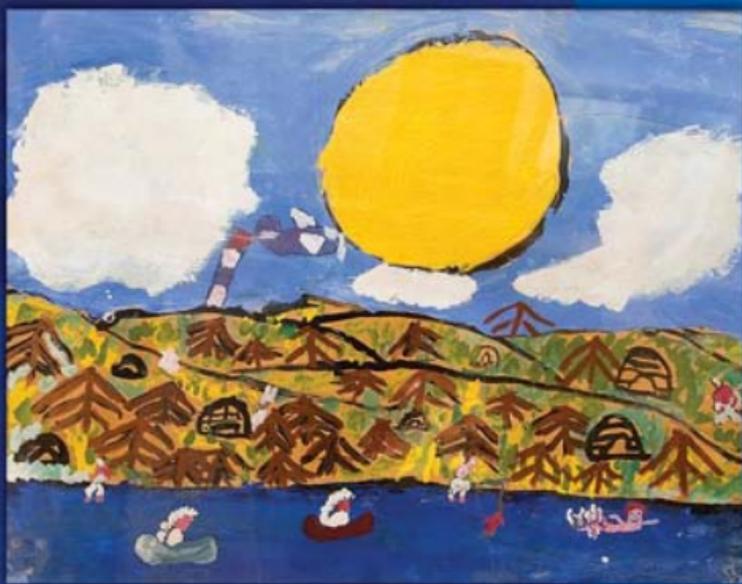


**WHY OUR
SCHOOLS
NEED**

the Arts



JESSICA HOFFMANN DAVIS

**Why
Our Schools
Need the Arts**

Why Our Schools Need the Arts

JESSICA HOFFMANN DAVIS



Teachers College, Columbia University
New York and London

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**FOR MY STUDENTS:
THANK YOU**

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Introduction

“Of course we need to teach art in school, but not *instead* of something else. The arts may be fun, but we’ve got real work to do in the school day.”

“The arts, like athletics, are great extracurricular activities, but they don’t belong in the required curriculum.”

“The arts should be taught to kids who have talent. For the rest of us, they’re simply a waste of time.”

“With all the time spent preparing our children for so many important tests, there are no hours or minutes left to squander on the arts.”

Sound familiar? The arts have struggled for a secure place in the curriculum of American schools for as long as those who care can remember. Census polls and other investigative tools reveal that parents and teachers value the arts in society and see them as important to a student’s education. But when it comes to making hard decisions about what gets featured in or eliminated from daily learning, the arts are the first thing to crash to the cutting room floor. The disjuncture between appreciation and need (“We care about arts learning, but our kids *need* to do well on the tests”) too often shortchanges our children. It steals from them the opportunities for engagement, sense-making, and the integration of subject-based learning that the arts uniquely provide.

Consider the following version of a popular arts advocacy legend. At a recent high school parent–teacher conference, an industrious parent dedicated to his son’s success in school and hopeful that his child will be accepted at a fine college, complains to the math teacher. “Look, I can see that what you’re teaching Bobby will help him get better scores on the SAT and advanced placement tests,

but I can't see anything in your teaching of math that will improve the line quality of Bobby's charcoal drawings. Will it increase his comfort onstage in theater or the expressivity of his musical performance? What good is math if it can't make Bobby better in areas that really matter?"

Sound absurd? Arts advocates have been facing such absurdity throughout the last century. School board members, administrators, principals, and parents have asked of arts learning, "What else can it do?" Besides entitling our children to participation in art's timeless cross-cultural conversation, do the arts help students do better in "areas that really matter"? And advocates have scrambled to the call, urging researchers to demonstrate what many educators have reported anecdotally: that arts education advances student performance in several non-arts arenas.

On this account, arts learning has been credited with improvements in math, reading, and writing performance, and with the elevation of student scores on IQ and SAT tests.¹ But what are we saying? Studying art will make Bobby better at math; we try to prove this through research. But studying math will not make Bobby more proficient in the arts; we don't care enough to explore this issue. Shouldn't Bobby study the arts to "improve the line quality of his charcoal drawings, his comfort on stage in theater, and the expressivity of his musical performance"? And shouldn't Bobby study math to improve his performance on math achievement tests?

It is quite possible that the elegant structures Bobby learns in geometry may give him ideas for his latest sculpture in art class. Similarly, the consideration of multiple points of view in interpreting a work of art may introduce new ways for Bobby to think about an algebraic equation. But if he is not studying both math and art with equal attention, his understanding across disciplines will be limited or lopsided. And while we have considered what it is math teaches and how, we have not spent enough time asking what it is the arts teach and how. We have been too busy justifying them.

Like other academic disciplines, the arts represent the heights of human achievement. But unlike other subjects, the arts have struggled to find a secure place within—not alongside of—our schools and universities. Have our efforts to fit arts learning into the changing aspirations of mainstream education slowed us down in our quest

to find out what is unique and important about learning in the arts? Might we get further if we assumed that we share a desire for quality education with those who are suspicious or unaware of the potential of arts learning? What do advocates of the arts in education need to know to address questions like these and to represent the power and promise of the arts to doubters, change agents, and temporarily uninformed players on the great stage of American education?

What new possibilities might be open to all of us if the math teacher, business school professor, science educator, and historian were more loudly to proclaim what so many of them quietly assert: that what they do has more to do with the kind of sense-making in which artists are engaged than with the scoring of right-and-wrong answers that currently preoccupies so much of our teachers' time? The arts need to be front and center in education—taught in their own right to enable students to experience the range and nuance of meaning making across artistic disciplines. This is an essential priority even as we realize that arts learning may enrich and expand students' experience, growth, and productivity across the curricula.

The arts must be featured in our schools so that we can have more artists among us producing works for museums, theaters, concert halls, and the media writ large. But they must also be featured so that we can have more artists among us guiding national policy, running businesses, breaking boundaries in science, medicine, education, and technology. As parents, students, teachers, administrators, community leaders, and policymakers, we need to advocate for the realization of such human potential. We need to open our minds to the possibility that Bobby's father's preoccupation with artistic performance as an objective for his son's education is far from absurd.

NEED FOR THIS MANIFESTO

Research-based reports abound on the value of arts learning from cognitive, developmental, therapeutic, and philosophical perspectives. But these discussions infrequently reach the hands of parents and teachers who seek to expand the time and space devoted to the arts in education. Theoretical tomes on the arts rarely invade the mainstream reading of principals and other administrators. These leaders have much responsibility for what happens

in school and little time for ruminations that seem out of touch with their daily realities. Too often arts advocates meet in separate chambers with other like-minded weary warriors at a distance from “them”—the administrators and policymakers whose perspectives on arts learning are assumed to be negative and not explored further.

In what follows, I try to bridge this communication gap and to speak simply and directly to a range of readers whose “take” on it all I may never know, but whose hearts and minds I hope to reach. I think of this text as a manifesto because it contains a set of principles and tools that I hope will be of use to advocates already working hard to make the case and secure the place for the arts in education. Beyond that, however, I wish to reach arts education skeptics and individuals who are deeply concerned about education but have yet to consider carefully what the arts provide. I hope they too will find in this work compelling arguments for insisting on the arts in our children’s education.

The time is now for righting the imbalance caused by well-intentioned mandatory testing—the emphasis on standardized performance that obscures the immeasurable and essential flowering of our children as engaged and caring individuals. We need to make sure that our schools are welcoming places where children learn what it is to be human. The time for change is now, and as I hope to convince you, the arts in education can show us the way. But we must travel with deliberate motion, learning from the past as we hold to the light. And we must be wary of pitfalls, especially those that emanate from the very same properties that distinguish the arts. Consider as a key example of such a pitfall, the powerful and promising feature of integration.

THE PERILS OF INTEGRATION

Works of art—like paintings, poems, plays, musical scores, and dance performances—are a priori integrated. That is, works of art incorporate a range of subjects all in one creation. Consider for example, a classical Greek sculpture of a discus thrower. The work of art tells a story in a certain style, as does a literary narrative. We can discuss the presentation of the hero as we do the heroes in books.

There are historical considerations. The throwing of the discus tells us about games and competition at that period in time, the making of sculpture about the wealth and attitude of the society. There are psychological aspects to the work. Is there a view of an ideal body, and how would that view compare to standards for body image of today? And, of course, the materials and methods out of which the sculpture is made introduce issues of chemistry and physics; its size in relation to real life, issues of mathematical scale; the shifting of the figure's weight demonstrating the state of scientific knowledge about gravity.

For this reason, in experiencing works of art, students have the chance to see different school subjects interrelating and making a unified or cohesive statement: "I see these many different aspects of a work, even as I take the work in and react to it all at once." In the same vein, in making their own works of art, students have the opportunity to integrate the learning they are doing in various subjects and to express the interrelationship of ideas and feelings that they are discovering in and out of school. Because of the scope of their integrative nature, the arts open many doors to students and offer unique and important encounters with making sense of learning and putting it to use. But the scope of their integrative nature also makes the arts in education vulnerable—open to exploitation and dilution.

This integrative nature has allowed arts education advocates to defend the arts as able to do everything, or anything that general educators seem to care about at any given time—that tradition of "fitting the arts" into the latest needs or priorities of mainstream education:

"You need students to improve in writing or scientific investigation? The arts can do that."

"You need students to learn reading or history or psychology or math? The arts can certainly do that."

"You need students to do better on standardized tests? The arts may even be able to do that."

But looking at that Greek sculpture, even while considering the play of subjects that are addressed or contained within, is not the

same as or sufficient for learning subjects such as history, literature, or psychology. Neither are the lenses into understanding the work that those subjects provide—historical, literary, psychological—sufficient for learning about art. The arts need to be taught in their own right as deeply and frequently as do other subjects prioritized by schools. Their dissolution is a potential peril of integration.

I am not arguing here that the arts in education cannot serve various educational ends. They necessarily do. Seeing narrative at work in the visual arts expands a student's sense of what storytelling entails, just as a visual or dramatic portrayal of an historic event may make it particularly memorable. What I am suggesting is that when explaining or defending the role of the arts in education, we should resist the temptation to package the arts as in-service to non-arts subjects—as a way to help teach math or chemistry or physics. The history of arts education advocacy teaches us that even as the integrative nature of the arts allows us to wrap and rewrap arts education in many colors, the wrapping and rewrapping has made the field seem soft, undirected, and dispensable rather than strong, focused, and essential. If we are learning a lot about scale in math class and some more about it in art class, who really needs the extra of the arts? It is not by arguing that the arts can do what other subjects already do (or do better) that a secure place will be found for the arts in education. It is through pinpointing what it is that the arts do and teach particularly, and daring to assume that we all care, that advocates can make the case for the essentiality of the arts to education.

What would science be without art's ability to imagine alternatives, or math without art's ability to represent the world? What would history be without art's ability to interpret experience or research without art's ability to pose a question to which we do not have one or any answer? What is culture without art's ability to integrate experience in different realms into personal and shared human understanding? What of any of this would our students know without studying the arts?

The arts enrich and add meaning to many if not all arenas. But it is what they do in and of themselves to which we must attend. As advocates, we must focus on the imagining, the storytelling, the representing; the unique questions that the arts pose and their

special ability to give shape to human experience and understanding. These are skills best if not only acquired through the making and appreciation of works of art. And just as works of art reflect changing times, themes, and modes of thought throughout history, the content of arts learning can uniquely expand and address timely ideas and priorities—but the arts do so in specific, constant, and invaluable ways. It is these specific, constant, and invaluable ways that I address in this book.

The value of the arts in education is clear and non-negotiable and must withstand rather than respond to differing tides and winds. We need to include the arts in education not because they serve other kinds of learning (and of course they do), but because they offer students opportunities for learning that other subjects do not. In a recent book, *Framing Education as Art: The Octopus Has a Good Day*,² I went so far as to say that, rather than packaging the arts in the same tight wrappings that arguably work for other subjects, non-arts subjects would do well to start packaging themselves in the generous colors of the arts. In this text, my direction turns from the challenge of making all subjects more like art to the identification of constant reasons—beyond serving as a model—that the arts are essential to general education.

ORGANIZATION OF THE MANIFESTO

In Chapter 1, I begin this new direction by providing the advocate—or the reader considering the possibility that the arts are important to education—a view of the lay of the land. That view includes examples of the ways in which the arts traditionally, currently, and intermittently play a role in educational curricula. I follow this overview with a selection of frequent objections to including the arts in our schools. Considering each objection, I offer suggestions for responses based on stories from centers of arts education beyond school walls where a belief in the importance of the arts is fundamental to the field.

Moving on in Chapter 2 to make the case for the arts in education, I introduce unique features of the arts and the invaluable and particular learning that emerges therefrom. These examples of learning

that is particular to the arts inform a set of arguments for the permanent place that the arts deserve in our children's education.³ In ways that I hope will be helpful to the cause, I argue for the intrinsic value of what the arts teach our children, for the essentiality of arts learning, regardless of its effect on non-arts subjects and arenas.

In Chapter 3, "Advocating for the Arts in Education," I address the subject of advocacy, which motivates this manifesto as it has so many efforts in arts education research and reform. In that context, I consider a range of understandings of advocacy, as well as some practical challenges to and recommendations for its success. With an eye to the future, in Chapter 4 I conclude my discussions with a few reflections on my own experience with advocacy, a look back at the territory covered in these pages, and some words of encouragement for moving on.

At the end of the book, the reader will find a list of national advocacy organizations and a glossary of art education terms that should be useful in the quest. Throughout the work, I have tried on the one hand to minimize academic rhetoric and reference, and on the other to record in the Notes a set of resources for the reader who wants to know more about selected aspects of the discussion.

I begin each chapter with what I am calling "preludes," advocacy essays that use a different tone, all written in my past and continuing voyage of discovery through the arts in education. In my writing, I draw on the work I have done for nearly half a century as a teacher, researcher, and administrator in the field of arts in education, and on recent efforts to develop a course of study for an unusually diverse and dedicated cohort of graduate students in education. I write this book as a veteran advocate of the arts in education who knows that the field is enriched and perpetuated by a coalition of informed voices, including parents, artists, educators, and school and community leaders. It is also moved forward by the voices and actions of students who resist the reduction of their learning to quantitative outcomes and strive for lives filled with the kind of human potential that lies beyond measure. I have tried to keep the format and content of this work concise and to the point. I do this because I know these many voices—these powerful agents of change on whom we all rely—are long on vision and short on time.

The Lay of the Land

“Happy and Sad” by a 5-year-old



Medium: marker on paper

**PRELUDE:
WHAT'S THE DIFFERENCE BETWEEN SCIENCE AND ART?**

Sunday evening at a local restaurant, I am trying to explain to my two teenage nephews what it is I do as a cognitive developmental psychologist who studies the arts.¹ "Piaget!" the older one calls out, "Didn't Piaget do that stuff with liquids and beakers and how children learn?" Yes! Piaget, the most famous psychologist to study cognition (how we think and know), asserted that there were fixed stages of learning development in which a simpler way of understanding the world was predictably abandoned when more complex or abstract approaches took hold. This idea of dismissing what you used to know when you learn something new (even when the new knowledge disproves your old understanding) has never sat well with me. Referencing an experiment Piaget did with children of different ages to make my point, I tell the boys: "You know how it is that young children who have yet to master an understanding of conservation may tell you that the same amount of liquid is 'more' when it is in a tall, narrow vial than when it is in a short, broad beaker? Piaget has said that when we realize that the amount of liquid stays the same no matter the size of the container into which we pour it, we have reached a new stage in our development."

The boys are nodding with recognition, and I am impressed they know so much about Piaget. I go on thinking that what I am about to say will rock their boats, "Although I, of course, know that the amount is the same," I explain, "I still understand how, when the liquid is in the tall vial, in a very real sense, the amount is more." I had shared this view with students who invariably found it amusing. Eric, the 15-year-old, did not crack a smile. Instead, he jumped in with an explanation. "Jess," he confided, "The way you know that the amounts are the same—that's science. The way you know that they're different—that's art."

Eric was likening the arts perspective to the young child's. And I wondered whether it was possible that the retention of early views—like this uninformed perception of difference—was what preserved in adult artists that much romanticized childlike vision. Arts advocates, who maintain that children are artists, celebrate the blurry lines separating children from their flexible roles in pretend

play ("Now let's switch parts.") or from the expressive drawings that they create ("I am what I draw."). They maintain that the blurry boundaries between artist and work, or idea and representation, are as truly symptoms of seamless adult artistic production as they are of an early stage in children's drawing that, with development, will be erased or replaced.

But Eric's insight into art and science goes beyond that developmental perspective. His comment expands an understanding of both the firmness and the malleability of knowing; it crystallizes the interconnection between art and science, the relationship between the known and the seen, the "clearly is" and the "what may also be." It is in the territory of these blurry boundaries that human achievements such as the making of metaphor abound. How can we say, "That athlete is a rock" and think it is a good likeness? Are the boundaries between the stone in the driveway and the person on the basketball court so easy to forget?

This fuzzy boundary-defying territory is often thought to be the province of poetry and art. But I believe it is as surely a part of the landscape of science and technology, in which edges can similarly be less than clear-cut. Computers confuse the lines that distinguish expert from layperson, communication from relationship, and immediacy from distance. We can now study on our own the doctor's diagnosis, share our views with countless unseen others, and visit the Louvre in Paris or a watering hole in Africa without leaving our desk chairs. What lets us know that we remain in our chairs is science. What lets us know that we are transported is art.

MIT Professor Seymour Papert, a famous expert on learning and a former colleague of Piaget, explained that Piaget viewed children's responses as neither entirely correct nor entirely incorrect. Piaget respected the child and the developmental context in which responses are framed. Writing for *Time* magazine when Piaget was chosen as one of *Time's* 100 most important people of the century, Papert described how Einstein was fascinated with Piaget's observation that 7-year-olds think that going faster can take more time. This technically incorrect answer may be perfectly clear to any adult who is easily winded by running. Einstein saw the 7-year-old's interpretation as challenging common sense in much the same way as did his theories of relativity.

Cognitive developmental psychologists have expanded Piaget's stages into realms such as reading, morality, construction of a sense of self, and aesthetic appreciation. In terms of aesthetic appreciation, researchers say that young children or novices will attend more to the colors and subject in a work of art than to the artist's process of making it.² But some paintings are more about color, color as the subject of the work, color as the statement of the artist. Are those paintings best left to be viewed by children? Or, in the context of these colorful images, do early preoccupations serve any viewer well?

In a research study at Harvard's Project Zero, we asked numerous 1st and 4th graders some version of the question, "How do you think the artist who made this painting must have felt?" The number one answer to this question was not, as had been expected, "sad" in the case of a sad painting, or, in the case of a happy painting, "happy." No, the number one response for both groups was, "The artist must have felt terrific to be able to make a beautiful painting like this."

Some researchers argue that young children are not at a sufficiently advanced stage in their thinking to actually understand the presence of a painter creating the canvas or to conceptualize the problems of production that artists face. Our observations suggest that 1st and 4th graders, as active makers of images, feel naturally connected to artists whom they see as trying, as they do, to do a good job. The way in which we create a schema—like Piaget's set of hierarchical stages—to describe developing behaviors and abilities—that's science. The way in which we see beyond the schema—that's art.

It is important that we as parents, educators, and administrators recognize the interconnectedness of science and art. We may labor to find the mathematics in the rhythm of a piece of music by Bach or Duke Ellington, or to make links between the motion of the planets and a dance by Martha Graham. But these literal quests often overlook the more salient connections between art and science, the essentiality of art to science and of science to art. My nephew Eric associates art with vision (what we can see) and science with what we know (beyond visual clues). Observation serves both processes, seeing and knowing. But if we cannot see beyond reasoned

knowledge to irrational possibilities, and if we cannot break the boundary of visual clues and embrace foundations of knowledge, how lackluster is our knowing and how limited our seeing?

Breaking boundaries is as much the stuff of creativity in science as it is in art. Metaphor links disparate objects that exist in separate realms, and through their improbable joining, it comes closer to truth than the literal description of either entity. "That child is a whirlwind!" speaks to the vitality of the individual in a way that can be seen and felt, a way that provides the listener with a familiar image or experience that makes the unfamiliar known. The uniting of the whirlwind with the countenance of the child says so much more than the literal description, "He's a very active child." The blurring of lines between disparate entities invites multiple interpretations even as it achieves clarity of thought.

Blurring the lines involves the creation of symbols that invite, rather than control for, multiple interpretations. This is as surely the stuff of conversations between scientists and the wider community as it is between artists and their audience. In a world in which diversity is more common than sameness, we need to remember that science like art is all about multiplicity and rarely about a single tack. We learn from open questions that generate new and better questions, not just from facts that admit no variation and suggest a one-dimensional truth.

We need always to be wary of those who pretend to have answers, just as we need always to keep those who challenge answers at the heart of our thoughts. Why should we mislead our students into thinking this world is made strong by pieces of information, when it is what we do with information that makes us strong? Why should we be so focused on the counting and scoring of right and wrong answers when what matters is how our students see beyond the numbers? In the life beyond school, it is the thinking "out of the box" not "in the box," the breaking of boundaries not the coloring within the lines, that carve our individual and collective futures. What false information and expectation do we endorse by valuing in school those measurable, discrete responses as if they were the ends in view?

The arts in our schools are essential. They shed light on and give direction to the foundations that science provides. The things we

think we know, and on which we build, and from which we imagine—that's science. The imagining, the building, the seeing beyond the given—that's art.

EXAMPLES OF THE ARTS IN EDUCATION

Educators frequently use the singular term “art education” to mean “visual arts education;” that is, teaching and learning in and about art that you can see in two- and three-dimensional media such as painting, sculpture, or photography. The singular term “art education” does not usually include, and is in fact differentiated from, learning in other arts disciplines, such as dance education, music education, or drama education. The plural term “arts education,” on the other hand, encompasses arts learning in all these different disciplines.

The term “arts in education” represents a still broader perspective—that is, the different art disciplines in a variety of roles within the greater scene of education, including non-arts classrooms and subjects. With this in mind, here are nine examples of the arts in education³ with which advocates should be familiar. None of the scenarios for the arts that I describe here precludes another, and in an idealized setting all would hold sway. The titles that I give these examples are for the most part standard in the field even as they change and are redefined by the increasing range of arts applications that creative educators continue to design.

Arts Based

When curricula, classrooms, or schools (most often charter, pilot, or private) are arts based, teaching and learning are quite simply based on the arts.⁴ The arts supply the content for what is learned, serve as a model for teaching, learning, and assessment, and provide a window through which non-arts subjects are explored. In arts-based schools, the arts are taught seriously in their own right—that is, children have intense and sequential instruction in the different art forms. This is important because students' facility with the arts increases the effectiveness of arts-based learning across the curriculum.

As an example of arts-based learning, think of a high school in which the same classic narrative painting—for example, *George Washington Crossing the Delaware*, painted by Emmanuel Gottlieb Leutze in 1851 (see Figure 1.1)—is studied in several different classes. In history class, using art-historical techniques for aesthetic scanning of art, students attend to the details of the historical moment that the painting depicts. In science class, experimenting with painting in and out of doors, students analyze the state of knowledge behind the painter’s use of light. In English class, students are asked to use aesthetic standards and critique the painting or to consider its theme or structure as inspiration for writing a poem. In dance class, students are asked to choreograph a dance sequence that captures the motion displayed in the image. In music class, the work of art is used as a touchstone for learning music from the time period or as a visual depiction of abstract musical concepts like balance, rhythm, and symmetry.⁵ The work of art in an arts-based setting—and it might as easily be an opera or play as a classical

FIGURE 1.1. *Washington Crossing the Delaware* by Emanuel Gottlieb Leutze (1851)



Oil on canvas, 149" x 255". Gift of John Stewart Kennedy, 1897, 97.34.

The Metropolitan Museum of Art, New York, NY.

Image copyright © The Metropolitan Museum of Art/Art Resource, NY

painting—is the source of and gateway to learning across the disciplines. Arts activities, the informed making and interpretation of works of art, provide the impetus and tools for learning.

Arts Integrated

In an arts-integrated situation (“integrated arts education”), the arts are intertwined with non-arts subjects, included as equal partners with the objective of improving teaching and learning within subjects and across the general curriculum. In an arts-integrated high school setting, for example, the concept of heroism might be explored through the equal strands of (1) art: an analysis of the details of Leutze’s portrayal of Washington as the hero in the painting (see Figure 1.1); and (2) social studies: an examination of *Time* magazine’s selection of Piaget as a person of the century as discussed in the first prelude. A series of arts-integrated considerations such as these might lead to a discussion of the broader question of what it takes to be a hero respectively in the arts, science, literature, and math.

At the elementary school level, dance and writing might be integrated, with children representing prepositions such as “over” and “under” (grammar) with active physical movement (dance). African drumming might be integrated with math in a mutually informative exchange of understanding of both rhythm and ratios.⁶ Dramatics and history are intertwined when students are asked to take on the parts of historical figures (learning about assuming a role in acting) and recreate a scene based on the factual details of a particular event (history).

Arts integration has been cited recently as a most promising curricular vehicle that honors arts education in the reform and improvement of schools in need.⁷ But doubters fear that the integration of arts instruction with teaching in other subjects will obscure a view of the arts as unique disciplines. In arts-based venues, the arts are showcased as lead players in the drama of education. In arts integrated, the arts are cast with non-arts subjects in equal ensemble roles. As a consequence of such intertwining, educators in arts-integrated settings must define new outcomes for learning that are hybrids of performance in arts and academics.

Arts Infused

When educators “infuse” the arts into the curriculum, artists or works of art are brought from outside in to enrich whatever is going on in arts and non-arts classes or activities. A recording of music from a particular period is played in history class to infuse an understanding of the past. Found-object sculpture pieces are brought in from a local gallery to inform students’ perspectives on preserving the environment. A contemporary poet or rap artist is invited to an English class to share his or her love of language and/or individual creative process. A professional theater group is scheduled to put up a well-known play for the whole school.

Arts infusion finds its roots in the reduction or removal of formal school arts programs, notably in the early 1970s when parent and nonprofit community initiatives were organized to fill the void, infusing the arts into schools by supporting and scheduling visiting artists and arts performances. Thanks to this work, which continues to the present, there are many tried and true strategies for making the most of artist visits to schools. From collaborative planning between teachers and artists to pre- and post-visit classroom activities, methods have been developed that help infuse artists’ contributions into the objectives of the curriculum rather than letting them stand as disconnected events or intrusions.⁸

Arts Included

In the arts-included example, the arts are situated among students’ required courses and are taught, respected, and allotted time with the same regard as non-arts courses. In elementary schools in which the arts are included, all of the children from kindergarten through 6th grade may study some or all of visual arts, music, theater, and dance. And they do so on as regular a basis as what are more traditionally regarded as core subjects. In an arts-included high school, there are serious graduation requirements for the number, level, and even variety of arts courses taken. Success in arts courses—progress from beginner to intermediate to advanced levels—is valued as much as in other courses. When the arts are seriously included, parents meet with teachers of the arts to discuss

student progress as they do with non-arts teachers. Further, students are as encouraged to develop their preprofessional or post-secondary artistic educational intentions as they are non-arts pursuits. Many advocates hold as a simple goal the inclusion of the arts in students' daily learning. While "arts included" is a prerequisite for an arts-based scenario, it may or may not persist in any of the other examples mentioned here.

Arts Expanded

In the arts-expanded model, education in the arts takes students outside of school into the larger community. For example, student learning may include regular trips to the art museum, scheduled activities at the local community art center, or attendance at musical performances in a live concert hall. Within schools, classroom teachers or arts specialists may arrange for these outings, often with the help of parent volunteers. Education departments in museums, like educational collaborations between schools and symphony orchestras or theater companies, have well-developed programs for making the most of student learning in cultural institutions.

Children are introduced through arts expansion to a range of locales for the arts beyond school walls, and they not incidentally learn how people are expected to act in such settings. For example, they may learn when to clap in a theater, dance, or musical performance; how much or how little (and how softly) to speak in any audience; or to look carefully and not touch the objects in an art museum. It is thought that the introduction to these out-of-school settings prepares students for lifelong participation as audiences to artistic performances and as visitors to cultural institutions. Indeed, a study of adults who frequent art museums revealed that most of them were introduced to that activity by school field trips (arts expansion) when they were young.⁹

Arts Professional

Media representations of student life in high schools like the Fiorello H. LaGuardia High School of Music and Art in New York City (on which the movie and television series "Fame" were based) may give the impression that preprofessional arts educational opportu-

nities abound; in reality, they are few and far between. Holding high standards for admission, arts professional high schools offer rigorous artistic training that not only affords students advanced knowledge of different art forms, but also helps them prepare for careers in the arts. Most often students with either or both recognized talent and unwavering dedication find their way into arts-professional settings. They graduate from high school with portfolios of work to show to visual art schools, visual and audio recordings of dance or music performances for conservatories, and audition skills that will help in assuring a role in theater or a musical “gig.”

The idea that a career in the arts is as valuable an educational outcome as a career in a non-arts profession is not widespread. This may have to do with the fact that society generally regards artists as outsiders from the norm—passionate individuals who will never make a decent living. But as the entertainment business sweeps the scene with cable television and the Internet providing expanded opportunities for artistic performance, attitudes will no doubt change. When arts-media-related skills, from screenwriting to handling a camera to digital editing, become more valued, pre-professional arts education will more frequently find its way into schools. While such sea changes promise to have a positive effect on the profile of the arts in education, some advocates worry that a focus on the acquisition of technical skills will obscure a view of the arts as philosophic and at the height of human creativity.

Arts Extras

Probably the most typical view of the arts in education today is as nonacademic extras reserved for in-school spaces and time outside of the daily curriculum. Whether it is editing the school poetry journal, acting in the school play, or participating in the school jazz ensemble, participation in the arts is usually thought to be “extracurricular” or nonessential to a student’s education. This lack of prioritization can present a challenge for students who are dedicated to the arts and who self-select for these after-school opportunities. With publication deadlines or late rehearsals 5 nights a week, the academic performance of young after-school artists may suffer.

Furthermore, when the arts are set aside from the academic curriculum, arts specialists rarely oversee their administration. A willing English teacher with no dramatic training may take on the school play after hours. Generous individuals from the community may offer their time to help with students' early evening arts efforts. While such participation may forge connections between school and neighborhood, there may be little if any attention paid by school personnel to the amount or quality of teaching and learning in the arts-extras setting.

When schools do not provide arts extras opportunities, parents can find and often must pay for them on their own. But the cost of private piano lessons or membership in the city's children's theater is prohibitive for many families. While dedicated parents may seek out affordable alternatives, adults who have themselves had little if any education in the arts may not see the need to encourage their children to participate after school. Without concern, they may see their children miss out entirely on an education in the arts. Even when the cost of publishing the poetry journal is paid for by its sales, or the school play is the social event of the season, or the jazz ensemble opens to a packed auditorium, an arts-extras scenario reflects and perpetuates a prevalent view: "The arts are nice but not essential to education or to life."

Aesthetic Education

In contrast to arts extras, aesthetic education regards the arts as special curricular arenas for making and appreciating meaning that enriches all aspects of students' thinking and living. From this particularly philosophic perspective, students acquire from their consideration of works of arts unique skills of analytic thinking and familiarity with a wealth of aesthetic texts (books, poems, films, musical compositions) that adroitly illuminate human experience. Coming to light in the 1960s and 1970s,¹⁰ the aesthetic education approach prioritizes the activities of perception (close attention to detail) and interpretation (making sense in one or many ways) that the arts invite and that may be useful to students in any class or activity.

Philosopher Maxine Greene, a distinguished professor at Columbia University's Teachers College and a luminary in the field of

aesthetic education, helped to develop the Lincoln Center Institute (LCI)¹¹ at the Lincoln Center for the Performing Arts in New York City. Through programs at LCI, classroom teachers work with artists to discover first hand (and ultimately employ in their classrooms) the ways in which encounters with works of art enrich experiences in learning and life. Professor Greene uses the word “awakening” to describe the impact that the arts have on our imagination, our ability to notice and care about what is happening in the world, and ultimately even on our sense of urgency and power to effect positive change.

Some arts champions challenge the notion of aesthetic education, seeing it as a way to avoid the “A” word (Art) and to slip the arts into education as another way of thinking without attending to what makes them special: the hands-on experiential opportunities that they provide. But even though the central activity in aesthetic education is the perception of a work of art, many proponents of the approach (this is true of LCI) see the student’s creation of a work of art as an important step in learning to make sense out of another artist’s work. If a viewer has made her own work, she can identify with the artist who has made the work she is studying and consider the questions and challenges the artist has confronted. In the 1980s, research psychologists who studied the development of aesthetic awareness (the ability to make sense from a work of art) regarded the ability to identify with the artist’s process as the highest stage of development.¹²

Arts Cultura

Arts cultura is my own term for the ways in which the arts give form to and connect the many different definitions of culture that pervade our thought and language. From the sense in which there is a culture or worldview that is unique to and differentiated by each individual to the all-encompassing notion of a shared human culture, various forms of the word *culture* address the separate and shared ways in which human beings make sense of experience. The arts give tangible shape to this sense-making which is imprinted on representations of culture from a timely pop jingle to a timeless classical symphony. In arts cultura, arts educators recognize and

frame curriculum around the role of making art in the expression of a continuum of views of culture. Briefly, you might imagine that continuum in the shape of a wheel connecting each of the following understandings of the word *culture* through the works of visual art with which, by way of example, I align them here:

1. *The individual's culture (lower case singular use of the word)*. The necessarily unique worldview or set of understandings that each of us has no matter what outward similarities align us. Each child in school is developing her own culture and expressing it in her early drawings (so often representations of self).
2. *The cultures (lower case plural use) of communities*. The worldviews of groups of individuals that most closely interact with the individual: the cultures of families and schools. These views are represented for example in the art of the neighborhood (perhaps in murals on building walls) or in whatever visual images (representational art or paper collages) the child encounters on the walls of home and school.
3. *The larger Cultures (upper case plural) of nationalities and ethnicities*: worldviews held in regions or through tradition as defined by geographical, political, or religious frameworks. These views are reflected in the works of art that are cherished by different nations (for example, minimalist Chinese watercolor or literalist American portraiture).
4. *The largest Culture (upper case singular) of humankind*. That profound connection among human beings that can be seen in the expressive portrayals of self and story in the drawings of young children (taking us back to where we began) and in the paintings of artists from all around the world.

The arts provide ways for children to create and communicate their own individual cultures, to experience the differences and similarities among the cultures of family or nationality that are imprinted on different forms of art, and to discover the common features of expression that attest to a human connection contained in and beyond

difference. In this last configuration of the arts in education, realized to different extents and in varying contexts by teachers around the country, educators use the arts to introduce students to various understandings of culture and invite them to discover and represent their connections with and distinction from others. In a collection of essays by educators and students from schools immediately surrounding the tragic destruction of the World Trade Center towers on September 11, 2001,¹³ we see the arts used in just this way. Group murals and individual drawings depict student reactions to an experience that defies words. Oral narratives connect students' attempts to make sense of the unthinkable event with elders in a nursing home who responsively share their recollections of the Holocaust. Muslim youth raised in this country express in drawings their newly redefined cultural and intercultural reality post 9/11. Brave teachers put aside the usual curriculum to provide their students with the opportunity and tools to frame those poignant understandings that the arts uniquely allow.

These teachers took their students to the theater and to dance studios, and invited artists into the classroom. They encouraged students to write poetry and narrative, to draw, to build with blocks, and to play. Whether or not they called it "the healing power of art," they knew instinctively that when teaching and learning are stripped to the core, school is about helping children build and express understanding as only the arts allow. When their daily routines were hopelessly shaken, through the dust and horror of the crumbling towers, these educators saw clearly that at the root of their responsibility as teachers was the mandate to keep their children safe and whole.

In helping children connect their views as young individuals (culture) in different but equally threatened communities (cultures) populated with different national and religious sectors (Cultures) to a battered but essential view of our universally shared humanity (Culture), these teachers turned to the arts. In their writing 5 years after the event, the educators' accounts are threaded with students' drawings, poems, and narratives, demonstrating clearly that teachers, like students, need the arts to tell the full story. The full story goes beyond the acquisition of information and school-based skills to the relationships and alternative expressions that clarify difference even as they join us together as human beings who strive to make sense of the world. This is what arts cultura is all about.

RESPONDING TO OBJECTIONS TO THE ARTS IN EDUCATION: LESSONS FROM OUT OF SCHOOL

Here are seven familiar objections to featuring the arts in education (and the last one listed may be surprising):

1. **VALUE:** The arts are nice but not necessary.
2. **TALENT:** Arts learning really is only useful to students who have the gifts to make a career in the arts.
3. **TIME:** There isn't time within the school day for including the arts. We barely have time to teach the subjects that matter more.
4. **MEASUREMENT:** Achievement in the arts cannot be measured. In this age of rampant standardized testing, we need to be able to rate student progress with objective measures.
5. **EXPERTISE:** To be taught well, the arts require specialists—individuals who are artists themselves or have experience and skill in art disciplines.
6. **MONEY:** The arts require special supplies, specialist and visiting artist salaries, and administrative time for field trips, performances, and shows. The arts are expensive.
7. **AUTONOMY:** The arts will survive in the community even if schools eliminate them.

These various objections hold sway in school settings where the arts are always facing marginalization. But we have much to learn about what would be possible within schools from the world of arts learning outside of schools, where for example, in the community initiatives alluded to in the last objection, the arts are taught without apology. In the broader community, where educators begin with a belief in the importance of the arts, supporters do not need to devote time and effort to proving the worth of the arts in terms of curricular objectives. In this relatively unfettered environment, we can glimpse the vital outcomes for arts learning that can be achieved in schools. These glimpses provide fodder for the advocate's responses to school-based objections.

Let's revisit each objection, expanding on its content through the hypothetical language of lead voices in school settings, and

consider responses derived from the alternative stage of community arts education. It is important to note that community arts educational centers face their own set of challenges for growth and survival. Striking a balance between changing community needs and a shortage of available funding, many educational centers open, flourish, and close within a few years. The following observations are based on those centers that have survived¹⁴ and through decades of exemplary practice, offer poignant examples of what can happen when the arts in education flourish.

Objection I: VALUE
The Arts Are Nice But Not Necessary

Our students have so many demands on them from staying out of trouble to gaining the skills to be successful in the adult world. The important subjects in preparing students for such responsibility are reading, science, and math. No frills. The basics. (*School committee member*)

There are thousands of community art centers dedicated to education around the country. These centers are safe havens in many respects, serving artists, students, and the broader communities in which they reside. At the core, they provide a secure place for arts learning that has been marginalized elsewhere. In community art centers scattered throughout the states but especially clustered on either coast in bustling urban centers, artists and other dedicated community members provide arts training that enriches or exceeds what is offered in schools. These centers have served as alternative options when schools would not offer the arts. Unfettered by the demands and constraints of school administrations, these self-designed centers of learning have been of considerable interest to arts education researchers over the last 20 years.¹⁵

Often founded by individuals who have personally experienced the power of the arts to “save lives,” these centers are not striving to prove the impact of the arts on SAT or IQ scores, they are demonstrating the power of the arts to make positive life-altering differences to youth who have been placed at risk. Bill Strickland, founder of the Manchester Craftsman’s Guild in Pittsburgh, Pennsylvania,¹⁶ and a national leader in community development through the arts, designed the educational focus of his center around his personal

experience. As Bill was on the verge of dropping out of high school, his ceramics teacher took an interest in him, encouraged him to work in ceramics, and ultimately redirected Bill towards a previously unconsidered place called college. With impressive results, Bill works to recreate that turn in the road for every at-risk student in after school classes at Manchester Craftsman's Guild. The late legendary alto saxophonist Jackie McLean experienced first hand the power of his music making in helping him break the drug habit that had threatened his life and career. McLean founded the Artists Collective in Hartford, Connecticut,¹⁷ as a place where young people could stop getting high on street drugs and start experiencing the highs of intense training and performance in the arts.

A typical story from centers like these involves the student who is or has not been doing well or has dropped out of school. At the center, that student has earned a position of authority—perhaps directing a musical production or collecting and recording monetary contributions at the opening of an exhibit of young people's art. A teacher from the youth's school happens by and is shocked to see the troubled and often troublesome student in a role of such responsibility. At school, the teacher confides to the center director, "this student is failing academically and acting out in class." "Here," directors like McLean's wife Dollie respond, "this child is hardworking and successful. Oh, and have you seen him dance?" Youth at these centers have a chance to find new arenas for learning and growth, and they take charge of their own learning. Working collaboratively on a theatrical or dance production, students find ways to support each other and to put out an artistic product that speaks for them all. Dollie McLean describes the power of performance:

That's how our kids need to get high—off that adrenaline that's so natural and . . . when you're getting ready to do something and all of your parents are sitting outside and your friends and the boys from the "hood"—they've all come. I heard a few of them [in the audience]. I was sitting behind some of them. They said, "I can do that." I leaned over and said, "Yes, yes you could."¹⁸

Over and over again, with an acceptance of difference and a belief in potential, these havens for the arts provide opportunities for

youth to discover in themselves the ability to paint or to sing or to organize and lead. Young people who have not found confidence or success in the traditional “basics” at school find at these centers alternative languages for self-expression and creative activities in which to encounter their own value. From struggling with the hard work of preparing for a dance performance, to understanding that choice of color, direction of movement, or tone of voice all effect an artistic outcome, students of the arts learn singular and invaluable lessons.

Youth with low test scores and grade averages as well as young people who are successful in school self-select the arts and seek out community-based arts education when schools omit arts learning. While advocates and administrators argue for value and consider the ways in which the arts might be important to non-arts subjects, these students seek out learning that only the arts provide. In non-school hours, they create poetry to read on air at a radio station; work as commissioned artists on a mural in a prominent space in the community; create documentaries about issues of concern to them; and take photographs that literally put aesthetic frames around the individuals and situations that challenge or inspire their well-being.¹⁹

Researchers studying these sites have found that the arts in these settings offer younger children and teens authentic entrepreneurial encounters, opportunities for work that they see having an impact, and the chance to meet high expectations and experience deep engagement. From the production of works of art to their display and marketing, these centers involve students in activities that as adults they may continue to pursue. From the artistic direction of a video to the organization of a youth film festival, these young people assume responsibilities that predispose them for leadership. Students feel ownership of these centers; they have a voice. When it comes to what’s offered and who is teaching, they get to vote with their feet. They show up for classes and take charge of the self-improvement that they know is available to them at these havens for the arts. Students want to succeed. It is our responsibility as parents, educators, advocates, and friends to give them a chance.

Many successful artists remember community art centers in their neighborhoods as places where someone believed in them and where

they learned to believe in themselves. As responsible social action, these artists give back to the community by founding or supporting arts education initiatives. But adults in non-arts careers also frequently credit their music or art lessons or their time spent in visual arts programs with giving them the courage or teaching them the self-discipline they needed to succeed. A number of community arts centers call what they teach “life skills.” As much as they encourage children to do their homework in school (they never say that reading, math, or science is unimportant), they are mining the arts as resources for children to find and become responsible for themselves and to see in their artistic activities their personal potential.

Advocates responding to the devaluation of the arts might point to this out-of-school playing field in which the arts are valued and where it is demonstrated that the “important” lessons that children need to learn “to be successful in the adult world” are not fully or perhaps even specifically contained in the non-arts subjects that are considered the basics in school. With an eye to what matters, along with and not instead of the teaching of subjects like science and math, arts advocates must argue for the lessons of engagement, authenticity, collaboration, mattering, and personal potential. These lessons must be available in schools. The arts help children to realize the place and need for the basics even as they give them the vision and strength to make use of that learning. Many advocates make the simple point that when you are talking the “basics” in education, the arts are number one. Let’s carry that thought along moving forward.

Objection 2: TALENT

Arts Learning Is Really Only Useful to Gifted Students

Very few of us will grow up to be artists. Sure, those kids who are talented in the arts tend not to be very good at traditional subjects—so arts education gives them chances to excel. But we can’t waste precious time in the general curriculum for learning that will serve the minority of students. (*Parent*)

There is an easy response to the objection contained in the idea that some of us are talented in the arts and deserve or need to seek out instruction to develop our abilities while others need not

bother learning the arts because they will never grow up to be artists. Here's that response: "Well, not many of us will grow up to be mathematicians or professional writers, but we all need to study math and learn how to write. What's the difference?"

Just as the talented among us or those persistently interested in any subject will go on to advanced study of their field, all students need to be introduced to the arts in school not only so they have the chance to decide whether these are areas in which they desire further training, but also because the arts, as mentioned in the last section, are truly basic to us all. The three "R"s are the basics of school-based education, but the arts are basic to human beings before, hopefully during, and after their lives in school. They are basic in the sense that all children come to school dancing, drawing, and singing—exercising their inborn attraction to and facility with the arts. And they are basic in the sense that the arts will surround or be available to all children throughout their lifespan. Whether an adult will go to a play or concert or take advantage of free Thursday night tickets to an art museum has much to do with whether that adult has encountered the arts in school, been introduced as a child to a cultural institution, or had training in making and doing art so that he or she has the knowledge and experience to truly attend and appreciate.

The noted educational philosopher Israel Scheffler, a favorite teacher of mine, once shared that as a child he studied violin faithfully and thought he was "pretty good" at it. Might he grow up to be a violinist in a symphony orchestra? At age 11 it seemed possible to him. But at age 12 he had the chance to hear on the radio a performance by the world famous violinist, Jascha Heifetz. As he was swept away by the power and beauty of the sounds he heard he understood, of course, that there was a long distance between his success as a violin student and the genius of a virtuoso. Nonetheless, Professor Scheffler explained to me with a light that consumed him even as he told the story 50 years later, "I realized at that moment that the reason I had studied violin so hard was so that I could really hear Jascha Heifetz."

On account of the intensive training offered at the community art centers studied in our research, I often asked students at the centers, "Are you planning to grow up to be a professional artist?"

While many of them hoped so, the more frequent response, so eloquently voiced by a student who took piano, dance, and drumming lessons and excelled in her classes at school, was: "I hope that what I learn here will help me to help other kids the way this center has helped me."

"So would you like to teach here when you grow up?" I asked.

"Or in another center anywhere I live no matter what I grow up to do," she replied.

Arts education provides students with opportunities to become professional artists (perhaps most but not exclusively possible for the talented), engaged audiences (like listeners to the violin), and agents of change (like the young woman who hoped to help others by growing up to teach in a community art center). Furthermore, these options are there for all children. Some people say that artists do well in art but in no other area, but many practicing artists read voraciously, write gracefully, and demonstrate in their work complex understandings of non-arts disciplines. One of the most famous artists of all time, Leonardo da Vinci, was equally interested and proficient in science and art. There are numerous schools around the country that call themselves "Da Vinci," and they are based alternatively on the arts, science and technology, or both science and art.²⁰

The arts have been shown to provide opportunities for alternative types of success to children with disabilities of all kinds. And it is true that many creative individuals demonstrate different ways of making sense of the world that are problematic within, and perhaps only within, the standardized context of school. Nonetheless, there is no rule that says that students who do well in academic subjects have no interest in, need for, or proclivity for the arts. The population of students who seek opportunities for learning the arts at community centers reflects the diversity of needs for arts training that young people recognize for themselves. Some of the students have a passion or talent for the arts and attend to receive advanced training. Others go or are taken by their parents to add discipline and rigor to their lives. Many seek the socialization of collaborative arts experiences; and others are there for self-selected self-improvement or because their teachers have suggested that they attend.

Most students go simply because the community art center is where the arts are seriously taught. Both the arts and the skilled

professionals who demonstrate and teach them are “draws.” Some advocates argue that the attraction that the arts provide works against them, making them seem like arenas for fun rather than for serious learning. Shouldn’t serious learning be fun? The move toward marginalizing the arts by reserving them for children with demonstrated artistic talent, or for children with demonstrated risk of failure in other areas, overlooks the basic need of all of our children to gain facility with making and finding meaning in the heights of human expression.

Objection 3: TIME**There Isn’t Time Within the School Day for Including the Arts**

Our students’ reading scores are way below average. We need to use time we would otherwise use for art on additional reading instruction so our children do better on the tests. (*Beleaguered teacher*)

The frequent “not enough time” objection most certainly reflects value: “We barely have time to teach the subjects that matter more.” That is, learning to read is more important than learning the arts. But it also reflects missed opportunity for advocates and misguided reasoning on the part of decision-makers. Missed opportunity lies in the notion of the fixed length of a school day. Arts in education advocates, scurrying for place, have dedicated time in their separate endeavors to finding ways that the arts can be sandwiched into a curriculum that is contained in a fixed amount of hours. This sandwich approach inspires instrumental and integrative advocacy. In instrumental advocacy, proponents argue that the arts enhance learning in valued subjects and therefore need to be fit in somewhere. In integrative advocacy, the argument is that the arts taught within the same spaces and places as non-arts learning produce some new result that is better than could be produced in either an arts or non-arts classroom. Most frequently, the notion of fixed length sets the stage for an extracurricular approach to the arts, scheduling them outside of school hours as described earlier in the extra-arts model.

Defensive arguments and approaches overlook the obvious opportunity for arts advocates to join with advocates and administrators across the curriculum and argue for a longer school day. Many

advocates in recent years have cited the finding that students who study the arts do better on the SATs.²¹ In fact, it seems that the longer they have studied the arts, the higher their scores. But we are unable to prove that the arts are the causal factor for the higher scores. Students with lots of training in the arts may attend better schools, which perhaps unsurprisingly tend to include the arts. But better schools may not only be more likely to include the arts in their curriculum, they are also more likely to offer better instruction in all subjects. Better instruction across the curriculum may be what accounts for the higher scores. In terms of the time factor, however, we may also note that independent schools, frequently included in the larger category of “better schools,” have longer school days than public schools. It seems obvious that where there is more time in the school day, there is more time to teach more things. In the face of the time objection, advocates must acknowledge the significance of better instruction even as they seize the opportunity to argue for a longer school day.

Quality of instruction provides another talking point for arts advocates facing the time objection. And it is here where misguided reasoning needs to be addressed. If the reading instruction that is being provided is not working—is not giving students enough of what they need to perform well—we need to critique how we are teaching reading and do it better. Nobody ever improved by getting more of what is not working in school. While an increase in time in quality instruction certainly improves performance in a subject area, more time spent on methods that are not working holds little promise for improvement. You cannot explain a mathematical concept to a child over and over again in the same way and trust that repetition alone will allow the child to hear what he or she needs to make sense of the explanation. The idea of teaching to the test may restrict teachers’ pedagogical autonomy, or freedom to approach a subject from many different directions, but effective educators know that when one approach is not working, they must try another way.

Cheryl Smith, a dance instructor at the Artists Collective in Hartford, Connecticut, teaching tap to a group of 5-year-olds, demonstrated this principle in action. A little girl at the far left of the line kept moving from heel to toe when she was meant, as all the other

children were doing, to move in the “toe flat” step from elevated toe to heel flat on the floor. Cheryl repeated the verbal direction a few times clearly and to no avail, “Toe Flat, Sandra.” With no irritation or distress, Cheryl then raised the “at rest” sign to the larger group of dancers and gently pulled the little girl aside. Demonstrating up close, Cheryl offered the physical hint of bending the knee, “Lean into it and your heel will come up and then down.” Beaming, Sandra got it immediately. A moment’s aside, a different way in, and the child was tapping in time with the rest.

There are many entry points into a work of art, and there are many entry points into the learning of any discipline. If the particular doorway opened into reading is not showing the way, we need to try another point of entry, but not to eliminate the light that the arts will shed on it all. Stories from community arts settings suggest that a child who has the opportunity to participate in the arts may acquire the very sense of “can do” that she needs to learn to read. On account of the basic life skills that arts learning afford, we must find time for the arts and we must be unwilling to relinquish that time on any account. Whether by extending the school day or assessing the quality and variety of instruction that is being provided in all subjects, educators need to assign and protect time for the arts. We don’t cut out math to make room for more reading or vice versa. It wouldn’t make sense. Nor does it make sense for the arts. The arts must be included on equal footing with other subjects so that they can serve all children as reliable constants in their lives at school.

Objection 4: MEASUREMENT

Achievement in the Arts Cannot Be Measured

Performance in the arts cannot be measured. One child can receive high grades for a painting that is wildly expressive and another for work that is realistic. Judgments on student learning or on the quality of arts instruction are at best arbitrary and at worst subjective. In this competitive age, objective measurement is what we need to estimate how our schools are doing. (*School superintendent*)

The notion that progress in arts learning cannot be measured—that there are no right or wrong answers available for counting—is

incorrect. Similarly, the idea that students' artistic productions cannot be measured objectively (i.e., a teacher just likes one student's work of art and not another's) is naive. Community art centers offer sustained—intense and over time—arts instruction that is sequential—students move from beginner to intermediate to advanced classes. The beginning tap students in Cheryl Smith's class are learning the moves, the intermediate students study combinations and begin to memorize and perform sequences of steps, and the advanced students move into a choreography class where they create dances that they will skillfully perform.

In Molly Olga's Neighborhood Classes in Buffalo, New York,²² the youngest children use a clear pallet and consider colors individually before they learn to combine them and make their own shades. They are required to master basic painting skills in tempera paint before moving to acrylics and oils. Students and teachers in both settings know what it takes to advance. Above and beyond teacher preference—arguably a challenge in any classroom—progress in all areas of the arts can be measured; but more in terms of an individual's own developing skill set than in terms of a quantitative or numerical scale.

Some advocates have argued that there are many aspects of the arts that involve the sort of right or wrong answers that can be measured. What is an arabesque in dance, verisimilitude in drama, or chiaroscuro in the visual arts? A student can answer these questions on a multiple-choice test with correct or incorrect answers, and the information acquired is an important part of the student's learning in an art discipline. But what will we know about a student's understanding of the expression of ideas and feelings through movement on account of her correct definition of arabesque? And will the student who knows the meaning of the word *verisimilitude* be the same student who makes her rendering of a part believable? Perhaps yes. But we do an injustice to learning in the arts to reduce it to right and wrong answers, just as we do an injustice to non-arts subjects by only measuring a student's knowledge in those units that we can count.

Presenting ideas such as these before an audience of educators at a regional education conference a few years ago, an administrator and arts advocate challenged my questioning of the rights and

wrongs of arts learning. “That we demonstrate that we can test arts learning is a huge step forward,” he asserted vehemently, suggesting that my plea to look beyond right and wrong in every subject was typical of the murky thinking that has left the arts behind other subjects throughout time. “I’m not saying there aren’t right or wrong answers associated with the arts,” I responded, “I’m just saying they might not be the most interesting aspects of arts learning.” Mockingly, the angry inquisitor put his hands on his hips and offered an exaggerated exasperated sigh to the audience. At that indignity (it was pretty exciting actually), the head of the math department in the district in which we were meeting rose to her feet. “And it’s the same for math!” She declared with loud passion. “What’s interesting about math goes beyond those right or wrong answers as well.”

Numerical scoring as a summary of students’ overall performance in the arts is conspicuously wrong headed; dare we advocates suggest that this is true for non-arts subjects as well? It may make sense to keep the arts from being thrown from the ring of subjects in which aspects of student progress can be measured quantitatively. But let’s not forget that the examples of holistic assessment of student performance that the arts provide have given rise to alternative models that can be applied in any subject. The widely used model of performance-based assessment—involving student activities as demonstrations of learning—evokes the notion of an artistic performance in which the integration of knowledge and skill is put on display.

The specific example of portfolio assessment, based on the ongoing process of the visual artist, has been implemented with interest and relative success in schools throughout the country. In this mode, examples of student work in various subjects are stored for ongoing review, as if they were pieces of visual art, in some kind of portfolio. Rather than the closed process of deciding that an answer is right or wrong on a particular test, the student’s work is openly considered over time (how has the work changed from the student’s early to late efforts?) and in context (what was the student trying to accomplish in this particular piece of work and how did she make those decisions?).²³ Portfolio assessment sets the stage for project-based work because projects, like works of art in progress,

can be revisited and revised. While the time and effort required for effective portfolio assessment seems staggering in comparison to the scoring of a standardized test, the process enriches classroom curriculum and invites an open rapport between student and teacher that is informed by ongoing reflection.

Ongoing reflection, the kind that marks an artist's or actor's or dancer's process of developing work, guides our understanding and ability to assure students that mistakes are generative—we learn and move forward from them; they do not define or diminish us. The advocate may answer the measurement objection by stating, "Wait a minute, there are aspects of arts learning that can be measured on tests." But we must not forget that the unwillingness of arts educators to put a numerical grade on a student's overall artistic effort is not a shortcoming. The alternative methods for responding to and assessing student work in the arts are worthy of emulating in non-arts subjects. Even as they are "beyond measure," a term reserved for the things we value most in life, the arts have much to teach us about assessing learning writ large, at best a messy and complicated process—one that indefatigably challenges the sharp edges of standardized testing.

Objection 5: EXPERTISE

To Be Taught Well, the Arts Require Specialists

You need experts to teach the arts. Classroom teachers cannot comfortably teach dance and talk about visual arts the way they can teach, for example, both reading and math. (*Teacher supervisor*)

It is curious that our expectation for expertise applies not to every subject that is taught in school, but to the arts, which must be taught by individuals who are artists themselves or have experience and skill in an art form. Teachers of young children are expected to have sufficient knowledge of reading, science, and math to teach all three. But we do not expect a teacher who cannot dance to teach dance to elementary school children, and she wouldn't dare. Dance, as a case in point, is the art form that is least frequently taught in our schools. For drama, we will ask a teacher with no theater experience to step in and direct a show. With regard to visual arts, teachers who have never had an art lesson will feel confident to let their

children explore the controllable media of crayons or markers on the confined spaces of desktops. But dance requires comfort with one's body and knowledge of the kind of gesture that separates artistry from everyday motion. The teacher's "I don't dance" will put an end to that activity in her classroom.

Singing in the classroom will meet a similar response. "Oh, I don't sing," a classroom teacher will explain, protesting that her voice is untrained or inadequate. In contrast, no child is exempt from a sing along (in the early grades) on account of an untrained or inadequate voice. And no elementary school teacher will be forgiven the excuse, "Oh, I don't do math." We expect children to enjoy the arts without affording them arts training; we expect teachers who have no arts training to avoid the arts; and we value the arts so little that this self-perpetuating situation does not seem troublesome.

All of the objections to the arts in education that we have addressed are intertwined. Certainly if arts learning were valued more, required of every child and not put aside for the particularly talented or needy, more time would be allotted for the arts in the school day. When it came to issues of measurement, the ongoing process-oriented attitudes of an artist developing a work in progress would be the most celebrated model. That model would not exclude the many factors—and, again, this is important to allow—that can be tallied in numerical skills. It would serve in the quest for measuring learning as a whole. After all, that opus of educational experience that a child is developing is not unlike a work of art. Were we to address it from an artist's perspective, numerical scores would be worthy of a child's attention but more consideration would be given to what she is learning about learning—about what to do with mistakes, how to ask good questions that advance learning, and how to make sense of the world with the many skills acquired in school.

In a scenario that favors the arts, the view of expertise that we associate with arts learning—that special quality that makes us think there is required knowledge and training or even magic that only artists possess—would be extended across subjects. Instead of just inviting artists into the classroom because only they have the expertise and magic, we would be inviting scientists and mathematicians because they have expertise and magic too. All teachers

would be required to have some expertise with the arts—enough so that they feel comfortable moving to music or expressing emotion as they dance with their children. Enough so that they feel confident asking their children to step away from their desks and help cover the blackboards with brown paper so that teacher and students can draw images on the walls. Enough so that a song, beyond “Happy Birthday,” can be led by a teacher with enthusiasm rather than embarrassment. These arts-friendly teachers would not replace arts specialists. Rather, they would have sufficient expertise to open their classrooms to the arts and sufficient comfort to communicate across disciplines with the arts teacher.

Teachers reflect and model our attitudes towards the arts. If the arts are valued, the teacher will care and be involved and share her positive and enthusiastic interest towards students’ artistic creations and the creations of artists in all domains. The teacher will not say “beautiful” to every scratch of crayon that a child lays on a paper. She will have respect for the child’s work as worthy of close attention and the confidence and knowledge to look carefully and to model the sort of questions we ask of works of art. “Look where your line goes, how it moves here up and around on your paper. I feel myself moving with that line. And look, now I bump into this enormous patch of bright green that you, powerful artist child, have chosen to place here on this paper, and I, powerful artist teacher, have had the good fortune to see.”

Relegating the teaching of art to experts is like relegating the learning of art to the talented. For advanced or preprofessional training, as is true in any subject, students interested in the arts will need to find specialized schooling. But the expert teacher is an artist, a dancer, an actress, and a musician just as she is a reader, a writer, a mathematician, a philosopher, and a scientist. When our teachers have the courage and the caring to explore the arts as active learners alongside their students, no child will feel comfortable—as most do by age 12—saying, “Oh, I don’t do art.”

Objection 6: MONEY **The Arts Are Too Expensive**

From the additional salaries of specialists to the supplies and space they require, the arts are expensive luxuries that we need to trim along with

other fat (like athletics) from the meat and bones of daily learning.
(*Department of Education finance officer*)

Well, money is always the rub, and the arts are seen as requiring special supplies, specialist and visiting artist salaries, and administration time for field trips and performances and shows. The need for restrained delegation of funds ties the hands and clouds the dreams of administrators who truly wish there were time, space, and the necessary financial support to facilitate all aspects of the education of the whole child. As advocates argue for the essentiality of arts learning, they must remember that, along with the players who hold the financial reigns in schools, anyone who pays taxes must be persuaded that there is significant return to be had on an investment in the arts in education.

The graying of the audiences in cultural institutions in New York City, a multibillion-dollar industry, surely provided the financial push needed to get the arts back in city schools. The discovery that arts education was a strong predictor of attendance at art museums, concerts, theater, and dance performances provided the impetus for reinstatement. Educating children in art does more than enrich their spirits and souls—arguably all it would need to do to demonstrate its worth. It also creates a population of caring individuals who contribute to the well-being of the cultural economy. It may seem strange that on the one hand we are advocating for the arts because of what they do for our children and society that cannot be quantified. And on the other hand we are suggesting that there are monetary gains to be earned by investments in the arts—here in the education of our children as “arts consumers” in future society. But these are important and not mutually exclusive realities as are the coexistence of the stereotypes of the “starving artist” who works without recognition or compensation and the “artistic mogul” who has earned both fame and wealth.

There are some arts education advocates who decry monetary associations with the outcomes for arts education or their content. For example, they disavow associations with arts learning and the world of entertainment, understood as light, commercial, and amusing art as opposed to challenging, educational, artistic expression. They spurn as “edutainment” teaching with and through modes of

entertainment like television shows or video games, and consider popular media as both the “dumbing down” of the fine arts and a challenge to the nobler purposes of arts learning. Other advocates value opportunities for student learning through the threshold of the media in which students are engaged outside of school. They see as most relevant those discussions of art and its role in society that have to do with monetary gain. Some educators tackle as content the notion of media exploitation through artistic symbols. Others explore as viable issues questions such as how much a museum paid for a particular painting or what accounts for relative monetary worth among works of art.

Resituating the money issue in the day-to-day realities of school finances, it is perhaps ironic that the worrisome cost of arts education has been the source of positive connections forged between schools and the broader community. Schools’ dramatic productions are often self-sustaining through ticket sales. Local businesses and national foundations contribute specifically to particular arts initiatives even as federal sources allot funds for schools looking to develop innovative arts curricula. The connections forged on account of a need to support the arts within schools—with the local museum that provides buses for school trips; the National Endowment for the Arts that funds the Shakespeare project; the PTA that raises money at a bake sale to pay for visiting artists—draw attention to and affection for a local school and have a positive impact on the school’s sense of and attachment to the broader community.

Beyond the unexpected perks that come from need, the overall allotment of funds from the district budget for arts in the schools is a source of constant distress. The budget goes down; something needs to be cut; arts first and then athletics are the “extras” that need to go. We have begun to see a rise in obesity among children that necessarily is associated with a lack of organized physical activity within schools. The elimination of the arts may be associated with lower levels of attendance to and satisfaction with schools, but there is no visible measure that can be equated to weight gain. The dimming of spirit and energy and the reduction of joyful sense making that results from a cut in arts learning happens deep and out of sight and will always cost more than the most extravagant increase in funds allotted for the arts in education.

Objection 7: AUTONOMY

The Arts Will Survive in the Community Without School Support

If we were to drop math from the curriculum, it's unlikely that community math centers would pop up around the neighborhood where local mathematicians would teach our kids. But the arts have always been rallied for by community artists who will fill the void that schools' neglect of the arts creates. (Educational researcher)

In light of the activity of responding to in-school objections with examples from beyond school walls, the autonomy objection takes an ironic twist. It is absolutely true that out-of-school centers do provide arts education when schools will not. Indeed, in the 1960s there was a surge in the creation of these centers in response to cutbacks in arts education in the schools. Originally started in the states at the turn of the century as part of the service of settlement houses, the first community art centers offered art classes to help deliver marketable skills to a generation of new immigrants.

Over the years, the tradition continued and grew with arts centers expanding their arts offerings in urban settings, while maintaining their dedication to public service and social responsibility. The sixties saw the aforementioned Artists Collective founded in Hartford with the idea of offering the arts to urban youth as an alternative to drugs; and the Manchester Craftsmen's Center in Pittsburgh with the idea of introducing at-risk youth to the possibility of college. Similarly, Plaza de la Raza in Los Angeles introduced Latino and Chicano youth to the expression of their own culture through art and the telling of their own stories through something called "first voice." The Boulevard Center for the Arts in Chicago started with a vision of neighborhood students from various backgrounds gaining intercultural understanding through art.

In the 1970s in New York City, community centers were working to help mend the fabric of schools damaged by the removal of arts education. The Children's Art Carnival in Harlem placed visiting artists in the schools. The Harlem School for the Arts, like other centers across the country, brought school children in buses to the center to attain quality arts education. New York's Studio in a School, like Chicago's Urban Gateways, and the national organization of

Young Audiences, stepped up to the challenge of providing schools with high-quality artist residencies and performances.

At the time, these alternatives, excellent as they were, were seen as threatening by school arts specialists. With cause in many cases, these specialists worried that if the community offered alternatives to in-school arts education, the few arts teachers and hours for arts learning that persisted would be eliminated from the scene. In communities where arts learning is valued, these community-based offerings are considered as enriching and expanding, not replacing, the arts in schools. But the quality of the educational programs these centers offer, and more recently of those offered by civic-minded art museums, has made way for the shortsighted objection, "If there are so many viable alternatives or even preferable options in the community, why should we waste time and money on arts education within the schools?"

The answer to this objection, fellow advocates, is clear. While arts education in the community is there for self-selection by aware individuals, those who know least of the arts and need most to be exposed to them will only encounter them if they are part of the school curriculum. The statement that schools make by including the arts in the curriculum is clear: "The arts matter. They matter to education; they matter to society; and they will matter to you." There is no equivalent for a school's endorsement of the arts—a school's endorsement of the need for students to gain the vocabularies and to make and tell their own stories through the language of the arts. School is a microcosm of society; it reflects, but it also affects. Let our schools speak to and through our students of the importance of art to life.

The Case for the Arts in Education

5-year-old's animal image



Medium: "scratch out" (crayon, tempera, and scratch tool)

PRELUDE: WHY MUST WE JUSTIFY THE ARTS IN TERMS OF NON-ARTS LEARNING?

At a gathering of arts education practitioners and researchers organized by one of the nation's arts advocacy groups in Washington, D.C., the usual arts-in-school challenges filled the air: assessment (how we measure the impact of the arts on student learning), transfer (how what we learn in the arts crosses into other subjects), and research (what we've learned about it all).¹ These issues were all evoked in the passionate remarks of the director of an arts-based high school in D.C.:

We train our students in and through the arts. As a result, they come to school and do not drop out. Their lives get better, they stay off the streets, they consider the possibility of having a future, but do their test scores increase? We've yet to be able to demonstrate that with our students. These kids are just beginning to experience sustained time in school. We arts advocates care about the positive changes in a child's life that come from the arts, but they only want things that can be measured. What foundations and school officials care about is whether test scores increase. What about those studies that say that arts education makes SAT scores go up? Are they for real?

The group began to address the latest findings about the arts raising SAT scores and especially the fact that arts learning seemed to have a positive effect on test scores regardless of whether the kids taking the tests were rich or poor or placed at risk in a number of ways.² What did it mean that in spite of this evidence, researchers couldn't say that arts learning caused the increase?³ A researcher in the group explained that cause is hard to prove in any study but that what it meant here was that a number of other factors were so mixed in to a student's life that it was hard to identify the arts as the single or even the main reason for the finding. Students who have more arts education may go to better schools, or they may come from families that prioritize arts learning: Parents who encourage academic performance may also respect arts learning in and out of school. "Why did they challenge this study?" the school director asked. "What kind of researchers try to disprove a finding that can be helpful to those of us in the trenches who are fighting for the

arts?" Folks at the table looked at each other with distress. Now researchers were being placed in the category of "them"—those who intrude on the progress of the arts in our schools. Was it research's responsibility only to give us good news?

Years ago there was an interesting arts-enrichment program in which classroom teachers were urged to identify artistic talent in their classrooms and to reward that talent with increased arts learning or artistic challenges. Rather than coping with what would otherwise be perceived as negative classroom behaviors, teachers were asked to consider those behaviors as possible indicators of artistic talent. Using this "arts promise" lens for interpreting behavior, the child who was jumping around disruptively in class was seen as having a hidden talent for dancing; the child who was mugging or imitating was thought to have potential in acting. Dance or drama training was offered to these children instead of reprisal, and what was discovered? The child, so distracted in class, was able to concentrate on dance or drama, for which he or she gained approval and ultimately a shot at that elusive but precious entity, self-esteem, which appeared even to transfer to his or her performance in other classes.

But was it the dancing or dramatics that worked the wonder and affected the performance of the child? Or was it the close observation on the part of the teacher—that search for and recognition of talent that told the child he or she was being noticed, and from a positive perspective? Or was it the approval of the dance or drama teacher? Might the recognition of an individual as an individual have been the real change agent here? And might the search for recognition of talent in unexpected activities and the promise of reward and approval be as easily enacted in the arenas of science or mathematics?

An urban school in the South Bronx decided to have The Bronx Dance Theater's education director come in to teach ballet twice a week to a 4th-grade class that had the lowest reading scores in the city. After a year of ballet lessons, the children's reading scores went up. This seemed to those involved certain proof that learning dance had a positive effect on the students' reading scores. But maybe not. When the principal of the school approved the visits from the Bronx Dance Theater, she had one requirement: that the

visiting artist come on Mondays and Fridays—the two most frequently skipped days of the week. The principal knew that the artist would be a draw, and she was right. With the dancer visiting, attendance on Mondays and Fridays was increased.

Why did the reading scores go up? Was it the 2 extra days of school a week? Was it the flexibility or increased energy of a teacher whose classroom was enlivened by a visiting artist? Or was it, as some arts advocates might like us to think, because the eye-hand coordination, or perhaps the skill of deliberation, acquired through studying ballet was transferring to the children's ability to read? The notion of transfer looms heavy as a desperate and perhaps viable justification for arts learning. Don't worry if the children look like they're just learning how to make and appreciate art; those abilities will transfer to the more important skills of reading words and counting numbers or thinking critically in any academic situation they may ever encounter.

Why must we justify arts learning in terms of other disciplines? A young teacher in Worcester, Massachusetts,⁴ observed that elementary school children who looked at works of art for long periods of time, considering the details of paintings and discussing their significance, attended more thoroughly to science experiments and wrote them up with more detail and illustration than children who had not looked at art. What if we evaluated the effectiveness of science education on children's ability to study carefully and discuss works of art? How different, if at all, is that suggestion from the idea of judging the usefulness of arts learning by an increase in students' SAT scores?

You are not asked to transfer something that has sufficient value in itself. And therein lies the rub. The arts are not valued in their own right in our schools. That is why the champions of arts learning look to research to demonstrate—to prove—the value of arts learning. And the question of "What do children learn through art?" is changed to "Why is whatever it is that children learn through art important?" Instead of challenging a value system that excludes the arts, we scramble to demonstrate worth in terms of a faulty system of values. On the one hand, art is a language that cannot be translated. We cannot say exactly what we dance; we cannot sing what we draw. Each symbol system of art constructs meaning uniquely.

Yet we rush to make art experience “valuable” by encouraging students to talk or write about what they dance or draw.

In another school in Massachusetts, an art teacher worked with university researchers to test further the learning tools that had served the teacher in Worcester so well. When asked how the class had enjoyed looking at an art print and responding to a set of questions about its meaning and presentation, the art teacher shared what students value most about a subject to which schools dedicate painfully little time. She politely replied, “Well, they thought it was interesting, but . . . they really count on that one period a week to use their hands to make something.” Students turn to the arts for opportunities that other subjects do not provide—to make something out of paint or pencil and paper or clay or to structure a performance of music or drama; to fill a space in the world with something they have created from their own ideas uniquely implemented by artistic resources.

Artistic activities have aspects that are shared by other academic activities, and it is doubtless that, as it is with any discipline, arts learning will have implications for other kinds of learning. The discipline and hard training that goes into a flawless a cappella tap dance performance by 35 adolescents might be acquired in some other context. But the sound of the students’ syncopated collective tapping, the radiance of their energy, the engagement of their audience, and the particular pride they feel—these crucial and most valuable aspects—belong exclusively to the moment of artistic performance.

Artistic activities are most importantly unique, and they satisfy and frustrate uniquely. Children are drawn to the alternativeness of artistic experience, to the otherness of the shaping of something that was not there before, to the joy of making thoughts tangible through the various media of art. Whether the making of art will train students as future arts producers or as arts perceivers, arts learning allows the individual to encounter himself or herself doing what human beings do uniquely: using aesthetic symbols to give experience form.

If experiencing and coming to know one’s humanity through art is not as important an exercise as filling in the right blanks on a multiple-choice test, it’s time for us to review and revise our values

and not to compromise the teaching of art by asking it to be taught to the tests of other domains. We should be careful not to waste the time of teachers and researchers of the arts by applying the wrong questions to their efforts.

Let's once and for all stop asking ourselves how we can teach and evaluate art with the same constraints we apply to other subjects. The time is right for asking ourselves how we can use the exemplary models that the arts provide to improve our teaching and assessment of other subjects. The arts need to be incorporated into every child's learning—not to improve test scores, but to provide individuals with the necessary tools to make and find meaning through aesthetic symbols. The arts need to be incorporated into every child's learning for the more important purpose of enabling future generations to participate across circumstance, culture, and time in the ongoing human conversation that is perpetuated through art. The director of that arts-based high school in D.C. needs the support and vocabulary to stand up to those doubters who ask, "But what about SATs?" and respond, "But what about what's most important?"

INTRODUCING UNIQUE FEATURES OF THE ARTS AND WHAT STUDENTS LEARN

First of all, we must declare that the arts in education uniquely teach the arts. While arts learning finds its way into many non-arts classes and activities in and out of school, it is the visual arts class that is specifically dedicated to teaching the skills and providing the opportunity for students to draw, paint, and sculpt. It is there as well that students gain experience looking at art—the work of great artists, of peers, their own work; making sense (what does it mean?) and critiquing (how effective is it?). This is true for learning the skills of music in music class, dance in dance class, and so forth for all art forms. It is in arts classes that we acquire "knowledge how," that is, how to make or perform and understand the art form, and "knowledge that," facts and information about the art form. All of this is undeniably important. From a pure "art for art's sake" perspective, advocates will argue that the arts are important, like

math, science, or history in their own right. Therefore, education in the arts is essential because it is only on its account that you learn one or several of the arts.

In the arguments that follow, I take that claim as a given and extend the conversation to a broader view of what is unique about the arts (any or all art forms) and what is therefore unique about what we learn from them (any or all of them) in education. In the preceding prelude and elsewhere throughout this text, I decry the well-worn but still popular arguments for the value of arts learning as beneficial to learning in non-arts disciplines. At this juncture, I take the challenge of addressing what it is arts learning provides without regard for what we may think we need to prove it does. I focus on what we learn as we produce and make sense from a work of our own making or when we study and gain understanding from a work that someone else has made.

In Chapter 1 in responding to objections to the arts in education, I necessarily assumed a defensive posture, identifying aspects of arts learning that challenge or refute explanations for overlooking its worth. Here I take an unfettered look at the unique features of the arts and at what, on account of these features, the arts uniquely teach. It is from this nondefensive perspective that advocates can rally for what the arts specifically do in and for education. I hope these features of arts learning will serve advocates as talking points or reasons for including the arts in education—reasons that go beyond apology and justification to essentiality and value.

I identify aspects of the arts that I believe apply equally to music-making and listening, creative writing and reading, dancing and viewing, and drawing and looking. While I hope this approach will be of broad use, I know it overlooks the many interesting and important differences that persist among art disciplines. There are salient differences, for example, between dance and drawing, and between learning to dance and learning to draw. Learning how to leap across a stage for a single moment in time in dance class is very different from learning how to draw with perspective on a paper that has permanence and can be returned to and changed. And different students will be attracted to different arts arenas and for different reasons. But in an effort to serve arts education advocacy writ large, I focus on common denominators and save

the investigation and discussion of these compelling and most interesting differences for later or others' work.⁵

I assert that the arts are unique among school subjects because works of art feature the following: a tangible product, a focus on emotion, ambiguity, a process orientation, and a sense of connection. Linked to these features are 10 specific and invaluable results of arts learning:

1. Tangible product
 - Imagination
 - Agency
2. Focus on emotion
 - Expression
 - Empathy
3. Ambiguity
 - Interpretation
 - Respect
4. Process orientation
 - Inquiry
 - Reflection
5. Connection
 - Engagement
 - Responsibility

In the discussion that follows, I focus on these links; for example, that the arts' unique feature of having a tangible product sets the stage for the learning outcomes of imagination and agency. A focus on emotion is especially linked to expression and empathy, and so forth. However, while the aspects of arts learning appear to emerge from the different features quite neatly in pairs, in another conversation they might be rearranged. For example, the lessons of engagement and interpretation might be considered in terms of the process orientation that is featured in the arts.

In short, I present the unique features of the arts and of arts learning as I do for reasons of clarity. But I hope the sorting that I've done does not obscure the seamlessness of the various features of the arts

and the range of their influence on arts learning. Just as the five identified features of the arts exist together and inform one another, so does each of them inform differently the arts learning they provide. As reasons for keeping the arts in our schools, these features inform a manifesto for defending the arts as essential to the education of compassionate, thoughtful, and responsible human beings. Let's look in more detail at each feature and its associated learning.

Unique Feature 1.

Tangible Product—Imagination and Agency

Art involves a tangible product, whether it is a painting that is being made by one child, a play that is being put up by a group of children, a dance duet, or a chorus performance—there is a something that we can see or touch or hear that we call art. This is an important and unique feature of the arts and therefore of their role in education. It is as true with art as it is with math or science that students gain skills for figuring out problems and discovering new information. And it is as true with art as it is with history or social studies that there is much knowledge to be gained about the subject when it is studied—factual information about which students' answers on a test are either right or wrong. But unlike other subjects, the arts allow children to create something new of their own invention that was not there before it was created. And that something new and tangible—the product (even as it is a work in progress)—can be changed or completed at the child's discretion.

Furthermore, the child's developing product, whether it is a painting, a dance performance, or an original song, is never right or wrong. Dates erroneously assigned to particular events in history or incorrect definitions of words are wrong. But paintings, plays, or melodies can never be. Even when we disagree with what we think the works are "saying," or don't like the way in which the work has been created, the work is not wrong. Children can look at the tangible work of art that they are making or have made, or at a video or audiotape of a performance, and reflect on how they might change it at the moment. Perhaps they will add more yellow to the drawing of a tree or jump higher at the start of their original bunny dance, if and when they do it again. And one change may seem to

the child more right than another. But unlike an answer on a quiz that a teacher can see is definitively right or wrong, there is no definitive right or wrong regarding a child's original artistic product. A decision about original work need only be right for the child.

When we say there are no right or wrong answers in the arts in education, then, we are not referring to those aspects of the arts that are laden with factual information—like the rich information about artists and performers and periods of art throughout history—we are referring to the artistic product through which an artist has made some sense of the world and through which an audience makes its own new sense. And, as will be discussed later, we are referring to the sense of the world that artist and audience make from creation and consideration of the tangible product that is a work of art.

Speaking recently to landscape artist Allen Whiting, I told him what I saw in his painting of a horse and barn (see Figure 2.1). I

FIGURE 2.1. *Horse and Barn* by Allen Whiting (1999)



Oil on canvas. Photo by Dari Michele

FIGURE 2.2. Poster paint on newsprint with shellac, by author at age 6



Photo by Dari Michele

explained how the light that changed as I walked around the work made me think of hope and possibility; how the horse with its bowed head eating grass in front of the stable reminded me of the nourishment that I find at home. What did he think? “Well,” he said, “it all sounds possible to me. For my part, that’s the way my horse bows his head when he grazes in front of the barn, and the light is just that way at the time in the afternoon when I made this painting.” Perhaps Allen now saw home and possibility in the work because of what I had shared. Perhaps I now understood more clearly his clear-cut intention to record a particular horse in a particular place. Whatever our individual insights, we both had an object—his work of art—to return to repeatedly with new and different discoveries.

Recently, I found in the bottom of a straw trunk in the basement, a painting that I had made at age 6 (see Figure 2.2 and cover). After more than half a century, the painting was remarkably well

preserved even though it had been done on newsprint. I noted the drip of shellac still visible on the right side of the sun and remembered how thrilling it was in art class in the 1940s and 1950s to apply the sweet smelling shellac when you were certain that your painting was “really really” done. It darkened the coloration a bit, but thrillingly, it made the painting shine. Perhaps it was the shellac that had preserved the image over so much time. As far as I could tell, it had kept the colors true to what they had been when I first made it. I recognized the work immediately. Indeed, my eye went directly to what I remembered, with a small chill in my back, I had regretted in the work. The thing that had seemed wrong to me.

The entire image was made of objects that I knew how to draw, that is, objects that I could render with schemas or learned techniques. We learn from images and other children’s drawing that, for example, a round circle with straight lines sticking out all around will serve well to represent the sun; a rectangle with a triangle on top will make a house. I knew for sure how to use horizontal curved lines for hills and verticals with downward angled lines for trees. The half circles I usually used for igloos could stand as well for tepees, and an exaggeration of the curly hair I used for profile drawings of girls could be exaggerated into feathered head-dresses for Native Americans in canoes. Although it was an image of a rural lakeside scene, I knew how to draw a traffic light and an airplane. The composition seemed to need something more, so I added them too.

Like lots of children that age, I hadn’t planned ahead much in my drawing and I hadn’t mastered the technique of overlap, drawing nearer objects in front of those that are farther away. For this reason, when I added the traffic light, I had to put it at an angle to avoid the big cloud that I had already painted. But I wanted someone swimming in the lake, and I had no pattern for such a drawing. I took a risk, and from deep within created a little pink swimmer, arms reaching overhead, white splashes from the kicking of her feet. I remembered when I drew her more than 50 years ago how disappointed I was with the rendering. How everything else seemed neat and “right,” but that wild little swimmer ruined it all. Now, I look at the image and what I love best is that swimmer. She

embodies joyful action and risk-taking. The whole image seems to me now a background for that frantically moving person who is the heroine of the work.

My understanding and appreciation of the work changed over time, and the process of its making was only recollected on account of the permanence of the object. The product, that tangible something on which thinking and learning are imprinted, is one of the features of the arts that make them essential to education. The product reveals and records the workings of the child's imagination and tangibly demonstrates her personal impact, her power to make a difference that she can see a week or half a century later. Let's discuss in terms of the artistic product, the first two lessons that arts learning uniquely provides and that stand as reasons for the arts to have a permanent place in our children's education:

IMAGINATION: The arts in education invite students to think beyond the given, to imagine, "What if?"

AGENCY: The arts in education enable students to experience their significance as agents of effectiveness and change, to realize, "I matter."

The first time a blank piece of paper and four fat crayons are presented to a small child, the notion of "what if?" is introduced. What if I drag this blue line across the page? What if I scratch this red back and forth in this space over here? What if I pour a bit of my milk onto the paper and rub it in with my hand, or bang the crayon up and down so it leaves dots on the page like the footprints of a rabbit running by? What if? Hand-in-hand with that realization is the understanding that "I matter." What I do next will make the difference, effect the change, and realize the possibilities that I imagine.

From the first performance in a school play, children experience the possibilities of "what if?" in a different space than that defined by the edges of the white piece of paper. What if I make my voice very loud? How different will the character I am creating be? What if I move quickly and open my eyes wide—how will she seem? Or if I'm slow in my gait and hang my head low or bellow softly—what if? My voice, my imitation, my movement and sound—they make a difference. I matter.

What if I outline my drawing in dark crayon lines? How much more vibrant will it seem? What if I write a story about a girl like me but instead of living in an apartment like I do, she lives in a tree, and what if instead of having to go to sleep at night, she stays up singing in the forest? What if I change the ending of my story—make it surprising or sad? What if I paint the background green? When I close my eyes before I play the piano and imagine myself playing the piece, what do I imagine? What if? What if I raise my knees high when I dance across the stage instead of keeping my steps low? My drawing, my writing, my painting, and my performance in dance or music—they make a difference. I make the change happen or not. I matter.

What if there were no war or poverty or prejudice or disregard for people's rights and needs? If I can imagine other realities and differences that I can bring about on paper, piano, or stage, how different can I make the "product" that is the world around me? How far will the imagining and the agency that I realize in the arts take me? If I can imagine and change the world I create in paint and in performance, am I not a person who can see beyond the given to alternate possibilities in the greater world? Because I have the ability to make change, can I not make a difference in it all?

The arts enable students to see the impact of change on a product, to experience their own ability to invent and carry out change. The imagination cultivated through the arts in education may serve students well in non-arts subjects, for example, in imagining alternative approaches to a science challenge. But it is because of the creation of an artistic product, a core experience in arts learning, that students have tangible evidence of the importance of their own imagining beyond the given; imagining possibilities ("What if?") determined and realized by the child ("I matter.").

Unique Feature 2.

Focus on Emotion—Expression and Empathy

Although it is certain that the arts engage—both in the making of art and in the viewing or appreciating of art—a certain kind of thinking, the arts are uniquely associated with the world of emotion. We understand that math asks us to think in numbers or in

more complex sets of symbols; that science requires methods in which we are trained; and that the stories of history are told and remembered through words. When we liken the arts to other subjects, we talk of the different symbols of the arts. There are the lines and brushstrokes in visual arts, the movements and gestures in dance, and the notes and sounds of music. And we say these symbols can be decoded like math, systematically explored like science, or read like history. But even as we can argue that all the disciplines, like the arts, are approaches to making sense of and advancing our knowledge of the world around us, only the arts are specifically directed toward expressing and sharing human emotion.

We ask young people to read Shakespeare's timeless sixteenth century tragedy *Romeo and Juliet* so that they can experience through the artistry of the poetic language the passion and sorrow of two ill-starred young lovers. It is an emotional experience to read or see the play, or the movies made of that gracefully crafted story, but it is the beauty of the language chosen to express and elicit feeling that brings us to tears. Similarly, it is Leonard Bernstein's stirring music in *West Side Story* (a 1957 version of the same sorry tale) that makes us weep.

We expect works of art to make us feel one way or another and often evaluate them on that basis. "I didn't care about any of the characters," we will say with regret about a movie, "so I didn't feel badly when this or that happened to them." "The painting is dark and gloomy, but doesn't really seem sad to me." And although we speak of the technical acumen of dancers or painters, it is their ability to display and evoke feelings that we value as art or artistry. "He didn't miss a note," we will say of a pianist, "but his playing was cold and without feeling." "Her dancing was flawless in presentation but devoid of expression." Although contemporary artists have explored new forms and objectives for art, our traditional view of the arts as giving form to human emotion persists and is particularly relevant in our consideration of what makes the arts unique and powerful parts of our children's education.

The fact that the arts, unlike other subjects, address, embody, convey, and evoke emotion sets the stage for two more reasons for featuring the arts in education:

EXPRESSION: The arts in education give students the opportunity to recognize and express their feelings, to acknowledge, "This is how I feel."

EMPATHY: The arts in education help students to be aware of and attentive to the emotions of others, to appreciate, "This is how you feel."

In a research study that I conducted almost 20 years ago, I asked children of different ages, adults, and professional artists to draw emotions. "Draw happy," "Draw sad," and "Draw angry." I asked with no further explication. Expressing a universal understanding of the connection between lines and feelings, drawings from all the different participant groups displayed droopy down curved lines in the drawings that expressed sadness, rounded up-turned lines in the drawings that were happy, and jagged heavy lines in the drawings that were angry.⁶ Furthermore, an awareness of these connections seemed to increase with age and experience. Adult artists, for example, consciously bore down heavily on a marker in pressing out angry lines. Younger children seemed more connected to their drawings. Without self-consciousness, they scrunched up their faces angrily and pressed hard on the markers, assuming the expression of the angry feeling that they portrayed in their scribbling. When I asked 3-year-old Hannah to draw "sad," she threw down her crayon and turned to leave the room, "I can't cause I'm not," she barked at me. Perhaps I should have then asked for a drawing of angry.

Young children are as connected to movement and sound as they are to line and color in the expression of movement. Ask a group of 8-year-olds to move across the floor as if they were happy, sad, or angry and you will see the same range of motion. Cheerful skipping, rounded arms for happy; drooping, slow movements for sad; and heavy pounding with tight-fisted, jagged movements for angry. Before they can actually play the piano, children will reach for the high keys to the right of the keyboard to twinkle out a happy sound, and pound heavily in the low range for angry. The 4-year-old engaged in pretend play in the kindergarten doll corner shakes a believably angry finger at the child who plays her naughty baby; the child taking the part of the baby curls up and hangs her head with authentic shame.

Very young children know how to express emotion through the arts, to communicate feeling through the artistic product—whether it is a painting, dance, or a theatrical performance (see Figure 2.3). We need only provide the crayons and paint to make the lines, the open floor space on which to dance, the props and backdrop for dramatic play, the musical instruments to learn and employ. The arts, like no other subject, give children the media and opportunity to shape and communicate their feelings.

Unfortunately, advocates for the arts have given up on the emotional case for arts education, believing that no one at this juncture in time—in which performance on hard-edged standardized tests is key—has interest in the soft, individualistic promise of the arts. But especially at this juncture, the case for emotion must not be

FIGURE 2.3. An expressive drawing of the emotion “sad” by a 4-year-old



abandoned. While math, science, history, and the tests they generate inspire, excite, frustrate, and discourage our children, the arts alone provide the opportunity for recognizing these feelings and for giving them form. In the development of students who have the courage and engagement to persevere in their studies, the arts uniquely and indispensably offer venues for the range of emotions that accompany and fuel hard work.

That group of 1st and 4th graders mentioned in Chapter 1, who looked at a painting and shared their thoughts on what the artist might be feeling when he made it, demonstrated their understanding that emotion is expressed and negotiated through art. Most grown-ups have distanced themselves from paintings in museums and consider the work of great artists as something beyond their understanding and appropriate only for the consideration of experts such as curators and other art historians. But these children—no doubt because they were still creating art in their classrooms and at home—identified with the artist as someone who has the ability to express emotion in a work and as someone who strives to do good work.

Their comments tell us that children understand many things:

- That works of art express the feelings of the artist who makes them: A sad artist might make a sad painting;
- That the artist can use a work of art to address his own feelings: to make a happy painting to cheer himself up;
- That the creation of a work of art can be a joyful experience: feeling great to have made something so beautiful.

The fact that children know that emotions are contained in and communicated through works of art enables them to learn about the feelings of the person who makes them, to think beyond themselves, and to consider the emotions of others.

Building on the notion of “What if?” and “I feel,” children considering a work of art by someone else, whether it is a painting or a performance, are invited to consider, “What if that were me? How would I feel?” “I would feel so happy if I could make a painting like that.” Or they might think, “I would make a painting like that to bring me cheer when I was sad. Maybe that is how the someone

else who made this feels." The identification with and consideration of another person's feelings is what empathy is all about. Through their encounters with works of art, students acquire an empathetic perspective. And this perspective will serve them well in the sense making they are asked to do in other subjects, throughout their experience with the media, and across the broader landscape on which is written the pain and suffering of homeless children, hurricane victims, soldiers, and citizens beset by war.

Students who are encouraged to recognize and express their emotions in the making of art (I feel) and to identify with others' feelings (you feel) are well positioned to imagine (what if?) and to pursue (because they are empathetic to others) positive alternatives for addressing the injustices that surround them.⁷ Do we not still care that our students are prepared in school to be active citizens in a democracy, empathetic towards victims of social injustice, and prepared for positive action and change?

With implications for the empathetic study of history or social studies, the arts in education uniquely and essentially provide students with the opportunity to identify and experience the emotions of others. The famous Russian author Leo Tolstoy defined the work of the artist as the use of "line, colors, sounds, images" to convey a feeling that the artist has experienced so that it can be re-experienced, or felt as his own, by the viewer, listener, or reader of the work.⁸ The 1st and 4th graders in our 1995 study give ample evidence for Tolstoy's turn of the century claim.

Unique Feature 3.

Ambiguity—Interpretation and Respect

Numbers in math, like letters in the construction of words, are precise symbols. They represent what they represent clearly and accurately. We know for example that the number 5 is a 5, never 7; or that the letter B is a B, never A. Non-negotiable meaning. And numbers and letters stand for particular meanings. We can count the five whatevers to which a particular 5 refers, just as we can make the "Bbbb" sound to which B refers. Furthermore, these clear-cut symbols—numbers and letters—can be combined with other symbols that are like them to create other meanings that may be

more complex but similarly precise. Five can sit next to another 5, and represent 55, or next to a 6 and a 7 and represent 567. *B* can sit next to two "A"s and represent the word humans say as "Baa" at the same time as it represents the sound a sheep makes; just as the number 2 can represent two sheep. "What does the cow say?" we ask the 2-year-old. And if she responds "Baa," she has made a mistake.

The 2-year-old may take the letter *M* and turn it over and call it *W*. And it's hard to say she's wrong. She and the 4-year-old who sees the capital letter *G* as a 6, demonstrate that young children are drawn to the blur of the boundaries that we as adults have worked to clarify and that artists recapture in their work. The young child's development is aptly described as "differentiation," a separating out of the "me" from the "other." "I am not the same living entity as my mother. No! This is 'hers' and 'she.' This is [that frequent 2-year-old declaration] 'mine' and 'me.'" And in acquiring knowledge of the clearer, grown-up lines that persist between entities and identities, children lose that sense of the blurriness in between. Works of art recapture that blurriness between object and idea and self and other; it is the deliberate crossing of boundaries that accounts for their ambiguity. In a work of art, one viewer's *M* can as surely be another's *W*.

The 4-year-old child who scrunched her face up and held her shoulders tight, "being angry" so that she could draw that emotion, like the child who wouldn't draw sad because she wasn't, was unaware or disregarding of the boundaries between herself and her drawing. The 9-year-old who drew angry as one stick figure raising a fist at another, understood that the drawing was a separate entity apart from himself, a repository for controlled lines like letters or words that someone else would read. Just in case, that 9-year-old is likely to write alongside the image or in a cartoon bubble emerging from a figure's mouth: "Angry" or "I am angry" (see an image of "angry" in Figure 2.4). What a distance development has traveled from the fluid dark scribbles that emerged when the growling younger child clenched her fist and both drew and experienced angry. The professional artist who emulates the young child's angry stance, assuming the pose and deliberately reaching for the experience of what she represents, is expressing a mature understanding of the virtues

FIGURE 2.4. An 8-year-old child's line drawing of "angry with words"



of a lack of differentiation—between work and emotions expressed and between artist and work. The lack of clear boundaries makes a work ambiguous and opens it up to multiple interpretations.

The greatest intruder on the messy, intertwined artist-like understandings of very young children is that glistening bright doorway to their future as grown-ups: school. It is school that introduces the precise language of numbers and words—although educational media now does a very good job of that even before children go off to school. In the case of school, it is that holder of the light, the teacher, who says the child's drawings are "beautiful" even as she writes the child's name on the image anywhere she likes—demonstrating to the child that the precise symbols of letters formed into the word that is his name are a better, clearer declaration of who the child is than the colorful, messy lines on the paper.

Resisting ambiguity, the teacher will ask of the tangle of lines, "What is this?" Or less intrusively, "Tell me about your drawing."

Either way the child hears clearly that the drawing on its own says nothing, even as it may represent something other than or beyond words. Spoken words are needed to clarify the image. "Oh," the child will think for a minute, realizing the new function of lines on paper. "Well, here's an umbrella" she will say pointing to a curvy line. "And all these lines are the rain . . . and I'm taking a walk through the park with my mother and. . ." In reference to the drawings of preschool children, researchers have called this response to the adult question, "romancing"—wishing a story into being at the discovery that an object or action is supposed to dwell somewhere in drawn lines. Five-year-old children, aware of representational intention, may still be exploring the media of finger-paint or charcoal with abstract abandon. The adult call for explanation reminds them that the function of art should be more like that of words.

The implicit message is clear: In school you will learn words like the ones that the teacher now writes on your drawing—"Nancy taking a walk in the rainy park with her mother under an umbrella." And those unclear images that your hand explores will no longer be needed. You may pretend in the doll corner, if you're lucky, until you're 5, but after that we have real work to do. You may illustrate your stories until you can write well enough to make your point in words. You will have space for pretend, music, drawing, and story in your classroom until you can read well enough to work with desks and books. While this is a harsh description that overlooks the stunning exceptions in many schools, the generality holds. The messy, undifferentiated exploration of media and understanding that children attend to so carefully in their early drawings is abandoned for the clear-cut study of codes and information on which you can be tested and scored.

The arts in education differ from the general scene in that they uniquely address the blurry boundaries between right and wrong, the exploration of ambiguous representations, and the world of imagination that lies beyond measure and place the impossible within reach. Allen Whiting's painting of his horse and barn is as truly for him the recreation of a familiar scene at a familiar time of day as it is for me an image of hope and possibility. A neighbor looked at the image and told me, "That doesn't look like a horse to me. A horse with three legs! I don't like that painting because it

doesn't seem real." Another visitor perused the image and decided, "It's an excellent painting." She felt confident in this statement, she explained, because she has been taking painting lessons for the past few years, and she went on, "It takes me away to a place that doesn't seem real. A simple, clear scene that transports me from the everyday. I love that painting. I could travel with it in my mind to new places every day."

The declarations of other viewers include "It's joyful," "It's profound," "Unexpected." My 2-year-old grandson screams, "Horse!" as he points boisterously, his arms flailing as if to literally embrace what his eyes take in. Even in a realistic painting, far from the tangled lines of the young child's scribbles, there is no right answer to what it represents or means. Whether the spare words of a Mark Strand poem, the dense prose of a Herman Melville novel, or the blocks of color in a Mark Rothko painting, a truly successful work of art is ambiguous. Because they address the ambiguity of works of art, the arts in education introduce children to the idea of multiple interpretations worthy of mutual respect. The next two aspects of learning that the arts particularly provide emerge from this unique feature of ambiguity:

INTERPRETATION: The arts in education enable students to see that there are many equally viable ways in and out of the same subject, to know that even if their views differ from others', "What I think matters."

RESPECT: The arts in education help students to be aware of, interested in, and respectful of different ways of making sense of the world. They come to know that even if they disagree with peers, "What others think matters."

I am standing with a group of 4th graders in front of the painting *El Jaleo*, by John Singer Sargent (see Figure 2.5), at the Isabella Stewart Gardner Museum in Boston. The central figure in the work of art, a beautiful Spanish dancer assuming a pose that looks impossible to recreate, has captured the attention of the children. One of the children tries to stand like the dancer in the painting and falls over. They all laugh. "I think she's Mrs. Gardner," another of the children declares out loud, reflecting her interest in the story of the eccentric heroine who reconstructed a Venetian courtyard in the center of the home that is now a museum.

FIGURE 2.5. *El Jaleo* by John Singer Sargent (1882)



Oil on canvas, 232 x 348 cm. Gift from T. Jefferson Coolidge, Boston
 © Isabella Stewart Gardner Museum, Boston. Photo by Thomas Lingner

“Couldn’t be,” another child throws in. “Did you see that painting of Mrs. Gardner upstairs?” he asks, referring to another painting by Sargent (1888) of the grand dame stiffly poised in a simple black dress with a string of white pearls setting off her very small waist. “She’s really uptight. You’d never catch her like this with her hair all mussed up dancing like that.”

“I think it’s about a murder,” a third child muses.

“What makes you say that?” I ask the boy.

“Well, there’s a bloody hand on the wall there.” He points to a small, red hand-like smudge on the back wall over the shoulder of a guitar player.

“Oh wow,” another child jumps in, “I see it, and I think the dancer knows who did it!”

The children carry on taking turns like visual detectives piecing together a story (their story) from the clues that the painting provides. As the discussion begins to wane, I ask them, “What

emotions or ideas do you see expressed in this work?" Around the room, the comments fly. "Murder is bad." "Excitement." "Passion." "I think it's about how beautiful women can have bad secrets." "I think it's about how great it is to dance and forget yourself." "Yeah, but it's a scary place. I think it's about fear." "Right, fear. I hadn't thought that. But, it's about how you have to watch yourself and look carefully even when you're having fun."

The chain of comments from child to child expands each child's exploration of the work of art. "I didn't see that hand," one child admits pointing to the smudge on the wall, acknowledging respectfully the close observation of another child and building on it: "I think the dancer knows who did it." "Right, fear." Another child acknowledges an idea that had not occurred to him on his own, "It's a scary place," realizing that different viewers find different things in a work of art. The different perspectives are not only equally valuable ("What I think matters."), but each child can also learn from the other's perspective ("What you think matters.").

While the story the children were piecing together may not have warmed the hearts or coincided with the interpretations of art historians, the learning that was going on served a different purpose. Where the hard edges of right and wrong answers prevail, we succeed if we both have the same answer. Where the messy boundaries of the arts prevail, we can also succeed when we have different answers from which we learn more about or gain deeper access to whatever art object we are observing. We learn more about each other and ourselves as we reflect on our separate and co-constructed answers, more about collaborative inquiry, and especially we learn to respect each other's different ways of thinking and seeing.

After three quarters of an hour of exciting back and forth about the painting, the children had their own questions, "When was it painted?" "Where is this place in the painting?" "What does the title of this painting mean in English?" These are questions that have factual answers—things to be remembered on which the children could be quizzed after the visit. But the interpretive conversation had begun and these facts were not ends in themselves, things to remember for a test, they were fuel for continuing inquiry.

"1882! Wow, over a hundred years ago and the painting is so now!" One child comments.

"He painted it in Paris? Was that where this was?" another asks.

"No," I respond, "the scene is somewhere in Spain, a place to which Sargent had traveled."

"How did he remember so well?"

"Let's look at sketches he did for the work..." I offer. "Can drawings be like notes made out of words to help you remember the past and plan for work in the future?" I answer their question about *El Jaleo*, "And the name refers either to a dance or to the cheering on of the crowd for a dancer."

"Oh it must be the cheering. Look how they clap and call out and move from side to side. It's cheering."

"Yeah, like in a football game."

In conversations about art, we experience facts in a new context, as breadcrumbs along the path of our journeying into the forest or as catapults into a conversation in which, in our separate interpretations, we may use the facts differently to frame our next idea or question. But your journeying is as valid as mine. As we explore together, we learn how valid and interesting different ways into learning can be and how to celebrate—not tolerate—and benefit from the sorts of differences around which groups and cultures may align.

The product that is a work of art is uniquely marked by ambiguity, a wonderful density of thought that invites multiple interpretations. The act of interpreting that is so tangible in the consideration of a work of art—those created by artists and displayed in an art museum or those made by other children displayed in a school's art room—allows students to risk and enjoy launching their own ideas about a work ("My thinking matters.") and to seek out and enjoy the very different interpretations of others ("Your thinking matters."). The lessons that the arts teach about the skill of interpretation and an attitude of mutual respect may affect the performance of a child in any other discipline or in any other classroom in which student voices are heard and honored. But in ways that cannot be replicated elsewhere, it is the arts in education that introduce these essential aspects of learning and living into the educational repertoire of the child.

Unique Feature 4.**Process Orientation—Inquiry and Reflection**

Even as it was the tangible product of my lakeside painting that came to life over half a century later, it was the process involved, specifically my decision to make a swimmer without knowing how, that was the first thing I remembered when I found the work. I had taken a risk. I wasn't pleased with the results, but it was the risk-taking that I remember most. That part of the process of creating the painting, that moment of reflection, "What is missing here?" and of decision, "Should I add this element in this work that I am creating?" was most important to me.

When I look back a lifetime later, after years of studying children's art, I can say that at age 6 when I made the painting, I was deeply immersed in the new world of school, a place where there were "right" ways to say things—like spelling words correctly or making whole sentences—and I took that expectation to the process of making my painting. Where at 3, 4, or even 5, I might be comfortable exploring the "idea" or "feel" of a lake with color and line without attention to the detail of what actually belonged there, at 6, 7, or 8, I was most interested in including the things I knew how to draw correctly: the teepees, the traffic light, the plane. I was no longer fully engaged in expressing my idea of "lake," but not yet limited by conventional constraints of appropriateness in what to include.

It is said that children "draw what they know," implying perhaps what they know of the world. But at a certain age, children draw what they know how to draw. A colleague looking at the drawing as a product exclaimed "Wow, how imaginative you were to include such unexpected elements as the airplane and the traffic light!" But I remembered the process, the comfort zone of doing what I felt I knew how to do and the risky desire to include something new, to reach beyond the edges of what I then saw as the right lines or the agreed-upon parameters for representation. If it is true that to be a good artist you learn the rules and to be a great artist you go on to break them, I was at that moment at a point when I did not have the requisite skills for either.

"Should I add this element here in this work that I am creating?" It was a process-oriented question that had a tangible result

imprinted on the product, a result that was neither right nor wrong except insofar as it pleased or met the requirements of the artist, my self-assessment at 6. And those requirements changed over time. At 60, I have no interest in the schematic trees or the formulaic profiles of Native Americans in canoes. Now I value the wild happy strokes of the swimmer, and I study the tiny figures that dot the shoreline or wander through the hills—people that are easily the same height as the homes that I have created for them.

Clearly articulated reflection, a process that is featured in the making of art, develops over time. But from the earliest age, children can attend to the imprint of their process on the product that is their work of art and to the process decisions they are making. At 2, the child will reach for a new piece of paper if it is available when he is ready. Instead of just giving it to him, we can draw his attention to his process. “Done?” we will ask. Instead of just saying “beautiful” to the world of complex lines the 2-year-old has created (see Figure 2.6), we can take our time to reflect on what we see in the work. I trace the lines around the page with my finger,

FIGURE 2.6. Line drawing by 2-year-old child



recreating the movements (process) that the child has used to make the drawing (product). Modeling reflection in this way, I introduce the child to the conversation between maker and viewer that is embodied in a work of art and to the unique features of the arts that we have addressed.

The child's imagination and agency have led to this image that I re-experience by visibly following the lines. My exclamation, "Wow, that is an exciting, big circle!" lets the child know that I feel something from the direction to which his feelings have led him in the work. I interpret the line and the motion behind it as exciting, and he feels the impact of my response. "How did you make these two jagged angles?" I ask, pointing to the angles embedded in the lower right corner of the drawing, while the adult standing next to me is pointing to the same detail and saying, "Hey, there's two Ws." All of us are considering the visible imprint of the child's decision-making (process) on the drawing (product) and the questions we raise do not have right or wrong answers. The two angles are both jagged lines and Ws, no doubt both products of the artist's intention—exploring line and the writing of a letter.

I see the child nodding as we name the colors we find in his painting and know that he knows that we are recreating his process—"Now red, now purple . . ." We let him know that we are interested in what and how he has created through line and color, showing him by attending carefully that we respond to and honor his process. The centrality of process allows children to experience first hand the kind of questions that do not have right or wrong answers (inquiry) and that inform the direction of their thinking on a work in progress (reflection). Let's consider the lessons of inquiry and reflection that emerge from the arts in education's unique emphasis on process:

INQUIRY: The arts in education teach students about questions that make use of information but go beyond right and wrong answers to considerations of, "What do I want to know?"

REFLECTION: The arts in education help students to develop skills of ongoing self-reflection and assessment, moving beyond judgments of good or bad to informed considerations of, "How am I doing and what will I do next?"

The 4th graders considering *El Jaleo* at the Gardner Museum were asked the sort of questions that are associated with and perhaps best accessed by the arts: open-ended questions. If we consider questions that have right or wrong answers as closed, bounded by the known, then we find questions that are open at the opposite pole, unbounded, available to responses that the teacher posing the question may never have considered. Open-ended questions, vividly addressed in the arts, go beyond answers. They use acquired facts as stimulation for new questions, not as benchmarks for learning. In the process of this mode of inquiry that is addressed through the arts, students need constantly to reflect—to assess the shape and determine the direction of their own thinking.

The question I posed about *El Jaleo*, “What ideas or emotions do you see expressed in this work?” is a question that we frequently ask of a poem, a painting, or a play. It is a question that draws on the student’s individual experience and analysis of the work. It is an example of inquiry that is open-ended, that goes beyond right or wrong and calls for a reflection on the process of making sense in which the student is involved.

“What do I need to know to begin to respond to this question?” the student considers as she reflects on the nature of the emotion expressed in the work. “I think the painting expresses passion,” she responds.

“What makes you think that?” the teacher asks.

Now the student looks for evidence among the visible parts of the image, the powerful colors that are used, the light and shadow, the energy of the figure, the expression on the faces of the figures. They point to passion. But then there is this darkness all about. What else might be going on?

And the teacher goes on: “What would you have called this painting if you had made it yourself?” “What will happen next in this image?” “What questions does this painting ask you?” “What questions do you ask it?” Open-ended questions such as these shed light on the activity of inquiry that is at the heart of making and appreciating art. And we can go on to reflect directly on that activity: “Which of the questions you’ve posed can you answer with information that you can find in signage in the museum, in books, or on the Internet?” “Which of them can you answer by looking more

closely at the work or talking about it with someone else?" "Which of them raise new questions for you, questions about yourself and others that you would not have considered had you not looked carefully at this work?" Questions like these not only invite the student to reflect on her own thinking, but to think directly about the nature of inquiry itself. "What if anything have you learned about yourself and others from looking at this work?"

Open-ended questions demonstrate that both questions and answers are most useful when they generate new questions. This is the basis of inquiry and more broadly of learning. Responding to the open-ended questions raised above, learners move beyond factual information. For example, responding to the question of what the student would have called the painting had he made it, the student realizes, "The painting has a title; this is not about my answering correctly what the name of the painting is. I am being asked to go beyond that fact to identifying with the artist and considering on my own a meaningful title for this work."

In response to the question about what questions the painting asks you and you it, the student realizes that indeed studying the work is not about figuring out the one right answer as to what the painting means. A painting can mean different things to different viewers and in that sense the student is actively making her own meanings out of what the artist has provided. "Does this child remind you of yourself?" the painting might ask the student. "Why is there so much red?" the student might ask of the painting. And from such inquiry-based considerations the student will come to realize, "Yes, the painting does ask questions. I have questions for it. We are in dialogue." In the arts, meaning is made, found, and negotiated out of just such dialogue.

When reflection is prioritized, as it is above, and students are asked about the questions themselves and the ways to go about addressing them, the students are actively involved in a kind of reflection called "metacognition," thinking about thinking. Considering whether available information sufficiently answered their questions, or whether they needed to dialogue with friends or the teacher, students may come to see that, "Some of my questions can be answered quickly with facts; others take longer to explore." Out of such reflection on the process of inquiry students gain a sense

of personal autonomy. They come to understand, “My questions have value, draw on the information that I recognize as of interest and importance to me, and open doors to me for more questions that I might never have asked had I not been questioned by this work of art.”

We might go so far as to say that as reflective viewers of art, students are as actively engaged in the process of finding meaning in the created work as are thoughtful makers creating works of art. Like artists, they are recreating in their contemplation of a work the process of setting a problem or challenge—posing and addressing questions that matter to them and exploring those questions in the work. In their own art-making, students experience first hand the artist’s side of this dialogue, literally setting problems or challenges for themselves (like my unguided creation of a swimmer in my lake) and monitoring (does it meet with my expectations?) and adapting their process. They come to see the importance of revision, of returning to a work in progress and adjusting parts of the whole.

Because of the tangibility of the arts, students see the impact of their thinking (process) on the art object (product), and experience as no other subject will allow the range and importance of their own inquiry and their own ability to assess and direct that process. These are invaluable skills for working in any subject or setting—the ability to ask real questions that lead to further study (inquiry) and the ability to continuously assess, revise, and advance the work (reflection). These essential skills have implications for performance in any arena, but are uniquely acquired through the arts in education.

Unique Feature 5.

Connection—Engagement and Responsibility

The arts are intrinsically human. We know this because as long as there have been tools with which to create, humans have depicted their lives through art—from the walls of caves to objects in graves—in two and three dimensions. We know this because as soon as we give crayon and paper to a child in a remote location of the world who has never used such tools, the child will know what

to do. And she will catch up quickly with the general representational fluidity of children anywhere of comparable age who have been drawing since preschool.⁹ In this age of technology, in the drawings of their lives that children from around the world share online, we see cultural influences that differentiate their drawings. Beyond and within these, however, we find the human connection poignantly and uniquely expressed through art.

Students feel this human connection through the works they create in arts classes. This is because those creations—that drawing, that dramatic performance, that found-object construction or singing of a song—reflect students' imagination, are imprinted with students' decisions about process and product, and express in words, gestures, or images feelings and thoughts for others to experience. Students feel connected to works of art that they study, like *Romeo and Juliet*, that have survived over time. They are drawn to the relevance of the universal and timeless themes of great art, and they feel connected through those works to people who lived in different times and circumstance.

Similarly, students find connection in contemporary artistic productions, from controversial hip-hop to challenging conceptual art, because these works reflect the time in which they live and because students understand that the things they care about are being spoken to and about so that future generations may discover and find timeless meaning in them. Because of the tangibility of works of art, students experience connection directly, not just to the work itself but to the artists who make the work, to the individuals whose stories may be told in the work, and to human beings whom they will never know who have been touched by the work. When students look at a painting in a museum, they feel connection to those who have regarded the work at another time—last week or hundreds of years ago. Listening to great music on the Internet or car radio, they feel connection with those across the country experiencing the same sounds even as they feel connected to dancers who have followed the same choreography that they are learning in dance class. The arts connect human beings across time and place, and students feel and are engaged by that connection even as their realizing the connection across generation and place demands a sense of social responsibility that the arts awaken.

The social injustices addressed in the artistic expressions of today are connected to those addressed throughout history not only because they reflect the continuum of inhumanity that challenges human beings, but because they demonstrate the timeless power of art to embody and convey these human dilemmas. And if art itself does not heal, it inspires healing. The teachers in New York during the 9/11 tragedy knew that the arts held the tools children needed to give shape to their fear and sorrow. They knew that the arts would be the language through which the children could speak to others about the sense they struggled to make out of such violent human destruction. At a time when suspicion was raised about individuals of Muslim origin, those educators knew that through the arts their students would feel connected to children all over the world regardless of their country of origin, religion, or outward appearance. At the same time that the arts illuminate and provide the opportunity to celebrate difference, they also demonstrate and represent the transcendent human connection. We sing, we create objects, we make marks, we dance. We are human beings. Children respond to the humanness of the arts; they care about art-making even when adults suggest it doesn't matter; and their caring connects them to a world of others with whom they become one and of whom they must take care. Let's discuss the two final compelling aspects of arts learning in terms of the clear sense of human connection that the arts uniquely provide:

ENGAGEMENT: The arts in education excite and engage students, awakening attitudes to learning that include passion and joy, and the discovery that "I care."

RESPONSIBILITY: The arts in education connect children to others within and beyond school walls, helping to awaken a sense of social responsibility and action because "I care for others."

The description of artists as dark outsiders who have left the constraints of mainstream life for the freedom of working on their own apart from the responsibilities that tie ordinary people down has been shaken from the trees of stereotype. It has been rewritten by the social responsibility and activism of artists around the world now and throughout history. We see social responsibility in the tireless work of everyday artists collaborating in community arts centers of

their own design to educate and help redirect the lives and futures of children and adults—many of whom have been abandoned by the mainstream. We see it in the most visible work of Hollywood celebrities who lend their names or funds or day-to-day efforts to causes ranging from the dearth of arts education in our schools to the need for research into women's cancers and AIDS. Just as works of art frequently address social injustice as a theme, artists frequently address social injustices in their lives beyond the studio.

Children need to study the arts and consider their themes just as they need to meet artists and know the work they do above and beyond, as well as through, the artistic productions they create. Some people say that artists are resented in society because they are so fulfilled by their work. Like teachers, their work should sustain them above and beyond monetary reward. Perhaps this romancing of the hard work that is involved in serious art-making stems from our individual recollections of the deeply engaging process of making art. That engagement—carrying us away from the drudgeries of the day to a place of full involvement and concentration—has been likened to a kind of flow,¹⁰ a mesmerizing involvement. Art teachers over and over describe the atmosphere of their classrooms as “joyful” because the energy and engagement that children radiate, the often noisy level of process-based discussion, and the excitement and passion of making something that was not there before, is quite simply exciting. Children care about what they do and make in the arts, and caring is essential to a child's education.

Ask anyone what they remember from school and you are likely to hear that they remember the time their painting was displayed in a school show, or the time they did or didn't get the lead in the school play, or the time they were asked to sing a solo or, alas, to move their lips and not sing. Some adults can recite the lines or sing the words of a solo performance from grade school. Others remember their mothers sewing costumes or painting sets for the school play, or the trip to the art museum in 1st grade where they felt themselves as tiny beings wandering on marble floors through vast hallways with walls filled with limitless treasures. No matter how the arts are marginalized, children who experience the arts care about and remember them. We need the arts because children's caring and engagement are essential parts of a good education.

Because of the emotion and empathy that the arts allow, because of the heights of imagination and possibilities that children enjoy, because of the respect for multiple perspectives (including their own) that children experience, and because of the thinking skills of questioning and monitoring their own thought processes that the arts invite, children need the arts in education. All these aspects taken together contribute to the caring and engagement that the arts in education instill in our children. Beyond that, the arts connect our children to one another and give them, like artists, the opportunity to express their fears and concerns, and to think beyond to what else might be and what part they might play in turning the tide.

From imagination to social responsibility, the arts teach our children about what it is to be human and enable them to experience their humanity in thought and in action. When doubters say we haven't time or money or space for the arts, we must ask what they think will happen to our schools without the arts. Surely none of us wants to deny our children the opportunity to experience their individual and shared humanity as the arts in education uniquely allow. After years of extraneous arguments, doubters may simply need to be informed or reminded of what the arts actually provide. So that we may all work together, advocates need to communicate more directly with school board members, superintendents, parents, principals, and holders of the strings of possibility for our children's lives in school. I am hoping that the discussions so far and the tools that now follow will serve in that most crucial effort.

Advocating for the Arts in Education

7-year-old's drawing of an archer



Medium: crayon on paper

PRELUDE: MIGHT FAILURE WORK AS A PLATFORM FOR ARTS IN EDUCATION ADVOCACY?

As a veteran advocate for the arts in education, I am—as is surely clear by now—beyond weary of the unrelenting discussions and debates about whether the arts help children with academics.¹ When was it decided that academic subjects were by definition non-arts courses? When was it decided that over here are academics and way over there are the arts? When in the splitting and sorting of curriculum did we designate some subjects, like math and science, as essential to learning, and others—specifically the arts—as bastions of emotion and play, extraneous to the purposes of school? Certainly the division has weighed heavily on art education’s troubled and defensive history. In recent decades, advocates made the decision that they must lift the soft curtain of feeling perpetually associated with arts learning and showcase the arts as “good for thinking.”

As we have discussed, this new direction was hospitable to what is called a “cognitive” or thinking approach to the arts. It welcomed questions such as what arts learning may have to do with brain development, whether the arts can make our children read and write with more fluency, and whether music ability goes hand in hand with mathematical skills. Over time, studies were assembled to probe issues such as these and hopefully demonstrate the value of arts learning in terms of outcomes related to any number of hard-edged subjects and skills. But these studies were proved frail, perhaps driven more by advocates’ desire for certain outcomes than by reliable scientific inquiry.

As a result, it was decided that we had to have better studies or admit that there were better justifications for the arts than their impact on children’s performance in non-arts subjects. We have been so driven to measure the impact of the arts in education that we began to forget that their strength lies beyond the measurable. The arts, like most really significant human behaviors, defy measurement. Can we score character, compassion, empathy, vision, imagination, self-esteem, humanity? But “humanity” was a word like “joy” that seemed to place the arts in extracurricular time slots. So we jumped in with outcomes of arts learning that are valued in academics like “critical thinking,” and school smarts like “stick-to-

it-iveness." And it seemed it would take forever for arts advocates to embrace a different mantle. And it has.

When will we stop with all the justifications and start facing the fact that if academics were more like the arts, more kids might show up and stay in school? Will we ever get to a place where we bravely assert that the arts may be the most important subjects we can offer our children in school? Will advocates ever point with pride to the different issues that the arts address and to the different ways in which they are taught and assessed, and say, "Oh, non-arts subjects, struggling as you do for the interest and affection of so many of your students, you can be more like us." When do we reconstruct our position as arts advocates from one of weak explanation to one of strong example?

It was there, between weariness, impatience, and the same old same old that I thought: Perhaps the time is now, and perhaps the place to begin is with the ways in which the arts help students deal with what non-arts subjects do less well. The arts have always quietly served that purpose. Behavior problems, children with special needs, potential dropouts—these students are frequently sent to the art room where there is more space and opportunity for difference. Art teachers are experts and unsung heroes in the education of challenged and challenging students. I could begin by singing these teachers' praises and considering what it was they did that made their classrooms more comfortable for a wide range of students. But what was it that they did? How do the arts provide safer places for children at risk of failure? I decided to address the answer to this question straight on. My first new advocacy topic would be "failure."

Imagine me if you will, in my new no-apology mode of advocacy, addressing a room crowded with skeptics who have heard all the usual songs we arts advocates sing but who have graciously made themselves available for a new platform. I approach the podium:

"A frequent rationale for including the arts in education is that they provide opportunities for success to children who do not succeed in other areas. I would like to propose that an equally good reason is that they provide opportunities for failure to children who succeed in other areas. Indeed, the arts provide opportunities

for failure to all kinds of children. This may be one of the most important reasons they should be included on a regular basis in general education. Making sense in, through, and of art is demanding work, requiring the use of sensibilities and skills not central to performance in other disciplines. Indeed, the arts pose unique challenges to learners, challenges for which non-arts subjects may not have prepared them well.

The student who has learned not only to think clearly in the medium of mathematics, but even to perform well on a math test, may be overwhelmed by the expectation that his eyes and hands are meant to shape something out of wet clay. The student who has mastered the structure of a five-paragraph essay may be intimidated by the challenge of creating her own dance, just as the student who has demonstrated the ability to write up an experiment in science may be reluctant to invest her voice and emotion in the portrayal of a role on stage.

'All the more reason to exclude the arts,' some may respond. 'Why break the stride of students who are doing well in school?' 'All the more reason to include them,' I argue, 'to provide children who have bought into our preoccupation with unqualified success with the chance to have daring, edgy, generating, and important encounters with failure.'

For artists, mistakes open doors for their work. The painter Jack Levine described the process of coming daily to a work in progress and seeking out what was wrong. It was there, he explained, that he found a place to begin; one had to 'work around' what was right. Artist Robert Motherwell recounted that, in starting a body of new work, 'every painting was a mistake,' and the art he ended up with was 'the process of correcting that mistake.' New York art teacher Charles Taylor, one of my dearest mentors, is remembered for stomping around the art room, bellowing to his students, 'Every mistake is on purpose. Figure it out!'

Arts encounters with mistake making, with facing and building on what's wrong, have tremendous implications for learning in other disciplines. But they are uniquely accessed in the safety of arts classrooms where risk-taking and failure fruitfully abound. Safe from the hard edges of right and wrong answers, safe from agendas that exclude multiple perspectives, safe from assessments

that are sure of themselves, arts classrooms provide opportunities for students to explore the messy, uncertain realities that preoccupy their lived lives within and beyond the world of school. Children who are successful in school skills need these safe havens for failure as surely as those who struggle in other areas.

We must ask, who are the children that we describe as having success in art but not in other areas? We expect that they are the artistically talented few who should seek training beyond the limited resources of school. And who are those students who may excel in standardized modes but find discomfort in messy artistic expression? They may be the academically talented few who should find comfort in their mastery of arenas that really matter.

But these distinctions are facetious. I am not seriously interested in such compartmentalization of our children. Regardless of the criteria we use or the arenas we consider, all students need to be able to encounter and make sense of success. But, as importantly, all students need to be able to encounter and make sense of failure.

While we rightly shy away from deficit models through which we 'problematize' our children, we need to find a comfortable way, perhaps even a positive way, to make sense of the things that are hard for them or the areas in which they fail. It is not always success that drives our children's interest. There are as many successful artists, teachers, and CEOs driven by persistence as by success. Are we no longer surprised by the many adults who succeed mightily in life even though they struggled mightily in school? Was their failure somehow a launching pad for what was to come next?

Why this emphasis on success as the optimal and necessary outcome? Do we learn and grow from our successes? Can we ever realistically assess our performance if we fear mistakes and failure? Don't all our children deserve the opportunity to experience failure in a medium that invites revision and growth? The arts offer children positive experiences with failure, invaluable experiences with setting the bar higher than we can reach, with knowing that the passion lies in the attempt, not the realization, that failure can be clarifying and generative, that 'failure' is part of a process in which I am involved, not a product that you can call me.

At a time when standardized testing is supported even in the arenas of artistic expression, we need to equip our children with an understanding of performance as a developing process. A preoccupation with outcome-based testing threatens a student's crucial conception of his or her life as a work in progress. The arts can provide our children with the experience of imprinting themselves in media that challenge measurement.

A celebration of agreed-upon standards may negatively affect a student's incentive to explore personal educational values and goals. The arts provide opportunities for making individual decisions that have immediate consequence. 'I can see what that orange did to my painting.' 'I can hear how the increase in the volume of my own voice changed the meaning of that song.' 'I can feel the difference in the breadth of my movement in this dance.' And these decisions may all seem to me wrong and therefore be the source of future revision—a place to begin."

As I speak these final lines, I hear thunderous applause. I am convinced by this reception, albeit fictitious, that when advocates speak honestly to those they wish to persuade, when they dare to speak about what matters as if their listeners will care, anything will be possible—an argument in favor of failure, and perhaps even a secure place in education for the arts.

WHAT COUNTS AS ADVOCACY

The most obvious understanding of advocacy can be found in the dictionary: "pleading the case for. . . ." Parent advocates plead the case for the arts when they stand before school boards protesting the minimal (if any) attention given to the arts in their children's schools. Educators and researchers plead the case for the arts when they identify and apply for sources of financial support for arts-based programs or investigations. And artist-educator advocates refuel their engines with parental support, the positive results of programs and research studies, and the energy derived from the sense of common cause experienced at professional arts education conferences.

In the preceding prelude, I positioned myself at the podium, speaking before a group of doubters about the importance of the arts in education. I took the approach of “waking them up” with a topic that might surprise them, the virtues of failure, and of speaking to what the arts do that other subjects do not do well. I hope that I succeeded in conveying the risk-taking and alternativeness of sharing these views with individuals who were not members of the choir. If the scene were real, it would seem more likely that I would receive applause from a group of like-minded advocates at an arts education conference than from a group of skeptical superintendents of schools.

One of the reasons that an instrumental position on arts learning—the “helpmate to non-arts” perspective—may flourish among advocates is that it doesn’t pit the arts against other subjects. Advocates are wary of alienating the very folks they want to win over by suggesting, “Well, math only does this, but the arts do all that.” This concern is not unfounded. Even in schools that focus on the arts in education,² where the curriculum is emblematic of a belief that the arts are of equal (or more) importance than other subjects, there is a natural rivalry between the arts and non-arts strands. Because the situation differs from the mainstream—the arts are prioritized and sometimes the academics are given short shrift—the challenge of engaging teachers of different subjects in a dialogue of mutual respect is especially clear.

Similarly, advocates may be reluctant to suggest that non-arts teachers could learn a lot from arts teachers. “Teacher and subject bashing” are dangerous faux pas in the quest to speak across disciplines and consider openly what our students need to learn and grow. When advancing my views that “beautiful” is an inadequate if not dismissive response to children’s artwork, I have been approached by early childhood teachers who ask, “But what else should we say?” It was their genuine caring interest that woke me up to the fact that it was not enough to criticize teachers for what they did in good faith; it was important to offer alternatives for them to consider and perhaps add to their repertoire.

Almost every time that I have stepped up to wage the good fight for the arts in education, I have been astonished by the voices of support that come from unexpected regions. Like Don Quixote

railing my sword at windmills, I have been unable, except in discourse, to find a real enemy. In arts conferences like the one described in the prelude in Chapter 2, advocates console each other with the fact that “we” know that it matters that on account of the arts, students come to school more faithfully and envision for themselves a viable future, but “they” only care about quantitative outcomes like elevating test scores. I have been looking for “them” for a very long time.

Several years ago, I was invited to give a keynote talk at a summer meeting of New York state superintendents. These school leaders graciously welcomed me to their meeting, and in the introduction to my talk they described my work in the arts in education with open celebration. Nonetheless, tireless advocate that I was, I began my talk with an adversarial air, even as I thanked them for inviting me. I described the dilemma of arts in education advocates meeting behind closed doors and discussing what “they” care about and explained that I was most excited about speaking at a conference of superintendents because they were “they.” The room froze. Had they not realized that from the perspective of arts in education advocates, superintendents held the keys to the very schools that locked out the arts? They listened politely to my talk, and at the end I did what I should have done at the start. I asked them what they thought.

At that moment, the room lit up. I had a presentation pad on which I jotted down their comments and I could barely keep up. Did I know how art teachers complained to them that in interdisciplinary educational efforts it was always the art teacher who was asked to go to the mainstream classrooms and find out how to integrate the arts? The art teachers wanted the mainstream teachers to go to the art room to see how they could integrate their subjects. How could a superintendent make that happen? Did I have helpful ideas?

Did I realize that not all art teachers want to have schedules like those of non-art subject teachers? They chose to teach because their jobs were part time and left them plenty of time to work in their studios. Could I help find art teachers who wanted to work the same schedules as non-arts teachers? They noticed that I made fun of the “art cart”—that wheel-in tea cart filled with crayons and paper for

table-top art—as an inadequate means of providing arts education. Did I have ideas for raising the funds needed to create artrooms in their schools? Did I know that some children listen for the wheels of that cart with excitement and that some art-cart teachers would quit if they were asked to oversee classrooms and navigate the discipline issues involved in that larger effort?

I was fascinated by all they taught me that I had never heard at arts education conferences. I was embarrassed to say that I had been too busy defending the arts to consider some of these practical issues and that I came to them with theoretical arguments instead of plans. Like many arts advocates, I was more about recommendations for action than actual plans of action. Perhaps plans are what happen after a group of string holders has been convinced of the worth of the arts. Perhaps it is not part of advocacy to plan. Advocates plead the case; others put it into action.

If the lessons from my experience are not then about changing the course of advocacy, they are surely about changing the texture. Advocates need not identify an enemy to gain steam for their efforts. They need to learn what is and isn't happening in the arts, and they need to listen to those who oversee the planning and enactment of curricula. As it is in teaching and learning, listening is key in the advocate's quest. And just as the best teaching happens when we expect the most from our students, the most effective advocacy will happen when we begin with the assumption of mutual caring and proceed with an attitude of respect. If not the planning and actual enactment, what is it that counts as advocacy in this far-reaching and most meaningful conversation about our children's needs for learning in the arts?

Advocacy efforts reach from individual to group to local to national levels and are informed by and support national organizations dedicated to the cause. On the individual level, that parent who meets with the school principal to launch a protest about the lack of arts in the school or to personally thank the administrator for the inclusion of arts learning in the school day (and no doubt to ask for more frequency) is an advocate. That parent who serves at the group level on the city's creative arts committee, raising funds and arranging visits from artists and performance groups throughout the city's schools? She is also an advocate. That

intervention, the demonstration of the enrichment of curriculum by a visiting artist or group, is an act of advocacy as surely as the many meetings staged with school administrators to institute the school-wide creative arts committee. Parents or groups of involved parents may be on the phone supporting the election of public officials—school committee members, state senators, governors—who have declared the arts as a priority in their proposed improvements of public schools city and statewide. They are all advocates: both the parents on the phone and the politicians who propose positive change.

The members of the city arts council that picketed in front of school administrative offices when the decision was made to eliminate the arts from middle schools were all arts-in-education advocates. They got the decision reversed and as an honoring gesture started a series of annual principal luncheons at which principals who supported the arts in their schools were honored. After a few years of these luncheons, the names of principals being honored increased threefold. That arts council's creation of the principal's luncheon series was an act of advocacy that reaped impressive results. Each year an expert on the effect of the arts on education is invited to speak at the principals' luncheon. That speaker is an advocate, as are the council members who invited her and the principals who are increasing the amount of time dedicated to the arts in their schools.

State arts councils that fund collaborations between arts institutions and public schools are deep in the workings of arts education advocacy. When our research team began its study of community art centers in economically challenged communities, we called centers around the country to say we were interested in their work. At the end of each preliminary phone call, we asked if the center directors had any questions. I spotted one of my research assistants tearing up as she listened to the response to that simple question. "What did he say?" the rest of us asked. He said he wanted to thank us for studying community art centers. He said that he and others have worked without recognition for decades and the thought that we all wanted to learn from what they did meant more than he could express. Research can be advocacy, even when it doesn't set out to prove claims that will serve advocates.

On the national level, arts advocates have coalesced into groups that seek to influence government policies with regard to the arts in education. Advocates working in and through these groups with the support of government resources and/or dedicated private foundations have issued reports and books that fuel the discourse and offer apparent evidence of the benefits of the arts in education from which to draw in “pleading for” the cause. Beyond recommendations for related research agendas, publications of relevant reports, strategic partnerships, and scheduled meetings of minds, national arts education advocacy groups claim within the purview of their accomplishments the creation of National Standards for the Arts (like the standards established for non-arts subjects) and recognition by federal education acts (such as Goals 2000 and No Child Left Behind) of the arts as essential to schooling or of equal mettle to other subjects in schools. Without a doubt, perpetuation and advancement of these organizations and public policy recommendations supporting the arts in education that ultimately emerge from their efforts are all the work of advocacy. Advocates plead the case for, fight the good fight, and find ways in from the outside place assigned to arts learning.

But a teacher’s demonstration of the worth of the arts to any student, parent, or administrator is powerful advocacy in its own right. Furthermore, regardless of the setting, there is no teacher bravely using the arts in her pedagogy who is exempt from having to defend them and to explain to others why she is doing whatever she does. Those of us who incorporate the arts in our teaching; or insist that our children engage in arts activities, go to museums, concerts, or plays; or remind the principal that 30 minutes every other week is not enough time to learn any subject—we are all advocates.

Further, we know our advocacy will work because most of us are the beneficiaries of similar advocacy efforts that allowed us in our youth to have positive experiences in the arts. Our families or schools introduced us to art museums or concerts, or we had the opportunity to participate in school musicals or plays, or we wrote a poem that was noticed by an adult or a peer, or we found that a song or image that we made gave us great satisfaction. Some of us remember a time when an adult or friend told us, “Wow, you’re an artist,” and we recognized that our pleasurable creative activity

was worthy of particular attention. But not all of us have had such experiences.

Years ago as a writing teacher at Wheelock College, a school that trains many fine early childhood educators, I asked the students to write about a teacher who had “done it” for them—who had inspired in them the desire to teach. Expecting laudatory stories of mentorship, I was astonished to see that most of the essays described negative experiences—times when a teacher had abused her power and humiliated a student or had made all the students feel inadequate. These writers wrote about their understanding of the power of teaching and the importance of honoring that position. They vowed on account of these negative examples to grow up to be teachers who would protect children and make learning a joyful experience.

So it is with many arts advocates. Some of us remember the shame of belting out an offbeat note while singing in chorus, or the embarrassment of feeling that our bodies were too big for dance, our hands too unsteady for drawing, our language too limited for poetry, our voices too small for the stage. Even in these burning memories, we acknowledge how much artistic performance meant to us as young people. On their account, we advocate not only for more arts teaching, but also for quality arts education. We want our children to gain the requisite skills for artistic expression, but also the self-esteem that comes from knowing that they have identified an idea or feeling that is uniquely theirs and that has been expressed as only they can do it. “That is my mark on that paper, my careful step in that dance, my decision to make that object that big, my effort that has put before us something that was not there before.”

The thoughtless gestures of the educator who overlooks our artistic efforts, doesn’t take the time to say more than “fine” about our drawings, or tells us we haven’t said the “right” thing about a poem or dance—these responses perpetuate the devaluation of artistic activity as well as the myth that the arts are reserved for the very few. But the teacher, parent, administrator, or community arts educator who takes the time to regard and experience a child’s artistic performance and to respond thoughtfully and carefully to what that child is saying through art—these adults are advocates

as surely as if they had sat in Washington at any of the meetings of proponents of arts education deciding what the latest recommendations for action should be.

Let us not forget that just as education happens child by child, so does advocacy. Each new occasion of availability to artistic experience provides a moment to be persuaded and to care in ways that will change the scene for others. Persistent and talented teachers of the arts are like that famous pebble tossed in the water making ever-widening rings. They take their caring and knowledge and change the field incrementally, demonstrating in their teaching what the arts can do, representing in their thoughtful discourse what they have learned about arts learning. Obviously, the efforts of coalitions and initiatives that gain the attention of movers and shakers on the highest level of policy-making are invaluable imprints of advocacy writ large. But those behind-the-scenes efforts are no more important than what can happen front and center on the stage of educational reform, where dedicated teachers advocate child by child for the future of the arts in education.

PRACTICAL CHALLENGES

The young actors from the local university's school of fine arts were planning to visit the 4th-grade class at a neighborhood school. It was a distressed school, fraught with multiple challenges ranging from decay of the physical plant to low attendance and test scores. The teacher, Ms. Levine, had heard arts education advocates say that there was evidence that drama—acting out scenes from plays in the classroom—could help students with reading skills.³ Levine was open to trying it out with her group of students, whose reading skills were well below expectation. Meeting with the actors, the teacher asked if the play to be performed for the class would be one that she and her students could read together before and after the actors' visit.

Funded by a grant entitled "Changing Lives through the Arts," the young actors were not interested in doing scripted scenes. Their work was informed by advocacy efforts that had moved away from selling the arts as helpmates to school-based skills towards a more

generalized view of the arts as agents to social reconciliation. Accordingly, the actors were trained in a form of theater in which the children would be the actors and structured improvisation would lead them in the recreation of encounters with difficult decisions that they must actually make in their lives. "For example," one of the young actors explained, "we'll do a scene in which a child is offered drugs. Will she try them or reject them? How will the scene end? We'll let the children play out alternatives and learn that they have choices and can make a difference."

"Wait a minute," the teacher protested, "You'll come in here and bring up these difficult issues and then leave me with all the emotional mess you've stirred up? Who do you think you are, intruding on my classroom? I want my children to experience real theater that lets them know that reading and writing words is very important." Ms. Levine had been willing to have a bunch of actors in her room, even during the precious period that she devoted to language arts, but only if their visit would help her students with academic skills. The actors were interested in helping students to develop life skills through the dramatic recreation, in the safe space of the classroom, of emotionally charged situations. The teacher felt she'd avoided a "pseudo arts" avalanche by refusing to let the actors visit. The actors felt that once again, a stick-in-the-mud classroom teacher had thwarted progress in the arts.

While the actors may have felt themselves on the cutting edge of innovative uses of the arts in schools, the negotiation of decision-making and emotion has a long history with the arts. Way back when, Greek tragedy was about portraying terrible things happening to bigger-than-life heroes with whom the audience could identify and on that account, feel self-respect and relief. "Wow," the Greek philosopher Aristotle told us (in eloquent language), the audience would think, "that hero has problems like mine but much bigger. One small mistake in judgment and the world collapses around him."⁴ In what Aristotle called *catharsis*, the audience was meant further to feel relief, experiencing some version of, "I am enlarged by my identification with that bigger-than-life king and deeply relieved that what happened, happened to him and not to me."

Throughout history, from the purging of emotion that is catharsis to notions of personal and physical healing, there have been

therapeutic associations with the arts. Now arts therapists ask children to make drawings or to play act scenes to learn what problems they face—problems that are perhaps too awful to put in everyday words. The arts provide alternative languages—drama, drawing, dance, or music—through which experience can be approached.

But many arts advocates have avoided advancing a therapeutic approach to arts learning, assuming it would be associated with the charge of “touchy feely” that has, in actuality if not in discourse, isolated the arts from the core subjects in schools. The thinking vs. feeling dialogue has been a resonant refrain throughout the history of advocacy for the arts in education in this country. It is particularly noticeable from the time of the progressive era, when the arts were relatively secure, to the present, when the oft-tested disciplines of math and reading challenge the security of all subjects, and especially the arts.

In the early part of the twentieth century, during what was called the progressive era of education, influential thinkers were suggesting that we needed to attend to what they called “the whole child.”⁵ What was education about if not giving children the tools to craft a life beyond school walls, a life made up of rich emotional balance as well as academic success? Arts-hospitable perspectives ranged from a view that claimed that arts learning would help children experience life artfully, making of their ordinary days aesthetic encounters with experience, to the understanding that the arts were uniquely linked to creative energy, essential to the development of the whole child. The visual arts classroom became a place for free expression and untutored explorations of media, an arena for the release of energy and the expression of feeling in powerful and important ways.⁶

But by the 1950s, computers arrived on the scene, as did the Soviet Union’s impressive success launching the space rocket, Sputnik. Entering the space race, thinking more technically about the workings of the human mind, the United States demanded that schools become conspicuously concerned with scientific thinking and the relevant skills that would advance the nation to new frontiers. While the arts began to fall into the area of subjects relegated to extracurricular time, arts advocates argued, with little success, that the creativity that children acquired in the arts classroom would

serve them well in any arena. The time had come, it was reckoned, for a different sort of advocacy, the reframing of arts activities and performance as serious intellectual science-like endeavors that deserved equal time and attention within the school day.

Arts education movements in the seventies and eighties had titles reflecting this new focus. The Getty-funded Discipline-Based Art Education (DBAE) featured teaching and learning based on the key activities of the discipline of visual art. Specifically, these mutually informative, equally valued activities were aesthetics (philosophic considerations), art history (factual background), art criticism (value-based judgments), and art making (hands-on production). The advocate's claim implicit in this approach was that the arts could be taught in classrooms like other subjects and even, like other subjects, by classroom teachers. But some advocates argued that presenting the arts as like other subjects would compromise what was different and special about arts learning. It might even lead educators to think that the arts could be tested like other subjects, with multiple choice pencil-and-paper tests. That would happen next.

Supported by the Rockefeller Foundation, the Educational Testing Service (ETS) launched an effort with Harvard's Project Zero and the Pittsburgh Public Schools to explore the idea of an arts SAT. Rather than the test they imagined, the initiative resulted in a curriculum called Arts PROPEL,⁷ designed for and piloted with visual art, music, and imaginative writing. Out of the notion that you can't test what you're not teaching, PROPEL featured assessment intertwined with curriculum around the cognitive activities of production (making a work of art), perception (attending to, contextualizing the work), and reflection (directing its progress).

These two curricular frameworks incited a debate about the place of making art in the learning process. For DBAE, art making was one of four equally valued activities, for PROPEL it was central. It seems timely to mention that the advocates involved in this process included the Getty and Rockefeller foundations that dedicated funds to the advancement and recognition of the arts in education. The researchers who helped innovate and develop these high profile efforts, Eliot Eisner for DBAE and Howard Gardner and Dennie Wolf for PROPEL, were also advocates. And so were

the many schools and museums around the country that stood up to be counted as experimenting with DBAE, as were the Pittsburgh Public Schools that helped develop PROPEL. The players in curricular efforts like this, including the vocal participants in the art-making debate who sided with one approach or neither, were all advocates. Educators, students, and those scholars who, through writing and lecturing critiqued and celebrated the two programs, were also advocates. Their various attentive perspectives let folks in education know that what was happening in the arts was important, in fact, vital to education.

Long after the smoke settled, and the fire was no doubt noticed more by educators and researchers in the arts than by others in schools, the two approaches may seem to be more similar than different. In terms of the feeling and thinking debate, both approaches were cognitive and attended to the call for arts making, appreciating, and learning to be more about thought than emotion. In such soil has been planted the more recent and frequently mentioned inquiries into arts learning literally improving cognitive skills in non-arts areas. The Mozart Effect claimed that listening to Mozart would raise the IQs of babies, and the commercial products that have emerged from that widely challenged claim have influenced a generation of children.⁸

Infants in car seats quiet from their crying at the sound of a Mozart sonata. Toddlers call for "Einstein" instead of Mickey Mouse to be screened on their television. Regardless of commercial intention, it's all arts advocacy from a cognitive approach. The arts make you smarter. Early music participation puts a spot on your brain that you would not otherwise have. Whatever the claim, it excites parents looking for easy ways to make their kids more competitive in schools. Will the children whose parents have tried to make them smarter by introducing them at an early age to Mozart, Beethoven, or Bach (all via DVDs with plastic toys moving to the music) end up doing better in school? Will they as well be particularly or incidentally attached to the emotive power of music? Only time will tell.

Into the twenty-first century, reconsidering traditions of advancing emotional expression and honoring the range of thinking skills accessed by the arts, arts education has entered the postmodern landscape with a view of art as agent to positive social change.

Examples can be found in collaborative efforts like the half-mile long mural known as the Great Wall in Los Angeles, created as an historical tribute to interracial harmony by a diverse group of youth and community members organized by activist artist Judith Baca and her vibrant organization SPARC (Social and Public Art Resource Center). SPARC is dedicated to creating public art that fosters cross-cultural understanding and dialogue.⁹

Among other socially responsible activities, the Youth Insights program at New York's Whitney Museum of American Art brings teen exhibit guides into senior citizen centers.¹⁰ The well-trained young museum emissaries use these visits to prepare elderly people for a trip to the museum, or simply to share reproductions of museum images. Either way, works of art stimulate cross-generational conversations that broaden the horizons of everyone involved.

Working in multiple ways throughout communities, contemporary artists stage performance and conceptual pieces as public art within the community, often accompanying their social commentary with educational materials. Mary Jacob's *Culture in Action* in Chicago included a number of artists creating as art parades, billboards, a block party, and a permanent youth program.¹¹ A new view of social action as art speaks to the traditions of social commentary and responsibility that have long been shared by artists in all disciplines, even as it challenges traditional views of works of art as fixed entities to be enjoyed in museums, theaters, and concert halls.

Public art, most frequently associated with statues of heroes, monuments to historical events, or abstract artistic sculptures, is now being redefined by artists who say, "That work I do with the youth in my community, inviting them to confront and comment on the pressing issues of their time—that work is also a work of art." Current conversations about the shape and function of art necessarily inform the new arguments that twenty-first-century advocates will launch.

Advocates need to keep up with the facts that surround the state of arts education in their region, state, and the country. They need to follow current efforts to lay bare the details of how much art is taught and where and how and by whom and to how many students.¹² But equally, they need to keep up with the fascinating

debates that fire the energies and intentions of artists and arts educators. The art world is engaged in an ongoing discussion of what counts as art, and the education world is constantly reflecting on the content (Fine art? Child art? Visual culture on a broader scale?) and substance (Making? Viewing? Considering social implications?) of art education. The notion of art as social action may have particular implications for both worlds.

Against this backdrop, actors, like those entering Ms. Levine's classroom,¹³ are not involved in a kind of art education that is about the release of emotion involved in a Greek tragedy or the kind of imitative and interpretive thinking associated with the discipline of theater. Rather, it is about theater as a medium for making kids' lives better and thereby perhaps even making better the communities in which they live. Those young artists are seeking to contribute to positive social action through art. And in her effort to improve her student's academic performance through art, so is Ms. Levine.

Ms. Levine expected that by reading and performing the content of a great play, her children would have the opportunity to have hands-on experiences with words, and through the artful activities associated with words, gain new understanding of the importance and possibilities of what they were learning in school. The young actors were eager to step away from the traditions of theater that separated audience from actor, performance from reality, and to put the medium of theater to tangible use as an agent through which students could thoughtfully consider and reconsider the importance of their lived lives. Both parties had the welfare of the children in mind, and both Ms. Levine and the actors had ideas about using art beyond the immediate moment of performance.

Had teacher and actors had more time for dialogue before the visit, they might have developed a plan in which their respective interests could both be served. Planning and follow-up activities are essential to the success of any visiting artist's contribution to the classroom. Structured activities might further the positive discourse around decision making that the artists started without destabilizing the order in Ms. Levine's classroom.

No matter how they worked it out, Ms. Levine's query about the "emotional mess" associated with any rich artistic experience does not reflect the paranoia of a "stick-in-the mud" classroom teacher.

The arts, so visibly associated with feeling *and* thinking, invite a different level of attention, engagement, self-exploration, and risk taking than other subjects do. While artists working in the community seem ready to risk dealing with young people's challenging feelings, teachers in schools, surrounded by pressing academic demands and impossible constraints on time, may be cautious about venturing down such perilous straits. Sometimes, however, as was demonstrated by the teachers confronting 9/11 in New York City and in classrooms all around the country, we may have little choice.

Do we push the arts further and further out of the arena in order to keep schools more apparently tidy and manageable? Or can we place the arts at the center as models and resources for all the teaching and learning that we do? What if the actors knew more of the constraints with which Ms. Levine was dealing in the day-to-day world of her school? Might they not have been able to incorporate *Romeo and Juliet* into a paradigm in which student decision making about issues of vital importance could also be addressed? How do arts advocates, like the young actors whose talents reach so many children, and Ms. Levine, who as a teacher sets the tone for valuing or devaluing the arts, remember that if they cannot speak productively across sympathetic arenas, they will never persuade those whose sympathies are not in line? Time and respect and collaboration are essential for the advancement of the arts in education.

Just as it would be beneficial for the young actors to incorporate the teacher's curricular needs, imagine if Ms. Levine had the time to learn more about the actors' skills and ambitions and to consider the techniques they were eager to introduce. Perhaps she might say, "Ah yes, that sounds great. We're considering decision making across the curriculum, and of course that includes issues of concern in our students' lived lives. Improvisation may be a great tool for me to use in all the subjects that I teach. Let's give it a go."

The urge to label and exclude must be overcome as we move forward to incorporate acceptance with expectation, flexibility with integrity, and the messy lived world of emotion with the structured ambitions of thought. Arts advocates moving further into the twenty-first century need to be mindful of the teachings of the past, respectful of the constraints of the present, and hopeful about the possibilities

of the future. Out of these considerations and all that has come before, certain guidelines emerge for advocacy moving forward. These are delineated as Don'ts and Do's in the next section.

ADVOCACY DON'TS AND DO'S

We have seen that arts advocates work in different arenas. There are the immediate territories of small "a" advocacy that include vocal parents, creative teachers, students, researchers, persuasive writers, and local organizers. And there are the far-reaching realms of big "A" advocates who work in Washington or through major foundations and advocacy organizations, influencing policy that may affect education nationwide. Based on the notion that advocates moving forward need to be mindful of the teachings of the past, respectful of the constraints of the present, and hopeful about the possibilities of the future, the following seven pairs of don'ts and do's may help fuel and moderate the range of efforts of twenty-first century arts education agents of change.

I. Polarization vs. Collaboration

The "We/They" Dilemma. DON'T play the "we" versus "they" game—assuming that "we" care about the development of attentive, caring, whole human beings, while "they" only care about the advancement of test scores. Don't forget that "they" (individuals with different expectations for teaching and learning) may be our best allies in changing a system that, by wearing blinders and leaving out alternative views, threatens all subjects and students.

The "We/Us" Approach. DO assume that we are all on the same side in supporting students. Recognize that we all suffer together (albeit in different ways) administrative constraints that intrude on what we know to be our best teaching and learning practices. Be sure to include constituencies beyond the choir in conferences and other arts education initiatives. If we work together to hear and attend to the challenges that we all face, we will be more likely to develop a collaborative foundation that provides us all with broader support.

2. Overextension vs. Concentration

The “We Can Do That Too” Excuse. DON’T say, “Oh sure, the arts can do that too. Arts learning can teach reading, math, or social studies, improve test scores in non-arts subjects, raise IQ, and even be tested like other subjects on standardized tests!” While an inflexible “art for art’s sake” attitude may not serve us fully, don’t lose sight of what’s special about what students learn from the arts as you bargain for a secure place in the curriculum.

The “We Do This” Explanation. DO remind doubters that, on account of what makes the arts unique, they teach students uniquely what other subjects do not. You must concede that some skills particularly well accessed through arts learning—like the ability to ask questions, probe deeply, attend closely, admit multiple points of view, and take risks in personal expression—may have positive effects on student learning in other subjects. Of most importance, however, is that these abilities are specifically addressed through the arts in education, as is the knowledge of how to communicate and understand meanings within and across cultures through the languages of art.

3. Isolation vs. Investigation

“Nobody Cares” Funding Blinders. DON’T assume that particular foundations, government organizations, administrations, and other sources of funding don’t care about the arts. Don’t forget that arts learning has found support in Democratic and Republican administrations, from grassroots local arts councils as well as wealthy private large foundations. And arts education has found creative venues in progressive as well as standards-based educational movements. Be sure not to overlook openings for financial support for arts education by stereotyping and rejecting potential resources without searching for opportunities.

“There Must Be a Way” Research. DO explore all aspects of requests for proposals to see if there are unexpected invitations for arts-related initiatives or hidden possibilities for bringing the arts

into the fold. If there's funding for teaching Shakespeare in urban schools and you think the support should be for a Latino feminist poet, avoid a "my way or the highway" restrictive approach. Instead, think creatively about ways to integrate your objectives. Don't be put off by "throwaway" lines like the "arts are of course important" that seem only to give lip service to the field. Look beyond your defensive response to unexpected possibilities.

4. Allowance vs. Accountability

"Any Art Education Is Better Than None." DON'T accept the half hour every other week that too easily counts as sufficient art education in our schools. In order to gain sufficient backgrounds in the arts, students need intense, sequential, and regular arts instruction by qualified specialists. If advocates are not diligent in observing and assessing the amount and quality of arts instruction that is provided, listening to a CD at snack time will count as music, a slide show of a trip to France will count as visual art, and physical education will count as dance.

"Insist on Quality Art Education." DO insist that the school provide the same level of curricular information for arts classes as they do for other courses. Make sure the art teacher reports to parents on what is happening in her classes and that the bar is kept high not only for what counts as arts instruction, but also for how much time is afforded and how well the arts are taught. Inadequate attention to arts instruction not only has a negative impact on students' understanding of the arts, it also reinforces negative stereotypes about the field as ineffective or unimportant.

5. Immeasurable vs. Meaningful

"Quantitative Measurement Is Superficial." DON'T polarize "measurement" and "beyond measure" (as tempting as it may be). Don't pit the arts against standardized tests, demeaning the kind of knowledge that enables students to provide right answers. Don't forget that some markers of achievement can be easily counted. But also don't forget that if everything our children were learning could

be measured in terms of right or wrong answers, numerical scoring, and quantitatively determined outcomes, we would be providing them with an oversimplified, imbalanced education. Such oversimplification does not prepare students for the complex real world ahead.

“Education as a Balanced Whole.” DO remember that in an era in which standardized tests prevail, the arts are important *not* because they make children perform better on the tests, but because they provide children with arenas beyond the tests, contexts for learning that help them to understand the broader educational landscape of which information is surely an important part. Questions that invite right or wrong answers may set the stage for, rather than stand in contrast to, questions that go beyond facts to investigation, exploration, and reflection. Do explain the role that the arts can play in introducing students to the broader stage of learning, in which right answers are a useful, but not the only, part.

6. Assumption vs. Discovery

“There Must Be Very Little Attention to the Arts Here.” DON’T assume a dearth in arts education in every sphere you enter. While the chances are you’re likely to be right, it’s offensive to those who have been working for whatever piece of the pie they can get to think it’s missed your notice. Don’t assume a lack of caring in the audience of people you hope to persuade. It is counter productive to have the worst assumed about you by a person who hopes to gain your interest and support. Don’t forget that arts learning can persist with little recognition and in unexpected places.

“What Is the State of Arts Education Here?” DO make sure you research the state of the arts in whatever sphere you enter. Does a school system have arts requirements for graduation? How many specialists, classrooms, and students are engaged in arts learning? What are the courses offered and how much time in the school day is devoted to the arts? Join with others to discover this information on the local level so that you can compare your results with what you can discover is happening on the national level. Ask questions.

“Does anyone here participate in the arts?” “How many of you have taken a child to a museum or concert in the last year?” And give folks an opportunity to recognize their caring and to join in your quest from a positive perspective.

7. Exodus vs. Endurance

“Let’s Forget About Schools and Look for Quality Arts Education Beyond School Walls.” DON’T accept the argument that because there are so many excellent out-of-school community-based opportunities for arts learning, we should give up on our historically failed efforts to advance the arts in our public schools. Too many charter, pilot, and private schools offer clear evidence of what the arts can do when they are given space and time. Don’t allow arts learning to be excluded from the school day. That amounts to turning our backs on those students who will not otherwise experience and might benefit most from the arts. Don’t forget that better schools include the arts, that the arts make schools better, and that children who have arts education do better in school. Please don’t give up on the arts in schools.

“We Will Prevail.” DO seize opportunities to discuss the arts in education with folks you expect to be uninterested, attending to the challenges we all face in schools and the dreams we share for our students (collaboration). Focus in your discussion on what is unique about the arts and what they teach that other subjects do not (concentration). Explore opportunities for support for the arts in education in unexpected venues and push open apparently closed doors (investigation). Insist on quality in the arts education that our schools provide, and monitor carefully what is being taught and how (accountability). Work towards integration rather than preoccupation with regard to standardized testing and its emphasis on getting the right answer (meaningful).

Realize that arts education happens in many excellent and alternative venues and find out where they are (discovery). But always keep your eyes on the prize in terms of finding a secure and meaningful place for the arts in the education of children who, without school, would not know the joyfulness of mark-making or of lifting

a voice in song or of expressing rhythm and emotion with the turn of one's body or expanding day-to-day reality by playing a dramatic role. Persevere against all obstacles and odds in the quest of improving public education through art (endurance).

With an Eye to the Future

Three-dimensional figures by an 8-year-old



Medium: polymer clay. Photo by Dari Michele

My advocacy in the arts in education began when at age 16 I was invited to teach art in a summer day camp in New York City. Because I worked hard in that capacity, and in many subsequent years of teaching visual art, to give children a positive experience in the arts, I was an advocate. As I went on to work with children on murals in their community, to help schedule visiting artists in the schools, and to research artistic development and learning, my advocacy gained steam. Ultimately, when I worked to establish a place for educators who cared about the arts at a graduate school that was thought not to care, I was an advocate in full stride. By the way, the faculty members who needed to be persuaded at the place that was assumed not to care? They all cared. And they helped to build a program in the arts in education that could have happened much earlier if anyone had just thought it might.

I realize at this juncture that what I have enjoyed most as an advocate for the arts in education has been writing on the subject, writing to persuade. All of the preludes in this volume came from that writing and have been adapted from their original publication as Commentaries in *Education Week*, a periodical that reaches all educators at all levels in all disciplines. While colleagues suggested that my commentaries would more likely be published in periodicals that were dedicated to the arts, I wanted to reach beyond the choir and so I sent them to *Education Week*. They were published immediately and without editorial change. Please don't assume that general educators and administrators don't care about the arts. They do.

And guess what else? They know the value of stories from the field—the professional experiences that you have had that gave rise to or confirm your belief in the importance of the arts in our schools. They want to hear from that parent whose child had learning disabilities that made school a nightmare but who found inspiration and confidence in music.¹ They want to know how your classroom came alive when you sang for your students or asked them to sing for you. They need to know that acting out the signing of the Declaration of Independence or asking students to keep journals as if they were arriving in this country at the turn of the century, make history come alive. They need to know that the difference between academic and nonacademic may have more to do

with the seriousness with which a subject is taught than with the nature of its content.

For me, writing has been the vehicle through which I can express my passion. For others, it is in organizing demonstrations, or leading arts education initiatives that defy expectation and give the lie to weary stereotypes. Still others volunteer for national organizations or bring their professional skills from the corporate to the nonprofit arts education sector. Whether through writing, research, or positive social political action, we must assume that the people we want to reach are listening, reading, watching, and at the ready to be newly convinced or assured again of what they need or used to know and still would like to hold dear.

The following, the last prelude in this little collection of commentaries, is built on an idea that veteran arts advocates have taught me over the years: "If you want to convince someone of the power of the arts, get them involved in making art." Bring that principal or superintendent or policymaker with you to the arts conference but make sure that they have the chance to move with music, put their hands in clay, or collaborate with a group of teenagers on the making of a mural. Ask one of them to speak in gibberish and have another translate what's being said for the audience.

Pull out the finger-paint; they may have forgotten how good it feels. Accompany their entrance to the building with the music of a marching band. They will walk in time with the beat. Ask them to improvise movement to the sound of African drumming. They may have forgotten that they can. Let them paint alongside of a young child and remember the magic of child art and the artistry of education. This last prelude is based on an occasion when my grandson did all that for me.

PRELUDE: ON PAINTING WITH A YOUNG CHILD

Squeezing new tubes of watercolor onto a disposable palette is always a joyful event.² The pure white ground of the palette; the individual paint piles of cadmium red, and blue, a bit of cyan, a larger pile of white, and of course black. But under the close and careful watch of an excited 3-year-old, the activity is almost sacred. "Yes,

the red." "Oooh, the green. My favorite color." "Lots of white." Approvingly, "black."

We are artists, we two: this small boy and his grandmother. We have been discussing our shared status as we settle into the tiny lakeside cottage and approach our painting. I caution, "This is my studio, and we must take care of our tools." The sacredness is in the ritual of it all. I am reminded of a summer afternoon years before. A 3-year-old girl, the child of a dear friend, came to sit close by as I painted on a Martha's Vineyard beach. Could she, if she was very careful, paint alongside me? Her meticulousness was impressive. She dutifully and repeatedly washed her brush, just as I had instructed, before dipping it into any of the colorful piles of pigment.

My grandson began with such care. As his brush touched fresh paper, each color was clean. A ball of yellow lined steadily with blue, then green. With each stroke, his visible response to the image he was creating mounted. A smile at the appearance of the first color; purposefulness about the application of the next. There was now, without a doubt, a need for red. His brush, with a bit more wantonness than any stroke before, hit the water and then the mound of red, and with emphatic gestural freedom, finally, the paper that was carefully mounted on his easel.

With such a gorgeous stroke, the red spilled from tidily delineated sphere to perpendicular drip. Three-year-olds don't even need the pep talk that "every mistake is on purpose." Without missing a beat, Emerson turned the drip into a powerful down stroke. Interacting with his developing image, he remarked, "I am making a lollipop."

Beyond the colorful center image, another sphere emerged. A muddier circle (the palette was losing its integrity) boasted outbursts of rays embracing a smiling sun. "The sun is out. There is water everywhere." The brush, now without a dip in the water cup, moved with aquatic undulations across the page from left to right, obscuring the clarity of the discrete forms. How many times as an art teacher in the 1960s had I wanted to rip the half-done paintings off the easels of 4-year-olds, before the young artists went on with the undifferentiated athletic stories that ultimately resulted in a muddy painted page?

“And across the water there are fishes,” Emerson explained, his pace quickening and the image growing progressively more overall brown. “The fishes are swimming fast,” he articulated with enthusiasm growing so great that almost in spite of himself he abandoned his brush and dipped his whole hand into the cup of water that held the brushes. His wet hand now a tool, Emerson swept his fingers across the muddy paper palette and then across his painting. Practically euphoric at the image (which appeared more like a giant smudge than a dense narrative and ballet account), Emerson declared, “My painting is done. Hang it on the ceiling of the cottage.”

I had tried to work in parallel motion, tried to share the palette and the space. As Emerson became lost in his story and the medium, I tried to adjust to the progressively more limited choices offered by our shared and muddying palette. With an eye to the mountains and trees out the window, I had tried to balance my need for representation with the gestural freedom of my grandson.

I looked down at the tidy image I had begun to construct. Anyone could see the careful application of blue water edged with small dark trees in one section against a shadowy hill. My planning was evident. It would be easy to return after a break of hours or days to my predictable piece. Emerson’s work, however, was done. Complete from start to finish in the process of creation, his muddy brown paper would tell no viewer of the progression from sphere to landscape (perhaps influenced by what was happening on my page?), to unified activity between impressionistic fish strokes and feverish young artist.

Looking at the final smudge, I saw more. The layers of color. The movement and texture. With no eye to this final impression, Emerson had created an image far more interesting than mine. Even in assigning the final work a place on the ceiling (no mention of refrigerator doors), Emerson had broken the rules for art—the predictable expectations for what is made, for what reason, and where.

There is much that Emerson will gain if he keeps painting: techniques, control of tools and media, and differing criteria for when a work is done. But if he is like other children developing in their artwork, he will move from this layered, moving composite of

narrative, color, and form to more stereotypical images, self-consciously monitored by cultural constraints. When Picasso said he had painted all his life like Raphael so that one day he could paint like children, he had someone like Emerson in mind. How can we retain the fearlessness of and passion for materials, the confidence and fluidity of creation, the synthetic process of making and finding meaning in marks—the total involvement in it all?

As the two of us drag an old guitar out into the sun to move on to some early morning songs, I am less aware of my losses as an adult than I am enlarged and exhilarated by my association with this child's process. Why do we teach? Are we not as educators just veteran artists hanging out with the very young in hopes of reclaiming early gifts? Or is the sharing of such brilliance, even on occasional moments, not sufficient impetus for it all?

IN SUM

In skeletal summary, I have offered:

- **That the arts appear in education in at least nine configurations:**
 - (1) arts based, (2) arts integration, (3) arts infused, (4) arts included, (5) arts expanded, (6) arts professional, (7) arts extra, (8) aesthetic education, and (9) arts cultura.
- **That there are at least seven common objections to securing a place for the arts in education:**
 - (1) value, (2) time, (3) measurement, (4) talent, (5) expertise, (6) money, and (7) autonomy. And there are seven good responses to those objections.
- **That the arts are unique in education in terms of at least five different features or emphases:**
 - (1) product, (2) emotion, (3) ambiguity, (4) process orientation, and (5) connection.

- **That there are at least ten outcomes of arts learning that amount to compelling reasons for including the arts in education:**
 - (1) imagination, (2) agency, (3) expression, (4) empathy, (5) interpretation, (6) respect, (7) inquiry, (8) reflection, (9) engagement, and (10) responsibility.

- **That in advocating for the arts we must be mindful of at least seven pairs of don'ts and do's:**
 - (1) polarization/collaboration, (2) overextension/concentration, (3) isolation/investigation, (4) allowance/accountability, (5) immeasurable/meaningful, (6) assumption/discovery, and (7) exodus/endurance.

I hope the 38 items above (please note my quantitative tally!) have been and will be useful to the advocate seeking to persuade others about the value of the arts to education and to the person who is considering the potential value of the arts in education. I also hope that the issues I have identified will be of use to teachers in arts and non-arts classrooms who are considering new and effective ways to approach the arts and to use them in their classroom.

But I especially hope that every reader will see this manifesto as a call for clarity and an invitation into discourse in which we stop apologizing for the arts and stop molding their uniquely moldable features into whatever is the latest greatest need in general education. I hope every reader will agree that it is time instead to start talking about the arts and what they do uniquely that other subjects do not do and about the vital ways in which they serve education that no other subjects provide.

In this light, dear reader, please *do* review the lists I have provided and look for what is missing. Please do step up to add that new scenario for the arts in education, the latest and most vexsome objections that you have faced in the field, the particular ways in which you have observed, in your practice or in your child's life, that the arts have played a unique role in education; and whatever other compelling reasons you have discovered that the arts, on account of

themselves and not in service to other subjects, are essential to the education of all our children in grades K–12 and beyond. For if this manifesto has lit a fire under your efforts, provided a structure for clarifying your own beliefs, or helped in any way to direct the continuing efforts that need to be made to ensure the arts a safe place in the curriculum, it will have more than met its objectives.

We as parents, educators, administrators, governing bodies, foundations, students, and community leaders need to hold high expectations for and maintain trust in one another. There is no “they” who believe our children should become test moguls, learning, thinking, and remembering in terms of the penciled-in boxes on standardized tests, and “we” who believe our children should become whole people, learning, thinking, and questioning “outside of the box.” All of us who step up for children in school are already on the same platform of caring. And that is a place from which to begin.

Those who advocate for the tests want assurance that our children are learning; those who want our children to have knowledge and experience that defies measurement want assurance that our children are learning. Both sides of the conversation call for respect and communication. We want our children to be educated in both science and art, and we want there to be balance so that our children can know the art in science and the science in art. We want our children to have balance, opportunity, and the tools to carve visions that will better their worlds and the worlds of the people their lives will touch. We need to remember that the tests, the facts, the quantitative measures—that’s science. The way education goes beyond the tests, the facts, and the quantitative measures—that’s art.

Recommended Resources: Arts in Education Advocacy Organizations

The list of organizations at the end of this section either focus on advocacy for the arts in education or address issues of vital importance to advocates working on the national level. It does not include organizations and alliances that exist within the different states, even though a number of them take a national perspective. Advocates can find information about organizations in their different areas by contacting their state's arts council. Indeed, state arts councils are wonderful resources for information about community art centers, arts education partnerships, and other local arts education initiatives.

The websites below, and this list is a sampling, are all excellent resources for advocates. These organizations provide advocates with information on what is happening on the great stage of the arts in education, both the troubles and the triumphs. Beyond that, they either publish or provide gateways to research and other documents that serve advocates' interests and needs. Reports, recommendations, and guidelines—many of which can be downloaded at no cost, and all of which are updated regularly—contain information such as the latest studies demonstrating effects of arts learning on students; positive associations with the arts and the life style of the general population; news on innovative programs and achievements in the field; statistics on the amount and nature of arts learning in our schools; and profiles of policymakers and their attitudes toward the arts.

Beyond that, these organizations offer handbooks and tool kits especially designed to help arts in education advocates. These materials offer practical suggestions for positive action and updates and details on opportunities for funding. An hour or two in cyberspace, traveling from site to site, will amount to that course we all long for: Advocacy for the Arts in Education 101. These organizations can also be reached by phone or mail and eagerly share their materials in hard copy.

This list is not comprehensive, and the active advocate will discover websites and resources of her own. Furthermore, and sadly, advocacy organizations open and close, so some items on the list may be out of date. Nonetheless, and perhaps most important, this list should assure advocates that they are not alone and that there is no need to reinvent the wheel. The reports that these organizations circulate provide inspiration for research on the local level even as they arm the advocate with information and inspiration.

A document prepared for the Education Commission of the States, entitled *Media Paints Arts Education in Fading Light* (Douglas Gold & Co., 2005), provides an overview of the kind and amount of national press coverage dedicated to the arts in education. The message to advocates there is clear: "Find out and tell everyone what you discover. Write letters to the editor, invite the press to your event, get the word out!" I hope that the groups listed below, and others like them, will be of assistance to advocates as they frame new perspectives, gain support for their efforts, and write the new future of the arts in education.

American Alliance for Theater and Education (www.aate.com)

American Arts Alliance (www.americanartsalliance.org)

American Association of Museums (<http://www.aam-us.org/>)

American Dance Guild (americandanceguild.org)

American Music Conference (www.amc-music.com/)

American String Teachers Association (www.astaweb.com)

Americans for the Arts (www.artsusa.org/issues/artsed/)

Arts Education Partnership (aep-arts.org/)

Educational Theater Association (www.edta.org/)

Getty Education Institute for the Arts (ArtsEdNet) (www.getty.edu/education)

International Council of Fine Arts Deans (www.icfad.org)

International Network of Schools for the Advancement of Arts Education (www.artsschoolsnetwork.org/)
Keep Art in Our Schools (www.keepartsinschools.org)
The Kennedy Center Alliance for Arts Education Network (kennedy-center.org/education/kcaeen)
The Kennedy Center ArtsEdge (artsedge.kennedy-center.org/)
National Art Education Association (www.naea-reston.org)
National Assembly of State Arts Agencies (www.nasaa-arts.org)
National Assessment of Educational Progress: Nation's Arts Report Card (www.nces.ed.gov/nationsreportcard/arts)
National Association for Music Education (www.menc.org)
National Dance Association (www.aahperd.org/nda/template.cfm)
National Dance Education Organization (www.ndeo.org)
National Endowment for the Arts (www.nea.gov)
National Office for Arts Accreditation (www.arts-accredit.org)
President's Committee on the Arts and the Humanities (www.pcah.gov)
Project Zero (www.pz.harvard.edu)
VSA Arts (Very Special Arts) (www.vsarts.org)

A Glossary of Arts Education Terms

As it is in any discipline, those deeply involved in the arts in education have a cadre of terms that may surprise, baffle, or discourage the advocate who does not have a background in the arts. The terms listed here are not meant to cover the breadth of language used in the different art disciplines that are taught in our schools. Rather, they are selected to scaffold the advocate who is reading research, or writing a proposal, or preparing a talk, or for any reason needs access to the basic vocabulary of terms arts educators and researchers employ.

(A number of these terms, with different definitions, were included in the *Greenwood Dictionary of Education*, Copyright © 2003, edited by John Collins and Nancy O'Brien, Reproduced with permission of Greenwood Publishing Group, Westport, CT. I am grateful to the Greenwood Publishing Group for permission to reproduce revised versions of definitions originally prepared for that volume.)

AESTHETIC DEVELOPMENT: The development over time and with experience of the ability to attend to and discover meaning in artistic creations. Psychologists have observed five stages of such development ranging from the earliest sensual responses to color, form, and personal association to the most advanced understanding of and identification with the artist at work. See the work of Michael Parsons and Abigail Housen.

AESTHETIC EDUCATION: The education of perception, the act of attending to and making sense out of rather than actually making works of art. Focusing as much on literary texts and musical creations as on responses to visual art, aesthetic education helps develop the ability to use the arts as lenses through which

to make sense of experience. The Lincoln Center Institute (LCI) in New York, spearheaded by philosopher Maxine Greene, has launched a widely replicated aesthetic education program. See <http://www.lcinstitute.org>

AESTHETICS: Philosophy that is concerned with issues of beauty and art, such as the nature of art or of the artful aspects of any experience. Scholarship that deals with the arts as special modes of understanding, explores questions regarding the definition of art, the nature of perceiving as a rational or emotional experience, the complexity of relative value in the arts, and the particular connections between artists and those who perceive their work.

ARABESQUE: A ballet position in which the dancer stands on one foot, keeping the torso raised and in place, and stretches the other leg behind, lifting it until it is parallel to the floor.

ART: Creations that express their makers' views of the world, tell the stories of their lives, or describe and question their realities. Some say art is (1) made by recognized artists out of artistic media like paint, clay, or poetic language; and (2) considered by experts to be aesthetic, creative, or beautiful. Others think a work's placement, for example in an art museum or gallery, determines its status as art. However defined, art is a particularly human activity involving thought and feeling and worthy of continued study throughout every child's education.

ART CART: The push cart vehicle stocked with supplies that art specialists wheel into classrooms for arts activities when no space, studio, or room has been designated for art classes. Often referenced as a metaphor for the marginalization of arts in our schools, the art cart holds materials like markers, crayons, papers, and other supplies that allow for limited (not too messy) in-classroom art activities, often restricted to "table top art."

ART CRITICISM: Any writing that judges or critiques a work of art, considering its relative successes and failings. In the art educational movement of the 1980s, Discipline Based Art Education (DBAE), art criticism was featured as a curricular activity in which elementary school students describe, interpret, evaluate, and theorize about works of art.

ART EDUCATION: Teaching and learning in an artistic discipline. While the term *art education* may seem inclusive of all art forms, it most frequently is used within the context of American schools as referring to visual art (e.g., painting, drawing, collage, sculpture, photography), separating it from music education (e.g., learning to play an instrument or to sing), dance education, or drama in education.

ART HISTORY: The history of visual arts, especially painting and sculpture, including the lives and work of particular artists, the invention and dissolution of various stylistic movements, and the philosophy of aesthetics. Included as well are the changing definitions of art. Art history is sometimes taught, especially as an elective, in high schools and was included as a curricular area in the DBAE movement.

ART MUSEUM: A structure in which art objects deemed of great worth to civilization are preserved and displayed across generations. It is thought that art museums are a priori educational because they share their collections and information about them with the public. But some insist it is their carefully designed programs for school children and adults that make them educational. Unlike history, science, or children's museums, replete with interactive educational exhibits, the significance of the art museum to general education is a subject of ongoing consideration.

ART SPECIALIST: A trained and often professionally certified K–12 art educator who works in a designated art room in a particular school or delivers art education to a variety of schools, rotating through grade levels and classrooms. Art specialists have been eliminated from many schools in which budget cuts leave arts learning to classroom teachers and visiting artists. In areas like New York City in which art education is being reinstated, the need for art specialists is growing, as are issues of what counts as appropriate training.

ART THERAPY: A therapeutic application of visual art production as a vehicle of recovery for the patient, and of art perception as a mode of diagnosis for the therapist. The act of making a painting can serve a troubled child as an emotional release and agent

to recovery. The child's painting can provide the art therapist with information about the child's concerns, conflicts, personality, and interests. Art therapists are mental health professionals who have studied both art and counseling.

ARTIST: A maker of art, primarily in visual (e.g., painting, sculpture, photography), performing (e.g., dance, music, theater), or literary (e.g., poetry, literature) arenas. Artists in American society are often stereotyped, for example, as always wearing black, envisioning themselves as outsiders, or insanely driven by their talent. They are rarely featured as role models in American schools. Just as the arts are most often offered as alternative subjects, the careers of artists are most frequently seen as alternatives to mainstream professions.

ARTIST-IN-RESIDENCE: A professional artist in any domain brought in to a school or other educational or community site to create a work over time that students can help with or observe. Unlike visiting artists who may visit for an afternoon or a day, artists-in-residence are on site long enough to come to know students, help them with their own arts projects, or lead master classes that introduce students to professional standards and considerations.

ARTISTIC: Behavior of or like an artist (a maker of art). Having to do with the actual making or the ability to make art. While the term might be thought to refer to anybody's art making, it is mostly reserved for art making that is at a professional level. Children who demonstrate recognizable talents in art are said to be "artistic."

ARTISTIC DOMAINS: Different arenas of art delineated according to the various sets of symbols out of which artists craft meaning. Visual arts, drama, poetry, and music are considered different artistic domains because of the different symbols (images, actions, words, and notes, respectively) the artist employs.

ARTISTIC PROCESS: The process through which artists create works of art. The artistic process is characterized by the integration of thought, feeling, skill, and flexibility. Marked by an appreciation of mistakes as generative, and consideration of the perspectives

of maker and perceiver. Educators have emulated aspects of the artistic process, such as ongoing reflection, assessment over time, and attention to process over product, in framing pedagogical strategies such as portfolio-based assessment.

ARTS EDUCATION: Education in the various forms of art, for example, music, dance, visual arts, and drama. Has been included in curriculum for almost as long as there have been public schools in the United States. Justifications for including the arts have ranged from the acquisition of technical skills to advance a developing nation in the industrial era, the development of the whole child in the progressive era, the advancement of complex thinking processes in the post Sputnik scientific era, and most recently, the improvement of performance in non-arts subjects in this era of high-risk testing. Arts education is rarely valued for its own sake and remains vulnerable to exclusion or relegation to extracurricular activity.

ARTS INTEGRATION: Arts integration refers to the incorporation of the arts into the non-arts curriculum by combining it with one or more other content area in the consideration of a selected topic or question. As an example, consider a school-wide project exploring democracy that includes as equal partners arts and non-arts subjects; receives equal input from teachers, specialists, and artists; and benefits from learning and assessment methods associated with the arts.

ARTS PROPEL: An arts curricular approach developed at Harvard's Project Zero in the early 1980s that builds on the activities of professional artists in various artistic domains. Features three aspects of the artist's process: production (the making of art, at the center of activity); perception (the attention to details or the response to the work); and reflection (thinking about the work, especially in terms of works that have been made by other artists). PROPEL is often contrasted with DBAE as a cognitive approach that prioritizes making at the center of arts study.

ARTS-BASED CURRICULUM: In which the arts are featured both as core subjects and as entry points into all aspects of the curriculum. In this framework, students study the arts in their own right and

learn other subjects through the window of the arts. For examples of arts-based curricula, see the Bernstein Institute and A+ Schools.

ARTS-CULTURA CURRICULUM: A curriculum in which the arts are seen as connecting the individual child's culture or worldview to the cultures of immediate communities (neighborhood, families, and school), to the Cultures of nations and race, and to Culture viewed broadly (the connection to all humankind). Artistic products and processes are selected and studied with an eye to illuminating this interconnected paradigm.

ARTS-EXPANDED CURRICULUM: A curriculum in which the arts are employed as vehicles for extending arts education beyond school walls into the larger community to locations such as the art museum, local community art center, or concert hall. Arts expansion models focus on familiarizing students with the resources of and appropriate behaviors in cultural institutions.

ARTS-EXTRA CURRICULUM: The most frequent scenario for arts learning in our schools in which the arts are viewed as extras, reserved for time and space outside of the daily curriculum. Examples include after-school theatrical productions, musical groups, or the dance, writing, or poetry club.

ARTS-INCLUDED CURRICULUM: In which the arts are taught alongside of and are considered on an equal par with what are more traditionally regarded as important, core, or basic subjects. Examples can be found in arts magnet or pilot schools and in selected independent schools.

ARTS-INFUSED CURRICULUM: In which the arts are infused into the mainstream curriculum, brought in as targeted or general enrichment. Arts-infused curricular activities include visiting artists such as the poet coming into English class, the folk-singer in history, or a troupe of actors performing for the whole school.

ARTS-PROFESSIONAL CURRICULUM: In which the arts are taught with an eye to serious training and preparation for adult careers in the arts. Most often students who seek arts professional curricula have recognized talent, persistent interest, and a willingness

to seek out advanced arts training opportunities beyond school walls.

ATELIER: The studio in which a developing artist apprentices with a veteran artist, as did many great artists in nineteenth century France. The Atelier provides a model for education employed, for example, by well-known artist/teacher Tim Rollins and his Art and Knowledge Workshop, KOS (Kids of Survival), in the Bronx.

AUDIENCE: A term that includes listeners, viewers, spectators, and readers—individuals or groups responding to the range of artistic offerings. It was once thought that the audience was a relatively passive group of perceivers, with artists being the active producers of art. Now the attention to and interpretation of meaning in art is also considered an active and demanding process.

CHIAROSCURO: From the Italian for light (*chiaro*) and dark (*oscuro*). The artist's manipulation of light and dark tones (as in shading with pencils) on a two-dimensional surface, creating the effect of physical volume and a range of emotional qualities.

CHILD ART: The art of children has been of interest to adults since before earning praise from the eighteenth-century French philosopher, Jean-Jacques Rousseau. The playful and powerful art of children has been extolled and emulated by modernist artists like Klee and Miro, studied by cognitive psychologists like Gardner and Winner, and celebrated for its inherent embodiment of human expression by scholars such as Arnheim and Kellogg.

COGNITIVE APPROACH TO ART EDUCATION: A view of art education as addressing skills such as critical thinking, interpretation, and the manipulation of symbols to represent ideas. In the 1940s, art education was viewed as a means for children to express emotions. With the advent of the computer in the 1950s and a consequent revolution in our thinking about thought, psychologists, educators, and philosophers revised their understanding of art-making and perceiving. Advocates thought the cognitive approach would advance the status of art education. It spawned movements such as DBAE and Arts PROPEL.

COMMUNITY ART CENTER: A location, often a renovated church, school, or storefront, where arts education is provided by artists beyond the parameters of, though often in conjunction with, school art programs. Featuring adult as well as children's educational programming, urban art centers are thought to be safe havens at which youth who have been placed at risk can find arenas for success and the development of life skills.

COMMUNITY-BASED ART EDUCATION: Any form of art education offered beyond school walls in geographically or more broadly defined communities. Emerged in the United States at the turn of the century in settlement houses when immigrant populations sought the acquisition of marketable arts-based skills. There was a resurgence in the 1960s when art education was diminishing in schools. The field includes any of the many individual or group efforts of artists moving into communities on their own or through galleries and local arts councils, sharing their skills with interested adults and children.

CRAFT: Often distinguished from the more erudite fine arts, craft refers to the down-to-earth making of handmade and often utilitarian goods and the skill involved in that making, for example the work of potters, weavers, and glassblowers. Today, equal regard is frequently given to arts such as painting, sculpting, and drawing, and crafts such as quilting, carving, and printmaking.

CREATIVITY: Originality, innovation, the source of boundary-breaking inventions or ideas. Thought to lie at the core of the artistic process and to involve the identification or invention of problems and the ability to think of numerous and unexpected alternative solutions. While creative adult thinkers have changed our world in many ways, very young children have a natural sense of creativity that is reflected in their work within and across artistic media.

CRITIQUE: The practice in art schools of instructors and peers discussing a student's work critically, focusing on strengths, weaknesses, and relative originality. The "writer's chair" in elementary school classrooms where students discuss each other's work is fashioned after the art school "crit." In the self-critique of

youth in community art centers, educators have found examples of students working collaboratively to find ways to support one another even as they reflect critically on what needs to be done to make their work better.

CYBERARTS: Art in any media that is produced with or out of computer hardware or software; all art that is digitally created including visual, dance, music, performance, gaming, and literature (hypertext literature and interactive fiction). Prefix comes from Norbert Wiener who coined “cybernetics” as a term that described related mechanisms, and William Gibson who coined the term “cyberspace” in his novel *Neuromancer*, which led to the science fiction genre known as “cyberpunk.” New media is the term given to artworks created out of computer technology and displayed in museums. And as for art made for the web? Experience “web art” aka “net art” at www.turbulence.org. (I am grateful for this definition to George Fitfield, Director of Boston’s Ciberarts Festival and Curator of New Media at the DeCordova Museum.)

DALCROZE METHOD: A popular method for teaching music that features three components: (1) Eurhythmics or kinetic movement as students listen to music, (2) Solfege or “do re mi” training of the voice and understanding of music theory, and (3) Improvisation or the spontaneous creation of music primarily on the piano. Along with Kodaly, Suzuki, and Orff, it is one of the four primary methods of teaching music to young children.

DANCE: The performing art in which spontaneous or choreographed movement is the medium of expression. While dance performances are often accompanied by orchestral music or drumming, they are also performed without accompaniment. Dance encompasses a wide range of styles and forms, from classical ballet and folk dance to tap, jazz, and modern dance.

DANCE EDUCATION: As a field, dance education is usually reserved for the training of professional dancers most often beyond school walls in ballet or modern dance companies and community art centers. Historically and currently, dance is taught less frequently than any other art form in our schools. Reasons range

from the regard of dance as being nonverbal and therefore not academic, to the shortage of specialists in dance or teachers who can teach dance along with their other academic duties.

DISCIPLINE-BASED ART EDUCATION (DBAE): Pioneered by the Getty Education Institute for the Arts in 1983, Discipline-Based Art Education was the largest and most heavily funded arts educational initiative of the twentieth century. DBAE provides a framework for curriculum design based on the disciplinary foundations of art making, art criticism, art history, and aesthetics. Throughout the 1980s, the Getty Foundation supported implementations of DBAE in numerous American schools. Proponents include Eliot Eisner, Ralph Smith, and Brent Wilson.

DOCENT: Most frequently a lecturer or tour guide in a museum, historic home, art gallery, cathedral, or other cultural or educational institution. Art museum docents are primarily either volunteers or are paid small honoraria, but they receive rigorous training from the museum regarding the collections they will introduce to viewers. Docents often make visits to schools to prepare students for a trip to the art museum by presenting and discussing slides of artworks and preparing students for the museum's "don't touch," "talk softly," environment.

DRAMA-IN-EDUCATION/THEATER-IN-EDUCATION: Both terms include the use of drama in schools to enrich teaching and learning, aid in student counseling, or promote communication among peers. Finer distinctions are emerging. Either term may include drama education as the teaching and learning of acting in designated classes. And while drama-in-education may refer to the use of dramatic techniques like improvisation for numerous purposes, theater-in-education seems always to involve the performance or viewing of a scripted play.

EXPRESSION/EXPRESSIVITY: The manifestation or representation of inner experience or emotion. Expression in the arts—performing, visual, or literary—is achieved through gesture, facial configuration, shape and direction of lines and forms, and the use of metaphors and other descriptive language. Author Leo Tolstoy described the artistic experience as one in which artists pour

their emotions into their work to be re-experienced by their audience. Philosopher Nelson Goodman saw expression as an aesthetic achievement mastered by artists and recognized by viewers without any necessary exchange of felt emotion. Young children's artistic performances are thought to be highly expressive apart from any consideration of respective mastery.

FINE ARTS: Fine art is that which has stood the test of time, epitomizes the heights of artistic achievement, and exists for no other reason than to be studied and appreciated. This is in contrast to low art, often regarded as "mass" or "popular" culture that includes art created for commercial, illustrative, or functional purposes. Painting and sculpture are fine arts, as are other art forms associated with aesthetics and beauty such as drawing, printmaking, poetry, and classical music.

FLOW: Named by psychologist Mihaly Csikszentmihalyi, flow is the intense level of engagement experienced by individuals deeply involved in activities such as art making, sports, rituals, pageantry, and children's games. Described as optimal experience in which self-consciousness, worry, and feelings of inadequacy disappear. Exhibited by children engaged in pretend play in their apparent disregard for anything around them outside of their activity.

GRAPHIC SYMBOLIZATION: The activity of drawing: the representation through graphic (drawn) marks on paper of ideas, emotions, themes, objects, and events. Of interest to researchers who consider children's drawings as reflections of their cognitive development with regard, for example, to facilities such as planning, short-term memory, and for some, control of aesthetic features. Arts therapists look to what children draw for insight into that which children will not speak.

IMAGINATION: The ability to envision artistic products, invent stories and worlds in our minds, and conceive of alternatives to perceived realities. Imagination is associated with pretend play, the creative process, and human inspiration. Advocates argue for the importance of education in the arts because the arts provide media through which imagination finds form, and

arts education challenges students to think beyond the given to unexpected possibilities.

IMPROVISATION/IMPROV: Spontaneous, unrehearsed performance. In music education (see Kodaly, Orff, and Dalcroze), students' creation of new melodies in response to music they've heard. Jazz musicians improvise in performance by responding to each other extemporaneously, inventing melodic variations or new phrases. In "improv" in dramatic training or in theater games in classrooms, the actors are given a problem to solve, or a set of parameters for characters and a scene, and they carry on as if they'd been scripted, inventing dialogue and action on the spot.

INTERDISCIPLINARY ART EDUCATION: When any art discipline is one of the multiple academic disciplines brought together in curriculum around a single issue or question. An example would be the study of heroes approached from the various and mutually informative subjects of history, folklore, Greek myths, and classical sculpture. Debate centers on whether this approach enriches school curriculum overall or dilutes the effectiveness of learning in each discipline, especially the arts. (See also Integrated Art Education.)

JAZZ: Regarded as the one American contribution to the world of music, jazz is a twentieth-century musical genre invented by African-American musicians (often classically trained who were denied participation in mainstream venues) in New Orleans and throughout the country. Jazz features complex rhythms, a swing beat, blues notes, and artful improvisation by solo or ensemble performers creating harmonic variations. While jazz has for a long time been featured in community arts education, jazz groups and bands have only recently appeared in secondary schools.

KODALY: A method for teaching singing in schools that is used worldwide and was named for Hungarian music educator Zoltan Kodaly. It offers a unified sequential music curriculum that attends to children's developmental stage, uses folksong and dance, a capella singing, and hand signs coordinated with solfege (do-re-mi). Along with Orff, Suzuki, and Dalcroze, it is one of the four primary methods of teaching music to young children.

LITERAL STAGE: A proposed period in middle childhood (8–11) in which children’s drawings seem less expressive when compared with the work of younger children. In an effort to make things as they “really look,” children at this stage frequently resort to stereotypical representations of individuals and objects. Frustrations with reproduction cause many individuals to cease art-making entirely. Some researchers defend the literal stage as a time of expanding repertoire rather than of the loss of early skills.

MEDIUM/MEDIA (PL.): The materials out of which works of art are made: paint, clay, words, or in combination as in “mixed media.” It can also refer to the industry that determines and disseminates newsworthy and commercial information through television, documentaries, magazines, newspapers, etc.

MULTIPLE INTELLIGENCES (MI THEORY): In his theory of Multiple Intelligences, psychologist Howard Gardner redefines intelligence as the ability to find and solve problems, and to fashion valued products in at least seven areas or intelligences: linguistic, spatial, bodily kinesthetic, inter- and intrapersonal, and musical. The theory is frequently misunderstood in two ways: (1) that individuals have one of the seven intelligences and not a profile or admixture; and (2) that there is an artistic intelligence instead of the potential for artistry with any profile of intelligences.

MUSEUM CURATOR: The “keeper of the collection.” In an art museum, the curator is a lead player—an art historian/scholar responsible for the content (what works of art are included) and presentation (how they will be displayed) of exhibits in the museum. In ideal settings, the museum curator collaborates with the museum educator in mounting exhibits with an eye to educational priorities.

MUSEUM EDUCATION: The institution and development of educational programming in the context of the museum. Children’s and history museums have traditionally focused on educational programming, but art museums only seriously began to do so within the last decades of the twentieth century. A 1992 report by the American Association of Museums, *Excellence and*

Equity: Education and the Public Dimension of Museums, was pivotal in this change, charging art museums to embrace education in their mission statements.

MUSEUM EDUCATOR: Oversees educational activities in the museum, from visits for school-aged children to a variety of adult activities. Links museum resources to educational theory and practice, forges collaborations with schools and community organizations, trains museum docents, plans curriculum with classroom teachers, and assesses overall educational effectiveness. The museum educator helps to develop audiences by considering issues of diversity and access in the production of educational materials.

MUSIC EDUCATION: Teaching and learning in playing musical instruments (as in a school band), developing singing skills (showcased in school choirs), understanding music theory (reading notes, rhythm, pulse, etc.), and less frequently within the context of public schools, acquiring the skills required to compose original music. The National Association for Music Education (MENC) at www.menc.org advocates the benefits of music education.

MUSIC THERAPY: The clinical use of music as an intervention to restore, maintain, or improve emotional, physical, and physiological health. Music therapists are trained professionals who engage with their clients in selected activities such as listening to or improvising music and discussing lyrics. Used in the treatment of problems associated with aging, pain, and substance abuse, it can also be effective with physical and learning disabilities.

MUSICAL INTELLIGENCE: One of psychologist Howard Gardner's original seven intelligences. Musical intelligence is exhibited in the work of composers and performers of music who regularly explore musical problems and fashion musical products. It is the only one of Gardner's intelligences that is clearly attached to a particular field or discipline.

NATIONAL ARTS STANDARDS: Agreed upon and published in 1994, marking the inclusion of the arts in the nine core subjects officially recognized for a complete education for American children. Developed by a consortium of national arts education associa-

tions, the Standards outline what every young American should know (both content and process-based knowledge) in visual arts, dance, theater, and music, organized at three levels (grades K–4, 5–8, and 9–12). The Standards are voluntary and offer frameworks—not curriculum content—for individual state design.

NATIONAL ENDOWMENT FOR THE ARTS (NEA): An independent agency of the federal government that for the last 40 years has had as its mission the support of the work of outstanding artists and the dissemination of their work throughout the country, beyond the parameters of urban cultural centers. Beyond that, the NEA has a commitment to fostering leadership and excellence in the arts in education and encourages private foundations to support arts initiatives of reach and promise. <http://www.nea.gov/>

ORFF METHOD: An approach to teaching music to young children developed by German composer and music educator Carl Orff. Listening to music, playing music, moving to rhythms, and especially improvisation are cultivated in a playful, child-centered, and noncompetitive atmosphere. Percussion instruments like the xylophone and the glockenspiel are famously included. Also known as Orff-Schulwerk. Along with Kodaly, Suzuki, and Dalcroze, one of the four primary methods of teaching music to young children.

PERCEPTION: The act of attending through sight, sound, taste, smell, or touch. Looking at a work of visual art, listening to a musical composition, or taking in the sights and sounds in a play. The act of paying close attention to the features we perceive: the details of color and texture in a painting, the rhythm and cadence of music, the imagery created by the stage set, and the pace of action and modulation of actors' voices.

PERCIPIENCE: The power of perceiving especially keenly and attentively. Associated by art philosophers such as Ralph Smith and Harold Osborne with the perception of objects and experiences in the world of art. Smith sees percipience as the goal of arts education: to imbue students with the heightened capacities of intellect and sensitivity required to find understanding in the products and worlds of art and culture.

PERFORMANCE: An individual or group presenting for a live audience a play, dance, musical composition, or other artistic creation. There is an art to performance, beyond the skills involved in acting, dancing, and singing, that involves the confidence and timing to read and please an audience. The arts in education give students invaluable experiences with performance, helping them to develop a sense of themselves and their impact on others.

PERFORMING ARTS: Art forms like drama, dance, and music that are performed in front of or recorded for a live audience. With writing or the visual arts, the artist rarely meets readers and viewers, but in the performing arts, artists are aware of and can actively relate to their audiences. Viewers and readers have the ability to revisit works of visual art or literature, but live performances occur in limited space and time.

PHOTOGRAPHY: Photography is the manipulation of reflected light, usually through the lens of a camera, onto a sensitive medium like film. The result is an image that seems to be a more accurate reproduction of what we see than what artists achieve with other media. Most generally regarded as an art, photography is alternatively thought to be more of a mechanical process. With cameras, students can place aesthetic frames around their lived worlds and learn about formal artistic properties such as the composition of an image.

PLAY: The spontaneous, challenging, pleasurable activity of young children that develops from parallel (side by side) exploration of objects and movement, to interactive pretend-play scenarios, to the rule-bound game play of older children. A play is a dramatic piece written for and performed in theaters. In the creation of a work of art, artists are said to play, as in experiment with ideas, media, and stylistic options.

POETRY: A piece or the art of writing that has aesthetic or artistic features. A poem both delivers and transcends the meaning of its words. Likened to music because of the rhythm and meter of its lines (even when rhyme is not a feature) and harmonious arrangement of sounds. A compelling medium in the classroom

because children enjoy poetic language. See for examples of children's poetry, the work of Richard Lewis and Kenneth Koch.

POPULAR CULTURE: Low (as in class) as opposed to high (as in elitist) culture. Comic books, reality television, hip-hop, rap, and video games are a few examples. High culture is found in classical works of art in museums and concert halls, supposedly reserved for those who have the educational and social backgrounds to appreciate them. Low, or popular, culture is more likely to be disseminated by the media and is accessible to everyone.

PORTFOLIO: A holder (often a folder or flat suitcase) containing samplings of the general work or selections of the best work of an artist. High school students applying to art school compile such portfolios for use in the admissions process. Portfolio assessment in non-arts subjects is based on the practice of professional artists who regularly review and revise works in progress. It allows teachers and students to evaluate progress across a number of qualitative learning objectives.

PORTRAIT: A rendering of a person or group of people—most often a painting or sculpture—usually created as a close visual likeness. Can also be abstract, focusing on a key aspect of the individual's appearance or personality. Portraits are created in many media, including language. The model of portraiture (creating a portrait) frames a research methodology that tries to capture along with social science documentation, aspects of artistic depiction. (See, for example, *The Art and Science of Portraiture* [1997] by Sara Lawrence-Lightfoot and Jessica Hoffmann Davis. San Francisco, CA: Jossey-Bass.)

PRETEND PLAY: In which young children assign to each other and take on parts enacting scenes and stories that they create or select. Sometimes involving props, like stuffed animals or household objects, and costumes of the children's own design. Participants will incorporate symbolic play (for example, a banana representing a telephone) and explore through pretense the roles and responsibilities of the adult world they are preparing to enter.

PROCESS DRAMA: A method of improvisation that uses drama for holistic learning (engaging all aspects of the learner), advanced

specifically for use in classrooms by English drama educator Dorothy Heathcote. Imagine a lesson in marine biology with students playing the parts of lobster fishermen, environmentalists, historians, politicians, scientists, all learning through dramatic action what information and which issues are of importance to the topic.

PROCESSFOLIO: An expression coined by the research group Project Zero in their 1980s curriculum and assessment project Arts PROPEL. As opposed to a portfolio, which is traditionally a collection of the best completed products, a student processfolio contains examples of works in progress or sample sketches that reflect the process of a student's learning over time in an arts domain (e.g., visual arts or writing).

PRODIGY: A child with an extraordinary ability equivalent to or surpassing the genius or expertise of a trained professional. Educational researchers have noted that prodigies more often have prodigious ability in one area only, like Bobby Fischer in the game of chess or Mozart in music, rather than "globally" across all areas of performance.

PRODUCTION: The creation, presentation, or performance of a work of art (e.g., visual art, literature, theater, music, opera, dance, or film). From a cognitive perspective, production (the making of a work) is distinguished from perception (the viewing of a work) with both processes requiring active meaning making. There has been debate as to whether production should be featured in art education when perception may be more relevant to our adult lives as consumers rather than makers of art.

PROSCENIUM ARCH: The arch that frames the stage in a traditional theater, marking the separation of the usually elevated performing area from the audience. A way of making theatrical performances like paintings—something to look at within a frame. The proscenium arch defines the distance between actors and audience both physically and dramatically, separating the unreal (action on stage) from the real (lives of the audience).

PSYCHODRAMA: A kind of drama therapy developed by psychiatrist Jacob Levy Moreno. Improvisational role play used in thera-

peutic situations to help individuals (as opposed to interacting groups as in sociodrama) work through specific crises by enacting and resolving difficult situations. Psychodrama is conducted by therapists, counselors, and other trained professionals.

PUBLIC ART: Works of art that are created for and located in public places. Includes unexpected graffiti, murals with neighborhood themes on the sides of building walls, statues memorializing famous figures, three-dimensional works of abstract art, landscape architecture, and performance pieces intended to provoke awareness and conversation about a controversial issue.

ROLE PLAY: The taking on of a character, playing the part of someone else. Dramatic work done in the classroom frequently involves improvisational role play through which teachers and students explore an issue or topic. Young children role play (note the authentic performances in the kindergarten pretend-play space) to try on the identities and responsibilities of the adult world.

ROMANCING: The invented responses of very young children who are asked to explain what their drawings (apparently drawn without intent) represent. As they begin to understand what adults expect, young children will point to a tangle of lines and say, "That's me and Daddy taking a walk." An hour later, they may point to the same tangle and say, "That's a dog."

SCHOOL ART: Art making that children are taught to do in school. Educational researchers like Brent Wilson have made the distinction between school art and the artwork youth do on their own. For example, unlike school-based assignments, the narrative comic book drawings of American preadolescent artists (and see the Manga drawings of Japanese youth) are deeply personal and self-directed.

SCRIBBLING: Writing or drawing that is done aimlessly without creating recognizable shapes or words. Preschoolers are thought to be scribbling when they draw, but some educational researchers (see Rhoda Kellogg and John Matthews) regard the activity as a purposeful exploration of media and symbolic functioning.

SCULPTURE: A work of visual art that is made in three dimensions. Among numerous techniques, students can choose to create sculptures by carving out of wood or stone, modeling with clay, welding with metals, or assembling structures out of paper and plastic.

SELF-PORTRAIT: When an artist, in any media, creates a descriptive image of him- or herself. Visual artists and writers deliberately make self-portraits, but young children instinctively draw “themselves” whenever they draw a figure. The activity of self-portrayal is a popular and generative one in all areas of the arts in education.

SKETCH: A brief description of an object or idea often used as a preparatory step for a more detailed work. A sketch can be done in words—perhaps as a short piece of writing or a rough draft for something longer, or drawn in a few lines on paper in preparation for a painting or a piece of sculpture. Many sketches are considered complete and valued for their economy of form.

SOCIODRAMA: A form of improvisational role playing (see psychodrama) specifically dedicated to interpersonal situations. Teachers can use sociodrama in the classroom to explore social interactions, improvising scenes in which students change roles and experience each other’s perspective. The actors in Ms. Levine’s class were students of sociodrama.

SOLFEGE: A method of singing and teaching music, both the performance of music and the reading of notational music. It employs the well-known syllables do, re, mi, fa, so, la, and ti to represent pitches with a single syllable corresponding to a single note (from sol-fa). Taught in schools of music with young children and at the conservatory level.

STYLE: The personal imprint of the individual artist (in any art form) that can be detected within and across a collection of work. Very young children can recognize the artistic style of other children in their classrooms. They will tell you, “Oh, Jason made that one!”

SUZUKI METHOD: Japanese violinist, teacher, and philosopher Shin-ichi Suzuki invented this world-famous method of teaching

music to young children. Features careful listening to selected music, imitation, praise, and scaled to child instruments including violin, viola, flute, and piano. Along with Kodaly, Orff, and Dalcroze, it is one of the four primary methods of teaching music to young children.

TABLE-TOP ART: Visual art made in the non-arts classroom and constrained by the size of desktops and the requirements of classroom tidiness. Frequently associated with precut paper shapes glued and colored at holiday time or “color within the lines” photocopied work sheets. By contrast, artwork done in studios and art classrooms can be large in scale and involve rich and messy media of expression.

TALENT: Notable ability often associated with the arts—having a talent in music or dance. Actors and other performers are even referred to as “the talent.” Thought to be inborn and not acquired through training, though training may provide the opportunity for talent to emerge and be demonstrated. While it cannot be measured, children’s talent may be easier to recognize in music than in other artistic domains.

TECHNICAL THEATRE: The areas of theatre production that focus on stagecraft: sets, lighting, sound, props, special effects, and stage management. “Techie” is the affectionate name for technicians in these areas. In school productions, invisible to the audience, techies enjoy backstage camaraderie as they gain important knowledge and shoulder great responsibility, often with little public acknowledgment for their work.

THEATER GAMES: Originated by educator and actress Viola Spolin, doyenne of improvisation, to help actors gain presence on stage. Spolin envisioned making a game out of the problems we face and designed short, structured improvisational activities that teachers use in their classrooms to excite students’ creativity, spontaneity, and interest in learning. Theater games are useful in many arenas.

U-CURVE IN GRAPHIC SYMBOLIZATION: A U-shaped trajectory proposed by cognitive psychologists (see Jessica Davis and Howard Gardner) to describe the development of drawing. Young

children's highly expressive drawings (one peak of the U) are likened to the work of professional artists (at the other peak). But the facility disappears over time, and the apparently less expressive work of children ages 8–11 (in the literal stage) occupy the trough of the U. Some children develop into adolescent and adult artists, but most abandon the activity. More arts education could reverse the downward curve.

VERISIMILITUDE: In acting or literature, that quality of a character or situation of appearing real or seeming believable. The question of achieving verisimilitude can be a provocative one for integrated arts education. How is it achieved in and across art forms? More generally, what do we mean by "true to life"?

VISUAL ART: The rendering of an artistic statement in visual form (two or three dimensions). Usually associated with traditional arts such as painting, engraving, sculpture, and architecture. The terms art and visual art are often used interchangeably (as in "art education"). In our schools today, art specialists, visiting artists, and classroom teachers most commonly teach visual art.

VISUAL CULTURE: The visual images that surround us from museum works of fine art to illustrations in children's books to the animation of television commercials and video games to icons for girlhood (like Barbie) or boyhood (like GI Joe). There is debate over whether the commercial aspects of visual culture should be included in art education. Proponents argue that studying how images reflect the values of an era teaches students to be critical consumers of visual culture.

VISUAL LEARNER: An individual who attends most closely to the visual in any experiential realm and therefore is thought to learn best through modes of observation. While visual perception and processing of visual stimuli are part of everyone's repertoire for learning, visual learners favor and find most success in these areas.

VISUAL THINKING STRATEGIES (VTS): Developed by educational researcher Abigail Housen and museum educator Philip Yenawine, VTS is an inquiry-based interactive approach to looking at art, usually used in a museum. The viewer is asked, "What do you

see?" and to defend responses ("Why do you say that?") by referring to particular aspects of the work. For more information see www.vue.org.

VOICE: The sound each of us makes when we speak or sing or make a noise. In the arts, we think of the voice of a violin as its tone or the voice of a writer as his or her particular style. Voice is also associated with the privilege and power to speak for oneself: "To have a voice."

Notes

Introduction

1. For a range of such claims, see a classic book on arts education advocacy: *Strong Arts, Strong Schools* (1996), Fowler, C., New York: Oxford University Press.

2. See Davis, J. (2005), *Framing Education as Art: The Octopus Has a Good Day*. New York: Teachers College Press.

3. See also Eliot Eisner's flyer (available from www.naea-reston.org) entitled *Parents: Ten Lessons the Arts Teach* adapted by the National Arts Education Association from Chapter 4 of his book (2002) *The Arts and the Creation of Mind*. New Haven, CT: Yale University Press, the interview with Derek E. Gordon at: <http://artsedge.kennedy-center.org/content/3270/>, and note Hetland, L., Winner, E., Veneema, S., & Sheridan, K. (2007). *Studio Thinking: The Real Benefits of Visual Arts Education*. New York: Teachers College Press.

Chapter 1. The Lay of the Land

1. A version of this essay first appeared in *Education Week* (October 2000), Editorial Projects in Education: Washington, D.C.

2. For further discussion, see Parsons, M. J. (1987), *How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience*. Cambridge: Cambridge University Press.

3. See earlier discussions of the "eight ways" the arts enter education in Davis, J. H. (2005), *Framing Education as Art: The Octopus Has a Good Day*, New York: Teachers College Press, and in Davis, J. H. (1999, May–June), *Nowhere, Somewhere, Everywhere: The Arts in Education*, *Art Education Policy Review*, 100(5), p. 31.

4. See, for example, the Artful Learning model at the Leonard Bernstein Center for Artful Learning at Gettysburg College: <http://www.artfullearning.com>

5. See, for an example of visualizing abstract concepts, the Metropolitan Museum of Art's Explore and Learn analysis of this painting: http://www.metmuseum.org/explore/gw/el_gw.htm

6. See the work of Bob Moses' Algebra Project: www.algebra.org
7. See *Putting the Arts in the Picture: Reframing Education in the 21st Century* (2004), Rabkin, N. & Redmond, R. (Eds.), Chicago: Columbia College.
8. Consult the work of Urban Gateways in Chicago (<http://www.urban-gateways.org/>); or Young Audiences (<http://www.youngaudiences.org/>); or Studio in a School (<http://www.studioinaschool.org>) in New York.
9. For greater detail, see Project Zero's national study of museums and learning described in J. Davis (1996), *The MUSE BOOK (Museums Uniting with Schools in Education—Building on Our Knowledge)*. Cambridge, MA: Presidents and Fellows of Harvard College (available through Harvard Project Zero Bookstore).
10. See Madeja, S. (2001), Remembering the aesthetic education program: 1966 to 1976 in Congdon, Blandy, and Bolin (Eds.), *Histories of Community-Based Art Education*. Reston, VA: NAEA, pp. 117–127.
11. See the Lincoln Center Institute at <http://www.lcinstitute.org/>
12. See Housen, A. (1983), *The Eye of the Beholder: Measuring Aesthetic Development*. Ed.D. Dissertation. Harvard University. Parsons, M. J. (1987). *How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience*. Cambridge UK: Cambridge University Press.
13. Maureen Grolnick (Ed.) (2006), *Forever After: New York City Teachers on 9/11*. New York: Teachers College Press.
14. See our research at Project Zero: J. Davis, E. Soep, S. Maira, N. Remba, D. Putnoi (1994), *Safe Havens: Portraits of Educational Effectiveness in Community Art Centers that Focus on Education in Economically Disadvantaged Communities*. Cambridge, MA: Presidents and Fellows of Harvard College.
15. Ibid and see *Coming Up Taller Reports* (2005 by Elizabeth Murfee; 1998 by Judith H. Weitz) published by and available from the President's Committee on the Arts and Humanities, www.pcah.gov/; and see especially the work of James Catarall and Shirley Bryce Heath in the *Champions of Change* report available from artsedge.kennedy-center.org
16. See www.manchesterguild.org
17. See artistscollective.org
18. p. 42 in J. Davis, E. Soep, S. Maira, N. Remba, D. Putnoi (1994), *Safe Havens: Portraits of Educational Effectiveness in Community Art Centers That Focus on Education in Economically Disadvantaged Communities*. Cambridge, MA: Presidents and Fellows of Harvard College.
19. For a representative list, check out finalists and winners at the Coming Up Taller awards website: <http://www.cominguptaller.org/>
20. As examples, the DaVinci School in Dallas, Texas, is dedicated to science; the DaVinci Academy of Science and Art in Ogden, Utah, is dedicated to science, technology, and art; and the daVinci Arts in Portland, Oregon, and the Academie Da Vinci in Dunedin, Florida, are arts-based.
21. See results from SAT student self-report questionnaire from 2001–2005, posted by the National Association for Music Education at www.mence.org/information/advocate/sat.html

22. Now called *Locust Street Neighborhood Art Classes*; see locustst@buffnet.net

23. Guidebooks for portfolio assessment in writing, visual arts, and music as well as other publications related to assessment based on understanding can be found at the Project Zero website: <http://www.pz.harvard.edu/ebookstore>

Chapter 2. The Case for the Arts in Education

1. A version of this essay first appeared in *Education Week* (October, 1996), Editorial Projects in Education: Washington, D.C.

2. Such findings are included in David Fowler's *Strong Arts, Strong Schools* (1996), New York: Oxford University Press.

3. This study was done by Ellen Winner and Lois Hetland and is described in the monograph *Beyond the Soundbite* (2001, J. Paul Getty Trust).

4. Now principal, Susan O'Neil, who collected materials and wrote *The MUSE Guide* (1996), Cambridge, MA: President and Fellows of Harvard College.

5. Interesting discussions of the function of arts learning broadly and in terms of the different art forms can be found in a document of considerable importance to arts education advocates: Consortium of National Arts Education Associations (1994), *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*. Reston, VA: Music Educators National Conference.

6. For further description, see Davis, J. H. (1991), *Artistry Lost: U-Shaped Development in Graphic Symbolization*. Doctoral dissertation, Harvard Graduate School of Education; Davis, J. H. (1997), Drawing's demise: U-shaped development in graphic symbolization. *Studies in Art Education*, 38(3), 132–157.

7. This point is eloquently emphasized throughout the work of philosopher Maxine Greene. See for example, Greene, M. (1995), *Releasing the Imagination*. San Francisco: Jossey-Bass; and Greene, M. (2001), *Variations on a Blue Guitar*. New York: Teachers College Press.

8. See Tolstoy, L. (1995) [orig. 1898], *What Is Art?* London: Viking Penguin Books.

9. A much-cited study challenging the myth of the universality of early children's drawing was done by Professor Alexander Alland and described in his 1983 book, *Playing with Form: Children Draw in Six Cultures*. New York: Columbia University Press.

10. Csikzentmihalyi, M. (1990), *Flow: The Psychology of Optimal Experience*. New York: Harper & Row.

Chapter 3. Advocating for the Arts in Education

1. A version of this essay first appeared as a commentary in *Education Week* (October, 2003). Editorial Projects in Education: Washington, D.C.

2. See *Passion and Industry: Schools That Focus on the Arts* (2001), with Ackerman, J., Bernard, R., Brody, A., Gatambidés-Fernandez, R. Cambridge, MA: President and Fellows of Harvard College.

3. See E. Winner and L. Hetland (Eds.), *The Arts and Academic Achievement: What the Evidence Shows in The Journal of Aesthetic Education*, 34 (3/4), Fall/Winter, 2000.

4. See Aristotle's *Poetics*, e.g. (1951) translated by S. H. Butcher. *Aristotle's Theory of Poetry and Fine Art with a Critical Text and Translation of the Poetics*. New York: Dover Publications.

5. The term "whole child" is attributed to the great American philosopher, John Dewey (1859–1952), who had an unforgettable humanistic and democratic approach to education.

6. As a key thinker of this period, see Viktor Lowenfeld in Lowenfeld, V. and Brittain, W. L. (1970). *Creative and Mental Growth* (5th ed.). New York: Macmillan [First edition 1947].

7. See the Glossary of Terms in this volume for further explanation of Arts Propel.

8. There is much interest in and debate around the effects of listening to classical music on the brain function of babies and preschoolers. It is nicely described in Weinberger, Norman M., "The Mozart Effect: A Small Part of the Big Picture." *MuSICA Research Notes*, Vol VII, Issue 1, Winter 2000. Available online @ <http://www.musica.uci.edu/mrn/V7I1W00.html>

9. See <http://www.sparcmurals.org/>

10. See <http://www.youth2youth.org/resources/frameset.html>

11. See *Culture in Action: A Public Art Program of Sculpture* with essays by Michael Brenson, Eva M. Olson, Mary Jane Jacob (Eds.), Sculpture Chicago (1995). Seattle, WA: Bay Press.

12. See *From Anecdote to Evidence: Assessing the Status and Condition of Arts Education at the State Level*, Ruppert, S. and Nelson, A., an AEP Research and Policy Brief. Washington, D.C.: Arts Education Partnership, November, 2006.

13. See Boal, A. (1992), *Games for Actors and Non-Actors*. New York: Routledge Press.

Chapter 4. With an Eye to the Future

1. See *State Policy Makers' Views on the Arts in Education*, April 2006, Miller, J., published by the Education Commission of the States and available at ecs@ecs.org; also check out the new report from the Governor's Commission on the Arts in Education at www.ecs.org/huckabee

2. A version of this essay first appeared as a commentary in *Education Week* (March, 1999). Editorial Projects in Education: Washington D.C.

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