf Trap Plus: Conclusion

In sum, a research initiative designed to evaluate *Wolf Trap Plus* yields two principal findings:

First, Wolf Trap Plus is an effective program for furthering the professional development of preschool teachers. Providing sustained, in-class apprenticeship for the teacher under the guidance of the artist, the model provides hands-on

efforts to involve teachers in arts-based activities. It is our hope that these workshops will support the artists in their efforts to further Wolf Trap's goals in the area of professional development.

At these workshops, we present each artist with a handbook which Project Zero has prepared to support artist implementation of Wolf Trap Plus (Torff and Warburton, 1994). The handbook includes a description of the model as well as many pointers from artists who have implemented Wolf Trap Plus and who are experienced in the area of professional development. During the 1994-1995 school year, we are asking the artists to jot down any ideas, questions, or comments they might have that may further the goal of building a higher level of teacher involvement into the Wolf Trap model. We are collecting these ideas throughout the year as we continue to compile and edit the handbook. In June of 1995 Project Zero will present the final version of the handbook.

The second component of Project Zero's implementation initiative concerns the need to sustain the emphasis on professional development after the Project Zero/Wolf Trap collaboration ends in June of 1995. To address this goal, we are putting in place a initiative called the Shouse Resource Artist Program. Each Regional Director of Wolf Trap Institute has nominated a "Resource Artist" – a veteran artist who will work with the Regional Director to conduct artist training in the future. During the 1994-1995 school year, Project Zero is working with the Resource Artists and Regional Directors to design viable options for long-term staff development centered on the issues of professional development.

In conclusion, Project Zero and Wolf Trap Institute are nearing the end of a fruitful collaboration which has 1) documented the educational effectiveness of the Wolf Trap approach to arts-based instruction, and 2) generated an effective

Maggie,

This was
the program done
in the Senate
about 2 years
ago which I
mentioned.
— Dave

United States Senate

WASHINGTON, DC 20510

May 14, 1993

Dear Colleague:

We are writing to invite you to experience a creative and dynamic national program that uses the arts as an integral tool in early childhood education. The Wolf Trap Institute for Early Learning Through the Arts will present a "lesson in preschool education" for members of the House and Senate and senior administration policy-makers next Thursday, May 20, at 9:30 AM in 216 Hart Senate Office Building.

Wolf Trap Institute Artist John "Kinderman" Taylor will be accompanied by a group of Head Start preschoolers in a lively demonstration of creative movement. Parents and teachers from the National Child Day Care Association also will be present.

The Wolf Trap Institute, a part of The Wolf Trap Foundation for the Performing Arts, has received international acclaim as a leader in the development of innovative arts programming and early childhood education. Since its origin in 1981 under a grant from the Head Start Bureau, the Institute has expanded from the Washington, DC/Maryland/Virginia area to replication sites in Arizona, California, Michigan, New York, and Tennessee. Overall, the program has been active in 37 states.

Today, Wolf Trap plays a vital role within Head Start and public preschool programs in communities around the nation. Under the leadership of Institute-trained artists, drama, music, and dance become powerful teaching strategies. In the last three years alone, the Institute's services of Artist Residencies, Teacher Training Workshops, and Field Trips have directly reached more than 73,000 children, teachers, and parents.

The goal of the Institute is not to teach the children to perform, but rather to incorporate the arts into their earliest educational experiences. As Wolf Trap activities are woven into the curriculum, the arts become a new way of teaching, learning, and knowing.

P Buckley Moss Gallery

March 1 1995

190 - 4th Avenue North East
St. Petersburg, Florida 33701
Telephone 813-894-2899
Fax 813-821-4971

David A. Bereson
Chairman of the Board
Wolf Trap Foundation
1624 Trap Road
Vienna, Va. 22182

Dear David,

Malcolm and I
would very much like to meet again with you, though we realize
that our respective schedules may make this difficult to arrange.

As a first try, we will be in Washington from March 19 to 21 and
any of these three evenings would be fine with us. After that,
the next possible time would be towards the end of April.

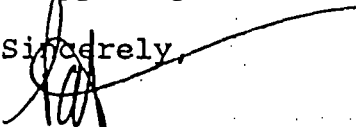
In the meantime, we are asking your help in finding out whether
Hillary Clinton would agree to present our \$10,000 award to this
year's Teacher of Arts to the Learning Disabled.

The Teacher of The Year is Deborah Metcalf from Farmville, North
Carolina, and if Hillary agrees to make the presentation, we
will fly Ms Metcalf to Washington.

This would mean a great deal to a very dedicated teacher and
her community, in addition to providing a form of recognition for
all teachers of LD children. Also the presentation would
generate some excellent media coverage, not only in
Farmville/Greenville area but also in the various teacher
publications. The attention from the media will increase
awareness of this annual award and of the importance of the arts
in relation to teaching LD children.

If The White House needs to know more about the award, we will be
happy to provide the details.

Sincerely,


P. Buckley Moss.

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Vol. 9, No. 1 March 1995

P. Buckley Moss Society
Sentinel



SOCIETY ANNOUNCES LD TEACHER AWARD WINNERS

The P. Buckley Moss Society has always encouraged charitable projects among the membership and particularly among its local chapters. Pat herself often participates in charitable events, donates art, and visits schools where she can be seen working with children diagnosed as learning different. Hopefully, you have noted that the Society has added "For the Love of Children" to the Society logo. The addition was made to emphasize our desire to help children—particularly those who are learning different (LD).

Recently, the Society announced plans to honor teachers and their schools for their innovative approaches to teaching LD children through the use of visual arts. After considering the applications of 39 candidates, it is with great pleasure that the Society recognizes Deborah Metcalf as the recipient of the Society's first LD Teacher Award. The first place award consists of a \$5,000 payment to Metcalf and an additional \$5,000 cash payment to her school for use in fostering visual arts for its LD students.

About the Winner

Debbie, who is an LD Resource Teacher at Sam D. Bundy School in Farmville, NC, has 17 years of experience teaching learning different children. Her incorporation of color, shape, line, and texture in all units of instruction motivates and assists her students during the learning process as they increase their understanding of the subject content being studied.

Debbie and her students frequently collaborate on preparing visual demonstrations which are later displayed throughout the school to help other students learn new material. One particularly interesting project involved the construction of "Earie Canal," a paper and cloth tunnel visualization of the human ear which heightened students' understanding of hearing and hearing impair-



During their "Ear Day" presentation, award winner Deborah Metcalf and some of her students show off the outer ear which they constructed.

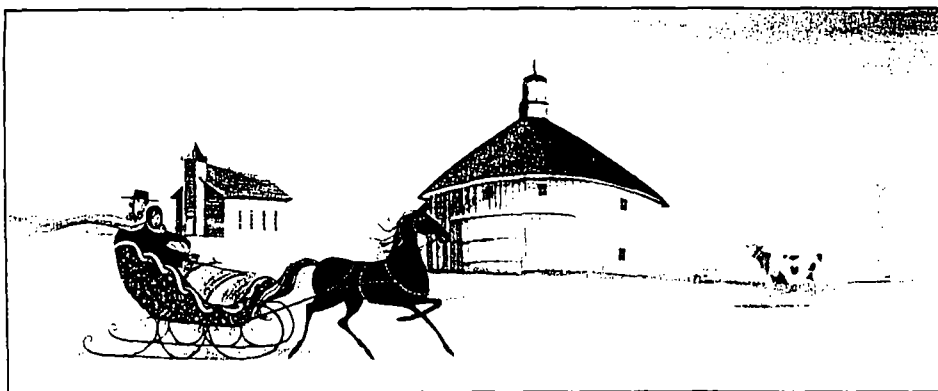
ments. The "Canal" was constructed in the school hallway and their classroom, and Debbie's students served as tour guides—complete with flashlights to spotlight various components of the ear as they explained the ear's parts to the student body. Her students then welcomed visitors to the classroom where additional models and posters were displayed and sign language and teletype machines were demonstrated.

Debbie strives to keep informed on the latest technological developments, evaluates the impact on the LD student, and introduces appropriate techniques to

her students. Those students have had the opportunity to utilize computer graphics, word processing, facsimile, and electronic mail technology because Debbie herself has spent time investigating and mastering these techniques. After studying a multi-media package during a computer workshop last summer, she hopes to introduce her students to this arena in the future. She also hopes to involve her LD students in helping others gain a better understanding of school subjects through visual demonstration. She has found that when LD students can show something

(Cont'd on page 7)

NEW CONVENTION PRINT OPTIONS AVAILABLE FOR 1995



This year's two conventions in Ames, Iowa on June 16-18 and Dayton, Ohio on September 22-24 provide opportunities to acquire two unique Moss print combinations.

For the Ames convention, Pat has created a superb image (above) titled "Across the Silent Snow," which will have an image size of 14 ⁷/₈ x 37 inches.

The edition size will be limited to the number of prints ordered by collectors in person at the convention. Immediately after the convention, the edition will be run and each print personally inscribed by Pat with the individual collector's choice of words. This print will have a retail price of \$200.

A separate print depicting the sleigh

and part of the round barn from "Across the Silent Snow" will be available for immediate purchase at the convention. The detail will be titled "Love's Winter Ride" and have an image size of 10 ¹/₂ x 21 ³/₁₆ inches, with a price of \$75. Pat will personalize this piece during the convention weekend. All prints remaining at the convention's close will be destroyed.

A print combination will also be available at the Dayton convention under the same arrangement.

Tickets and a detailed program for the Ames convention will be available to Moss dealers at the beginning of March. The Dayton tickets and program will be available in May.

One of the Ames events is a picnic lunch with Pat during a tour of the covered bridges of Madison County.

Once again the Society will sponsor the Buy & Sell event Saturday afternoon.

LD Award (cont'd from page 1)

visually to their peers, self esteem escalates and positive behaviors surface.

As an advocate of using visual arts within education, Debbie states, "...the visual arts integration into the school curriculum gives many LD students a vehicle through which they can give form to, and express their ideas. Visual arts help them solve problems, get motivated, and promote interdependence and cooperation."

Candidates for the LD Award were judged on both process and product. Nominations from 19 different states came from public and private school systems, from preschool through high school levels, and from the vocational education arena. (A list of nominees appears at the end of this article.)

The judging panel included three experts in the LD field: Jean Petersen, Executive Director of the Learning Disabilities Association of America; Dr. Rosa Hagin, Chairperson of the LDA Professional Advisory Board; and Dr. Gilbert Schiffman, a member of the LDA Professional Advisory Board. The remaining judges were Mary Ann Guerrieri, Malcolm Henderson, Noreen Newman Johnson, and Bob Lewis.

Four Runners-Up Honored

The original program stipulated three second place awards with each runner-up receiving \$500 with the same amount going to the teacher's school for

investment in its visual arts program for LD students. However, the judging panel had great difficulty in adhering to this limitation. Consequently, the Society decided to add a fourth second place award, and it is with great pleasure that we recognize the following second place winners:

- Janet Conner, Art Teacher at Edna Libby School, Sebago Lake, Maine
- Karen Aline Hanish, Head of Visual Arts Department at the Lab School of Washington, Washington, DC
- Leigh Ann King, Applied Art Instructor at Ohio Hi-Point Joint Vocational School, Bellefontaine, Ohio
- Kathy Young, Learning Disability Resource Teacher at Meridian Middle School, Buffalo Grove, Illinois

Each of the second place winners demonstrated extraordinary talent and an understanding of the learning different student and extended the visual arts into her teaching program.

Future Plans

One of the purposes of the LD Teacher Award is to share creative teaching techniques with others. All of the 39 nominees gave permission for the Society to disseminate the information contained in their applications. The Society will compile a listing of the ideas, concepts, and techniques submitted by all nominees for dissemination to other LD teachers and schools. Please contact the office if you desire a copy when it be-

comes available.

All nominees are to be commended for their effort, dedication, and willingness to serve the LD student population. They offer quality education and reinforce in their students the self esteem and means of self expression so important to developing the special talents their students possess. This positive influence affects not only the student but all of society. Almost without exception, each nominee was described as special, caring, hard working, innovative, and possessing a talent for interacting with the LD child. We commend their work and sincerely appreciate their continuing efforts to positively impact the lives of so many deserving and talented children.

Other Nominees

Kristen Waruch Atkins, Shawn Boyle, Ann Marie Carr, Gregg Delaney, Mary Shirl Eaton, Linda Garvell, Mary A. Gauthier, Barbara J. Green, Sharon Green, Jayne Intlekofer, Ellen Kinney, Sister Theresa Laureta, Linda T. Leffel, Debra Lockie, Pamela L. Lunsford, Michelle L. MacLuckie, Sandra Morris, Bernadette Ranney, Robbin Ridder, Linda Lopez de Roman, Marlene M. Salek, Melissa Sandstrom, Jude Schlotzhauer, Judith Sgroi, Elizabeth Post Smith, Renee Soodek, Carol Taragano, Kristen Theiss, Joann Trimble, Nina Viscardi, Debra Walter, Mary Widen, Gary L. Wittmann, Rebecca Lee Yearout.

March 24, 1995

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- Teachers and Administrators comments on Wolf Trap Institute methods:

"National Child Day Care Association has had the pleasure of participating with the Wolf Trap Institute for six and one half years. The Institute has brought to our program a variety of developmentally oriented, cultural arts experiences that have enriched the lives of our children immensely as well as provided to staff a wealth of information activities and skills."

Washington, D.C.

- "The Artist-in-Residence Program was a unique and wonderful learning experience. I've been teaching for twelve years and have not witnessed such tremendous progress in children in so short a period of time. Several children especially experienced exceptional growth in self-esteem, language and motor development."

Pontiac, Michigan

- "One wonderful aspect of the Wolf Trap program is that all children -- no matter their background, their ability level, their talents or skills -- can take part, can learn, can feel accomplishment, and can grow in self-esteem."

Chattanooga, Tennessee

- "Over the years, I have seen how Wolf Trap has helped the children's education and social growth. The children have developed self-awareness, self-esteem and cultural awareness. Through the artists' well-prepared lesson plans and materials, they have enhanced the creativity, productivity and academic development of the children, parents and teachers."

Oakland, California

- "The benefits of the Wolf Trap Project are many. The program is set up so that teachers as well as children benefit, so the activities may be carried on, after the artist has finished. As teachers, we found the material and information to be valuable in teaching almost any theme, and a variety of ages. The children received countless benefits including increased verbal and social development."

Lansing, Michigan

- Students of teachers who implemented Wolf Trap methods scored *fifty percent higher* on the end-of-year language development tests than did children in a corresponding age group. Teaching techniques developed by the Wolf trap Institute artists improve the language skills of economically-disadvantaged preschool children, and are invaluable assets to the early education process. Teachers trained in the use of these techniques not only will use the drama curriculum regularly in the future, but also are now qualified to serve as trainers of their colleagues.

Prince Georges County, Maryland

- "Children these days are so visually stimulated by TV. The images they watch change every few minutes, then we expect them to sit still in a classroom where nothing changes for 45 minutes. The [Wolf Trap] program is meeting them on their own level and helping them learn more effectively." "A lot of things happen in one easy lesson. Children learn by touching, feeling and doing - being animated."
- "The best inservice I've had in 24 years of teaching."

Head Start Directors