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ABSTRACT

An examination of 25 art programs funded at least partly by the Department of Health, Education, and Welfare funds throughout the United States is presented. Programs were nominated by professional organizations and 25 sites were selected and visited by project members. The document is presented in four chapters. Chapter I discusses some major issues in arts education raised by site visit reports. Chapter II, the major portion of the document, presents descriptions of the 25 programs. The first three reports concern IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers) sites in Columbus, Ohio; Glendale, California; and Eugene, Oregon. Other projects discussed are the Children's Art Museum in Denver; Fine Arts Career Education (FACE), Columbus, Georgia; Project Arts, Bethesda; Project Zero, which conducts basic research in art education at Harvard University; arts for the aging in St. Paul; the aesthetic education program of the Central Midwestern Regional Educational Library (CEMREL) in St. Louis; Theatre Resources for Youth (TRY) in Durham, New Hampshire; arts and reading development and Museums Collaborative, Inc., in New York City; the Windmill Street School in Providence, Rhode Island; and the Work Activity Center for Handicapped Adults in Salt Lake City. Brief descriptions of projects not visited comprise Chapter III. Chapter IV contains a listing of all sites initially nominated as well as names and addresses of contact persons for all projects mentioned in the report. (KC)

Try A New Face

A Report on HEW-Supported Arts Projects in American Schools

Arts and Humanities Staff
Office of Education

This report was prepared
under an Office of Education contract with the
Music Educators National Conference
Charles L. Gary, *Project Coordinator*
A. Theodore Tellstrom, *Contract Officer*
in cooperation with the
American Theatre Association
National Art Education Association
National Dance Association

U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
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Mary A. Berry, *Assistant Secretary for Education*

Office of Education
Ernest L. Boyer, *Commissioner*

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WHAT IS LIGHT?

by TIGER THOMPSON

As I sit in a dark corner
and watch the candle flicker
I often wonder
What is light?

As I watch the stars at night
and watch them flicker at me
so dark yet bright
I often wonder
What is light?

As I sit on the grass so green
and watch the sun go slowly racing by
I often wonder
What is light?

Every time I get the same answer—
Light is darkness . . .
It is in the walls,
The ground,
The sky,
Yet—
How can something dark seem so light to my eye?

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"Pilot projects have proven the arts can change the face of education and present an exciting new way of learning."

From the Congressional Record
November 19, 1974

John H. Brademas, Chairman, House of Representatives Subcommittee on Select Education

PHOTOS

Cover and pages 6 and 29, David Blackburn Barr; inside cover (left), Dale Thompson; inside cover (right), Charles B. Fowler; xi, 58 and 62, Paul Hester; 5, Karen Carroll 13, 69, and 72, Carolyn Peth; 24, Bill Mills; 32 and 86, Marc L. Salzman; 40 and 98, Gail Schoettler; 76, Susan V. Garrett.

Foreword

The arts can (and in some cases do) contribute much to achieve various HEW program objectives. But how? And where in the scores of programs are opportunities for the arts to contribute to the Department's broad and diverse goals? With the exception of two Office of Education programs (the joint OE-Kennedy Center Arts Education Program and the Special Arts Projects of the Division of Equal Education Opportunity, Bureau of Elementary and Secondary Education) and the Institute of Museum Services, the arts are not singled out for HEW funding. But neither are they specifically excluded in the multitude of governing laws and regulations. As this report demonstrates, music, dance, drama, and the visual arts serve as vehicles, as motivational or learning tools, to achieve objectives in various "nonart" programs under the HEW triad—Health, Education, and Welfare.

The Arts and Humanities Staff contracted with the Music Educators National Conference (MENC) in 1976 to prepare a publication on the "Arts and HEW" which would describe some examples of HEW supported arts projects. MENC, in cooperation with three other national professional arts education associations (the National Dance Association, the National Art Education Association, and the American Theatre Association), identified projects, primarily supported by the education programs of the Department, and engaged several top arts-education writers to observe and highlight them.

Twenty-five "case studies" of HEW-supported arts projects make up the bulk of this report, and the six contributors' individual styles enhance its readability. All are well-known observers and professionals in the arts and education. Junius Eddy and Harlan Hoffa were arts specialists in HEW in the 1960s—Eddy is presently consultant to a number of foundations and agencies, and advisor in education, the arts, and community development; Hoffa is head of the division of art and music education at Pennsylvania State University. Charles Fowler is a journalist and consultant in the arts; Sarah Chapman is assistant professor of dance at Temple University.

Araminta Little (professor of dance, California State University at Fullerton) and Charles Gary contributed one case study each, and Dr. Gary served as project coordinator and author of the introductory section of the report.

The report will certainly provide insight for all readers on how the arts fit in HEW programs. It may also provide impetus for the Department's programs to explore further ways in which they advance and complement HEW priorities.

HAROLD ARBERG
Director
Arts and Humanities Staff

Preface

The arts are giving a "new face" to a number of schools across the country. In many instances, this has resulted from an infusion of Federal money which permitted local systems to experiment with new approaches to learning. This project, carried on by the same arts education associations[1] that designed the HEW-sponsored projects IMPACT (Interdisciplinary Model Programs in The Arts for Children and Teachers) in 1970 and Arts Education Advocacy in 1975, examined some arts projects which were supported at least partly with HEW funds.

As have other cooperative efforts, the project made use of the farflung national networks provided by the professional associations. National and State leaders of all four associations were asked to nominate noteworthy arts education programs that had at some time received HEW monies. State directors of title programs under the Elementary and Secondary Education Act were also contacted for suggestions. Those systems that were nominated were asked to submit project descriptions. Then the Steering Committee (made up of the four association directors, the project director, and Harold W. Arberg for the Office of Education), with the assistance of the reporting team selected to observe and describe projects, determined 25 sites to be visited. The reporters observed schools in the Bethesda, Maryland project as a team and then, in the interest of incorporating as many programs in the report as the travel budget would allow, each visited five or six more sites individually.

Funding for the projects in this report came from a variety of HEW agencies—the Administration on Aging, Fund for the Improvement of Postsecondary Education, National Institute of Education, National Institute of Mental Health, Office of Child Development, and Office of Education. Projects were supported with funds from the Social Security Act (title XX), the several titles of the Elementary and Secondary Education Act, the Emergency School Aid Act (title VII), the Health Education Act, (Sec 417), the Special Projects Act (Sec. 409), the Education Professions Development Act, the Career Education Act (title IV), the Older Americans Act, and the Education for the Handicapped Act.

The report begins with some major issues in arts education raised by site-visit reports and by examination of other materials submitted. These issues could provide direction to both the Office of Education and the arts education community as they plan ways to advance the educational and artistic opportunities available to Americans.

Chapter II of the report opens with a statement prepared by the visiting team. It deals with some of the concerns they felt about the process of observation. The reports of the visitations (and an account of CEMREL) follow. These are not organized alphabetically by State as are the references in Chapters III and IV. To do

[1] National Dance Association, National Art Education Association, Music Educators National Conference, American Theatre Association.

so would have made certain comparisons more difficult. It is hoped that the order of presentation used has something to recommend it other than variety in style, though an occasional change of pace may also be appreciated.

The initial reports presented are of three IMPACT sites, followed by some related to IMPACT by design or emphasis. Discussion of the push for "basics" in suburban Lakewood, Colorado provides a transition to those projects with similar concerns located in large cities. The reports on projects for the culturally disadvantaged are followed by those dealing with different groups of handicapped individuals. Career education projects lead to those with strong Artist-in-the-Schools elements. A description of CEMREL's Aesthetic Education program precedes the final report on Harvard's Project Zero.

Brief descriptions of other interesting projects that could not be visited make up Chapter III. Chapter IV is a listing of all the sites that were identified in the initial process of nomination as well as names and addresses of contact persons for all projects mentioned in the report.

CONTENTS

CHAPTER I. Issues in Arts Education

The accounts of school visitations reported in Chapter II of this book indicate a willingness, nay eagerness, on the part of some institutions to "Try a New Face." Some schools, having been enabled by government assistance to experiment with new approaches to learning, are demonstrating that the arts indeed make a difference. One of the encouraging aspects of this study has been the extent to which this movement has spread throughout the country and continued after Federal support was withdrawn.

While it may not be surprising to find art-centered learning in affluent Jefferson County, Colo., or Bethesda, Md., encountering names such as Goldfield or Sparks, Nev., Newton, Miss., and Vergennes, Vt., puts a slightly different cast on the phenomenon. Arts educators (or possibly curriculum directors) have shown considerable ingenuity in planning projects that made their schools eligible for the comparatively small amounts of money available through Federal programs, or a pitifully small number of private sources, the JDR 3rd Fund chief among them.

Discouragement can come easily to individual arts educators, working in relative isolation and hampered, it seems, at every turn by taxpayers' alliances and misguided laymen calling for a return to the McGuffey *Reader* and Webster's *Blue Back Speller*. As one art educator was heard to observe, "I know I'm right but I feel as if I'm banging my head against a stone wall." Possibly, just possibly, the walls are beginning to crumble. At least the Arts and HEW project has provided enough of a glimpse of the big picture to suggest encouragement. Not that there are not problems. Another of the functions of this endeavor has been to bring in focus some of the issues that have developed or are surfacing in what some hope is education's wave of the future.

It has been the custom for studies in educational fields to make recommendations. A recent example in the field of arts education is the Rockefeller Panel report, *Coming to Our Senses*, which concludes with 96 such statements under 15 major headings. The Steering Committee of this project agreed that no recommendations should be made; no conclusions drawn. The evidence is spotty and possibly even, at times, contradictory. Yet a careful reading of the reports of the visiting team, bulwarked in many cases by the synopses in Chapter II, does offer encouragement and provide insights.

One of the most striking facts about the projects reported in this study is the extreme unevenness in the matter of evaluation. This will not come as a surprise to either arts educators or educational measurement specialists. Yet it appears to be highly significant.

Measurement obviously was not uppermost in the minds of those who planned the majority of the projects reported here. One suspects that some of the planners were not even sufficiently aware of the importance of it being in the structure. A lack of pre-planning, the

lack of involvement of an evaluation expert at the beginning shows up in the way evaluation is treated in most of the projects. There is a strong reliance on behavioral data. Possibly, this is the best type in many of these situations. The earliest results to come in from the IMPACT projects dealt with the remarkable improvement in school attendance of both pupils and teachers. Many of us felt this to be highly significant. The same type of information is used to buttress positive feelings about many of the projects reported here. Hoffa comments in his report on Arts and the Aging to the effect that there are no truant officers forcing the elderly to attend the sessions. "School attendance is up 10 percent any day the art people are here," says James Scully, principal of Hennessey School in Lawrence, Mass. Parents in Eugene, Oreg., report they have difficulty keeping sick children at home since they enrolled in the Magnet Arts School.

Is such information as valuable as data from a structured test? How can arts educators be made to concern themselves with evaluation in their enthusiasm to try a new way of "turning kids on?" What is the proper relationship between student improvements in cognitive fields and increases in ability to think creatively? A strong aura of insecurity characterizes this report whenever it deals with evaluation. Except, of course, for Gardner and Perkins at Project Zero whom Hoffa characterizes as a new breed. May their tribe increase.

If insecurity is the word for the evaluative aspect of this study, enthusiasm is certainly the appropriate one for the people engaged in carrying out the projects. One gets the idea that children could learn almost anything by almost any method from teachers who were as alive as those encountered in most of the reports. This is, of course, a factor contributing to the difficulty in determining the validity of comparative studies. The Hawthorne effect operating through these excited teachers makes accurate measurement extremely difficult. Let us not squelch the enthusiasm in any way, however. It is too scarce a quantity in most public schools today.

One is tempted to push the argument that it is the arts that keep these teachers alive. It may be so, though we can all think of exceptions—music and art educators who are simply going through the motions; speech teachers who would rather leave school at 3:30 than fan the flame of interest in creative dramatics or, conversely, a math teacher filled with imagination and love for his subject. Are teachers in the arts, by and large, more creative, more enthusiastic, more interesting to students? Another unanswerable measurement question at this moment, at least.

But, the doubts stemming from evaluation inadequacies can't dampen the incredibly positive feeling that pervades these reports; positive even in the face of reductions in arts staff or eliminated programs in many parts of the country. In almost every report there is some mention of the joy that comes from beautified environments (in old buildings and new), of the fun of creative activity, of the confidence built through self discovery. In all but a few instances the satisfaction felt by the teachers comes from the sharing of a process that can open up doors to lifelong satisfactions rather than from basking in the reflected glory of a discovered talent who is headed for stardom. This arts movement is a democratic one filled with love and sharing. Why else Arts for the Aging or a Dance Program for the Handicapped?

Defense of arts programs by what it does for improving learning of the basic subjects is probably to be expected in today's educational climate, but one does not get the feeling that these arts educators have sold out to the Philistines. They are willing for their arts to be handmaidens in the educational process, confident in the knowledge that the creative process they teach is the really important thing. As Alfred D. Kohler points out in writing about his project MOPPET, "the child must exercise his/her creative

abilities in order to receive . . . the kind of personal benefit that leads to creative growth." This is the unique contribution of the arts. The fact that Mesa's Creative Arts program has flourished simultaneously with a doubling of the reading scores in the system should help lay to rest the argument that we can't have the arts because we must be teaching more reading. But the important thing is that with a coordinated arts program, Mesa now has a curriculum with a balance. Only balanced programs with a major role for the arts can be expected to develop personalities that are fully human.

The integration of learning as an objective of many of the programs is interesting in a special way to anyone old enough to have lived through several turnings of the wheel of educational fadism. Ten years ago I edited a book on "the conceptual approach to music." Ten years before that in another elementary music publication I ghosted a line to the effect that subject matter is correlated in order that learning may be integrated. There are new current catch words popular in elementary music circles today, but the integration of learning possibilities provided by the arts, and even the use of concepts in at least two of the projects (Lawrence and Eugene), is evident in many of the "learning by doing" activities described. It is the basis of the CEMREL packages. Information about patterning, dramatizing, the early development of symbol systems, etc., which are subjects of basic research at Project Zero will have importance to the future art experiences to be offered in the schools. Once again the reports suggest that, at last, maybe the schools are ready to receive the arts as the full "dues paying members" of the educational team that they can be. Or if they are not quite yet, at least someone besides the arts educator is asking if they should not be.

A characteristic of many of the successful programs from the time of the original IMPACT projects to the present has been the planning of the curriculum, whatever its objectives, by both classroom teachers and art education specialists. The Keene project speaks to this as does the unusual situation in Eugene where the classroom teachers and the arts specialists are the same people.

A few of the projects (Lawrence, Eugene) provide experience with learning activities with groups of children that are not stratified by age levels. Some questions immediately come to mind. Is learning in the arts different in that respect from other more cognitive types of learning? Or, do art experiences provide a means of bridging gaps in age that otherwise might present problems in certain subjects?

Interaction with their communities and utilization of the resources of the community have been important parts of many of the programs described herein. It is the basis of Terry Baker's Open City Project in New York City, of the Cultural Voucher system there, and of the Minneapolis Urban Arts project. Community involvement is shown to be of importance also in Providence, in Glendale, in Mesa, and in many other sites. The responsibility of the arts educators, not only for utilizing the arts resources of the community but also for communicating with the general populace, becomes most evident. It is essential that proponents of arts education in the schools establish a base of persons in the community who know what the schools are doing and why. It seems an obvious point—one that instrumental music teachers have understood for years. It cannot be forgotten, it would appear, by any who would increase the place for arts education in the school.

A number of projects utilized the services of professional artist through the National Endowment's Artist-in-Schools program. Though these professionals seem to have been utilized effectively in most of the cases described here, it becomes quickly evident to the careful reader that all is not sweetness and light. Harry Mamlin in Indianapolis in commenting on the need for setting up his artist-intern program observes, "artists receive training to per-

form, but do not have the opportunity to gain the administrative expertise necessary to work in a school system." It is not a new phenomenon. MENC's Ford Foundation funded Composer in Residence program of the 1960's was plagued by some of the same difficulties. A very careful selection process in choosing artists for assignment to schools is necessary. Some artists just don't really like children. Others can't be bothered with the restrictions of school schedules and regulations. They don't understand that this is something children need to experience and learn to live with.

The ideal situation, of course, is represented by Lynda McIntyre at Keene, a professional who took the time to study aesthetic education and prepared herself for being a director of such a project as AFCAT. Critics of arts education in the schools frequently complain of the level of artistry of the teachers. Certainly, this should be as high as possible, and teacher preparation institutions should constantly seek to raise it without, however, abdicating their responsibility for preparing teachers. Possibly, funding agencies such as the National Endowment for the Arts should be concerned more with inspiring the artist that exists in teachers than in paying artists to try to be teachers unless, or course, like Lynda McIntyre, they really want to be both.

Some of the Federal money came from the Office of Education's Career Education program, and this is therefore a part, if not the major thrust, of several of the projects. By and large the emphasis is on understanding what's out there rather than preparing for a specific job. There have been a number of pre-professional prep schools for artists in existence for many years; e.g., New York City's High School of the Performing Arts, North Carolina School of the Arts, Montclair High in New Jersey, the Interlochen Arts Academy in Michigan. The career message in the reports seems to be that this kind of vocational training is not the role of the public school except in unusual circumstances. A second message is that **all** schools should have a career education component in the arts education programs.

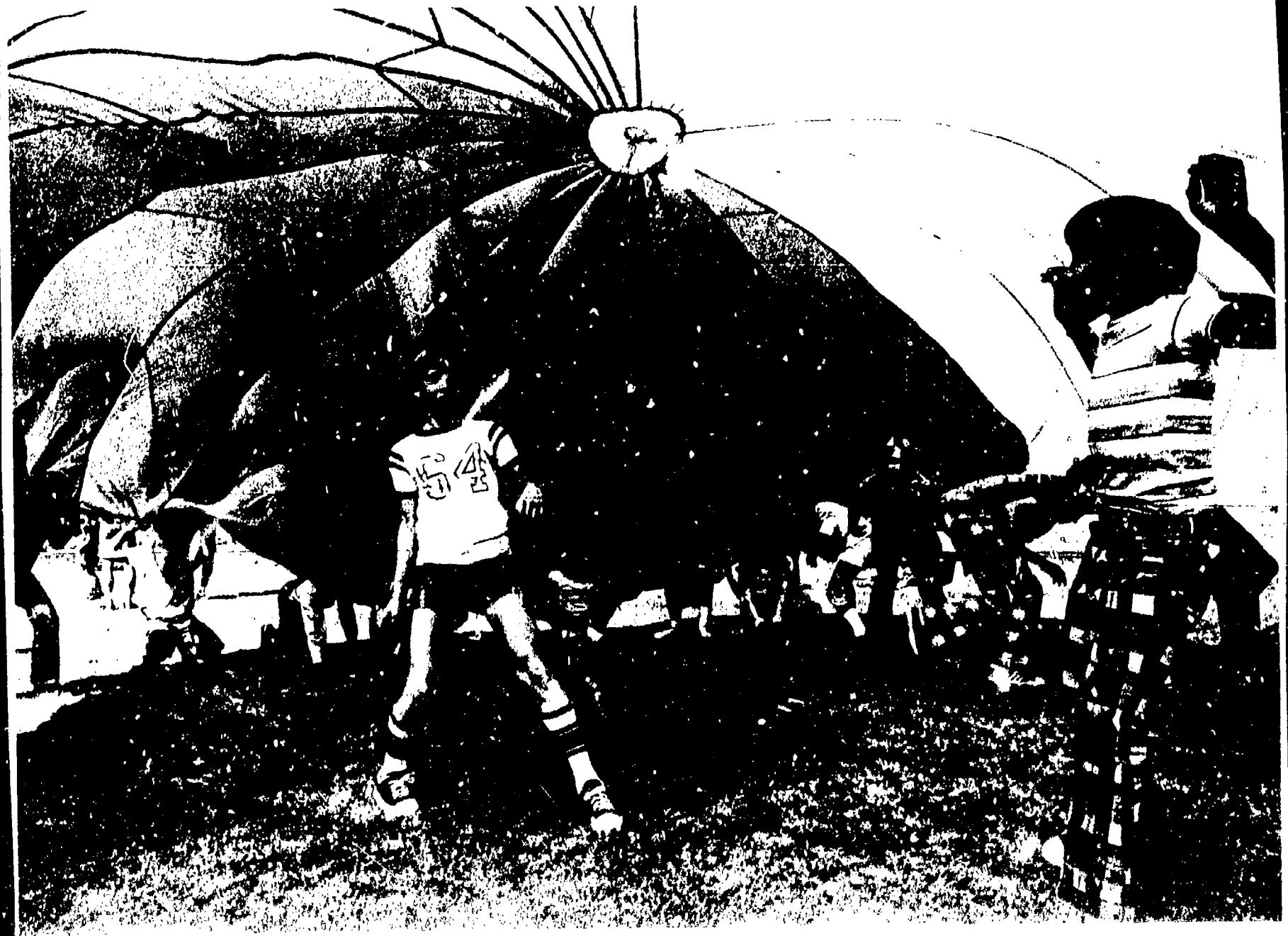
A comment on the terminology being used seems appropriate. Many different similar-sounding phrases are encountered in the reports, but the writers' intentions are often not entirely obvious. For example, does "the arts in education" mean the same as "arts education?" What about "education in the arts"? Is aesthetic education something else? Is there a connotation that "arts in the schools" is professional and "school arts" a frill? What groups have vested interests in one term or another? Does the National Art Education Association have an advantage over the National Dance Association simply because the word art is in its name? How long can the movement afford to go on without coming to some agreement in these matters?

The efforts to which the creators of the projects have gone to get a meaningful acronym are amusing, if not always terribly productive when measured on a scale of germaneness. Individuals capable of such feats of verbal creativity are also undoubtedly up to developing a lexicon that all can accept.

Finally, what does the Arts and HEW project have to say, if anything, about the question "Is an arts-for-everyone approach a viable proposition?" Because the arts education associations have long ago answered this in the affirmative (MENC adopted "Music for Every Child, Every Child for Music" slogan in 1923) and because many of the project directors are members of one of the four professional arts education associations, it is not surprising that the impact of the reports is to support the proposition. Choosing to consider the arts the result of distinctively human characteristics that all share in some degree rather than the product of only the especially talented, arts educators are frequently impatient with a government dedicated to equality that adopts a patronizing approach to artistic endeavor. Convinced that if there is to be Federal support for the arts it should build the base for a truly Ameri-

can culture rather than prop up imported institutions of other lands and other times, they voice strong expressions of frustration, if not outright dissatisfaction. They see millions of dollars for resource personnel (professional artists) but tiny grants to develop plans so that they may be used effectively. They see the unique American experiment in building a democratic culture frustrated by bureaucracy and by congressional committees or national panels that have no expertise in the field. The conclusion of Harlan Hoffa's report on "Artists and the Aging" should not be overlooked. His comments on the subversion of the artists-in-the-schools idea from educational goals to support for artists are telling. There are two camps with respect to arts education. One is devoted to a "trickle down" theory that serves professionals who have already arrived. It is concerned with art for art's sake. The other view sees the schools as the proper institution with which to build a democratic culture. It believes that art for people's sake will result in great art in an abundance unknown in any previous civilization. It sees the schools as the major institution for bringing this about in a democratic society. Given the fact that the supporters of the second view have seen the lion's portion of Federal support in terms of both finances and social philosophy going to the other camp, the frustration is hardly surprising.

The projects described in this report, even though not adequately validated in many instances, are the kind of thing from which optimism is born, even in the face of severe frustration. Possibly our cities are not doomed. Maybe the visual and acoustical, as well as the physical, environments can yet be saved. Perhaps a new social institution to replace the schools of this democracy is not needed. Maybe a new face is all that is required. America! About, face.—*Charles L. Gary*



Chapter II.

Project Reports

Introduction

As members of the Reporting Team for the "Arts and HEW Project," we would like to comment on procedures we followed in developing our reports, and make a few general observations about the projects.

The scope of the projects was such that our site visits to each project were generally limited to about a day's time. In all but one instance, these were individual rather than team visits. Under these circumstances we were not in a position to conduct objective evaluations of the projects, nor indeed was that our mission. Rather, we simply served as informal observers on these visits, gathering and storing away as much information as we could about project activities.

For the most part, our visits were coordinated by the on-site project directors, who arranged for us to see whatever events or activities happened to be taking place and to talk with those involved. Wherever appropriate, we observed arts activities in classrooms, saw exhibitions of student art work or attended student performances. At some projects, we watched and occasionally took part in workshops for teachers or students. At others, we were able to attend performances or lecture-demonstrations by visiting artists. In and around all this, there were always opportunities to meet and talk with the people involved—members of the project staffs, teachers, administrators, students, parents, community people, and, when the project included them, professional artists. Usually, several project locations (schools, centers, community agencies, etc.) were visited at each site.

The reports found in the pages which follow represent, then, a distillation of all these impressions into a general descriptive summary of the projects each reporter visited. We have written them in our respective individual styles, culling the data and information from a variety of sources: our on-site notes, interviews and observations, published articles, and any descriptive or evaluative materials which the project staffs had developed for other purposes.

We found, in discussing our collective experiences after our visits had been largely completed, that many of the school-based projects had several characteristics in common. We'd like to mention them briefly here.

First, in those projects where things seemed to be running smoothly—and they were in the majority—there had been a major effort to inform and enlist the support and understanding of the community-at-large. Parents, interested colleagues, and other citizens were welcome in the schools and other project locations. They were encouraged to attend all kinds of special project activities—open houses, lecture-demonstrations, workshops performances. Communications about the proj-

ect had obviously been extended to a far larger constituency than those involved directly with the endeavor.

Second, these school-based projects had also placed a high priority on involving and working closely with the existing staff of arts specialists. In fact, the most effective projects had been planned and developed in this manner from the beginning and depended heavily on the continuing contributions of the regular non-project specialists and arts resource people available to them. In only a few instances did we sense the underlying tensions that sometimes arise when specialists and (even classroom teachers) feel threatened because their professional skills have not been made an integral part of the project's planning and implementation.

Third, a comment concerning evaluation. The projects were, of course, in various stages of development. Some had been in operation for several years and others for only half a year at best. The evaluation procedures and documentation, therefore, ranged from non-existent to incomplete to highly sophisticated.

To be sure, projects and programs in the arts, because they frequently involve the affective elements of human development, are among the most difficult for schools to evaluate with any degree of precision or objectivity. The state of the "art" in this field is itself far less advanced than in other, more cognitive, realms of education. "Hard data" is difficult to come by. Apparent progress, growth, or change may be the result of something unrelated to the project. Control groups are costly to utilize, difficult to administer, and susceptible to all kinds of "contamination." Thus, to determine whether the project is *actually* doing what it set out to do, and/or *how well* it is doing it, most arts projects depend on cognitively oriented pre- and post-tests, on questionnaires which may lack considerable sophistication in their construction, and on various kinds of attitudinal or opinion surveys.

In most instances, the projects we visited seemed to be incorporating one or more such evaluative instruments as this. But many were floundering a bit. They were doing the best they could to obtain qualitative measurements of some kind, but often were not able to provide much more than a surface validation of what they were doing.

Though it's no news to anyone in the arts education field, we simply have to say again that educational programs and projects in the arts need badly to have more attention paid to their unique requirements in the area of evaluation. Those instruments that do exist, those that do provide some kinds of measurement of effective change or progress, must be made more widely known and more accessible to project staff people. Social scientists must begin to undertake the basic research tasks that could lead to better and more meaningful measures of progress or development in these affective realms of education.

Meanwhile, we're quite willing to accept such informal judgments as the fact that many of the projects on which we are reporting are being extended locally, or adapted by others for use elsewhere. Ultimately, their being refunded or retained as a line-item commitment in district school budgets is certainly one measure of their value and a not insignificant one at that.

Finally, we'd all like to acknowledge the cooperation, enthusiasm, and friendliness accorded us by the project directors, and the others we met during the course of our visits. Without exception, we found our hosts to be open, articulate and highly professional representatives of their respective programs.

Sara A. Chapman
Junius Eddy
Charles B. Fowler
Charles L. Gary
Harlan Hoffa
Araminta Little

IMPACT Expanded[1]

COLUMBUS, OHIO

". . . it has at least made the arts a normal part of the educational scene."

To all outward appearances the Colerain School on the northside of Columbus is a typical elementary school—except for its stripes. The alternating bands of brown and tan brick which run from groundline to roof line on the outside of the building jar the sensibilities, but not nearly so much as what meets the eye on the inside. Colerain is a school for physically handicapped children and in some ways it resembles a hospital (or perhaps a convalescent center) as much as a school. Behind every door there is special equipment—grab rails on the walls, sinks and drinking fountains set low enough to be usable from wheel chair height, an abundance of typewriters, furniture arranged around the walls of classrooms in order to keep the centers open for traffic, a health suite many times larger (and much more elaborately equipped) than is usual, floors that are flat and perfectly smooth, and double width doorways all around. The twice-daily loading and unloading of school buses is a major logistical feat, and even the task of bringing everyone together for a special program is arduous. On a recent spring morning the multipurpose room at Colerain looked like a parking lot for wheelchairs. The air was alive with the metallic click of leg braces. Thickets of crutches sprouted against the walls. On this morning a dance demonstration had been scheduled in this school, and as four young dancers from the Columbus Theatre Ballet Association pranced into the room their lithe movements contrasted all to strongly with those of the audience. If anyone feared that such an experience would be traumatic for these students, however, they soon discovered otherwise. Some were intensely interested and some were bored to distraction but none seemed shattered by the experience. The question-answer session which followed the performance was much the same as it would have been in any other school; some questions were silly, and some were sublime.

Q. Does it hurt to stand on your toes?

A. Yes, but dancers have to get used to it if they want to dance badly enough.

Q. Why do you tie your hair up on top of your head?

A. Because it is traditional—and because it stays out of our eyes that way.

Q. Is a dance supposed to tell a story?

A. Sometimes it does, but not always. Sometimes it is just supposed to show how a dancer feels.

Q. Why do you wear eye make-up?

There was no answer; just giggles all around. And so it went until the audience had exhausted both their curiosity and the performers and they went their separate ways—in dancing slippers or on wheels, each according to what suited him best. This casual acceptance of individual difference was typical of students all over Columbus who had, for up to 7 years, been regularly exposed to artists and art activities through an ongoing project known as IMPACT. It had not always been that way, however, and if the 7-year history of IMPACT had no other effect, it has at least made the arts a normal part of the educational scene, even in a school like Colerain where little else is normal.

Columbus was one of five sites which were selected in the Spring of 1970 as participants in a landmark project that came to be known as IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers). This project, supported by funds from the Teacher Retraining Authorization of the Education Professions Development Act, extended from July 1970 through December 1972 and was intended, in the words of Harold Arberg, to demonstrate that

[1] Education Professions Development Act Office of Education

"education is made more effective for both teacher and learner when the arts are present in their many forms." Within this overall objective five somewhat more specific components were identified as criteria for judging the project's success. They were: first, "to achieve parity between the arts and other instructional areas"; second, to "develop educational programs of high artistic quality in each art area"; third, to "conduct in-service programs for the training of teachers, administrators and other school personnel in programs exemplifying high aesthetic and artistic quality"; fourth, to "infuse the arts into all aspects of the school curriculum"; and fifth, to "utilize outstanding artists, performers, and educators from outside of the school systems." Toward this end, $1 million of Education Professions Development Act funds were allocated to the arts over a 2-year period for the specific purpose of showing that the arts have an integral role to play in the education of all children—not just the talented or the special few.

IMPACT was a complex project which involved 2 years of close cooperation between five school systems, four professional associations, one private foundation, one university, one Federal agency, and the neighboring colleges which cooperated with each of the school districts. The final report of IMPACT, which outweighs a Manhattan phonebook contains extensive historical and evaluative data in support of the project's goals, while a summary report provides a briefer and more useful overview for the average reader. Though both are entitled *Arts Impact: Curriculum for Change*, they are easily distinguishable by their subtitles as well as by their bulk. In addition, each of the five sites (in Glendale, Calif.; Troy, Ala.; Philadelphia, Pa.; Eugene, Oreg., as well as Columbus) has maintained its own files on the project which, in combination, must make IMPACT one of the most extensively reported projects on record. In any event, sparse documentation was not a problem with IMPACT in the first 2½ years of its existence.

The IMPACT record becomes more complex after December 1972, however, because this project, unlike so many others, did not fade away when "the Federal bucks" ran out. At that point it became not one project, but five—one at each site—plus a couple of others that were spawned elsewhere. Even though the U.S. Office of Education ceased to monitor the project after December 1972, and even though the four professional associations in dance, art, music, and theatre education which had functioned as an advisory group withdrew, and even though the coordinating functions of the JDR 3rd Fund and the evaluative tasks of The Pennsylvania State University were completed, the impact of IMPACT continued. It continued principally in the five school districts—both individually and through a consortium which they formed—because it was the teachers and the students in these schools who were most affected by the project. It also had a continuing effect upon the four professional associations as well as upon the JDR 3rd Fund.

Prior to their involvement with the IMPACT project, the four professional associations in arts education, the National Dance Association (formerly the Dance Division of AAHPER), the National Art Education Association, the Music Educators National Conference, and the American Theatre Association, had maintained a discrete distance from each other on most occasions—as they continue to do in some matters. Each, for example, maintains its own national headquarters, each issues its own publications, each has its own governing structure, and each follows its own pattern of professional activities and annual conferences. The shotgun marriage which IMPACT imposed upon these associations (no cooperation, no project) has, however, prevailed since that time—through a loose confederation of association executives and officers known as the DAMT (Dance-Arts-Music-Theater) group and more recently

through the Alliance for Arts Education at Washington's Kennedy Center. The four groups helped plan the Alliance following an invitation from then Commissioner of Education Sidney Marland.

Likewise, the Arts in General Education Program of the JDR 3rd Fund gained impetus, valuable experience, and entree into policy making circles through IMPACT which it could not otherwise have enjoyed. No one would claim (and many would deny) that these alliances were solely due to IMPACT. No one can deny, however, that this project came along at just the right time to permit—and even to provoke—closer cooperation between the several, previously separate entities which comprise arts education.

Within the school systems themselves, each has gone its own way since early in 1973 in spite of the consortium which was formed at that time. Some have fared far better than others, some having invested more heavily in the program's continuance than others and some having been more fortunate in retaining key personnel who had been involved in the project from the outset. Of these, Columbus and Glendale were clearly the front runners, and it may be worth noting, parenthetically, that these were the only systems where experienced arts administrators had been appointed as local IMPACT coordinators. In any event, the IMPACT program was notably effective in Columbus from the outset. It was, in fact, so effective that a "horizontal expansion" plan was initiated a full ye before the federally supported phase the project was complete. This was accomplished through a system of paired schools—one experienced in the project and one new to its programs—which was eventually to include 12 elementary schools in the Columbus system, serving more than 4,000 students (by 1974 the Columbus Public Schools were investing about $325,000 a year in the program.)

The 1970-71 evaluation of IMPACT, based upon the first two Columbus schools in the program, showed dramatic results: vocabulary scores at one school rose from 14 percent to 79 percent above grade level, computation from 14 percent to 70 percent above grade level, and reading comprehension from 17 percent to 58 percent above grade level. More recent evaluations conducted by the Department of Evaluation, Research and Planning of the Columbus Public Schools indicate that such improvements did not hold up at all 12 schools and, in fact, they indicated that a decline had taken place in some schools during the first 2 years of the program; this decline, however, "bottomed out" in the third year. The evaluation also noted that marked differences existed between schools in administrative flexibility and support, in school climate, in facilities, and in teacher pre-conceptions about the arts, and the evaluation report placed more credence on these factors than it did on any flaw in the IMPACT program itself. This evaluation also reported the results of a test (the Children's Embedded Figure Test) that was used to evaluate effective behavior such as motivation, problem solving, and creativity. It indicated (and teacher questionnaires confirmed) that attendance, pupil attitude toward school, and discipline were markedly improved after the IMPACT program was instituted. The 1974 evaluation report, prepared by Robert Radosky, noted "problems created by . . . expansion." The 1975 report, written by Martin Russell, also refers to difficulties in maintaining adequate levels of staff development with the greater number of people now involved" which required "continuous, perhaps omni-present leadership." He concluded, however, by reaffirming his faith in IMPACT as "a proven way to accomplish the task so essential in the schools of this complex, fragmented, impersonal world we live in—that of getting it all together."

In 1976-77 the Columbus Public Schools undertook a "vertical expansion" of IMPACT in a new junior high school; it is located on the far eastern fringes of the city and seems, in its way, to offer the same mix of problems and promise which the program faced at the elementary

level. The school, which was chosen for the vertical expansion of IMPACT, was not without problems of its own, however, and the prognosis for future success remains uncertain. The Independence Junior-Senior High School is a dramatic structure which was specifically designed to accommodate team teaching; adjacent classrooms open onto each other, open spaces abound, and the physical facilities are excellent. At the same time, the teachers seem uneasy about the lack of doors on their classrooms, the principal is harried by the general looseness which the open architectural plan imposes, the building is overcrowded in its first year and, clearly, some of the architectural decisions are marginally effective in a school building, regardless of their sculptural qualities. The arts staff are bright and energetic, however, and it waits to be seen whether they can make the same kind of breakthroughs in this larger and more complex setting that their colleagues have in some of the city's elementary schools.

Martin Russell, the IMPACT coordinator and Supervisor of Fine Arts in Columbus, is not given to bursts of optimism and, as the end of the 1976-77 school year approached, he was downright gloomy about IMPACT's future. The fuel shortage of the preceding winter had knocked the Columbus school calendar into a cocked hat, and the economy of the region was sluggish (which added to the grimness about the school budget for the forthcoming year); because the school system wanted to avoid an oversupply of teachers in the future, it was hiring new teachers on 1-year appointments only—regardless of their talents or their potential. For these reasons "Hank" Russell's melancholia about the future of IMPACT may have been justified.

In another sense, however, IMPACT has been an unqualified success in Columbus on several counts. In the first place, it has not only survived, but it has flourished for 7 years—two-thirds of that time without significant outside funding. In the second place, if the purpose of EPDA was essentially to train educational personnel, the program could be counted a success even if it were to come unglued before the next school year began. It has trained a teaching staff of both specialists and generalists, it has influenced school administrators, parents, and educational policymakers. Clearly these gains do not evaporate overnight, whether the program continues to exist or not. By such standards, IMPACT in Columbus seems certain to prevail for many years to come.—

Harlan Hoffa

IMPACT Compounded[2]

GLENDALE, CALIF.

"It changed teacher attitudes."

Several years after the end of a major, 2-year federally funded project in the arts, what is the educational residue? Are vestiges of it still ongoing? Did the community and the school board adopt the program or, at the least, a modification of it? What kind of results did the project have, and can they still be felt?

These are some of the questions that came to mind in a visit to Glendale Unified School District in Glendale, Calif., one of the five sites of the IMPACT Project of the early seventies. The intent of the project was to place the arts in a more central position in the curriculum. Using a team of arts specialists representing dance and theatre as well as visual arts and music, classroom teachers were taught how to incorporate the arts into all their subject matter. Literally, the curriculum was to revolve around the arts.

In the beginning there were six pilot schools in the Glendale IMPACT program. Each of these had satellite schools. Patricia Pinkston, consultant in music for the original project and now Coordinator of Music, K-12 in Glendale, said the

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2 Education Professions Development Act Office of Education

impact of IMPACT was substantial. "It changed teacher attitudes not only about the arts, but in their ways of teaching. They learned new teaching strategies, more creative approaches, and generally opened up new avenues. It got them out of the textbook methodologies."

During IMPACT a core of teacher-leaders acquired expertise in the arts and functioned as demonstrators and as model arts teachers in their schools. Each elementary school had a resource teacher selected and assigned to each of the arts areas—art, music, dance, drama, film-making, and multi-arts. These people served as a communications link, learning new arts curriculums and presenting these in workshops in their schools. They functioned as mini-specialists. They were released to attend conferences and inservice experiences.

All this still remains. In essence, IMPACT provided a structure that is still basic to the Glendale system. This structure serves as a main conduit delivering the arts program to classroom teachers throughout the schools.

Dr. Charles Duncan, who was an elementary principal in one of the pilot schools during IMPACT and who is now Assistant to the Superintendent of Schools, still speaks favorably about the project: "We got the merging of the arts, particularly drama and movement. The arts suddenly became more than just art and music, and that has lasted. The idea of arts resource teachers in all the areas has also lasted. The release-time concept, which came in with IMPACT, has now filtered out to all other subjects. The exposure to the arts and the help the teachers received changed attitudes, and there has been carry over. The confidence of teachers in the arts has improved."

Duncan gave credit to IMPACT for being the impetus that created the Regional Arts Council in the area, an organization that has been a force for showing the need for more arts in the schools. He also admitted that it had changed his own attitudes and those of many other principals to favor the arts. In his thinking the arts deserve a "bigger place" in the curriculum. Commenting on the common practice of permitting participation in performing groups only if a child's grades are up, he said, "If we rewarded children with reading instead of the arts, there might be a big difference in education."

The Superintendent of Schools in Glendale, Dr. Burtis E. Taylor, mentioned other positive and compounding effects of the project. "Before IMPACT, we had a specialized, compartmentalized arts program with self-interest groups that were somewhat competitive. IMPACT taught us to view the arts as one curriculum." He spoke of how important the filmmaking component of the program has become, particularly in southern California where the industry centers. Filmmaking is now operating with the help of a young filmmaker who is there under the auspices of the Endowment's Artist-in-Schools Program. It has achieved national recognition through the CINE Awards, won the past two years by student films made in Glendale. The filmmaking component, Dr. Taylor said, "is really career education. It may take 15 to 20 years before its worth can be measured."

Dr. Taylor also noted that "IMPACT brought community arts groups into the schools. We are getting a lot more out of the same amount of funds by using contract, part-time, community-based programs. There is no way we could afford all the services we get." It appears that, if IMPACT got the community involved, parent support has kept it going. Among the community groups now assisting the arts program are the American Association of University Women who provide lectures on the visual arts as part of an arts heritage project, the Glendale Arts Forum which holds after-school art workshops, the Brand Library Associates who encourage field trips to their music and art library guided by volunteers, the Women's Committee of the Glendale Symphony who arrange concerts by members of the orchestra in the schools, the Performing Tree organization which provides a com-

munity arts education program, Kiwanis Club which has an arts center—the list goes on and on. There is a Mini-Course Program run by volunteers who are professional artists. It offers courses in all the arts to fifth and sixth graders after school. There are six Music Mobiles which go to every schoolyard during the year and present live concerts. The local Community Orchestra gives programs in the junior high schools. The fact that there are few specialists in the arts in the Glendale system especially at the elementary level is offset, at least in part, by the enormous influx of arts by community groups.

The success of the community aspects and their enthusiastic support is due in no small way to the efforts of Audrey Welch, Coordinator of Arts for the Glendale Schools. "We don't have a model program in the sense of specialists in the arts," she admits. Her resourcefulness in enlisting the aid of local groups and in leaning on federally funded programs is responsible for the success of the program.

In 1977-78 the focus is upon Multi-Arts Resource and Training Services and the development of a center in support of Comprehensive Arts Education, K-12. "Our arts program is constantly changing according to the resources available, but we are firmly headed in the direction of comprehensive arts education, through a multi-arts approach that recognizes the integrity of each of the arts and the importance of the arts collectively," Welch says. But she acknowledges the great needs that are yet unfulfilled: "We must have the same kind of underlying categorical aid for arts education nationwide as we have through the title programs that support basic subjects like reading."

The need for additional aid is also voiced by Greg Bowman, principal of the Lowell and Fremont Elementary Schools. He says, "The fact that $85 to $100 million was spent on the Superbowl game is a stark commentary on the excesses of American society. Excess is a misplaced set of values. If we can encourage people to give money in support of the arts at the grass roots level, this may change. We cannot afford another generation of culturally unaware persons."

Because of IMPACT, the arts are entering the mainstream of everyday life in Glendale. Teachers are now being consulted on the colors used in painting the schools. The aesthetic environment is being dressed up by encouraging students to paint murals on the walls inside and outside the schools, something that was forbidden prior to IMPACT. Asphalt is being removed to make room for grassy areas and places for flowers.

At any one time a third of the elementary teachers in Glendale are in some kind of arts workshop. Principals are now hiring classroom teachers who have strength in the arts. A "Traveling Trunk" program provides arts materials and resources for classroom teachers that relate directly to basic subject-matter studies. Lee Hanson, a fifth and sixth grade classroom teacher, who is one of the teacher-leaders in the arts, says, "There are a great many students who, in my opinion, would have dropped out of school, if it hadn't been for the arts. Not all children are verbally oriented. Some are more physical, some more visual, some more musical. The arts offer an alternative. I use art for book reports, or we do creative dramatics from characters in a book, or mobiles out of elements in a story. This motivates children to write, to read, and to communicate verbally. If all we ask them to do is read, when they have difficulty with it, they get the idea they are a failure."

No school system is perfect, nor is any arts program. What is unique about Glendale is the way they have used every possible resource to organize the best possible arts program limited funds can buy. IMPACT showed them the way.—

Charles B. Fowler

IMPACT Transformed[3]

EUGENE, ORE.

"I'm not sure why, but they can read."

Condon School in Eugene, Oreg., has been, in reality, two schools for the past 3 years. Half the building operates as a traditional neighborhood school. The other half is a Magnet Arts alternative school. Both halves are presided over by the same principal and share other personnel and services such as librarian, counselor, custodian, and cooks. The principal, Herman Schwartzrock, served in that capacity at Edgewood School for part of the time it was one of the five schools in the country in the IMPACT project. He brought with him to Condon the arts-team concept and some of the original team members. The Magnet Arts school profits by the IMPACT experience on the part of the administration and teachers. It did not benefit by being able to bring any of the IMPACT equipment, and it gets no Federal support now. There is no money to release teachers to write up the curriculum.

To the strong arts emphasis of IMPACT, Magnet Arts adds an open education structure which Schwartzrock observes "makes the original IMPACT curriculum seem outmoded." All the teachers hold certificates as elementary classroom teachers and use their art specialties as a means of reaching the goals set in Wednesday afternoon staff meetings.* The visitation began on Thursday afternoon, unfortunately, and did not permit attendance at one of these sessions to observe the establishment of concepts to be developed, ways of using the arts to illuminate ideas, skills that need attention, or a list of students currently needing special attention or care.

The differences between the schools at the two ends of the Condon building are readily apparent. Everyone in Magnet Arts is on a first name basis. The teachers are Mike, Kathy, and Jim to all the students. Each teacher knows every one of the 150 students. The children are much more in evidence; there is a great deal more movement in the halls and in the classrooms.

The music teacher (who has a home room in order to reduce the pupil teacher ratio), attired in her sweat suit, takes an interest group jogging. Another interest group is being timed on an obstacle course in the gym. It involves a number of different tasks including guiding a skate board between a maze of traffic cones. One suspects the course is student designed. On Friday this group is running a course outside trying to better their times over the jungle gyms, through the cement pipes and across the dock to which is moored (in the sand) the S.S. Schwartzrock. A student waits his second turn by climbing the schoolyard fence. No one panics. The joggers are out again. Inside, another interest group is sketching—"not drawing" one boy made clear to the visitor.

"Classes" are made up of students with a 3-year span in ages—grades 1-3 together and 4-6 together. "This presents no problem," say the teachers in a way that recalls the benefits of the one-room school. An upper-age dance class was observed as it went through a limbering warm-up routine while rock music played. Then they concentrated on keeping an eye focus as they "used the space" in coming across the floor. "Dancers! Focus, don't you dare look at the floor." The second time across they were to "extend your movements" and "focus." When that exercise was completed and she lifted the needle from the phonograph, the teacher was heard to comment "Love that music" and a boy said "I do too." Next came a soft shoe routine with specific movements requiring teamwork (step-2-3 kick, repeat, step-kick, step-

[3] Education Professions Development Act Office of Education

*Magnet Arts school day runs 10 minutes longer on Monday, Tuesday, Thursday and Friday to give the teachers an additional 40 minutes for this meeting through early dismissal on Wednesday. The principal reports that the idea has been picked up by some traditional schools in the system.

kick, turn, turn) to Gene Kelly's version of *I Guess I'll Have To Change My Plans*. Then the dancers broke up in groups to work on floor stunts for the second chorus. These were the group's own creations and especially good ones were applauded. The teacher then announced the Eagle Dance, and excitement filled the room. "You are trying to get across to people your power—strength that enables you to soar. You are silently set to swoop down. Think all this before you begin. Be that eagle." There were a number of eagles that swooped to the music of the Indian dance. This was a class conducted by a classroom teacher with a difference—she was also a dance specialist.

In the music lab a "skill group" warmed up with a couple of songs including a two-part number—melody and countermelody. The class then split into small groups to solve a problem. The concept for the week was growth in music, and each group was to create a sound piece demonstrating growth in dynamics using words appropriate to the day—April 1. Either the nature of the words chosen or a visitor's presence distracted many groups, but there were appropriate solutions; these became even better demonstrations of the concept when tape recorded and played back at a different speed. The teacher afterward forthrightly confessed that she did not attempt to teach music reading but concentrated on sensitizing the children to the art. There were instruments (Orff and others) in the lab that indicated opportunities for a broad variety of experience with making music. There would appear to be no reason why music reading should be excluded from the skills acquired at Magnet Arts.

Much of the learning seemed to be carried on by the completion of tasks. These involved language ("their" vs. "there" usage), math (puzzles and problem sheets) or art (geometric patterns from which designs could be created by color choice). Pencil sketches on the wall of another classroom gave evidence of the study of the meaning of the word opposition. A tennis game was pictured. A rocket illustrated gravity as a force in opposition to travel in space. Boxers squared off in one drawing and in another children struggled to pull a tire swing (identifiable as a Magnet Arts playground creation) in two directions. My favorite was a cartoon showing a horse who found himself the object of a struggle between two men with strong inclinations to go in different directions. "Giddap," said one's balloon "Whoa" said the other. "Oh brother!" said the horse. An illustration of the meaning of the word silence was divided into four parts. The top quarter was blank, the second pictured sleep. The third was a drawing of an open book and had a caption, "Are you there, God?" The bottom quarter pictured flowers.

Both teachers and students are anxious to talk about the school, and in every instance the reactions were positive. Grades are not given, and the students are much relieved by this. Three fifth-grade girls expressed confidence in their ability to hold their own in a structured classroom such as those at the other end of the hall. A teacher who had had a child of her own in the school was pleased with her progress in junior high school where written evaluation was also used. Her concern was over high school where her child will once again encounter a strictly structured atmosphere and grades.

Discipline in the traditional sense does not characterize Magnet Arts. The school, in a sense, is a laboratory in building self-discipline. It became a problem only in the large classes—dance and music. "I can't believe the talking," said one teacher while trying to give directions. In other classes the instruction was individualized and pupils worked alone or "goofed off" if they chose. Three fights required teacher intervention, but all the staff agreed that this was most unusual. On the whole the children seemed to have a real interest and concern for each other. Some were a little too anxious to be helpful as in any elementary schoolroom.

The counselor says the reading of the intermediate grade students is impressive. "I tested a fourth-grader today who read at the eighth-grade level and could have read at ninth. I'm not sure why, but they can read."

Mr. Schwartzrock is not sure why either in the sense of having hard data to back up his positive feelings. He says the student body now falls into a normal curve though it is a select group in one sense. Magnet Arts differs from IMPACT in that it is not arts for everyone. It is a self-selected (parent-selected) group The parents say, providing their own transportation is a "pain in the neck" but worth it.

"We are quick to tell parents if their child doesn't seem to be able to operate in this unstructured atmosphere," says Schwartzrock. Approximately 40 students have had to drop out in the 3 years MAGNET ARTS has been in operation. One hundred and fifty children seem to be functioning well in the atmosphere and loving it.

Schwartzrock is taking leave to write his dissertation and plans to use data collected in IMPACT and Magnet Arts. He feels he can be objective, because he and the staff are genuinely anxious to know if the program is as effective as they feel it is. He hopes to have the data processed by the end of the summer of 1977.

Lacking hard data, what can be said about the importance of Magnet Arts? A parent inquired of the observer's impression of "our school." The standard non-reply "I have had a very interesting day" irritated her and prompted, "Well, the kids are happy and they're learning. That's the important thing. And, they love school."—*Charles L. Gary*

A Creative Approach to Learning[1]

ISELIN, N.J.

"The creative teacher is the agent who structures situations through which the child may exercise creativity."

The original proposal for the Media-Oriented Program to Promote Exploration in Teaching (MOPPET) was written in 1970 and was based on the recognition of the need to train teachers to integrate the humanities into the curriculum in a creative, educationally stimulating way. A second part of the proposal was to develop accompanying manuals for teachers, envisioning a wide distribution. The focus at the kindergarten level was to be on music, art, literature, and dance. As the child progressed through the grade levels, other areas of the curriculum were to be included in the program. It was apparent in the early proposal that the significant emphasis would be toward the development of a methodology which would utilize the arts to humanize the general curriculum. The development of the MOPPET program within the Woodbridge school system was by an independent staff, composed primarily of teachers of the arts. Lessons were developed in each of the four arts areas mentioned above, and after undergoing a process of teaching and revision, were made available to the classroom teachers.

One of the greatest problems encountered was the diverse understanding of the classroom teacher in terms of a creative approach to learning through the arts. The need for teacher training experiences stressing the aspects of creativity was obvious, and new approaches were developed to meet this need. As the MOPPET program was adopted into the regular curriculum in the elementary schools of Woodbridge Township, the program was validated by the standards and guidelines of the U.S. Office of Education as being "innovative," successful, cost-effective, and exportable." From 1973 to 1976 MOPPET served as a dissemination site under title III, Elementary and Secondary Education Act. The *MOPPET K-9 Teachers Manuals*, *MOPPET: How To Do It*, and *MOPPET Theory and Practice* form a comprehensive basis for teacher training in the MOPPET Process.

[1] Elementary and Secondary Education Act, Title III
Office of Education

The scope of the MOPPET program has been felt extensively during the past 6 years through manual distribution, teacher training, student involvement, and increased community awareness by including MOPPET in an ever increasing number of schools.

Process is the vital component of the MOPPET program. In *Theory and Practice* Alfred D. Kohler writes, "The idea of promoting creative behavior is the key concept for teachers because creative experience on the part of the teacher cannot be made to substitute for creative experience on the part of the child—the child must exercise his/her own creative abilities in order to receive the kind of personal benefit that leads to creative growth . . . the creative teacher is the agent who structures situations through which the child may exercise creativity." The concept underlying the training manuals is that the teacher develop ways of structuring lessons which will promote student creativity.

The MOPPET process is explained through a group of three impact experiences. The first of these levels is concerned with exposing educators to an overview of MOPPET. Presentations, visitations to sites, and free materials compose the impact at this introductory stage. Level II focuses on teacher training experiences which move toward a nucleus of interested classroom teachers, art teachers, administrators, and support personnel. Teams of visiting educators experience a variety of creative experiences in the arts. The theory behind the program is thoroughly explained; it is intended that an appreciation of the creative process be the outcome. The experience is a balance among creative drama, art, music, poetry, movement, and filmmaking. There is an emphasis toward an awareness of the integration of the various art forms, as well as the relation of these art forms to other subject areas, including language arts, science, mathematics, and social studies. Intern workshops are scheduled weekly, and the teams from various schools maintain a constant representation. When a team makes the decision to include MOPPET in its educational system and has experienced Levels I and II, it begins to engage in Level III activities. The workshops at this level include demonstrations, consultations, instructions in lesson kits, and assessment of feedback. The crucial element at this level is that of lesson development.

A MOPPET room is a vital aspect of the entire program. The distinguishing traits of such a room are a curved projection screen, rugs, dimmer lights, and a variety of slide and film projectors, overhead projectors, cassette tape recorders, and record players. Although these are the most appropriate and complete materials, any room with open space and a good projection surface will prove adequate. One of the advantages of the MOPPET room is that it can be developed within a single classroom or can become a generalized resource area for an entire school. The implementation cost of such a space is minimal and can be arranged within the dynamics of any school wishing to develop the program.

Dr. Alfred Kohler, Project Director, has been the moving force behind the creation, implementation, and continuation of the MOPPET program. He has surrounded himself with valuable arts resource personnel and has helped to produce the written materials included in MOPPET. He recognized the difficulty of justifying the arts and humanities programs without supportive data to define the worth and merit of these educational experiences. Due to the dearth of standard measuring instruments, an adequate testing program was developed by Dr. Kohler.

The testing program is based on the ideas that creativity can be developed and preserved if children are allowed to demonstrate their creativity and that heightened positive attitudes will be reflected in increased academic performance. In the elementary program the *Torrance Tests of Creative Thinking* and the *Boehm Test of Basic Concepts* are used, as well as a variety of project

measures. The results have established that MOPPET does promote creativity in children. The results of an attitude questionnaire coincide with the observations of the arts specialists, the classroom teachers, and the parents that the program encourages a more positive attitude toward the school experience.

The junior high school program was measured by three tests: *Demos D (Dropout) Scale. School Interest Inventory*, and the *Adolescent Alienation Index*. The results of these tests indicated that self-image and attitude of bottom-track students can be significantly improved and stabilized at a higher level.

The impact of the MOPPET program should not be minimized in any framework. The development of the teaching materials, the stimulation of the audiovisual equipment used within the educational context, the integration with the classroom experiences, and the creative energy and leadership of Dr. Kohler and his staff have promoted an environment of exploration and individual expression. The student's learning experience is a highly developed one, which takes into account his individual identity, his readiness to grasp and integrate, and the dynamics of the student/teacher relationship.

Several hundred students in over 25 school systems in New Jersey have been involved in MOPPET programs. There are a variety of degrees of implementation, some schools having fully assimilated the program, while others having found opportunities within more specific experiences. That is one of the strengths of MOPPET; it provides avenues for creative use of a creative concept. Dr. Fred G. Burke, State Commissioner of Education, wrote in *Theory and Practice*, "On behalf of the Department of Education, State of New Jersey, I wish to bring the Project MOPPET to the attention of educators and parents. Through the humanities, the program has helped children develop their abilities to think and express themselves and thus improve their attitudes toward school."

There is an excitement, a purpose, and a vision within MOPPET, reflected through the leadership of Dr. Kohler, the sensitive guidance of arts specialists such as Rosemarie Mazzeo, Gloria Alibani, Anne Battle, and Bette Distler, and the commitment of the children to the learning process whenever they enter the MOPPET room. Dr. Fredric Buonocore, Superintendent of Schools, reiterated the significance of MOPPET; "In the MOPPET program more of the inner world of the individual child is drawn out, and more of the world outside is brought in. The result is a richer, more exciting, interesting, and humane learning experience for children."

The expansion of the MOPPET program throughout the State, the interest of other State school systems, and the positive results in evaluation give credence to its value within the child's world.—*Sarah A. Chapman*

Exploring New Territories in Creative Education[5]

CHATHAM COUNTY, N.C.

"I've been in school for 10 years and this is the best thing that has happened to me."

"I've been in school for 10 years, and this is the best thing that has happened to me." This statement was made by a high school junior in North Carolina, reflecting the excitement and interest of a great many students in Chatham County. A rural area located near the Raleigh-Durham-Greensoro triangle, Chatham County comprises small towns and rolling farmlands. Project ENTICE flourishes within three county high schools, each of which has developed its program in unique ways for its population, but all of which share the vision of the director, Linda R. Campbell.

Ms. Campbell was an English teacher at Northwood High School when the

Elementary and Secondary Education Act, Title IV C
Office of Education

idea of ENTICE began to crystallize. The combination of her knowledge of the school system, a strong interest in arts education, and tireless creative energy made her an excellent choice for Project Coordinator, a full-time position. The proposal for the project described the critical educational need for ENTICE: "It has become evident to the administration, faculty, and students of Chatham County that the existing traditional approach to the curriculum of the secondary school has perpetuated an environment of passivity and negativity. Current teaching methods have not actively involved the student in his own learning process and have not stimulated total growth—cognitive, emotional, social, cultural, and imaginative—it is proposed that a new and creative approach to the curriculum will counter this passivity and negativity, and will begin to meet the total needs of these students in the secondary schools."

ENTICE began September 1975 at Northwood High School, focusing on creative dance and creative dramatics. Strong music and visual arts programs already existed within the school, and there has been cooperation among all four arts areas during the duration of ENTICE. A completely designed dance studio was created from classroom space, as was a room for the drama program. In both cases these studio spaces are used exclusively for the arts programs, establishing a sense of care and value for the experiencing and learning which occur there. ENTICE completed its second year at Northwood during 1976-77, and its impact on the creative arts experiences has been felt by the administration, faculty, and students. Student performances in dance and drama have increased the awareness of those not actively participating in the program and have provided a sense of completion and fulfillment for those who have. Participation is by student selection of one or both programs as electives within the curricular offerings, and the students attend their elected course every school day. The male population in both dance and drama is stable, and the classes have full enrollment.

One tenth-grade student stated that she had spent most of her school days being disciplined for misbehavior—until 1976 when she elected the arts program. During her involvement she has discovered ways of self-expression which had been unknown to her previously, as well as perceiving herself as a worthy human being within the school setting. The principal later mentioned the same girl, among several others, who had evidenced extreme behavior changes as a result of involvement in the ENTICE project.

Barbara O'Brien and Kevin McKee are the full-time dance and drama specialists, respectively, at Northwood. Both Ms. O'Brien and Mr. McKee have had professional performing arts experiences, and both are committed to the potential of the arts within Northwood High School. They offer a unique blend of artist/educator, and the students have high respect for their energy, creativity, and dynamic interaction. The Northwood Dance Company, under Ms. O'Brien's direction, visits area elementary schools, working in the classrooms of primary school children and performing dances which they have choreographed. The Dance Company also performs at their own school for the student body and for the community. The choreographic process occurs within the dance classes and emphasizes the creative process of exploration, selectivity, and forming. Mr. McKee directs the Northwood Players, who perform for the community, within the school assemblies, and for English classes.

During its pilot year, 1975-76, ENTICE gained the recognition, approval, and support of the rural community, the academic community, and the student population—over 2,000 students. Mr. Perry Harrison, Superintendent of the Chatham County Schools, places much value in the work of Ms. Campbell, stating that she has provided the vision, insight, and guidance needed for the

success of such a program.

In June 1976, a final evaluation report of the ENTICE project at Northwood was prepared by the Southeastern Educational Research and Development Corporation, Chapel Hill. The evaluation procedures were designed to correspond with each objective outlined in the project proposal. Interviews were held with the project director, arts specialists, and classroom teachers to evaluate their cooperative involvement in identifying creative approaches to teaching basic skills. The *Piers-Harris Self Concept Scale* was completed by 73 students enrolled in four drama classes and 60 matched drama control group students. Sixty-three students enrolled in four dance classes and 55 matched dance control group students also completed the scale. The *Piers-Harris* scale was scored for six evaluations: behavior, school involvement, physical appearance, anxiety, popularity, and happiness. It was given in September 1975 and again in May 1976. The same design for the same students was used to collect data for evaluating gains in students' perceptions of their locus of control (whether persons believe they are the major cause of things that happen to them). The dependent variable was the *Bradley Locus of Control Scale*, constructed as part of a doctoral dissertation at the University of North Carolina, Chapel Hill, and was designed to measure locus of control among junior and senior high school students. The Bradley scale measures academic, social, and physical attitudes. Additionally, data were collected for student responses to four sociometric interactions, and data were collected by a rating scale for evaluation in terms of gains in communication skills. The *Coopersmith Classroom Behavior Rating Scale* was used to obtain ratings of classroom attitude. Ratings were obtained in October 1975 and again in May 1976. Inability to construct a satisfactory rating scale for measuring gains in imaginative development prevented that evaluation.

The director was interviewed regarding the satisfactory coordination of at least two productions within the cultural arts departments. A second interview with the director evaluated the efforts of the cultural arts department to coordinate with various other departments in at least two other productions. A third interview with the director was used to evaluate the exposure of the student body to amateur and professional dance and drama companies in at least three concerts. Records of publicity materials regarding cultural arts events were observed concerning the awareness of the total student body of the cultural arts events in the "Research Triangle Area."

The positive results of the evaluation were summarized by the evaluating team: "A significant beginning was made in introducing new methods and equipment to teachers in other subject matter areas for the purpose of improving their instruction. The project director displayed wise and insightful leadership in leading teachers to these procedures rather than pushing teachers into these methods and procedures." Changes in self-concept of students were most significant in the drama program as measured by the *Piers-Harris Self-Concept Scale*. Sociometric data indicated a significant increase in the comradeship of students in both the dance and drama groups. Dance student's scores were significantly higher than those of the student controls in ratings by English teachers on communication skills. English teachers rated dance students as becoming more independent in their school work, while their respective control group were rated as becoming more dependent. A substantial number of productions by students and outside groups were sponsored by the project during the school year; participation by project students and non-participating students, faculty, and community was considered to be substantial and evaluated as successful.

Recommendations were based on the data analyzed: continued exchange between the classroom teachers and cul-

tural arts specialists was encouraged; measurement techniques used to assess feelings of self-worth need to be reevaluated in terms of specific objectives within dance and drama classes.

The respected leadership of Ms. Campbell, the encouragement by Superintendent Harrison, the support of Principal Burke, the capable teaching of the arts specialists, and the foresight of the need for evaluative procedures made the pilot year, 1975–76, a most rewarding one. The project at Northwood continued in the academic year 1976–77 with increased interest and momentum, again under ESEA title IV funding. There is hope that the project will be accepted within the county budget in the future. ENTICE continues to be a significant component of the educational environment at Northwood; it inspired the start of two other programs in 1976, one at Jordan-Mattnews High School and the other at Chatham Central High School.

The dance/drama program at Jordan-Matthews is taught on the stage of a beautifully appointed auditorium and capably guided by Ms. Ann Garraghty. The drama program at Chatham Central is directed by Ms. Sue Metz and is located in a classroom converted into studio space. The feelings of Ms. Garraghty and Ms. Metz, as well as those expressed by the students, is that the first year of these programs has indeed been meaningful. Evaluations of a similar design to those originally done at Northwood were conducted at all three project schools in the spring of 1977 and will be made available for reading. Mr. Murray Andrew, Principal of Jordan-Matthews, and Mr. Wayne Phillips, Principal of Chatham Central, are supportive of the efforts of the initial year and encourage their continuation.

ENTICE is enticing—to students, faculty, administrators, and the community. It represents a creative and industrious attempt to motivate and challenge creativity, self-perception, social consciousness, community service, and arts education. It has able leadership and effective organization; it values the human and arts resources upon which it is founded; and it has entered the educational environment with quiet and gentle impact, providing for the essential ingredients of understanding, acceptance, and support by the community which it serves.—*Sarah A. Chapman*

Project Arts[7]

MONTGOMERY COUNTY, MD.

"Teachers are encouraged to see basic subjects in terms of the arts."

A problem facing the entire field of arts education today is that educational priorities are focused elsewhere. In the hierarchy of educational concerns the arts are often bottom rung. This means that school budgets do not allow for adequate numbers of specialists to guarantee a broad, sequential, and in-depth arts program for every student.

In 1972, 33 of the 139 elementary schools in Montgomery County, Maryland, did not have the services of a general music teacher. Since 1973, the elementary general music staff (excluding instrumental teachers) has been increased by 30 to a total of 74 positions. Still the teacher-pupil ratio is 1 to 749 (1 to 540 is considered optimal for the arts); elementary students are limited to one 45-minute lesson each week in music, certainly not enough to develop much skill or insight. A similar situation prevails in visual arts, where the teacher-pupil ratio is 1 to 970.

Like most States, Maryland's State Department of Education recommends an allotted time for arts instruction for the State's schools. In this case it is 100 minutes each of art and music per week. Even this is minimal, considering that the arts include movement (dance), theatre, media (film, photography, and television), environmental arts (design, urban planning, and architecture), as well as visual arts, and music.

How then do arts specialists manage to

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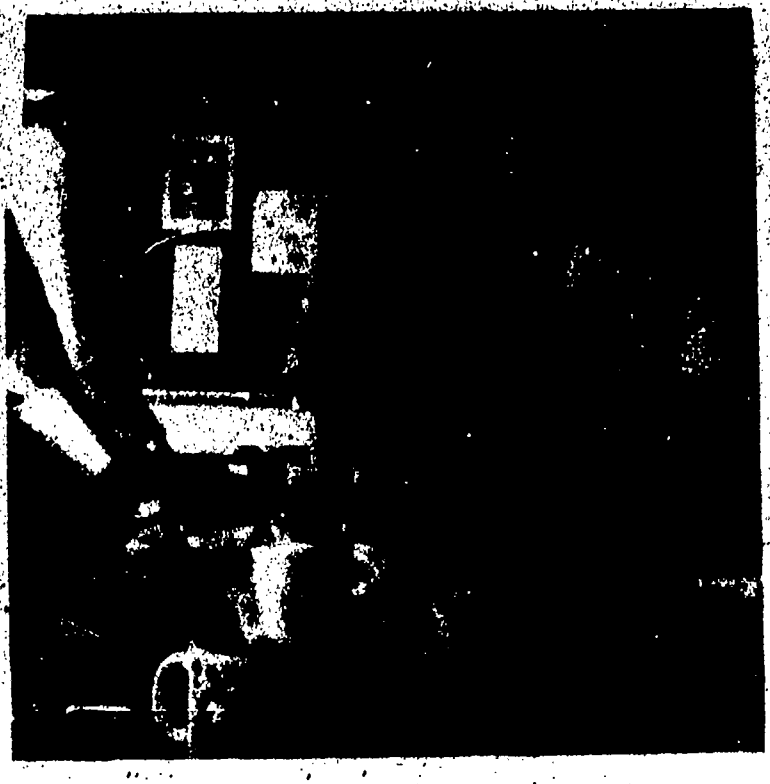

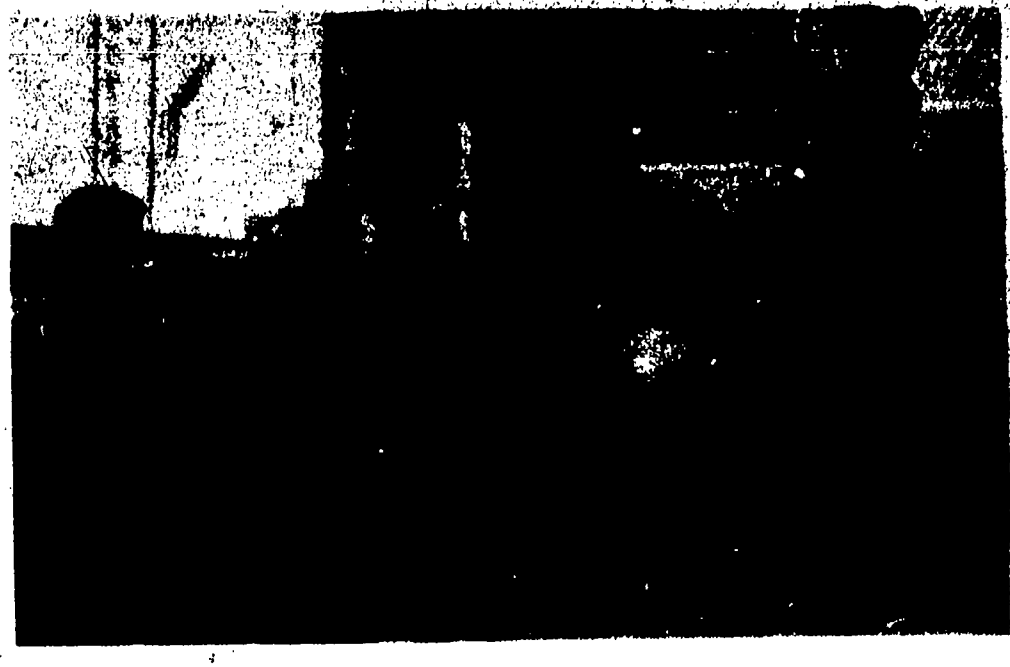

provide an adequate, to say nothing of an excellent, program of instruction? They have learned to make the most of every resource at hand. They bring professional artists into the schools; they take the students to performances and exhibitions; they seek funding for various projects from local, State, and Federal sources; and they enlist the assistance of volunteers as well as classroom teachers to help them teach the arts.

Montgomery County offers a good case in point. Dick Pioli, Director of the Division of Aesthetic Education for the county schools, says, "One day per week is not sufficient to make aesthetic education a part of life." Since arts specialists cannot manage to meet the State's recommended time per week for arts instruction, classroom teachers are being called upon to fill the gap. Unfortunately, most classroom teachers do not have sufficient background in the arts to teach them. They require in-service education to increase their security and competence.

The needs of this situation in Montgomery County produced Project ARTS (Arts Resource Teams in the Schools), an elementary arts teacher-training project that has been in existence since 1974. The project supports three teams of four specialists each (in visual arts, music, theatre, and dance) that work directly with classroom teachers to help them incorporate the arts into their regular, subject-matter teaching. In this way the arts are not simply an "add-on" to an already overburdened curriculum, but they also facilitate better basic education. Responsiveness to learning is increased by using the process of the arts as a means to teach all subjects.

Janet Brome, Director of the project, explains it this way: "Drama is a bridge between the written and spoken word. It's a way to try on life. Visual arts is a way to train the eye to see. Such perception can be applied to all learning. Movement (dance) is an outlet for children's energy. It is a way to understand shape, pattern, time, and other concepts that underlie many subjects. In music, improvisation becomes a way for all children to excel at their own pace. Teachers are encouraged to see basic subjects in terms of the arts."

The three teams work with 18 pilot schools, three from each area of the county. Each team serves two of the six areas and six schools. Basically the teams teach the teachers how to use the arts as an integral part of all learning. The teams also hold inservice workshops, and they save some time to serve other schools and teachers.

The arts resource teams provide the schools with four levels of service: (1) *An Orientation Workshop* for schools interested in becoming pilot schools, in which teachers are familiarized with the approach and informed about what is involved, if they choose to participate. (2) *An Inservice Course*, 3 hours each week for 15 weeks, to show elementary classroom teachers how to integrate the arts and to provide them with experiences in each art form. Teachers decide whether to go on to level three. (3) *Service to Pilot Schools*, which provides one semester of individualized followup service for teachers in an art form of their choice. A teacher may continue for up to four semesters on this level, thus working with arts team members in each of the four art forms. After four semesters, teachers are eligible for level 4. (4) *Followup, Support, and Consultation*, in which the arts team experts plan together with the teachers to help them gain additional confidence and competence. The program employs teacher aides, who have some arts background and who can assist teachers on a part-time basis.

After 3 years, how is the program working? Doris Goldman, Principal of Wayside Elementary School, says, "I'm a believer. I've seen what happens when teachers become involved, and I see what it does for children." Ms. Goldman described one teacher who was tense and task-oriented: "I see a big change in her. She can pick up on something and go with it. She can take risks and is more flexible. Her involvement with the arts through

the project made a significant difference."

Teachers recognize what the program can do for them. Sharon Kramer, a teacher of a mixed class of third and fourth graders, admits that, "It has made teaching more exciting. I get to know the children better, and they get to know me as a person." Using the arts in her classroom, she says, "has a positive effect on motivating the children to learn. It makes for more variety in teaching and learning and is a way for students to internalize what they learn. Nothing makes the class glow like the arts."

The project is also having an effect upon the priorities that determine support levels in the arts as well as other subjects. Administrators in the system have been invited to workshops and retreats where they, too, have been exposed to arts experiences that all-too-often were neglected in their own education. These experiences have shown them that the arts require thought processes, creative ingenuity, and work habits that have immediate application to all learning. As administrators, teachers, parents, and children begin to see that the arts can contribute to the basic goals of education, the arts take on a new luster. When the arts are valued, they will not be jeopardized by budget cuts, at least no more so than other valued areas.—*Charles B. Fowler*

Arts in Education[7]

JEFFERSON COUNTY, COLO.

"The arts provide unique and often delightful ways to get at spelling and other basics."

As far as the arts are concerned, the Jefferson County Public School District, a suburban area west of Denver, Colo., probably provides as much experience and as broad an offering as any system in the United States. Students in the sprawling, 783 square-mile district, who attend one of 113 schools, have ample opportunities to study the visual arts, music, theatre, photography, and some dance. In fact, it would be difficult to escape the arts, since they are very much a part of the total educational program in this county.

The emphasis on the arts is all the more surprising in light of the district's Sixth Annual Report (August 1976) on the Basic Skills Program, which states: "Throughout its history, instruction in the BASIC SKILLS has been viewed as the cornerstone for the total instructional program." This report, prepared by the district's Division of Assessment and Evaluation, shows that, according to the Comprehensive Test of Basic Skills (CTBS), district students are considerably above national norms: 71 percent of fourth graders, 81 percent of sixth, 75 percent of eighth, scored above the national norm (50th percentile) in reading vocabulary. In reading comprehension the scores are almost as high with 66 percent of fourth graders, 75 percent of sixth, and 73 percent of eighth scoring above the national norm. These scores have been steadily climbing during the past 5 years.

In mathematics the picture is similar. In computation 70 percent of the fourth grade students scored above the national norm, in mathematics application 67 percent, and in mathematics concepts, 70 percent. The percentage of sixth grade students that scored above the national norm was 66 percent in mathematics computation, 73 percent in mathematics application, and 75 percent in mathematics concepts. In all three tests the eighth grade students of 1975–76 out-performed ninth grade students of 1971–72. Their scores were 69 percent, 75 percent, and 72 percent, respectively. During the 5-year period the percentage of students in the lowest quarter has decreased dramatically.

The tests in language arts (spelling, language mechanics, and language expression) show the same level of results. Children in the Jefferson County Schools are learning the basics better by far than

[7] Cooperative Research Act, National Institute of Education and Special Projects Act
Office of Education

many of their counterparts across the country. Perhaps this is not surprising given the fact that the county is in the top 2 percent among all counties in the Nation in median family income. These children come from homes in which parents value education.

What is surprising, however, is that, given the emphasis on the basics, this system also provides students with more arts than many other school systems. Could the relationship between proficiency in basic skills and the saturation of arts be, at least in part, causal? There is, of course, no proof that it is. The improvements in basic skills instruction did not happen by chance. In 1969 the Board funded the establishment of a reading department within the curriculum division which began a reading improvement program. This program was gradually expanded to all the schools in the district. Similar efforts were made in mathematics and language arts.

During this same period, the arts program was also expanding. In 1972 an "Arts in Education" program was begun. The program started in 10 schools. In 1973 it was expanded to 41 schools, and filmmaking and photography, as well as theatre activities, were added. A team of five interdisciplinary arts specialists worked with classroom teachers helping them to incorporate the arts into their regular basic subject-matter teaching. In 1974 a massive teacher education program was started in an old school building converted to a teacher-training center in the arts. The intent was to expand arts offerings and to fuse the goals of the arts with the overall goals of education.

The arts team spends 75 to 80 percent of its time in inservice education in the arts for classroom teachers. Workshops are run from 4 to 6:30 four nights per week. Every session provides "hands-on" experience; that is, direct engagement with an art form. Rather than awe the teachers with the specialism and difficulty of the arts, the team shows the teachers how they can enter into the arts experience. A session might be devoted to mime or puppetry or making musical instruments. Four times a year the team offers "Operation Sandcastle," a weekend workshop retreat that provides teachers with encounter experiences designed to excite them about all the arts.

Jim Allison, Coordinator of the Arts in Education program, says, "Our whole purpose is to relate to the curriculum that already exists. We do not put more guides or units of study on teachers who are already overloaded. Instead, we tie into the existing program, complementing and enhancing it. We study what classroom teachers are teaching, then develop inservice workshops in the arts to help them do that job better."

Through the efforts of the team, the arts have become an important part of the offerings of the county's Staff Development Academy which offers teachers credit for the workshops they take. In 1976 five administrative workshops were sponsored, and most of the administrators in the system attended. The idea was to inform administrators about the program so that classroom teachers, who were sold on the use of the arts to motivate learning, could be certain that their principals understood what they were doing. At these workshops, principals and teachers who were familiar with the program convinced their peers of the value of the arts in the educational program.

Now all this was above and beyond the regular, long-established arts program. The system has 70 elementary music teachers, 28 instrumental music teachers on the elementary level, 23 junior high school vocal, and 26 junior high school instrumental teachers, 19 senior high school vocal teachers, and 20 senior high school instrumental teachers. The visual arts program is equally strong and well-staffed. There were 300 arts specialists in 1972, and there are approximately 400 now.

What has happened since 1972 is that the arts have been infused throughout the school system, infiltrating every class-

room, and practically every subject taught. The process of the arts has become a way to engage students in learning—*all* learning. As part of the program, 87 darkrooms have been installed in the schools.

The fact that the increase in the amount and variety of arts has coincided with increases in scores on the assessment of basic skills during the same period is significant. Many school systems, pressured by the public for higher or more satisfactory achievement in basic subjects, eliminate the arts in order to provide more time for emphasis of the basics. If the students aren't learning to read, give them more reading. In medical terms this same philosophy would be translated: "If the treatment isn't working, give them a larger dose." The so-called "back-to-basics" movement can be injurious to all the programs not defined as "basic." According to this approach, areas such as the arts are "low in priority," "unessential," and, therefore, "expendable."

But the Jefferson County System seems to disprove this theory. From 1971 to 1973, for example, reading scores in four elementary schools were analyzed. During this period the Arts in Education program was introduced in these same schools on a regular basis. Reading achievement scores increased in all four schools, and in two of them more than 50 percent. If there is no direct causal relationship between higher scores and more arts—and none can be proved without research deliberately designed to find this out—at least there was no negative or deleterious effect. *The fact is that an abundance of the arts did not deter more effective learning in basic subjects.*

As might be surmised, the "Jeffco" arts program commands considerable respect from administrators in the system. Tom Thorne, Principal of Hackberry Hill Elementary School, says, "One of our jobs is to educate the whole child. That means that arts become as important as any subject. The atmosphere is different when classroom teachers become involved in the arts. It is more people-oriented rather than subject-centered."

Art Ohanian, Superintendent in Charge of Instruction, understands how important it is to have strong administrative support for the arts. "If you have principals who are supportive, it is infectious. They come to the school board, and let them know about the value of the arts. That is credibility."

Roice Horning, Director of the Staff Development Academy, says, "The arts provide unique and often delightful ways to get at spelling and other basics. They motivate, enhance, and support the basic skills."

So solid is the support for the Arts in Education program that by mid-1972 the district began to pick up some one-third of the costs. By January of 1973 the district picked up 50 percent and added two staff. The program now stands alone as a separate page in the system's budget and is largely supported by the district. That, too, shows how closely the arts in Jefferson County have managed to relate to performance in other areas. As Jan Davis, a fifth-grade teacher expresses it, "The arts make the day more personable. They make the students excited about learning."—*Charles B. Fowler*

Creative Arts[8]

MESA, ARIZ.

"In dance you deal with yourself as an instrument."

The administrative offices of the Mesa (Arizona) Public Schools reveal a conscious, but natural, affinity with the arts. Colors and textures have been chosen wisely to create a warm and inviting atmosphere. In every office there are paintings and prints selected by the occupants and supplied by the School System's Creative Arts Department. Raynell Schwarz, secretary to the school board, picked Oriental art for her walls. "It makes a big difference in how I

[8] Special Projects Act
Office of Education

function," she confesses. Obviously, her coworkers agree.

It is not surprising, then, to find a superintendent of schools who is a strong supporter of the arts. Dr. George N. Smith says that when he assumed his position 10 years ago the educational program had two major flaws. It lacked both a college preparatory program and the kind of offerings that make a well-rounded curriculum. The system has both today, and the Creative Arts Department, which he formed in 1968, has played an important role in rounding out the educational program.

Ten years ago Mesa had a good reputation for athletics and music. There was no visual arts program in the elementary schools. The secondary schools offered the traditional elective courses in art and music with little emphasis on creativity. Much has changed since then. For one thing, student population has expanded from 16,000 to 30,000, making Mesa the second largest school district in the State. Mesa, which is 16 miles east of Phoenix, now has 25 elementary schools, 7 junior high schools, and 4 senior high schools.

Smith has been an advocate for innovative programs in all areas, the arts included. Funding for these efforts has come from many sources—Federal, State, and private. "I believe in enhancing every facet of the educational program," Smith says. In the decade of his leadership, reading scores have doubled. The arts, too, have flourished. The Creative Arts Department, which Smith set up to coordinate visual arts, dance, drama and creative writing (music is separately directed), has attracted state-wide and national attention. Mesa was the first district in Arizona to have an artist in residence and the first to add dance and drama to the curriculum.

The enlarged scope of the arts program has had a telling effect. "Many former disciplinary problems were dispelled," Smith notes. "Students found a new escape valve through the arts." While he added a number of arts specialists, Smith says that he didn't want the arts in 30-minute slots isolated from the basic program. "Many students, not attuned to academics, may be the daydreamers or the creative types. While I cannot draw a straight line," he says, "this does not prevent me from appreciating the arts. Youngsters need exposure."

Initially, the specialists worked more with the teachers than the students. They provided them with opportunities to acquire skill in the various arts and showed them how to incorporate the arts into their basic subject-matter teaching. Office of Education funds helped to finance a project designed to integrate the arts into the curriculum, K through 6. A Curriculum Instruction Center provides space for workshops in the arts and includes the "Collectatorium," a roomful of arts materials and projects which are available to all the teachers.

The object has been to enlarge the alternatives for participation in the arts at all levels. Prior to the Creative Arts Department there were only two kilns in the Mesa schools. Now, after several years and $700,000, most schools have specially constructed kiln rooms separate from the school buildings. "The attempt is to respond to the real needs of young people," says Edna Gilbert, Director of Creative Arts. CETA funds helped to expand the programs by providing a ceramicist and a photographer to work in the schools.

A number of other artists in residence have been supported by the National Endowment for the Arts. There have been sculptors, potters, jewelry makers, painters, weavers, and dancers. Collectively, they have helped widen the aesthetic boundaries, broadening the dimensions of the arts curriculum. The dance component, for example, provides a 6-week program, 4 weeks with a movement specialist and 2 weeks with a dance troupe. Joann White, a physical education teacher in the system, is released to serve as coordinator for this program. She also coordinates the inservice workshop in dance which is run during this period. This year 40 teachers

and two administrators signed up. Classes in dance are regularly scheduled in the secondary schools.

Why dance? Joanne Woodbury of the Ririe-Woodbury Dance Company, which is the resident company in Mesa for 2 weeks this year, says, "Dance is the one way that children can get to themselves as human beings. In dance you deal with yourself as an instrument. Even at 5 years old, people have begun to layer themselves with mannered movements that are given to them as 'correct.' They begin to lose their natural plasticity." Dance is a way through to what is inside and what is real. "Movement," she says, "can bypass the blocks."

The arts program in Mesa has been expanded in other ways through the use of community resources. There are traveling art shows that bring the museum to the students. Student art work is displayed during the year at the City Municipal Building, the City Post Office, and Tri-City Mall. An annual Fun ARTS Fair, now going into its sixth year, involves young and old in the experience of the arts. Held in a city park, the fair brings about a sharing of talents and ideas between different schools and gives the community a closer look at the school arts program. During 1976, the schools participated with townspeople in a fire hydrant painting project. Two major dramatic productions were brought into the schools last year, along with marionette and puppet shows.

The Mesa Creative Arts Program is exemplary. Granted that it was initiated by an enlightened school superintendent who hired a dynamic director for the program and supported it with staff, a building, and some funding. But the program could never have achieved what it has without the outside support that added artists, programs, and resources. With the help of Federal and State funds students in Mesa are exposed to a broader-based arts experience than exists in many school systems. They and their teachers are better for it.—*Charles B. Fowler*

The Open City Project[9]

NEW YORK, N.Y.

"Open City children had gained over a year in their total reading score during the 6 months of the program."

It is spring 1977, and the voices of parents and educators concerned with "the basics" are heard once again in the land.

Somewhat surprisingly, too, because for over a decade now massive amounts of Federal and State funds have been impacting on the Nation's schools in an effort to improve students' mastery of communication and computational skills, the basic tools for learning. The effort has been focused particularly on students in poverty area schools and in racially or culturally isolated communities, both urban and rural. Yet the renewed hue and cry for "a return to the basics" might lead one to think that American schools have actually been doing something else all these years. It also raises some disturbing questions: Has something gone awry in the way in which most of these funded programs have attacked the problem? Are the traditional approaches to basic skill development, in fact, working?

Perhaps something more, or something different, is needed than simply increasing the amount of skills training. Indeed, the conviction is growing that better ways must be found to reach and to motivate children to learn such skills; that the schools may have been overlooking some powerful instrumentalities for doing so that have been available to them all along. A number of educators and researchers today are in fact coming to believe that the creative and performing arts have a unique and promising role to play in basic skill development, if indeed they do not in themselves embody skills that are basic to human development and, therefore, to learning.

[9] Emergency School Assistance Act, Title VII Office of Education

So far, the hard data supporting this view is scattered and skimpy. But evidence is beginning to come in from a few projects and programs around the country, most of them concerned with using the arts to improve reading and language arts skills—as in the Guggenheim Museum's "Learning to Read Through the Arts" Program supported by ESEA's title I, and similar programs at the Cloisters Museum and the Children's Art Carnival, all in New York City. Others, in Charlton Heights, W. Va., for example, and in an arts-oriented K-3 school in Oakland, Calif., provide similar evidence, most of it on the basis of significant reading score gains in standardized tests.

One of the most systematic and comprehensive attempts to deal with reading and language arts development in this manner has been under way for 2 years at Community School District No. 4, in a section of upper Manhattan known as East Harlem or El Barrio. It is called the Open City Project and has been supported primarily for each of the 2 years from the Basic Grants Category of Emergency School Aid Act's title VII, which is aimed at "reducin minority group isolation."

East Harlem could be said virtually to define the term "minority group isolation." Its school population of over 16,000 students is composed of 96.6 percent minorities; nearly 61 percent are Hispanic-Americans (almost all Puerto Rican) and 35 percent Black. Every problem of slum life pervades East Harlem. and the cumulative effect of poverty unemployment, under-education, and illness aggravated by consumer frauds and rackets has had a devastating impact on the people living there. The physical isolation of the people from the rest of the metropolis—indeed, from the mainstream of American life—is made more intense because of limited public transportation facilities to and from "the larger city." That city is, in effect, "closed" to East Harlem residents and District No. 4 school children by invisible barriers of all kinds—language; geography; poverty; social, educational, and cultural deprivation.

What the Open City Project has done is simply to open that city up to some 600 children in grades K-2 at half a dozen of District No. 4's elementary schools, to open it up by bringing them into direct, experiential contact with many of the city's major institutions through a carefully planned field-trip program. And, by involving the youngsters in a series of intensely focused arts experiences back in their schools, the Project has also opened up the children's senses in ways that help them to fully "experience" the city.

The Open City approach is based on the notion that a lack of broad cultural experiences in the larger world has a direct bearing on poor performance in pre-reading, reading, and other language arts skills among minority-group children in the early grades. Moreover, by providing these youngsters with ways in which to comprehend and "decode" the meaning of those "words" which symbolize the crucial elements of the larger society (i.e., the majority culture), and by providing these tools to students at an early age, the Project staff aims not only to support more rapid acquisition of language arts skills but also to reduce the severe isolation of these minority-group youngsters.

To this end, the Project designed its instructional program with two distinct but complementary components—an Open City Component, which has charge of the out-reach and in-reach aspects of the program, and an Early Childhood Component, which has responsibility for what goes on in the classroom to reinforce and expand on the children's "open city" experiences. Dr. Terry Baker, who is also the Coordinator of the District's Performing Arts Programs, has over-all charge of the Project. Baker has played a major role in its conceptualization, and is also responsible for developing liaison arrangements with other schools in the Dis t and with other Districts in the city.

Each component has its own Curricu-

lum Team. The Open City Team, led by James Lewis, a former news and documentary broadcaster, is charged with three essential tasks. It investigates and selects the experiential field-trips (usually one or two a month throughout the school year) and handles all the other in-school arts events and activities which make use of individual visiting artists and performing groups, scheduling as many as possible at times when entire families can attend. It prepares all the curriculum materials related to these activities consisting principally of an impressive monthly compendium called Curriculum Bulletins.

These Bulletins contain vocabulary lists, suggestions for media-related events, games and optional arts or crafts activities, and specific instructional units that use the field trips and arts events to develop skill-building in language arts. They're sent out monthly to all Open City classroom teachers, assistants, and specialists and are usually accompanied by a variety of other materials—publications, media software, posters, and records.

The field trips have included, over the last 2 years, a 3-hour cruise around Manhattan Island aboard a Circle Line vessel; a Christmas-season walk down Fifth Avenue past its festive stores, hotels, and shops, and past such institutions as Rockefeller Center and St. Patrick's Cathedral; a visit to Town Hall for a performance of the Alvin Ailey Dance Repertory Company as part of Black Heritage Month; a visit to the top of the World Trade Center and to the South Street Seaport pier; a trip to the Ruckus Exhibition, a huge, imaginative, and "absurd" construction of the New York City skyline by artists Red and Mimi Grooms; and a trip to the studios of puppeteer Marshall Izen.

"It's the careful coordination of these trips," says Terry Baker, "that makes them different from most school field-trips. We don't argue that a few visits to arts events or cultural institutions are going to alter significantly, by themselves, the academic or social development of every child. But we do argue that such visits, when properly and fully coordinated with the basic skills programs and followed by carefully planned in-class activities, can and will influence children markedly. Indeed a visit to a single Broadway play such as *The Wiz* can become the focal point of most of a semester's work in all academic areas."

The Open City Team plans and carries out much of this coordination by holding monthly orientation sessions with teachers during which the upcoming events and materials are introduced and analyzed. Those of the preceding month are also critiqued in depth. Similar orientation meetings are held regularly with parents, many of whom take part enthusiastically in each of the monthly events.

These varied experiential programs are, in turn, closely coordinated with the classroom instructional activities, which are developed by the Early Childhood Curriculum Team under the leadership of Loyda Alfalla and John McKeever. This Team is primarily concerned with implementing the total reading-language-arts program. Stressing individualized teaching practices, it is responsible for training and re-training the Open City classroom teachers, specialists, and aides in the use of all new teaching materials, in ways to sharpen the children's listening skills and in diagnostic approaches to reading.

In addition, the Early Childhood Component has responsibility for selecting participating children for pre-and post-testing, and for other evaluations of student and teacher performance. It has brought about the extension of the traditional half-day kindergarten to a full-day program of intensive individualized instruction, using an "interest-center" approach. It has also helped teachers establish Primary Reading Centers in first and second grade classrooms and has introduced such materials as the Peabody Language Development Kit to reinforce listening skills and develop sequential language concepts.

The systematic attempt to link learning in the classroom reading program with experiences in the wider world is exemplified by the trip to the Ruckus Exhibitions. That trip was extended through the Curriculum Bulletin materials, the on-site workshops with the artists, and the additional trip to the top of the World Trade Center (which was included in the artists' playful construction of the exhibition's "skyline"). The curriculum team collected slide photographs of the actual buildings depicted in the exhibition, taken from the same perspectives as those the artists used in constructing their representations. This enabled the children to make point-of-view comparisons of the real and the fanciful buildings. This led, in turn, to a study of the structural and aesthetic features of the buildings, to an analysis of patterns and shapes, and to an understanding of points of interest and of balance. All these concepts, grounded in art and aesthetics, have direct linkage to the development of reading readiness.

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Terry Baker points out that "a complex system of evaluation was designed for the two components of the Project. They were evaluated both separately and jointly, depending on the degree of overlap."

Teacher and parent attitude samples were obtained for the Open City Component evaluation alone when those attitudes referred to the arts activities or the field trips; they were obtained for both components simultaneously, however when they referred to *classroom procedures* that were based on these events. In the same way, standardized reading test scores were used to evaluate the success of classroom activities related to the Early Childhood Component; they were used in a more general manner, however, as an indicator of the overall success of the Project itself, including the arts activities and field trips.

The Stanford Early School Achievement Test (SESAT) was used to assess gains or drops in the children's reading scores. The Open City children were matched with a control group to identify any significant differences. It should be pointed out here, incidentally, that only those 600 K-2 students who, in a test prior to the Project's beginnings, scored in the lowest three segments in two categories of the SESAT test were selected for participation in the Open City Project. But they were matched, in the control group, by an equal number of students who had scored higher than they on the same test.

Because of delays in funding, the Project activities did not begin until November 1975, however, the post-tests at the end of that school year showed that the Open City children had gained over a year in their Total Reading Score during the 6 months of the program. In effect, they had gained 6 months more than they would have been expected to gain in a full 9-month program. While the control group, using a reading program without the arts and field-trip components, also showed gains at a significant level, the Open City students gained at a rate that was significantly greater than that of the control group students who, because they had scored higher originally, should also have scored higher on the post-test. In summary, the Project children had made remarkable gains in several key areas; they had begun the year as the poorest readers in a district ranked near the bottom of the city reading list and had finished the year as average first and second grade readers.

Baker and staff point out that the gains were greatest in the Environment Category of the SESAT test. In this category, the Open City students actually surpassed the control group students by two grade-equivalent months: 7 to 5. This category, the staff will remind you, is used as the best predictor of future success in school (and in reading). It is also the subtest which was most closely related to the arts/experiential curriculum designed for the project.

Long-term studies of achievement

rates among the Project's original participants, or of the changing attitudes of their principals and teachers, seem impossible now because the Regional Office of Education ordered that the so-called "Target Schools" be changed during the second year of the Project for complicated bureaucratic reasons. So the Project will have to begin the assessment anew this year in the second group of schools. In addition, it has applied for a National Institute of Education research grant to develop better methods of pinpointing the effects of field trips and arts activities on growth in reading scores and to investigate ways in which children at different developmental stages can benefit from such projects.

The Project's initial successes and the evident satisfaction with the Project among all concerned has led the District Superintendent, Anthony Alvarado, to begin installing the program in other schools in the District using tax levy funds. Beginning with Kindergarten, the District plans to take over a new grade level each year in Open City elementary schools, and the Open City Project will advance to a higher grade level if Emergency School Assistance Act funds continue to be provided. All in all, it would seem that both the arts and the basic skills are becoming a fundamental part of the general education of youngsters in East Harlem, as their access to the larger society gradually becomes a reality.—*Junius Eddy*

Urban Arts[10]

MINNEAPOLIS, MINN.

". . . to reduce the aesthetic distance between the arts and the learner to human scale."

The thought of an artist setting up shop in a school building is not outlandish in these times. For the past decade painters and potters and poets, film makers and fiddle players, and fancy dancers have moved into, out of, and through school houses across the land, supported initially by U.S. Office of Education funds and more recently by the Artist-in-Schools Program of the National Endowment for the Arts. In Minneapolis, Minn., however, they have taken the artist-in-residence idea, turned it inside out, and discovered, lo and behold, that it not only still works but also that it works even better in some ways. Instead of transplanting artists into a school environment, the Urban Arts Project of Minneapolis Public Schools has reversed the process and planted kids in the world where the arts are produced, performed and housed. The genesis of Urban Arts is not exclusively in the artist-in-residence idea, however. In some ways it also resembles the work-study programs of vocational education, at least insofar as it recognizes the limitations of what can and cannot be synthesized within even the best of classrooms; intentionally or otherwise, it is also a classic example of "alternative education." In addition, the background of the Urban Arts Project may also be found in two pronouncements: an official one from the Minnesota State Department of Education stating that one of the State's pressing needs was to provide better opportunities for studying the arts and humanities and an unofficial one from several research conferences in arts education which recommended direct contacts between kids and bona fide artists, art products, and artistic events. Finally, the Urban idea is rooted in title III of the original Elementary and Secondary Education Act which, at its inception, supported "supplementary educational centers and services" of every sort.

Whatever the basis of the Urban Arts idea, however, the central premise of the project is that of an ungraded "art school without walls"—that is a group of daily workshops in the arts offered on location at community arts facilities through which the Minneapolis Public Schools "add alternative environments to their catalog of resources and increase opportunities for integration of students of

[10] Elementary and Secondary Education Act Titles III and IV-C
Office of Education

various ages and cultural and racial heritages." Lest this process appear to be a one-way street, however, Wallace Kennedy, the project administrator, points out that the number of organizations in the Twin Cities which offer arts instruction has increased dramatically in recent years. This growth means that new theatre companies, dance companies, orchestras, chamber groups, art galleries, and neighborhood cultural centers are available, as never before, to assist in arts education. And they are more than merely available. More often than not, they are anxious to extend their influence in the community by working with the schools and, not incidentally, to gain a wider and more appreciative audience for the arts by so doing. In short, Urban Arts grew out of, and is based upon, a symbiotic relationship which exists between the schools and the cultural resources of the Minneapolis-St. Paul area.

If Urban Arts is based upon a mutuality of interests between the schools of Minneapolis and the cultural resources of the area, however, the question remains whether there is something about that relationship which is unique to the Twin Cities area. Clearly, the exceptional cultural resources of the Minneapolis-St. Paul area contribute greatly to the "quality of life" of which that region is justifiably proud. The Guthrie Theatre, the Minnesota Orchestra, and the Walker Art Center are extraordinary by any standards, never mind that they are in the only metropolitan area between Lake Michigan and Puget Sound. And when added to the Minneapolis Institute of Arts, the Children's Theatre Company, the Ballet Center, the Guild of Performing Arts, and a host of others, the civic pride, everywhere apparent, is indeed justifiable. There is more to it than a plentitude of cultural resources, however. New York, Chicago, Boston, San Francisco, or Dallas also have fine museums and orchestras and theatres but none are able to point with quite such honest pride to the quality of life which they offer their citizens. And this quality suggests another ingredient which is essential to Urban Arts. The schools of Minneapolis, unlike those of other urban centers, are neither fortresses against a hostile and dangerous outside world nor are teachers forced to act like jailers. The streets are safe and public transportation is good, meaning that individual students can move from school to museum or rehearsal hall easily and without trauma. The highway network is efficient, which permits school buses to transport groups of students about the city with economy and to maintain reasonable schedules while so doing. Flight to the suburbs has not destroyed the economic or social fiber of the city and this, in turn, has enabled the schools to offer more than the "back to basics" program which others tout as a virtue (although one born perhaps of necessity). Extraordinary though these qualities are in the Twin Cities, and even while recognizing that Urban Arts is as it is because of the cultural environment of that area, the fact remains that their mere presence does not constitute a critical mass (as in nuclear physics) which must, inevitably, produce an explosion—cultural or otherwise. There is, instead, a triangular relationship. There is a site, the virtues of which are outlined above, there are people such as Wallace Kennedy whose concerns and contacts span the cultural as well as the educational life of the Twin Cities, and finally, there is a program, such as title III of the original Elementary and Secondary Education Act which acted as a catalytic agent for the project. In combination they have provided the Minneapolis Public Schools with the cultural, the conceptual, and the financial resources for a unique program in which nearly half of its 54,000 students have participated in a 5-year period and which has served, not quite coincidentally, to bind the teachers, the kids, and the artists of the region into an inseparable whole.

The documentary record of Urban Arts espouses three goals for itself: first, to "expand curriculum and choice of alternatives by providing secondary students

daily instruction through workshops conducted by artists in their own workspaces"; second, to "schedule artists residencies and events for all grades in all the arts"; and, third, to "arrange special assignments for teachers to work with artists and arts organizations." In short, selected teachers and high school students are sprung from their classrooms to work directly with artists wherever in the city artists may work and, for the stay-at-homes, an enriched arts education program is offered in the schools themselves.

Five "strategies" are employed by Urban Arts to attain their goals, of which the daily-out-of-school workshops are clearly the most essential as well as the most distinctive. In addition to these workshops, however, artists-in-residence and touring company enrich in-school programing, special exhibitions and events are staged by teachers and studends at local arts facilities, special summer programs are offered, and "affiliate projects" of several sorts (usually supported by special grants) are coordinated and administered by the project staff. The cumulative effect of the program is to make Urban Arts students "part of the arts environment as practitioners rather than as visitors."

For the average kid in the typical American school, the arts and folks who create or perform them are as foreign as Tibetans. The image of the "crazy artist" in film and fable is second only to that of the "mad scientist." For every Dr. Frankenstein there is a van Gogh with ear in hand and eyes ablaze, or, at the other extreme, there is the pure perfection of the virtuoso performance, sanctified in marble halls far removed from the tedium of the rehearsal hall or the drudgery of the studio—to say nothing of the sweat, the calluses, the aching eyes, or the utter fatigue which underlies it. The public face of art reflects the artist's private world about as accurately as the Daughters of the American Revolution reflect Valley Forge. And that may be all that most folks can know—but not so for the kids in Urban Arts. For them a painter's lust for life is real, not a book on a library shelf or an old flick on the late late show. For them a dancer's red shoes may be the scuffed and worn-thin tools of the trade, but they are not magical. For them the penguin perfect orchestra of the evening is composed of half a hundred individual talents who had, the day before, practiced in sweaters and corduroys. They know because they were there and, in this, the major effort of Urban Arts—"to reduce the aesthetic distance between the arts and the learner to human scale"—is realized.

On a more mundane level, other facts about Urban Arts are also worth noting: its history, its cost, its source of funds, its effectiveness, and its future. The project began in 1970 supported by a grant from the U.S. Office of Education through title III of the Elementary and Secondary Education Act, and this support continued for 3 years. At the end of this period, additional funds were obtained from the Minnesota State Arts Council and from local private foundations and businesses, as well as from the budget of the school system itself. In 1975-76 the program once again obtained support from the U.S. Office of Education as a Developer-Demonstration Project in which the task was to identify "adopter schools who are ready to install similar programs to make better use of community arts resources"; aspects of the Urban Arts concept are presently being tried out in communities as diverse as Whiteville in rural North Carolina and Seattle, Wash.

The cost of the program in Minneapolis was reduced from $127.05 per student in 1970-71 to $5.70 per student in 1973-74; assuming the continued participation of 25,000 students, it's maintenance cost has been calculated at $5.45 per student, in addition to the normal operating costs of the school system.

The educational effectiveness of Urban Arts has been twice evaluated by independent evaluators; first by Creative Humanistics, Inc., of Boston and then by a team of outside evaluators having

national reputations in arts and education: Lloyd Hezekiah, Chairman of the Creativity and Learning Panel at the 1970 White House Conference on Children and Youth; Jane Remer, a program associate at the JDR 3rd Fund's Arts in General Education Program, and Stanley Madeja, Director of CEMREL's Aesthetic Education Program. Although the report from Creative Humanistics Inc. is larded with private language—such as PROSE (Personal Reports of Subjective Experience), PAR (PROSE affect rating), PIL (Perceptual Involvement Level), Grade Equivalents, Affect Descriptors, Category Scores—plus other standard empirical terms such as "interjudge reliability" and "coefficients of correlation," their data is "dramatically skewed towards a positive range of the affective continuum," meaning, one may assume, that the Urban Arts program works. In terms of Urban Arts future, this evaluation report can only serve to reinforce decisions which have already been made by those who are most directly involved, the Minneapolis Public Schools and the U.S. Office of Education, to continue their support of the program. It is also apparent to visitors to the project that the kids, the teachers, the community arts agencies, the artists and the community at large strongly endorse this decision.

The success of Urban Arts is due to one overriding fact. It meets the needs of all, not merely one or another of its constituents, including the artists, the students, the teachers, the arts institutions, and the school administrators. In this it is both unique and uniquely effective.—*Harlan Hoffa*

The Denver Children's Museum[11]

DENVER, COLO.

"The senses are reached in as direct a manner as possible."

The Denver Museum for Children was founded as a unique cultural and educational institution especially for children. Housed in a former dairy plant, the roughhewed and unsophisticated spaces provide a free and unstructured atmosphere that stimulates children's natural curiosity and participation in learning. The informal and inviting exhibits are designed to draw the children into them, so that they explore ideas on their own. The child can explore a subject in a variety of ways and in as much depth as he or she wishes.

Since the museum is located in a Chicano neighborhood, one of the exhibit areas is an Ethnic Center that often provides experience with Spanish and Mexican cultures. Other areas are devoted to science, crafts, art, music, biology, and weaving. The museum encompasses a "Recycle Center" that provides materials to teachers as a resource for classroom art projects. A theatre is also part of the facility.

A Comprehensive Employment and Training Act (CETA) grant has made it possible for the museum to have the services of Berkeley Lobanov who serves as administrative assistant and exhibit designer. She programs the activities in the museum's Arts Action Center, an area devoted to direct involvement with sculpture, painting, and poetry.

Schools in Denver, Colo., schedule field trips to the museum. The museum also has outreach programs that take the exhibits and performances into the schools. Tracy James, the museum's Exhibits Coordinator and Designer, says that the museum "tries, through a hands-on experience, to de-mystify the arts. Verbalization is at a bare minimum. The senses are reached in as direct a manner as possible. This distinguishes the museum from a school. Schools don't take the time to show or feel so much as to tell." The exhibits and activities invite children to satisfy their senses, and, in the process, learn about themselves. The children experience without judgment. For this reason groups are, by and large, left to their own devices, so that they can explore on their own.

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[11] Social Security Act
Title IV B
Office of Child Development

Robin Wren, Coordinator of the Performing Arts Program, teaches drama, movement, music, and circus arts (magic, juggling, clowning, and animal acts), as well as mime, pantomime, and puppetry. The object is to acquaint children with the whole range of the performing arts. Six-week workshops permit students, free of charge, to pursue their own interest to whatever depth they aspire to. A training program acquaints children with all the technical aspects of theatre—lighting, design, costuming, props, make-up, etc. An adult group that specializes in improvisory theatre shares its work with young audiences. Often it acts out social themes that the children later discuss with the performers.

"The Story Tellers," an adult community group, uses drama to teach language arts. It gives one show each weekend, then it gives out a vocabulary list which the children define in relation to the performance. The local public radio station and one of the television stations cooperate with the museum to help children understand those arts.

About four times a year there is a public call for a cast to put together a holiday show. Children create their own dramatic script for these shows and their own music as well. There are also performances that highlight social problems for teenagers. Seminars in each art form bring together parents, teachers, and students to show how to use the arts educationally.

"It is difficult to say what children get out of an hour in the museum," admits Richard Steckel, the Director. "One of my real concerns is followup. We must ask what we want to happen, and then have a way to determine if we have achieved it. Every component of the museum must be evaluated." Since the museum only opened in January of 1975, a number of areas are still under development.

Steckel sees the museum as performing an educational function that is not duplicated elsewhere. The schools, for example, rarely touch upon *values* (taking a machine apart so that you are no longer intimidated by it); *cooperation* (a giant rubber band that only a group can stretch, which shows when cooperation rather than competition is best); *fears* (death and dying, the dentist's office, and the loss of physical abilities such as sight and hearing are all explored); *the celebration of cultural diversity* (different styles of food preparation); and the *recognition of achievements by young people* (painting and sculpture exhibitions, for example).

This adventuresome museum is evidently fulfilling its mission. More than 75,000 students visit the facility each year, and many more are reached through the traveling exhibits and other outreach activities.—*Charles B. Fowler*

The Cultural Voucher Program[12]

NEW YORK, N.Y.

". . . a potential new system for the distribution of public funds allocated to the arts."

• *Teenagers from Group Live-In Experience, a crisis intervention center for adolescents in the South Bronx, N.Y., are taking classes in photography, jewelry-making, and African culture at the American Museum of Natural History. Others take classes in guitar, piano, drums, trumpet, and music theory at the New Muse Community Museum in Brooklyn. Still others are taking a Saturday afternoon carpentry course at the Queens Botanical Garden;*

• *Elderly people now living in the once-foshionable St. George Hotel in Brooklyn Heights are being taught how to grow windowsill gardens by the staff of the Botonical Garden who come to the hotel to give instruction;*

• *Selected staff members of the American Indian Community House are receiving training in exhibition techniques and gallery operations from the staff of the Brooklyn Museum. HANAC (The Hellenic American Neighborhood Action Committee, which serves New York's growing Greek-American community) has interns receiving similar training at the Brooklyn Museum and the Museum of Modern Art. Both organizations intend to open galleries soon to display the work of neighborhood artists;*

• *Staff members, youngsters and their parents from the Northside Center for Child Development, which serves emotionally disturbed children and their families in the Harlem area, are attending workshops on urbon ecology and animal handling, mixed media classes, lectures on Puerto Rican culture, and learning how to design portable displays. To do this they are fanning out across the city and using the resources and facilities of the Bronx Zoo, El Museo Del Barrio, New Muse, the Brooklyn Museum, the Museum of Modern Art, and the Natural History Museum.*

• *The Manhood Foundation in Central Harlem, which counsels and seeks employment for ex-offenders upon their release from prison, has designed programs which draw on staff expertise at New Muse to teach inmates silk-screen printing and at the Museum of Modern Arts to develop a circulating photographic exhibition of prison life. A Manhood program at the Brooklyn Museum helps children of inmates learn to make animated films that will be shown to their parents in the prisons.*

These are merely a handful of the nearly 300 projects and events which have been taking place in the New York City area the last several years under a unique demonstration program of Museums Collaborative, Inc. The projects have been planned and designed by a group of 15 community-based organizations and neighborhood groups. Museums Collaborative, through an experimental Cultural Voucher Program, is enabling these groups to take wider advantage of the city's cultural resources. Eight cultural institutions (museums, zoos, and botanical gardens) are presently participating in the program. Plans to expand the resource pool in future years by including performing arts organizations as well are under consideration.

Museums Collaborative will, by the summer of 1977, have completed a 3-year trial-run of the "cultural voucher" idea under a major demonstration grant from HEW's Fund for the Improvement of Postsecondary Education (FIPSE to its friends and grantees). The Collaborative is itself an affiliate of New York's Department of Cultural Affairs, which contributes office space for the Voucher Program. The Collaborative came into being in 1970 to assist the city's cultural institutions in reaching a broader public, especially those segments of the population which have seldom felt welcome in.

[12] Education, Amendment of 1972
Fund for the Improvement of Postsecondary Education

or made use of these public resources. It was, in part, a child of the decentralization pressures directed at many established American institutions in the late 1960's and early 1970's by community groups of all kinds.

In an effort to respond to this mandate, the Collaborative began experimenting with a variety of ways in which the human resources of the community groups might be linked more meaningfully with the cultural resources of the city. Its early efforts, according to Susan Bertram who directs the Cultural Voucher Program, "were focused on the public schools and on the education staffs of museums. Grants were made directly to museums to develop new, responsive programs for schools and community groups. Then, the community organizations were funded directly to enable them to 'buy' programs of their choice from museums. But both of these approaches had built-in problems."

The problems stemmed largely from the fact that community groups were still in the position of being passive receivers of museum-designed programs which didn't always respond to their needs. In addition, the crisis nature of their budgets occasionally led some of these groups to divert the funds into activities which could hardly be described as "cultural." Clearly, some way had to be found that would enable community organizations to become actively involved in the design and content of needed programs without saddling them with the accounting and bookkeeping involved. Out of this experience, Priscilla Dunhill, then director of the Collaborative, developed the concept of a "cultural voucher" system and successfully sought funding for a 3-year demonstration from FIPSE.

The voucher idea has had a kind of "social engineering" precedent in other public service fields. The Agriculture Department's "food stamp" program is in actuality a vouchering program, and the aspects of Medicare which allow patients to choose their own doctors has a vouchering flavor. Most notably, perhaps, recent experiments in the field of public education have pointed to a more explicit way. Parents were enabled to take advantage of educational alternatives within some school systems. Instead of sending their kids to a school serving a proscribed attendance area, parents received "educational vouchers" which were redeemable at the school of their choice.

The FIPSE grant, however, made it possible for the Collaborative to apply the concept to "cultural education" as well—and thereby to serve major segments of the urban population which were not enrolled in schools and colleges and which, for various reasons, didn't go to museums. Many among the urban poor, in fact, don't even know that these cultural resources exist, let alone believe that what goes on within them is designed in their interest. Indeed, for many years, it wasn't. The Collaborative's voucher approach has enabled some 150,000 non-elitist New Yorkers to find out that these resources can be for their benefit.

A 16-member Advisory Council, made up of museum directors, community leaders, and city officials, was established early on to assure broad representation of all constituent groups in policy making. "It was a tough problem," says Ms. Bertram, "deciding who should serve on this council, but we sent out an interest-survey to about 65 cultural institutions and some 3000 community organizations and, ultimately, got good representation from both worlds."

The Council helped Ms. Bertram and her two assistants, Holly Sidford and Haffiz Mohamed, to review applications from both the organizations and the institutions, and to select the initial participants in the program. Once the community groups determined the nature and extent of the projects or services they wished to purchase from the cultural institutions, the Advisory Council worked with the staff to calculate the value of each organization's voucher. At the other side of the equation, the Council

allocated a salary stipend (ranging from $7200 to $12,100) to each cultural institution for a community liaison staff member whose job it was to work with the community groups in planning and implementing projects.

There is no stipulation that the community organizations obtain the requested services from the cultural institution nearest their own neighborhoods. Some, indeed, do so but only after "shopping around" among the eight participating institutions to see which ones might be able to serve them best. They can purchase existing services or programs, or request new ones; they can plan programs that would be conducted in their own neighborhoods (like that for the elderly residents at the St. George Hotel) or programs which take place in the cultural institutions; and they can expend their vouchers entirely with one institution or in any combination of institutions. Indeed one group, the Jamaica Service Program for Older Adults, undertook some 56 different projects over a single year's time. Virtually all of the eight participating institutions were involved at a cost of less than $8000.

In a sense, the Collaborative and its Advisory Council function as a kind of "middleman" in the whole process. It calculates the value (up to $8000) of each group's projects, awards appropriate vouchers which the groups then use to purchase the services, and reimburses the cultural institutions directly for providing those services.

Evaluation of the Voucher Program has been conducted by a research team headed up by Dr. R. Gary Bridges, associate professor of psychology and education at Columbia University's Teachers College. His evaluation activities have been undertaken in two parts. One was of a summative kind during the first year when the program was being set up, evaluation forms were being designed, and seed grants of $2000 were being made to each community group to help them learn about program design and about proposal writing. Since then, a continuing formative evaluation has been conducted which utilizes interviews, report, and evaluation forms to provide constant insight and feedback about the total operation. Following completion of each project, both parties fill out a confidential evaluation form describing their respective perceptions of the manner in which the whole transaction was carried out and how well each side lived up to its stated responsibilities.

These forms and others, together with an on-going series of interviews, have given Dr. Bridges, his evaluation team, and the Program staff, valuable insights into what has actually taken place the last 2 years when the program was in full operation. For the most part, the feedback has been very positive indeed. It indicates, on both sides of the "fence," a growing satisfaction with the voucher arrangement.

Interestingly enough, of the 270 separate projects undertaken during the year 1975-76 (ranging in cost from $5 to $2000), by far the greatest number were strictly educational in nature. Fifty-six percent of the projects involved weekly lessons in the visual arts, poetry, music, and dance, while 13 percent were devoted to courses in modern art, urban ecology, anthropology, and the like. Only 1 percent of the projects involved purchasing admission to existing museum programs. The community groups obviously preferred to design new programs which met their needs more effectively. "This result," according to an interim report on the Program, "is confirmed by the staffs of museums in the program who have reported their satisfaction with the quality of most projects they have undertaken, and has reassured those who questioned the ability of community organizations to choose intelligently among available cultural resources."

The interim report also indicates that these community organizations:

- have learned how to market their ideas with unusual effectiveness and have, in essence, become "smart shoppers" in the cultural marketplace;

• did not "make choices based on the physical resources or ethnic orientation of participating museums, but rather . . . (on) the ability of the institution to deliver responsive services"; and

• have "valued their contact with cultural activities enough to allocate their own scarce discretionary funds to arts programs, in some instances matching the vouchers provided by the Collaborative."

The Cultural Voucher Program, for its part, has not depended on the $100,000-a-year FIPSE grant alone to support this experimental work. Last year it raised an amount nearly equaling the FIPSE grant from private foundation sources and the New York State Council on the Arts. Not long ago, it received another $50,000 for each of 3 years from a major Manhattan bank. And recently the State Council on the Arts has awarded the Program an additional $20,000 grant to "conduct a feasibility study of an eight-county cultural voucher program . . . that will culminate in a report on the practicability of a voucher system serving urban, suburban and rural areas of New York State." On the basis of all this as well as on the number of inquiries the staff has received from other cities across the country, the Cultural Voucher Program would appear to be well on the way to 'provi its point.

Dr. Bridges and his evaluation team will have a final report on the 3-year FIPSE-supported demonstration available by summer 1977. Meanwhile, he sums the experience up this way: "What we've really been testing is the public management of cultural funds. The economist in me says it may be a new way of subsidizing museums—on the basis of the *quality* of the services they provide. It won't eliminate block grants obviously, merely supplement them. The psychologist in me looks at this as a way of motivating people, of helping them learn to value their own ideas and get involved in the decisions that affect them. If you assume the two goals of the Program (to broaden the audience served by a city's cultural resources and to provide institutions with incentives to develop more responsive programs) there are all kinds of indicators of the Program's accomplishments. The problem is how to continue. Obviously, the resources are there. Razor companies will pay hundreds of thousands of dollars for a 1-minute Superbowl commercial, so maybe we have to persuade them, and their corporate counterparts, to put their name on an equal amount of Cultural Vouchers to underwrite the idea around the country."

Speaking from the museums' point of view, Dr. Malcolm Arth, Director of Education at the Museum of Natural History, believes that the Program's strength lies more in the implementation phase than it does in mere consciousness-raising on the part of museums. "Today," he says, "the difficulty for museums is not an awareness of what needs to be done but in implementing these new approaches. Few of us have the skills or the staff to build those bridges to community groups. The Voucher Program allowed us to expand our already-existing outreach activities—and it gave us a staff person who could devote full-time to work with community groups."

Currently, the Voucher Program is going after additional funds to enable it to refine further its internal policies, reduce administrative costs, and expand the number of community groups and institutions served. However, some critical questions will need to be answered before the idea can be viewed seriously "as a potential new system for the distribution of a portion of the public funds allocated to the arts." But those involved with the Program are hoping they can make a strong case for the voucher system over the next 3 years. Thus they hope to provide the New York State Council on the Arts with a more effective way of distributing part of its "per capita" funds for the arts through a voucher system that State residents can use to buy cultural services anywhere in the State.

—*Junius Eddy*

Accentuation of Communication Skills Through Novel Techniques[13]

CHAELESTON, W. VA

". . . a stimulating alternative for learning basic concepts."

An accent has been placed on communication skills in two Kanawha County Schools in Charleston, W.Va. The ACCENT program utilizes art, music, drama, and creative movement as innovative teaching approaches to discover, guide, and reinforce communication skills of disadvantaged children. One of the strengths of the program is found in the population which it serves, providing comprehensive experiences for all the children within the two designated pilot schools. It is anticipated that ACCENT will expand beyond these two elementary schools in future years.

The underlying concept of ACCENT is that the combined experience of the arts with the traditional subject matter provides the student, particularly the child described under title I of the Elementary and Secondary Education Act with a stimulating alternative for learning basic concepts. This approach includes the child in the learning process, not only strengthening his academic understandings, but increasing his awareness of self-expression and communication skills in relation to self, peers, and faculty.

Mrs. Karen Childers, coordinator of ACCENT, is extremely optimistic about the future development of this program. Although it has been in existence for only one full academic year, its merits have been observed by the consultants in the program, as well as indicated through the validation procedures employed and results recorded. The program is feasible economically, and it may serve as a staff development program in various schools during subsequent years.

The ACCENT pilot program was designed to remedy reading deficiencies and to improve basic communication skills. A simultaneous development was anticipated in heightened attitudes toward education and in self-concepts among the children. The two elementary schools selected as pilot areas have a concentration of students who qualify as educationally disadvantaged, the commitment of school staff, and space available for implementation of the ACCENT program. Those students who qualified for the ESEA title I remedial reading program were selected as participants, and the Metropolitan Readiness Test and Botel Word Recognition Test were the basis for the selection criteria of the remedial reading program.

A four-member team qualified in the fields of art, music, drama, and dance received guidance from title I specialists during summer workshops. Supervision and exchange continued throughout the year. Eleanor Buchanan is the physical education consultant. The title I consultants in music are Delores Pate and Nancy Douglas, and Ruby Stanfield is the title I consultant in art. The ACCENT arts team works within each of the two elementary schools either 2 or 3 days a week. Each team member works with title I children in their regularly scheduled instructional grouping. The team member, title I reading teacher, and classroom teacher consult, and the arts activities are designed to improve individual skill deficiencies evidenced by the children.

The team members, additionally, have the responsibility for sharing ideas and arts competencies with the classroom teachers, thus providing opportunities for the continuation of the integrated process within the instructional peer group. These competencies were identified and designed through intensive staff development and relate the arts to reading and other communication skills in an attempt to meet the special educational needs of the title I child.

Program effectiveness is measured by a Communication Skills Needs Assess-

[13] Elementary and Secondary Education Act Title I
Office of Education

ment and by a Communication Skills Evaluation. A Needs Assessment Survey was administered to parents, school administrators, and school personnel. The results indicated that educationally disadvantaged children in Kanawha County had deficiencies in basic communication skills. The score comparison of third grade students in two title I schools exhibited far greater deficiencies in every skill area than non-title I students. The ACCENT program strives to improve those deficiencies made apparent through the testing procedures. The Communication Skills Evaluation is administered by the teacher to an entire class. It includes listening, visual sequential memory, descriptive writing, auditory sequential memory, and verbal expression.

In discussion with the title I consultants, arts team members, and classroom teachers, it became clear that ACCENT is viewed with optimism and interest. As one administrator explained, the program is still in its infancy, and problems such as providing adequate space and equipment, scheduling time blocks for interaction among reading specialists, classroom teachers, and the ACCENT team, and designing and developing appropriate relationships between classroom and arts activities must be confronted and solved. Nonetheless, the accent is on ACCENT in the two pilot elementary schools, creating challenges and motivation for meaningful educational experiences for the disadvantaged children in Kanawha County, Charleston, W.Va.—*Sarah A. Chapman*

Artists and the Aging[14]

ST. PAUL, MINN.

"The elderly, unlike school children . . . were free to express . . . dissatisfaction by merely staying away."

Americans are growing older, which isn't exactly news, but new census figures tell us that the average American is now older than ever before; this trend will almost surely continue into the next century. A low birth rate combined with a declining death rate will raise the median age of Americans by almost 10 years within the next half century, and by the year 2000 nearly 12 percent of the population will be over 65. Or put another way, the number of Americans over 65 will soon be equal to the number under 15; a ratio which is three times higher than it was at the beginning of the century. The implications of these figures cut across the entire spectrum of society; school enrollments will decline, retirement systems will be strained, health services will be overloaded, political styles will be altered, attitudes toward work and leisure will change, and the society as a whole may become more conservative, less prone to innovation, and more resistant to change.

Older citizens require services from society which are geared to their special needs—including programs in the arts—and St. Paul, Minn., has taken a clear lead in this direction. For 2 years the St. Paul Council of Art and Sciences, through one of its constituent agencies known as COMPAS (Community Programs in the Arts and Sciences), has operated a program which serves the creative and expressive needs of its elderly by bringing them into close and continuing contact with professional artists. This program, Artists and the Aging, was funded in 1974 by a 2-year demonstration grant from HEW's Administration on Aging in order to identify and recruit professional artists who are interested in working with the elderly and then to sensitize these artists to the needs of the aging through an artist-in-residence project which would attract qualified professional artists to the field of aging.

The introductory pages of the final report of this project notes that COMPAS

"has a twenty year record of close relationship to the artistic community of St. Paul, with a strong leadership role in that community and an ability to

[14] Older Americans Act Administration on the Aging

mobilize new ideas and projects. COMPAS has long been familiar with the community and its artistic resources, was capable of providing leadership in identifying appropriate artists for special projects and had established effective communication with the community. In addition, the long tradition COMPAS had of involvement with schools and community programs and the experience of its director, Molly La Berge, as project director for the Minnesota Poets in the Schools Program, all served to make it the appropriate agency for the development of a new program for the Artists and the Aging."

And such, indeed, seems to be the case. The artistic resources of St. Paul have coexisted with COMPAS for many years and the catalyst of new Federal programs for the aging served only to bring them even closer together.

The project began in the summer of 1974 with the hiring of Joan Beaubien as project director and with the usual clutch of organizational meetings with evaluators, with community groups, with professionals in the field of aging, and with both the site administrators and artists; all of which was accomplished without the benefit of identifiable precedents. As Joan Beaubien said, one advantage of a demonstration project is that it cannot fail—even when something doesn't work it succeeds, at least, in demonstrating that fact. The world in which St. Paul's artists lived rarely came into contact with the world of the city's elderly. The challenge which Molly La Berge and Joan Beaubien faced was, therefore, that of becoming matchmakers between artists, mostly young who knew not of the needs of the aging and older people who saw little in the arts for themselves. Matchmaking requires that some mutuality be established; though the program might eventually suffice for the aging, questions about how painters or poets or potters could benefit from it is less easily answered. The premises on which COMPAS operated as it recruited artists were that it gave them a long term residency in which to develop ideas and projects as well as a steady, though modest, income. The part time commitment also allowed artists ample time for their own creative work and, finally, it was hoped that the prospect of working with older people would both interest and challenge them.

On these bases, three artists were selected in the first year and seven in the second, representing, between them, poetry, painting, drama, dance, sculpture, textiles, and ceramics.

The selection of sites took place concurrently with the selection of artists, and it too presented ticklish problems for the project. The St. Paul area has about 43,000 citizens aged 65 or older (13 percent of the total population) and many locations were eligible for consideration including nursing homes, senior citizen high rises, day-care centers, churches, community centers, and convalescent homes. Each site was evaluated in a number of ways to assure that proper studio space was available, that it was both accessible and safe for the elderly, that no social or ethnic group was excluded by virtue of distance or bias and, last but not least, that the staff at each site was genuinely interested in arts programming.

By September of 1974 the artists had been recruited and briefed on problems of working with the elderly, the sites had been selected, and the project began. It started slowly "with sizable blocks of unstructured time," so the artists and the senior citizens could get to know each other "in their own way and in their own environment," and regularly scheduled conferences were held where the artists could compare notes in sessions which were, to all appearances, much like seminars for student teachers even though they dealt with problems at the opposite end of the age spectrum.

During its first 2 years the COMPAS Artist and Aging Project remained small, as befits a demonstration project where the purpose is to show the validity of an idea. The project has not been formally evaluated, however, nor has its success been measured by using testing instruments, empirical procedures, or the statistical analysis of data. In some ways the success of the project is best demonstrated by the simple fact that it continued. The elderly, unlike school child-

ren, are not captive; had they found the program uninteresting, they were free to express that dissatisfaction by merely staying away. They did not do so; however, and this fact more than any other warrants the program's success. Moreover, it was also a success to the artists. Each artist in the project keeps a log which recorded his experience in the project, and their insights make interesting reading. One poet, for example, wrote, "I am not sure how this experience has affected my own work, but certainly the courage I've observed in them as they face the last years of their lives, the patience with which they confront physical infirmities and their wonderful sense of humor have become models of how to grow old for me." Those who administered the sites also reported their judgments of the project's success, and one of these, a coordinator of county services to the elderly, noted that "only recently have we implemented programs to alleviate problems of isolation, transportation, nutrition health (for older people) and I support these important programs. However, I am also concerned about the lack of opportunities available for self-expression and self-improvement which are so vital to the mental health of individuals." These collateral remarks, one from an artist and one from an administrator, obviously do not reflect hard nosed statistical data for evaluation of the project, but they do represent evaluation which is more subjective, more judicial—and more humane—than the litmus paper approach so dear to empiricists. For those who may, for whatever purpose, want or need more objective evaluative data, Joan Beaubien has suggested that certain things can be tabulated if it proves necessary to do so. Data such as an increase in the number of participants who opt for the program, can, for example, easily be recorded, as can involvement with other artistic programs, such as attendance at concerts, art shows, and such. The receptivity of the arts community to the needs of the elderly can be documented by the number of complimentary tickets offered, or the performances scheduled at more convenient times, the provision of adequate physical facilities. The interest of artists in an area can be easily determined by keeping a record of the number of applicants to the program; finally, the interest of institutions serving the elderly can be gauged by the number of requests which they submit for help or information about the program.

Whether such measurements would, in and of themselves, provide a more valid basis for evaluation of the program than the comments of the artists or the elderly themselves is another matter and, happily, she does not attempt to make such a case. Such items are, however, quantifiable, and where those needs exist, the criteria she has spelled out are as good as any and better than most.

A second outgrowth of the COMPAS program, though one which was part of a larger whole, was the Conference on Arts and the Aging conducted in Minneapolis in October of 1976. This conference, planned and coordinated by the National Council on Aging, brought together representatives from every facet of the diverse worlds of the arts and aging; from government, from community agencies, and from academia. The long term effect of this conference is, as yet, unknown because the participants carried their impressions home with them, at its conclusion, but the interaction between individuals and representatives of various groups and agencies will surely continue in the months and years ahead and this alone must be counted as a positive gain.

Finally, the COMPAS project has produced a handbook with which other cities may guide the development of similar programs. It is titled simply *Artists and the Aging: A Project Handbook* and it covers the development of the project so thoroughly—and yet so undogmatically—that it will surely become a standard reference for anyone who wants to start a similar program. Programs change, people move, memories

fade, and conference proceedings are ephemeral. The printed word remains, seemingly forever, on library shelves, however, and the handbook may represent a more permanent influence on arts for the aging than the program itself. It has happened that way before.

The COMPAS Artists and Aging program is the first, and thus far the only, Administration on Aging project which bears upon the arts; as such, it is exemplary. Moreover, it bears more than a passing resemblance to the first Artists-in-Schools projects which were also supported by HEW and were intended to show that educational programming could be made richer by placing artists in residence in elementary and secondary schools. Having proven their point, however, HEW abdicated that idea to the National Endowment for the Arts—who immediately changed it to a program where the support of artists, rather than educational enrichment, was the primary goal. It is more than possible that the same fate could befall the Artists and the Aging idea; if that were to happen, professionals in gerentology would as surely be excluded from the program as were professional educators from the Artists-in-Schools program when it was transferred from HEW. The equilibrium between the arts and the gerentological communities has been essential to the success of the COMPAS project, and it can only be hoped that HEW will benefit from the lessons of its own history and not again disavow those who speak most directly for the beneficiaries of artists in residence programs—whether they are school kids or old folks.—*Harlan Hoffa*

Dance Program for the Handicapped[15]

SALT LAKE CITY, UTAH

". . . to be of worth, to have someone know it, and to know it yourself."

The Dance Program has been in existence for 5 years as one of the services provided by the Work Activity Center for Handicapped Adults (WAC/HA), Salt Lake City, Utah. Participants are mentally and/or physically handicapped adults, ranging in age from 21 to 60, with 35 being the average age. The process-oriented program consists of a non-literal approach to creative dance. Its aim is to provide successful, creative; aesthetic experiences for each individual, with a view towards making each feel valuable. The Dance Program is conducted by a teacher with experience in professional dance who is slightly handicapped herself, having been stricken with rheumatoid arthritis. The Program is not only accepted but lauded in the community.

The focus on creative dance allows the handicapped to become comfortable with their bodies and enhance their self-image as they increase in ability to relate to themselves, each other, and the environment and thus, to communicate nonverbally what they are unable to express in words. It is apparent that activity in theatre would not be successful for the majority of clients. Art is included in the total WAC/HA program, not as a means of expression, but as a part of the work and money-earning possibilities for the clients. Music is neglected, except as accompaniment and inspiration for the dance program. An occasional rhythm band activity seems lacking in focus and thus, inconsequential. The entire WAC/HA professional staff (eight persons) assists physically in terms of transporting the participants to the site of lessons and performances, encouraging and helping them to be active during the lesson, and dealing with emergencies. Occasionally there are manpower volunteers on welfare plus a few intern students who are available for physical assistance, but this help is irregular and consists of five to six persons at the most.

Ms. Anne Riordan, whose title is "Dance Consultant to the WAC/HA," is sole director and instructor for the Dance Program. During the past year she has had one assistant, a senior dance major from the University of Utah, who has

[15] Social Security Act
Title XX
Office of Child Development

volunteered her services. The mission of the Dance Program may be best understood by describing its participants. These 40 to 50 people are able to function at less than 20 percent of the capacity of normal individuals. They are termed "catastrophically disabled." Among their handicaps are mental retardation, cerebral palsy, multiple sclerosis, and other forms of developmental disability. Four are blind, one is deaf, and eighteen are in wheel chairs. One-third of them live in nursing homes, group, or boarding homes. They have experienced frustration, pain, and sorrow. There are few options available to them in life; yet, they have the same basic needs as anyone—to love and be loved, to be creative and productive, to have something to live for, to be of worth. The Dance Program is designed to help each individual meet those needs.

Five years ago a staff member at the WAC/HA assessed the behavior of the Center's clients and noted that they generally lacked the ability to communicate and were primarily an inactive, joyless group of people. Their movement was pedestrian, and their range of motion limited. Assuming that dance might rectify this condition, the staff member approached Anne Riordan with a proposal for conducting movement (dance) classes at the Center. Anne accepted and began working with the clients through basic movement skills (primarily exercises), gradually adding elements of movement leading to dance and, finally, dance itself. Throughout this process, she took the clients to see dance technique classes at the University of Utah where she is an adjunct professor, to dress rehearsals of performing groups, and to dance concerts. She noted that in due time the clients began to try to imitate the movements of the dancers. Soon they began to conceive of themselves as dancers. They wanted to dance and to communicate through dance. The self-motivation, coupled with the expert leadership of Ms. Riordan, has culminated in a successful and vital program in creative dance.

Once a week, during the school year, the total group of 40 to 50 mentally and physically handicapped meets for a dance class. The lesson begins with the group in circle formation to eliminate some of the outside stimuli. It is conducted by Ms. Riordan in a low-key manner, creating a permissive and supportive atmosphere. Love, trust, and self-confidence were evident as the clients progressed through the lesson—creating individually and working together, with the mentally handicapped assisting those confined to wheelchairs and those with other physical handicaps. The climax was the improvisation of a dance based upon the lesson. The dance showed a total involvement of the participants and revealed their willingness to risk themselves and their feelings, as their movements were often daring and always uninhibited. At the conclusion, they applauded themselves and each other, and appeared to exhibit a great feeling of success and accomplishment.

The group, by virtue of a heightened ability to communicate through nonverbal means, has become a very closely knit unit. The participants are comfortable and secure. This reporter wondered how newcomers might be motivated to join the group, and how the group might respond to them. The question was asked of the instructor and of the WAC/HA Program Director. The answer was illustrated during an observation of the lesson. New people are transported to the lesson and encouraged by the staff to participate. They are not forced to take part, for all activity is voluntary. At first, they sit or lie on the periphery, sometimes sleeping, often staring into space or even facing a wall away from the activity. Gradually (and sometimes this takes many weeks) they begin to test a movement. Then they reach tentatively inside the circle, joining in and withdrawing as they need to, until they finally seem to get caught up in the intensity and meaning of the dance experience and wish to be a part of it. The members of the group, who have seem-

ingly learned to accept themselves as people, exhibited a total acceptance of the newcomers also.

Sixteen of the mentally handicapped clients meet an additional day a week. These people, who comprise the performing group, were chosen partly because they were the most capable of a wider range of movement, but primarily because they were the most motivated. They asked to be in the group. While the Dance Program affords all participants an opportunity for bringing some degree of normality into their lives, it further allows those in the performing group to be out among normal people. Through their performances throughout the community, they come closer to feeling normal. Enhancing this feeling is the instructor's invitation to the audience to join the group in one of the dances. Those members of the audience who did come forth were totally accepted by the dancers, and were most accepting of them. Thus, the performances have also had a positive effect upon the community, which has begun to view the participants as human beings (people) and not just "the poor handicapped."

Social workers from the Division of Family Services review the entire WAC/HA program once a year to ascertain whether or not the title XX contract is being fulfilled.

The WAC/HA utilizes Progress Assessment Charts to evaluate the growth of individuals in the total program of activities. By this method, such items as self-help skills, functional academics, pre-vocational skills, and social and personal development are assessed. No single program has been isolated and evaluated in terms of its effect upon the individual, however. Specific evaluation of the Dance Program has thus been via subjective judgment. With the small WAC/HA staff, a single dance instructor, and the nature of the dance experience, it has seemed more feasible to judge the merits of the Dance Program by observation rather than by measurement.

Literature on research in teaching indicates that direct observation is important in measuring the effectiveness of programs and procedures. It is also felt that individual biases will be controlled in part by multiple judgments. It therefore seems noteworthy to cite those observations and judgments made about the Dance Program:

1. Parents of the clients have attested to the fact that their offspring have become more active people. "They no longer stare at the four walls."

2. WAC/HA staff members have noticed that abilities have emerged that nobody previously knew existed.

3. The WAC/HA Program Director testified that clients who exhibit tantrums during other activities show no tendency towards the same during dance classes.

4. The dance instructor for the Program indicated that clients have become able to move body parts that were previously immobile; the range of movement has increased and the quality improved; memory retention has increased; a feeling of self-worth has become evident; and a joy in being human, in being alive, exists.

5. Significant members of the dance community are supportive of the program, having noted its sound philosophy, its growth, its impact on the participants and the community, and its extension of boundaries of dance as a discipline.

6. Three years ago, a film entitled "Dance in Utah" featured the Dance Program. A video tape made during this current year featured the same participants. The dance community agrees that a comparison of the two reveals not only an increase in movement capacity, self-awareness, and confidence, but also indicates a new dimension—the achievement of an aesthetic experience by the participants.

Other facts of significance are: (1) there is a waiting list for participants in the Dance Program (The demand has surpassed adequate operational capacity of facilities and staff.) and (2) invitations from community groups to host performances are growing in number.

The majority of problems appear to center around an inadequate number of staff members, limited facilities, and adequate funding to alleviate those problems. There is only one instructor contracted to conduct the Dance Program. Funding for this instructor is based upon a minimal scale and limited to 3 hours per week. The instructor donates time in transporting students to view dance technique classes, rehearsals, and concerts, in addition to their own performances for various community groups.

Studies in dance curriculums have generally concluded that a once a week class in modern dance is insufficient for building strength, endurance, and flexibility. It has been further determined that retention of material is less for those classes meeting once a week as compared with those meeting twice a week; yet, the handicapped students meet only once a week. It is rather alarming to know that this is a class of 40 to 50 multiple disabled persons, each of whose disabilities require specific attention and programming. A normal situation would allow for no more than 20 students per instructor. What this singular instructor has been able to accomplish is phenomenal and indeed meritorious. It must be stressed, however, that the conditions are far from ideal, even under normal circumstances.

Transporting the clients, loading and unloading wheelchairs, etc., is extremely time-consuming for the staff. It is also a lengthy and fatiguing process for the clients, who must wait their turn until the small number of staff can help them. Space allocated for the WAC/HA and for the Dance Program in particular is currently filled at above maximum capacity. There is no immediate chance for expanding any of the WAC/HA programs.

In terms of solutions, it is evident that more funding is needed for both staff and facilities. With increased staff (or hours) for the Dance Program, the clients could meet more often, and in homogeneous groups, and thereby have a greater chance for increasing their individual potential. Further, specific records could be kept and objective measurements made in terms of the effects of the Dance Program on various capacities listed in the Progress Assessment Charts and, specifically, on memory retention carryover into other areas. As to space, clients must now be transported across town to one central location. In the very early stages are plans to set up satellite stations as workshop activity centers, for programs only, using the same administrative staff as currently exists.

Despite severe problems of inadequate time, space, and staff, the program, as subjectively observed by this reporter, is highly successful. It is characterized by love, trust, and concern for each individual and operates on the premise that there is joy in being human. Through dance, the catastrophically disabled individuals have developed a nonverbal mode of expression that is fresh and spontaneous, allowing them to be in touch with themselves and communicate with each other, which they could not otherwise do through their limited verbal expression. The classes are conducted as dance and not as therapy, and creative, aesthetic experiences are achieved by the participants. Most importantly, during the class and performance observed, the participants attained the goal of Everyman—to be of worth, to have someone know it, and to know it themselves. How is such measured? One has only to watch their eyes sparkle and their bodies come alive.—*Araminta Little*

Arts for Special Education[16]

SEATTLE, WA.

"A visit to classrooms is joyful . . ."

The Seattle Public School System is a massive complex serving a wide variety of populations, one of which is comprised of handicapped students. The Arts for Special Education project is a pilot project in seven Seattle elementary

[16] Education of the Handicapped Act
Title IV-B
Office of Education

schools selected by committee on the basis of handicapping conditions present, the interest of principals and teachers, and the geographic location. The project began in January 1977, and includes approximately 400 students and 60 teachers. Among the seven schools are representative populations of language/learning disabled, neurologically impaired, hearing impaired, emotionally disturbed, orthopedically impaired, and mild, moderate, and severe mentally retarded students.

Ms. Mona Medin is director of the project, and Mr. Ray Thompson, Assistant Coordinator of the Seattle Curriculum Support Section, works with her in an advisory capacity. The program operates from two bases, the first of which is the utilization of teachers as the motivating force behind the arts experiences. It is their responsibility to initiate arts activities within their classrooms, thus exposing the students to an extended range of learning objectives and experiences. The second aspect of the project includes community resource persons. An extensive file of community artists have been screened and interviewed, and those persons qualified are available to teachers as resource personnel in the classrooms as well as valuable contributors to inservice workshops. These resource artists aid classroom teachers with planning and goal establishment, and they provide support and guidance for followup activities.

Ms. Medin has been an articulate and effective coordinator of the classroom and resource experiences. Through her capable leadership the school administrators, teachers, and artists have discovered stimulating approaches to education, creating exciting classrooms which reflect individual expression and increased awareness of the arts. Since January 1977, a file has been developed involving 250 community resource persons.

Infusing the arts process into the general learning experience has been accepted by the children involved. A visit to classrooms is joyful; children showing what they have created, teachers offering guidance and aid, and principals openly acknowledging the relevance of the program within the school system.

Due to the recent innovation of the program, there exist no evaluative measures of its success. The Testing and Evaluation Department of the Seattle Public Schools is planning research which will be available at the conclusion of the fall term, 1977. Future plans include the continued use and expansion of community resource personnel skilled in the area of Arts for the Handicapped. The establishment of inservice programs on a regularly scheduled basis is also contemplated.

The abstract for "Arts for Special Education—Phase Two" has been submitted for the school year 1977-78 and will focus on three related areas: the implementation of student learning objectives through the arts, teacher inservice training in the use of the arts in the classroom, and the increase of special education students participating in arts-related activities. The future program will be able to serve as many as 100 teachers and 700 students in the Seattle School System.—*Sarah A. Chapman*

Overcoming Learning Difficulties Through Music[17]

PHOENIX, ARIZ.

"It is disheartening to parents to know that their child has ability but is not learning."

Can the arts have a positive effect upon students with learning disabilities? Experimental and model school programs are telling us that they can. In the Cordova School in the Alhambra School District No. 68 in Phoenix, Ariz., for example, students with learning disabilities are making noticeable improvements through a specially tailored course in piano.

Students with learning disabilities are not always easily identified. These

[17] Elementary and Secondary Education Act Title III
Office of Education

students are not mentally retarded; in fact, they are often bright. They may have a visual, auditory, or motor problem that makes learning difficult or impossible. The problems may stem from minimal brain disfunction or even diet. These problems cause learning to be extremely hard work. Students with learning disabilities have to zero in on the finer steps in each learning process, steps hat other students take for granted.

"It is disheartening to parents to know that their child has ability but is not learning," says Stephen Bilovesky, principal of the school. "If the problems are not detected early, these students are labeled 'dumb,' and they tend to drop out or otherwise dislike themselves. A high percentage of delinquents are students who have learning problems."

Elizabeth L. Snyder, vocal music coordinator at the Cordova School, has spent a number of years trying to find a way that music might help these children. Her intensity and dedication are due in no small part to the fact that she has a son with learning disabilities and has experienced the anguish of both the parent and the child. "It is frustrating for a child to see other children learning to read and realize that he can't," she says. "And it gets worse as students get older. Teachers often say of them, 'He's lazy. If he would just sit and listen'!"

Mrs. Snyder has invented a whole new approach to the piano in order to help these students cope with or overcome their problems. Some children experience difficulty learning because they cannot see the spacial dimension on the paper. Students in the piano lab are asked to find the groups of two black keys. "Right hand, right hand, down we go. The way to the bottom is high, middle, low." The students chant as they play. The students must read the material on the page from left to right. The piano forces a physical (motor) response to reinforce the learning. The sound is also a reinforcement.

This exercise also teaches "laterality"—the internal awareness of left and right, or the understanding of the midline in the body. "Directionality"—the projection outside the body of laterality—shows in reading by being able to distinguish between "d" and "b" and "was" and "saw."

Students are asked to sit straight in front of the keyboard so that they must deal with their laterality problem. When they play the two black notes high, middle, and low, or low, middle, and high, they are forced with one hand to cross their midline. Mrs. Snyder has found that students with a laterality problem will try to turn their body to avoid such crossing. The piano becomes an inviting and engaging means of tackling the difficulty.

Some of these children also have problems in sequencing and ordering. In music, rhythm is a device for sequencing and ordering, and Mrs. Snyder uses rhythmic exercises to help the students conquer their problems in this area. Many of these children also are distracted by detail. They must develop habitual responses. Rhythm forces them ahead. Music also teaches them to function and concentrate while many other things are going on. The students play a figure, while Mrs. Snyder improvises around it. An electronic rhythm section (drums, castanets, maracas, etc.) is added, while the students play their own part. Students also learn to play their own melody at the same time that other students play theirs. "The distractability of these children can be extreme," Mr. Bilovesky says, "yet in music the children extend their learning and concentration time from a few minutes to an hour."

The approach is essentially creative, with students being invited to make up their own melodies to rhythmic patterns presented on the page. Mrs. Snyder has organized her approach into six ring-bound books that she is continually revising and expanding.

"In the piano lab," Mrs. Snyder says, "the children have only successful experiences. They have good feelings about themselves that carry over into their other work."

Lois Trimble, who is a resource teacher for the students with learning disabilities in grades one through four and teaches a considerable amount of reading, speaks in glowing terms about the electronic piano lab and the results that have been achieved. "The main advantage is the relationship of the piano lab and the reading program in terms of eye tracking. Some children pick out only a syllable in a word. They must know how to sound a word from left to right—to track in that direction. If their eyes can't track, they are crippled. This is what they learn through music. Reading is a similar decoding process."

Mrs. Trimble has also noticed a difference in the students' ability to concentrate because of their work in piano. "They can eliminate a distraction. They can attend a task or a stimuli. There is a carry over of concentration from music to reading." Risk-taking, she says, is another lesson that can be taught through music. If children take a risk in music and it turns out fine, they are more apt to begin to take them in reading, where they feel threatened by failure.

"I really feel this is making the students function more adequately in the academic area. As they are able to coordinate their psycho-motor areas better, they can concentrate on the academic area. They are listening, looking, and performing better."

This project began in 1974 with Arizona's title III (ESEA) funds from the U.S. Office of Education, plus matching funds from the district. The Baldwin Corporation, manufacturer of the electronic pianos, has also given support. In 1976 they paid for an evaluation of the project. While the effort does not reach a large number of students, administrators in the district are apparently aware of the results and are valuing the project accordingly.—*Charles B. Fowler*

Fine Arts and Career Education[18]

COLUMBUS, GA.

". . . classroom and community involvement."

Fine Arts and Career Education (FACE) is an extraordinary approach to arts education, one which enhances the students' learning experiences within the traditional framework, as well as providing opportunities for personal exploration, growth, and decisionmaking outside the physical environment of the high school. It establishes guidelines for meaningful exchange with many career possibilities in the arts, and also encourages investigation of potential career opportunities within supportive and related arts fields, such as instrument repair and backstage theatre work. Its foundation within the community is based on the interest, care, and commitment of over 250 professional persons from an extensive range of arts fields. These persons have made themselves and their facilities available as resources for those students interested in their specialties. Not all are used simultaneously, but the files are maintained and expanded, so that there is a current listing of potential placements which is matched with the interests of the students.

The first fully operational year of FACE began July 1, 1975. During the initial year the growth was perceived in halting steps, but the academic years 1975-76 and 1976-77 have stabilized the program and earned support and respect from the educational and professional communities. Much credit should be given to Ms. Sidney Wilson, Director, and Ms. Marci Wyle, Coordinator. Both women had experience within the school systems, Ms. Wilson as an art teacher, and Ms. Wyle as a music teacher and later coordinator of other funded projects. They offer outstanding resources for the growth of FACE: insight into the idea of arts education, a sense of professionalism which extends into the community, a knowledge of the educational framework, comfort within the classroom which engenders respect from faculty and administrators, and a commitment to

[18] Elementary and Secondary Education Act Title IV and Emergency School Assistance Act Office of Education

the quality education which is possible through such a program.

Muscogee County School District is composed of 59 schools. Vocational education has enjoyed a long and successful history, and the attitudes of the community and school administrators have been responsive toward providing similar opportunities for those students interested in arts and art affiliated careers. The arts specialists working within the schools, including music, drama, and visual arts, are included in the large group of FACE specialists, as are the vocational teachers in woodwork, electronics, graphics, and metallurgy.

Prime ingredients of FACE are organization and followthrough. The project has two components: classroom and community involvement. Hardaway High School and Jordan Vocational High School are the pilot sites, and have 10 and 11 participants, respectively. A range of students between tenth and twelfth grade levels participate, several of whom plan to continue in the program until they graduate. Each group meets for 1 hour during the regular school day, and Ms. Wilson and Ms. Wyle guide the learning experiences. Desired outcomes of the class are increased awareness of the diversity of career opportunities in the fields of music, theatre, visual arts, writing, as well as discovering knowledges of elements common to all the arts. Discussion of relevant information of the students' current experiences is encouraged in an open, process-oriented, student-centered setting. This class creates a center for the students, a place where they can maintain contact with their school environment in ways special to them, through exchange about their arts experiences in the professional world.

The second component of the program is the placement of students in community situations. This demands a great deal of planning, organizing, and implementing on the parts of Ms. Wilson and Ms. Wyle. They are aware of each site and provide the vital liaison between the school system and the community resource person. Thus it is possible for a stimulating circle to emerge, flowing from specialist to student to coordinator and returning to specialist.

Students are encouraged to explore, experiment, ponder, and speculate. They are *living* the experience; in some cases it has become the most realistic and meaningful part of their school lives. The students write that they view themselves differently, that they learn to value the need for preparation and professionalism, and that they are learning to view the arts, and careers within the arts, as viable alternatives.

FACE material includes several student evaluation forms. One of these is a research form entitled *Career Study Exploration*. The students are responsible for interviewing someone in a field of interest; guidelines for interview questions are provided by FACE. The classroom experiences include the discussion and completion of several *Core Segment Units*, including design, communications, and visual arts. Each unit includes an introduction, general information, goal definition, objectives, appropriate vocabulary lists, thought problems to be answered in written or oral form, total group activities, and individual and team activities. These units are creatively designed and provide stimulation for the students' growth.

The learning site specialist is responsible for completing an evaluation on the student during every 6-week grading period. This includes evaluation of the student's occupational skills, employability skills, and any additional pertinent material. These evaluations are returned to the FACE office and are incorporated in the total grade. The complete project is monitored by Dr. Jerry Klein, a member of the Georgia State Department, and by an on-site team each March.

It is important to note that the on-site specialist is included in the initial planning by the students and is made aware of his or her accountability to this alternative learning experience. The specialist signs a contract stating that he or she has voluntarily entered into the

agreement and that the commitment will be fulfilled during a specified time span. When requested, an outline is provided to assist the specialist in the initial teaching endeavor.

Ms. Wilson and Ms. Wyle have maintained an exceptional balance among administrators, faculty, students, and community resource persons. They have presented articulate and informative materials to local radio and television stations, which in turn have generated interest and support within the community which the FACE program serves. They have written articles for METROARTS, a publication by the Metropolitan Arts Councils, and they prepare materials for publication in the school district newsletters and weekly bulletins. They have maintained important liaison relationship with Dr. Robert Bushong, Assistant Superintendent of Program Planning and Federal Programs, and the principals of the two participating high schools. Bill Screws, Principal of Jordan Vocational High School, is extremely supportive of the FACE program and envisions its continued growth.

Additional experiences are made available through the Cultural Arts Program project, coordinated by Ms. Janice Henry and funded by the community, by Georgia Council for the Arts and Humanities, and by Emergency School Aid Act (ESAA) grants. During 1976-77 the plan called for introducing students to the arts through contact with professional artists in dance, theatre, visual arts, music, and creative writing. Each of the 59 schools in the district receives between two and four artistic experiences a year, selected from performances, workshops, residencies, or field trips. The exposure to the arts through the Cultural Arts Program, coupled with the intensity represented by the FACE project, cause the Muscogee School District to excel in enrichment programs through the arts.

FACE confronts the issues of career awareness, exposure, exploration, and preparation in the arts. The student and specialist evaluations indicate much growth, although a designed measuring instrument has not been used. Perhaps the most significant support for the program has been its acceptance within the community. The professional world into which these students enter includes advertising and newspaper offices, radio and television stations, department stores, theatres, and museums. The quality offered by these participating professionals is exceptional, and the need for responsible and mature action by high school students working within such environments is apparent. The value of the program is felt by the individual students and by the arts community. The sensitive leadership by Ms. Wilson and Ms. Wyle is reflected in the overall quality of the FACE program.—*Sarah A. Chapman*

Center for Career Education in the Arts[19]

PROVIDENCE, R.I.

"Now, . . . I'm not afraid to tell the truth about what I want to be, to myself or anyone else."

You come in from the windswept parking lot and find your way through the halls of the dimly-lit auditorium. It's a cold February night in Providence, R.I., and the old school building with its double-loaded corridors is rather bleak and cheerless. There are perhaps a hundred people scattered through the main section of the auditorium, and you pull down a wooden seat and join them. Gathered down front, near a piano, about a dozen teen-agers are chatting. Now and then they erupt in nervous laughter. One or two are checking an old tape recorder and some other sound equipment.

This is an "open house" event organized by the staff and students of the Center for Career Education in the Arts, which occupies formerly unused space in this elementary school. The purpose of the event is to give parents of the high school students who've been taking

[19] Special Projects Act
Office of Education

classes here since September a better understanding of what their youngsters are involved in.

In a moment, Karen Lee Carroll, who directs the Center's work, rises down front and explains that the evening's program will consist of presentations by the students in each of the five art disciplines that make up the Center's curriculum: dance, music, theatre, the visual arts, and writing. Not all of the 60 students in the program will be participating, but the presentations have been worked out by the students themselves as a representative sampling of the work going on here. There's a scattering of applause as she sits down.

The presentations begin, and you wonder if these young people will be able to communicate artistically with this relatively quiet audience. Can they break through the uneasiness of the occasion and establish a rapport with their families that goes beyond parental pride? Will they really make their parents understand what this intensive involvement in the arts **means** to them; why they come here five afternoons a week, from their home high schools in Providence and 10 other school districts in Rhode Island, to concentrate exclusively on artistic work?

The acting students are first. Eight of them have created an informal improvisation to describe and demonstrate what goes on in their acting class. This is interspersed with personal reactions to initial first-week fears, the hard work and self-discipline required, the excitement of working together. Through it all are humorous and affectionate *ad lib* comments about one another and about the professional actor who is their teacher.

This is followed by four or five music students who sit casually on the edge of the stage and tell us what they're learning in **their** classes in voice, orchestration, improvisation, and composition. Then they, too, demonstrate some of it: a boy plays a tape recording of his own voice composition; a girl plays her piano composition, and you notice how much each of them wants the other to do well. And they do very well indeed.

The auditorium presentations end with the dance students explaining about their discipline. The girls (there are no boys in the class yet, you learn later) perform short ballet and modern dance works, some of which they have choreographed themselves. All is very informal, ingenuous—and quite delightful.

You move downstairs to the visual arts room where displays of student work are arranged on the walls and tables. Several students articulate clearly what the art classes give them, as they lead you around the room and explain the aesthetics and the techniques they employ in their designs, pencil sketches, washes, color exercises, and in clay pieces executed from live models.

As you talk with parents and friends when refreshments are served, you realize how well these kids have carried it all off. They have indeed communicated what the arts mean to them and why, one day soon, they may have reason to pursue a career in this incredibly difficult and demanding profession. It wasn't simply their budding artistry alone that made the point. It was in their growing poise and composure, in their willingness to place themselves "at risk," their devotion to discipline, and in the style and humor they brought to their presentations. It was all there, and it was apparent that the parents were beginning to understand that this was serious work; joyous work as well, but not simply fun and games.

The Center is a program of the Rhode Island State Council on the Arts, with major support from the Career Education Program of the U.S. Office of Education. It is one of the few projects that Office has funded in the arts and represents the only grant it has made to a State arts council.

"The State Council on the Arts has had a long-time commitment to the young, artistically talented student," the Council's Chairman, Donald Aldrich observed. "We felt it was necessary to take the initiative in developing a model program

in the hope that it would ultimately become a part of our State's educational institutions."

The project grew out of two separate but related activities that took place in Rhode Island in the early 1970s: a Governor's School for the State's gifted and talented students which the Arts Council administered for six summers on a special grant from the Governor's Office and a vocational education planning grant the Council received following a major study of the needs in arts and humanities education by the State department of education.

The concept of a Center for Career Education in the Arts evolved from the voc-ed planning grant, and, when the Career Education grant was approved, preparations for the Center were undertaken in Pawtucket during the fall of 1975. The Pawtucket schools had just completed a successful 3-year program in other career education fields, and it seemed appropriate to build in an arts component as an extension of that program. The Center opened in January 1976 as an after-school program in shared space at a Pawtucket junior high school. In Pawtucket, as in most industrial cities, many high school youngsters have after-school jobs. Although some 50 students began work at the Center that January, only 26 managed to complete the term. As Karen Carroll put it, "those kids were up against impossible odds and they had to be there for the love of it."

The Center bought some equipment and brought in professional artists to serve as teachers, but it was clear that facilities had to be found that would enable the program to operate during part of the school day. Over the summer, the Providence School Department identified unused space in its Windmill Street Elementary School, and in the fall of 1976 the Center transferred its program to Providence. The spaces available to it at Windmill include a gymnasium for theatre work, a dance studio, and classrooms for art, music, and writing.

Classes during the 1976-77 year have been scheduled in the afternoons from 1:00 to 4:00 as part of the regular but extended school day. From about one hundred auditions, 62 students were selected to start classes in early October and continue through the full academic year. There are 37 seniors, 19 juniors, and 6 sophomores, of whom about one-third are from minority groups. They come from schools throughout the region. Nearly half are from Providence public and alternative schools, almost a third are from private and parochial schools, and others come from as far away as Woonsocket and Warwick. Ten percent still come over every afternoon from Pawtucket. All students take their academic courses at their home high schools and manage to get to the Center on their own by 1:00 P.M. At the Center, they spend three afternoons a week in their major studies, elect a special class one afternoon, and must participate in a career education/counseling course once a week.

The 12 members of the teaching staff are artists who are working and producing in the Rhode Island area. The Center engages them on a part-time basis. They include a jazz musician, performers from Rhode Island's contemporary music touring group (The New Music Ensemble), a creative dramatics specialist who was trained by Britain's Peter Slade, an actor who has for 10 years been a leading performer with the Trinity Square Repertory Theatre, the chief dancer and choreographer for the Rhode Island Dance Repertory Company, a professional painter who also teaches at the Rhode Island School of Design, a sculptor and graphics artist, and a small-press publisher and a poet/novelist who together handle the writing program. Some of them have public school teaching credentials though most do not. Nonetheless, their work is of such quality that the classes they teach have been accredited for graduation by all the home high schools participating in the program.

"It's difficult sometimes to take professional artists and train them to be good

teachers, especially of high school kids," Karen Carroll points out. "But arts educators, on the other hand, often don't know what it takes to survive as an artist in our society. These people combine both attributes, and that's what we need in a career education situation such as ours."

A major objective of the program is to emphasize this "survival" aspect of the arts professions, although the program itself could not accurately be described as a pre-professional training program. The Center describes its objectives this way:

- To increase the student's self-understanding of his own values, interests, talents, and motivations related to work in the arts;
- To increase the student's understanding and knowledge of work in the arts with focus on development of skills, concepts, good work habits, self-discipline, skills in problem-solving, creative processes, artists, careers, and survival;
- To increase the student's ability to engage confidently in career decision-making, relating self-knowledge to knowledge about work in the world of the arts.

This is a tall order indeed, but student performance at the February "open house" suggests informally that progress is being made toward most of these objectives. Specific evaluation procedures are still being refined. They involve periodic self-assessment by the students to record their progress in such areas as self-awareness and decision-making. Carefully scheduled pairs of evaluations will be used to survey changes in attitudes, in accuracy of information, articulation of understanding, insights in the working world of the arts, and changes in career decisions.

In addition to such devices as the "open house," the staff is taking pains to offer further opportunities for parents to learn what the Center is all about. Workshops and counseling are part of this broad parent orientation to their youngsters' involvement in the arts and to the career decisionmaking process.

Karen Carroll also makes it clear that "some other nice things are happening to the students because of their involvement with the program. Several are continuing to participate in drama productions at their home school. One is accompanying the school chorus. Another is writing a musical play, including the songs and music. Three students have improved their relationships with the academic world: one who wasn't attending school regularly is now doing so, another who'd dropped out is now completing the diploma with A's, and another is enrolled in school for the first time in 2 years and is doing beautifully."

Donald Gardner, who is Coordinator of the Bureau of Technical Assistance in the State education agency, says the Center "is a wonderful kind of program. It's been extremely well received by the students, and by parents and members of the community, too. And the Art Council has done a tremendous job in getting it launched."

Student comments on the Center are particularly revealing. "I've always known I wanted a career in the arts," says one girl, "but when I was younger I was too embarrassed to say so. Now that this center has started, I'm not afraid to tell the truth about what I want to be, to myself or anyone else."

And perhaps another student sums it all up in saying, "The further I go, the more I see that I have so far to go still. The road goes on forever, but it's nice to realize that you're finally going in the right direction."

Recently the Center acquired its own advisory board, independent of the Arts Council's Arts Education Committee. This advocacy group is hopeful that it can persuade the State Board of Regents to include $100,000 in its budget over the next biennium to continue the Center's work. That work, incidentally, also includes an outreach program called Artsworks, which provides two career education courses in commercial art in vocational and technical high schools too

far away for students to travel to the Center easily. Artsworks also provides professional artists to assist with arts courses in two high schools on Aquidnick Island and a course relating the arts to child-care careers in a Woonsocket Voc/Tech high school. On the drawing board are programs for the Boy Scouts and the Rhode Island School for the Deaf.

To one observer, it all seems like an idea whose time has come.—*Junius Eddy*

Performing Arts for Curricular Use[20]

INDIANAPOLIS, IND.

". . . a need for training of the artist over an extended period of time in working and planning programs involving the use of professional artists in the schools."

Some towns name their schools and some number them but in Indianapolis they do both, though it seems like wearing a belt along with suspenders. School 70, the Mary E. Nicholson School, and School 113, the Lewis W. Gilfoy School, are elementary schools in Indiana's capital city who share more than this two-way identification system, however, for both are part of a project recently supported by title IV-C of the Elementary and Secondary Education Act. School 70 is situated in an established neighborhood of older homes where large elm trees arch over the streets and small stores cluster at the intersections. The school itself is red brick and shows its age; corridors are high, cool and softly lit, punctuated at regular intervals by the solid doors of individual classrooms, and part of the playground has been converted, as an afterthought, to a teachers' parking lot. School 113, on the other hand, is at the far edge of the city surrounded by open fields, beyond which new homes and apartment buildings squat. It is a starkly modern structure rimmed with spindly young trees set in a new lawn; its interior spaces are low and wide open, penetrated by open courtyards and divided irregularly by half partitions, storage units, and other paraphernalia. It doesn't look much like a school at first glance, but there is an inviting atmosphere about it as kids and teachers work quietly in groups of every size. In one of the rooms a young sculptress-in-residence is talking with several boys, helping them plan the explosion of a model ship for a film they are shooting on an elaborate table top set. Everyone is very serious about it (visitors are told that they have read lots of history and must deal with applied science in the process), but it is strange, nonetheless, to see an artist plotting pyrotechnics in a schoolroom with no one getting uptight about it.

There is also something of this same work-play quality at School 70 as students and teachers crowd the multipurpose room for a special event, a performance of folk music from the Indiana highlands to the south of the city, that has been arranged by Young Audiences of Indiana. The Rain-Crow Countryside Band is a group of four musicians whose repertoir consists of folk music from the Ohio River Valley which they describe as "easy to enjoy, yet difficult to master." As they open their concert with a lively version of the Arkansas Traveler, one youngster in the audience whispers to another with little enthusiasm, "Hillbilly music." Within moments, however, he, the 200 or so other children in the room and their teachers are tapping their feet and clapping along with the music. Is this merely a nice break in the school routine, a pleasant diversion from the back-to-basics curriculum of the Indianapolis Public Schools, or does it go beyond that?

Dr. Harry Hamlin, the project director and supervisor of music for the Indianapolis Public Schools, writes that one of the project's goals is to "determine the value of the arts in affecting increased learning in all curriculum areas in an effort to look objectively at the relation-

[20] Elementary and Secondary Education Act Title IV-C
Office of Education

ship of the arts to general learning." In this context, the performance by the Rain-Crow ensemble was clearly meant to do more than entertain. Its relationship to the teaching of American history and folklore was obvious as the musicians visited individual classrooms for several hours after the concert and talked with the students about the "fishermen, shantyboys, milk maids, factory hands, miners, teamsters, roustabouts, and cowboys who actually settled the land and developed the economy." It was then up to the teachers to pick up on the interest which had been generated; to point out, as one teacher did, for example, that when a musician speaks of a musical phrase it means the same thing to him that a phrase in a sentence does to a writer. The artist remains an artist and the teacher remains a teacher, but in this project the twain often do meet. The Rain-Crow Band and the other artists who visit School 70, School 113, and other Indianapolis schools are clearly not there as teachers but as a valuable educational resource which is intended to supplement and enrich the educational program of the schools. The effective use of these resources is sometimes difficult to realize, however, because such performances may easily become an isolated incident, more of an intrusion in the daily educational routine than an enrichment. Most teachers are unaccustomed to working with artists (or with anyone else from beyond the schoolhouse walls for that matter); moreover, if an artist is to remain an artist, he or she must continue to work in his medium and not spend all his time in classrooms with kids, however enjoyable that might be. The Indianapolis arts project has faced the issue of helping teachers and artists work together much more squarely than have other programs, including the Arts Endowment's Artist-in-Schools program. It has done so in two ways: first through Young Audiences Inc. and, second, by employing an artist as an intern on the project to intervene between artists and teachers as it becomes necessary or appropriate to do so.

Young Audiences of Indiana, Inc. is the State chapter of a national organization which has a 25-year history of providing schools with musical performances. The Indiana chapter has worked with schools of Indianapolis since 1961, first using ESEA title I funds and then through a grant from the Eli Lilly Foundation's American Heritage Program. The involvement of Young Audiences in this project is, therefore, based upon a firm understanding of the respective roles which musical performers and school personnel can play. According to Anna White, the Director of Young Audiences of Indiana, the "one shot" pattern of performances has gradually been replaced with performance sequences and with classroom visits providing greater depth of experience, educational as well as musical, for the children. This shift also reflects a change in the programming philosophy of Young Audiences, a change away from the concert hall tradition of free-standing performances which must succeed or fail on their own merits to an interactive relationship between artists and audiences that is far better suited to the needs of schools. In any event, the Young Audiences organization serves the Indianapolis Public Schools in ways which go well beyond those of a booking agent. The selection of artists for the specific roles they must play in the schools by an organization which has earned the respect of both the artists and the schools is important. As each artist is auditioned by Young Audiences, only those who show both "professional performing ability as well as creative skills in presenting programs" are selected. The musical programs are, therefore, controlled by Young Audiences in close consultation with school personnel. The close cooperation between the staffs of Young Audiences and the Indianapolis schools over the years has obviously built a firm foundation of mutual trust. For the project this has meant that the school personnel are freed from the thankless task of auditioning, selecting, and train-

ing performers, for negotiating fees and payment schedules, and for intervening when the needs of artists and those of teachers are "out of synch." For the artists, Young Audiences can ease the trauma of negotiating with unyielding educational bureaucracies as well as serving as a buffer between their artistic purposes and naive audiences whose musical background may seem to be nil.

The artist-internship that is built into this project serves a similar purpose to that of Young Audiences, that of an intervener between artists and school people. It does so, however, on a somewhat more personal level. The proposal which Dr. Mamlin wrote for this project states the issue as follows:

> One of the difficulties encountered in having artists work in schools in a more meaningful way is the lack of expertise by adults in understanding fully the organization and functioning of schools and in interpreting the music and general curriculum. There is also a lack of understanding on the part of the professional educator in being able to see the situation clearly through the eyes of the performer. This points to a need for the training of the artists over an extended period of time in working and planning programs involving the use of professional artists in schools. A person with such training will possess the ability to work with both educators and artists in arriving at the most meaningful use of artists resources for a particular school situation. At present, there is little or no such training available. Artists receive training to perform, but do not have the opportunity to gain the administrative expertise necessary to work in a school system.

Susan Wingrove, a young pianist and singer and recent graduate of Indiana University's School of Music, was selected for the artist-intern position; in many ways, her experiences reflect the entire program in microcosm. She has obviously performed well in her internship, as demonstrated by the fact that she will be able to choose from several permanent positions at the end of the year; but her success has not been without anguish. She is quite outspoken about what is possible to ask of an artist in a school and, more specifically, about what is not possible to ask of an artist. In her role as a "key artist teacher" at one of the schools, for example, she was asked to work with a language arts program to demonstrate the influence of musical training on learning to read and write. In so doing she found herself trying to make such a program work virtually by herself because the teachers had not planned for her participation because they did not know how to do so. The key to the situation, in her opinion, is that teachers no less than artists require special training in order to work effectively with artists-in-residence. This is especially true when a stated purpose of the project is "to determine the value of the arts in affecting increased learning in all curriculum areas" and where close cooperation between artists and teachers is all the more important on that account.

At the end of its first year the Performing Arts for Curricular Use project had already developed a formidable double barreled evaluation procedure which reflects, in its own way, the Indianapolis tradition of naming and numbering. Ran Reeves of Ball State University has been named as the project evaluator and, in addition, the Division of Innovative Education of the Indiana State Department of Public Instruction is conducting its own independent evaluation. Dr. Reeves' task is to identify and/or develop evaluation instruments that will involve "reading and math scores, creativity, perception, comprehension and application skills, and attitudes toward school." The results are not available at this writing. The Department of Public Instruction evaluation, on the other hand, has used a standardized project evaluation format, and in 6 months it produced a 150-page document which is heavy on information but, as yet, sparse on conclusions. The sheer bulk of the DPI reportage plus the individualized attention which Dr. Reeves will give to the evaluative task seems to assure that the project will be thoroughly evaluated and that the conclusions will be reported to the professions soon after its conclusion in 1979.

This project is not revolutionary and, except for the internship, it breaks no new educational ground. It does, howev-

er, represent several evolutionary steps which are highly significant. The use of artists in schools, for example, is not unique to this project nor is the cooperation of the Young Audiences organization. The closeness of the working relationship between the artistic and the educational communities is extraordinary, however, and the model which Young Audiences provides (especially to the visual arts, to theatre, or to poetry) could do much to relieve tensions which pertain where comparable organizations do not exist for artists in these fields. The artist-intern notion is, in some ways, the logical extension of an idea which has long been used in other professions, but its application to the arts is clearly unique. The idea of purposely training artists to work in schools and of training teachers to work with artists is, again, an obvious need, but it is one which has nowhere else been so openly acknowledged. And the assumption that the arts will contribute learning abilities that go beyond art or music is not new, but a systematic approach to the issue has rarely been carried as far as this project proposes.

In short, each element of Indianapolis' Performing Arts for Curricular Use has been well established in other places or at other times. The real uniqueness of the Indianapolis project, however, is in the way it seeks to dovetail and to build its program on several levels simultaneously—with teachers and school administrators and artists and community agencies. This is not a flashy project, but it shows every promise of being usually effective. Of such stuff genuine educational progress is made—one may hope.—*Harlan Hoffa*

The Lansing Team of Four[21]

LANSING, MICH.

"metric concepts . . . (and) the basic principles of creative dramatics."

The Team of Four sounds as though it might be the title of a Sherlock Holmes tale or four of the large dray horses that pull heavy beer wagons. Actually, it's the name of a unique acting company—a group of four graduate students in theatre at Michigan State University. For 4 years they have been taking a storyteller's theatre program into the Lansing elementary schools, and they haven't just given performances in the schools and left.

A new Team of Four is put together each year by Dr. John Baldwin, who is Director of Youth Theatre in the Michigan State Theatre Department and who insists that followup work by his actor/teachers be integrated into the on-going instructional program. The idea which evolved into "The Team of Four" was sparked several years ago when Dr. Baldwin was teaching an evening course in Creative Dramatics at M.S.U. and wondered if his education and recreation majors might work in the schools the last 6 weeks of the course to try out what they'd learned. He submitted a list of students to his friend, Dr. William Helder, who was then Director of Social Studies and Humanities for the Lansing Schools. Dr. Helder, a former social studies teacher who acts and directs in area community theatres, got in touch with some elementary principals to see if any of their classroom teachers might want some help in creative dramatics from Baldwin's students. A good many did, and students in the course spent 2 or 3 hours each quarter that year working in elementary classrooms. (That practice is still going on, incidentally, apart from the Team of Four; some 60 MSU students are involved in the schools as drama resource people this year.)

But the Lansing elementary teachers, Helder reported, also wanted something more purposeful than this. They wanted an inservice training program in dramatics that could take place during school hours which might also include a school performance **and** classroom followup work that was integrated into the ongo-

[21] Elementary and Secondary Education Act Title I
Office of Education

ing instructional program. This approach met Baldwin's criteria precisely, and he developed a plan that utilized four of his M.S.U. graduate drama students in a multi-purpose production: it was age-graded and used interlocking stories and transitional materials arranged in varied formats, suitable either for kindergarteners, for first-through-third graders, or for fourth-through-sixth graders. He and his first-year team then evolved creative drama strategies that could be used both as an inservice activity for the teachers and for classroom followups based on the main production.

Dr. Baldwin had his initial "story-teller's theatre program" ready to take into the schools in the winter of 1974, and that year Bill Helder managed to combine ESEA title I funds with some school system monies to support the pilot program. The first year, the performance element used a "story-telling computer" as the transitional device (mimed by the actors) and included proverbs, adaptations of fables, *The Old Man and the Monkeys* and the *Brementown Musicians*, and, for the upper grades, it ended with "The Glorious Whitewasher" sequence from *Tom Sawyer*.

Through the winter and spring, the actor/teachers (who quickly became known as "The Lansing Team of Four") played to 19 elementary schools, worked with some 200 teachers, and introduced creative dramatics concepts to over 5500 children, all during regular school hours. In the years since then, successive M.S.U. teams have drawn on The A-B-C's, nursery rhymes, *The Tortoise and the Hare*, Dr. Seuss tales, and other children's materials with equal success. The second year, the team played 60 school performances throughout the school year and gave some 800 1-hour classroom followups. Somewhat smaller numbers of teachers and students were reached because the followup work in each school was increased to enrich the experience. The same general level of activity has been maintained the last 2 years.

This year's Team of Four calls its school program "The Metric Show." It's the first time their work has been based on a specific concept. Using adaptations of *The Three Bears*, *The North Wind and the Sun*, and *The Sorcerer's Apprentice*, it introduces children to the basic principles of metric terminology in versions suitable for each of the three different elementary-age levels. All three versions allow for a great deal of audience participation by urging the children to help in actual metric measurements (how tall are each of the Three Bears?) and by repeating metric terms (a magic metric spell to help the sorcerer's apprentice out of his dilemma).

Each week the team spends 3 days in a single elementary school. Mondays the entire school day is given over to the three versions of the show, in separate performances for kindergarten, lower grades, and upper grades. Wednesdays the actor/teachers go individually into each classroom in the building for an hour's followup. Using warm-ups, improvisation, and story dramatizations, they demonstrate for the teacher how one might integrate metric concepts with the basic principles of creative dramatics. The teachers are invited to participate, and, according to Baldwin, only a few fail to enter in.

After the Wednesday session, actor and classroom teacher review what has happened, and the teacher is urged to suggest an appropriate activity for the second followup, usually on Friday of the same week. The second session is generally based on the teacher's requests. In this instance, building on "The Metric Show" there might evolve such activities as telling time, counting and measurement games, and the multiplication tables as the basis of improvisational playmaking. Baldwin and the Team of Four have also developed followup materials which suggest ways in which teachers can expand both on the metric ideas contained in the show and on classroom creative dramatics.

The "story-teller's theatre program" has generated a number of further spin-offs. This year, for example, two under-

graduate "teams of four" are touring the State with a "Metric Show," which has been directed by one of the graduate students on the Lansing team. John Baldwin expects that performances will reach some 75,000 children in about 65 schools by year's end.

The successes of the Lansing program have persuaded M.S.U.'s Dance Department Chairperson, Dixie Durr, to form a similar "team of four" in dance, using students in her College of Education classes for dance demonstrations in the schools. This first year, the dance team has performed on Fridays only during the school semester, but it appears to be slated for a more extended program next year.

The Lansing schools have provided funds for Bill Helder to hire an Inter-Arts Specialist, Ms. Polly McGurrin, to coordinate inschool scheduling for the various "teams of four" and to conduct additional inservice workshops in creative dramatics and puppetry for groups of elementary teachers in their own buildings.

Another part of the spin-off effect, as Baldwin sees it, relates to what has happened at the University: it's helped to persuade the Theatre Department to establish a Youth Theatre specialty that gives increased emphasis to children's theatre and creative drama work, and attracts both graduate and undergraduate students of quality. This has helped to develop strong collaborative ties for Dr. Baldwin with the University's Education Department which he hopes will lead to a greater use of drama and theatre techniques in teacher-training programs.

The Team of Four program seems firmly enough implanted in the Lansing elementary schools by now to continue without very much in the way of formal evaluation. According to Helder, the clearest measure of its success comes from the almost unanimous enthusiasm elementary principals and teachers seem to have for the program. There are more requests from schools each year for Team-of-Four bookings than can possibly be accommodated. And next year, after 4 years of funding variously provided by M.S.U., the Michigan Council for the Arts, ESEA title I, and the Lansing schools, the sole support for the program will be provided by the school system itself.

From both Dr. Baldwin's and Dr. Helder's standpoint, that's really all the evaluative measures they need. As Dr. Helder puts it, "this program is a fine example of Federal funds used as seed money to get something started which ultimately turned the key for entirely local support and continuation."

—*Junius Eddy*

The Hennessey School Arts in Education Project[22]

LAWRENCE, MASS.

"A new and enjoyable 'language' has been discovered by the children at Hennessey."

What can you do with $9,400 in a bilingual title I elementary school to build enough confidence in teachers so that, by year's end, they will feel comfortable using the arts in their classrooms as part of their everyday activities?

If you're the project director of a Federally funded arts-in-education project based at the Hennessey School in Lawrence, Mass., you can do many things. For example:

- You can use your Federal funds as leverage to request from your school department additional funds that will support a full-time art teacher, buy needed materials, and provide you with office space;
- You can persuade 25 local merchants to donate additional materials such as cameras and film from a photo store, stones from a stone mason, and paper from a stationer;
- You can take $3000 of your funding and use it to bring in a half-dozen artists-

[22] Special Projects Act
Office of Education

in-residence to help you work with teachers, conduct workshops and demonstrations, and involve students directly in the world of the arts;

- You can take another $1000, seek out your nearest chapter of Young Audiences and arrange for a series of performing arts ensembles to visit your school throughout the year for full-school or in-classroom performances;
- You can persuade your State arts council to augment these Young Audiences activities with a small additional grant;
- You can get your school system's media resource specialist to write and produce a slide-tape about your program for showing to parents and other interested groups, and help you to film, photograph, videotape (and otherwise document) many of the year-long activities;
- You can obtain children's films like *The Red Balloon, White Mane* and *Run Appaloosa Run* for screening and discussion in teacher workshops, followed by more effective screenings for children in their classrooms;
- You can arrange for a series of field trips to an art gallery (where your mime artist can use his skills to motivate the children to interact with contemporary American artwork);
- You can develop a manual for integrating units of a multi-arts curricu-

lum with other subject-matter, using teacher's logs, children's work, and the activities that teachers discover in their workshop sessions with the artists;

• And you may wish to ask your principal who supports you to make it his business to communicate the student impact of all this to their parents, to his colleagues throughout the system, and to the community-at-large.

Imaginative leadership can indeed make a little money go a long way and, in Lawrence, Mass., that's essential these days. As Assistant Superintendent Suzanne Piscitello points out,"Lawrence is a poor city with the highest unemployment rate in Massachusetts. The textile industry once flourished here, but the abandoned mills and lack of employment for our people has placed a severe strain on our resources. This being so, even improving the physical surroundings a little, as the arts project has done at the Hennessey School, has a tremendous impact."

Early in the century, Lawrence was considered "The Immigrant City of America" and, to many among the successive waves of immigrants from Europe, it has been regarded as a "first-stop" city. At present, about one-third of the city's population is Hispanic: this is reflected in the 9000 students enrolled in the public schools, many of which have bilingual classes. The incidence of children on Aid to Dependent Families is reported to be very high. Because both of these factors impact sharply on the K-4 Hennessey School, it cannot be regarded as the most likely site in which to implement a new "arts in general education program" on extremely modest funds.

Actually, Hennessey was not the site originally intended for the arts program. But the other school became involved in several other externally-funded programs, so a decision was made in September 1976 to shift the program to Hennessey.

Susan Garrett, who directs the Hennessey project, concedes that it took awhile to get things moving. "Initially," she admits, "some of the most creative teachers were suspicious of the program. They hadn't been involved in the planning, and that's always a mistake in anything like this. But I started out talking with teachers at lunch or during coffee breaks. I remember, soon after our artists-in-residence began appearing on the scene, I was in the teachers' room one morning. A second-grade teacher came in and said, "Hey—all the coffee's gone"! And one of her colleagues retorted, "Yeah—it's Monday, and the artists are here." We'd hoped, initially, to be able to build slowly toward a trusting relationship with the staff by spring, but the speed with which this happened has astounded us." The visiting artists (a musician, a dancer, a poet, a mime, and a sculptor) became part of the project's arts team, referred to around the school as "The Group." The Group together with Ms. Garrett and the full-time art teacher, Fran Marquis, soon worked out a series of workshops and demonstrations for about half of Hennessey's 18 classroom teachers.

The teaching staff was asked to complete an arts interest-and-experience questionnaire, indicating which arts areas they felt comfortable working in or in which they needed further skill-building. Then three artists from The Group (a poet, a dancer, and a musician) were (each) matched with a group of three teachers, and these groups began meeting on a regularly-scheduled basis during the school day. This was the result of the strong interest and support of Hennessey's principal, James Scully. The artist/teachers began conducting classroom demonstrations in which the teachers participated. This was followed, later the same day, with small-group workshops in which the teachers met with the artists to discuss problems, evaluate the classroom activities, and create new projects that fitted in with classroom needs.

One of the benefits of this small-group model, Ms. Garrett points out, was the development of "a kind of informal

teacher network within the staff that focused on mutual concerns and made it possible for teachers to reinforce one another in areas of the arts that were new to them."

For example, a fourth-grade teacher adds that "kids have hang-ups when they're faced with something new, but teachers have hang-ups, too. You can get bogged down in the classroom worrying about math and reading scores and feeling you don't ever have time to get involved in a lot of new approaches. So it's really refreshing when Fran or one of the artists comes in and says 'why don't we try this?' Still, you're half-afraid to try it alone, but when you can work it out together with a small group of teachers beforehand, you develop the confidence to try it yourself in the classroom."

Once the three small groups were working with the artists on a regular basis, Ms. Garrett (who has a Ph. D. in art education) began meeting with the other nine teachers in sessions concerned with the visual arts. Problems in design, color, and patterns were gradually fed back into the classrooms. These teachers were also provided with single workshop-demonstrations conducted in their classrooms by the performing groups from Young Audiences in advance of scheduled school performances. These groups work in schools throughout the New England area and include several music ensembles: The Calliope String Band, The Yankee Tunesmiths, the Mandala Folk Ensemble, and an Early Renaissance Music Group, a mime troupe called The Suitcase Circus, and the Antonia Rojas Spanish Dancers. "It was wonderful having these groups come into our classrooms first," observes one teacher. "The kids get to know them personally and make friends with them before they see them on stage in a professional performance."

While all this was going on, the art teacher, Fran Marquis, was developing a unique project of her own. Teachers selected three students from each classroom whom they felt might benefit from extended work in the visual arts. They met weekly with Ms. Marquis, in groups of six-to-twelve which cut across age, cultural, and grade lines. When the students became familiar with a particular art process (working, for example, on visual concepts that came from the movie, *The Red Balloon*) they began teaching the other children what they learned when they returned to their classrooms—becoming, as one teacher put it, "mini-teachers." (It was this group of students who accompanied the mime-artist David Zucker, to the Addison Gallery in Andover and responded to his playful antics among the pieces of contemporary sculpture on exhibit.)

The arts project team has met regularly throughout the year with Ms. Garrett to develop specific themes that run through the arts and to coordinate the themes with daily classroom activities. An example was the concept of change—changes in nature as autumn, winter, and spring, arrive changes in science as seeds are planted and begin to sprout, and rhythmic changes in music and dance. Each member of The Group (poet, dancer, musician, visual artist) handled these concepts in his own way in his respective art form. As the year's activities progressed, the interrelations between artists, teachers, and children were noted and logged by all parties. It is the project's intention to merge all these activities built around themes into an arts-related September-through-June curriculum for use in elementary classrooms throughout the Lawrence system.

What nave been the results? Have reading scores improved, for example? Probably not, say most Hennessey teachers, but it's too early to tell. One fourth-grade teacher, however, seems to represent the teachers' view when she points out that "the kids have really developed new interests in the arts. They really had very little background in the arts, coming from disadvantaged homes as many of them do. But they're more curious now and they dig into these ideas on their own. They're more comfortable with things that were strange to them

before. And they relate beautifully to visitors coming into the school."

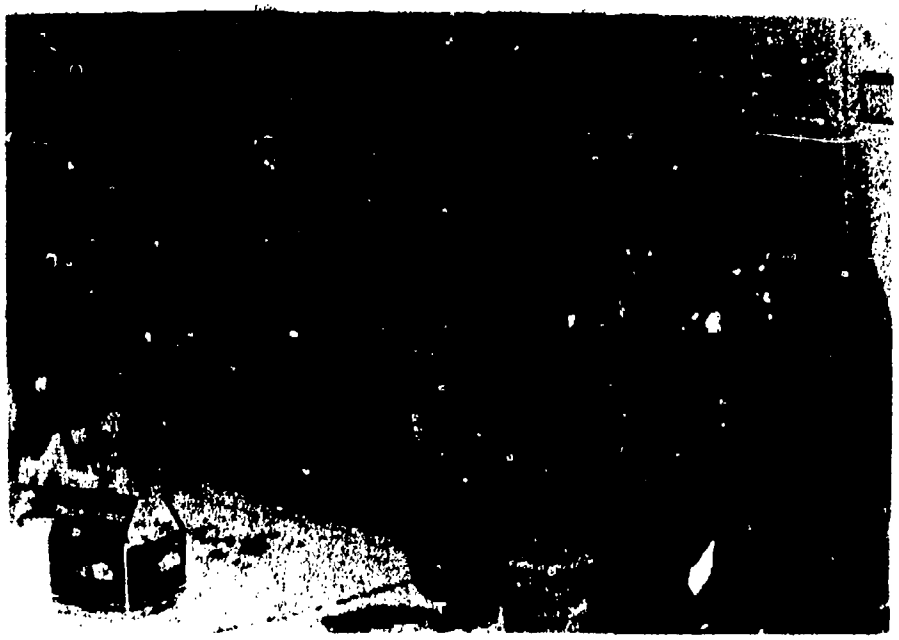
Another teacher comments that "the teachers have grown remarkably, I think. We're willing to try new things, and we're working together much more. We always did this, to some extent, with others at our own grade level, but we're crossing over and working together between grade levels now."

Hennessey's principal, James Scully, confirms this. "Most teachers don't really enjoy workshops," he points out. "But they enjoy these, and they enjoy working together." And he adds, "School attendance is up. It increases at least 10 percent any day the arts project people are here."

Ms. Garrett, in a mid-year interim report, notes other benefits as well: a bilingual class, in which the poet visited frequently, is writing poetry and stories far beyond their presumed capabilities; the growing pride and awareness in Spanish-speaking children that has been sparked by Hispanic artists; the increasing concentration and skill development among most of the "special need" children; disruptive youngsters who are becoming increasingly responsive; a Spanish-speaking class that taught the Troika folk dance to an English-speaking fourth-grade class.

Obviously much of the project's payoff has come about because the arts were used as vehicles of communication between English-speaking and Spanish-speaking children. In effect, a new and enjoyable "language" has been discovered by the children at Hennessey, through which two distinct cultural and language groups can begin to share together and understand one another.

Aspects of the program have already spread to other schools in the system, and modest additional funds are being sought to carry this project further. Assistant Superintendent Piscitello sums up the whole experience by saying, "Jim Scully has already made it clear to me that we must find some way to continue what has begun, because it's been of such obvious value to his staff, the children, and the community."—*Junius Eddy*



Aesthetics for Children and Teachers[23]

KEENE, N.H.

"The school itself has great vitality."

Largely for economic reasons, the live performing arts find it difficult to flourish professionally in rural areas like Keene, N.H. Although individual artists and craftspeople can do fairly well in such areas, art galleries and museums often are few and far between. This obviously limits the number and kind of cultural opportunities available to school-age youngsters, as well as their parents. To augment what does exist, the people of Keene must travel to Hartford, Boston, or as far as New York City; or they must manage to import top-quality performing groups and touring art exhibits.

The Keene school system has had for some time, a modest line item in its budget for a Fine Arts Fund which has been doing just that. And now, in a new Federally funded program called Aesthetics for Children and Teachers (AFCAT), Keene's Wheelock Elementary School has become the focus of a much more diversified addition to the cultural life of the city.

AFCAT has now completed the second year of a 3-year program aimed at "integrating the arts into the basic curriculum." During this period, an extraordinary cross-section of craftspeople, visual and performing artists from all over New England has come to Keene for AFCAT workshops and residencies lasting anywhere from 2 or 3 days to several weeks.

There have been week-long residencies involving three potters, an oil painter, a sculptor, and a glassblower; 2-week residencies for a weaver, a woodcarver, a kinetic sculptor, a chamber music group, a folk-musician, and a guitar-maker; and a variety of other in-school visits involving a jazz quintet, a percussion group, jewelers, poets, dance companies, theatre groups, and a film-maker. The New Hampshire Ballet (a company of 20 dancers) has given lecture-demonstrations and performances for the entire student body as well as evening community performances.

These AFCAT-sponsored artists didn't merely come into the schools, "do their thing," and leave on a randomly organized basis. Their visits were part of an overall plan, with sequence and continuity carefully worked out at the beginning of each year by the Wheelock teachers with the AFCAT project director. In addition to performances and demonstrations, the artists and craftspeople held separate studio sessions with small groups of children, gearing their work to varied grade and age levels. They moved into classrooms for extended workshops, worked closely with individual teachers, and, in almost every instance, conducted inservice workshops in their particular artform with Wheelock teachers and other area educators.

With a population of around 21,000, Keene is among New Hampshire's larger cities. Nearly 3000 of that number are students, faculty, or administrators at Keene State College. A former teachers' college, Keene State is now one of the four liberal arts units within New Hampshire's State university system. Happily, the college has a direct involvement with the Wheelock School. Indeed, Wheelock's entire complement of classroom teachers are also members of the college's Education Department. Keene's school system pays a block tuition to Keene State to operate the Wheelock School as a laboratory school, and many of Keene State's elementary education majors obtain their practice teaching experiences at Wheelock.

Thus, in some ways, it is not surprising that a program like AFCAT is taking place at Wheelock. Many State colleges around the country make use of their "lab schools" (if they still have them) as sites for innovations in teaching and learning. Few of them, however, appear to have ventured as deeply into the realm of the

[23] Elementary and Secondary Education Act Title IV-C
Office of Education

arts and aesthetic education as Keene State has at the Wheelock School.

Wheelock is a K-5 elementary school (one of seven elementary schools in the 5000-student Keene system) and it has an enrollment of about 300 children, all from the regular attendance area surrounding the school. Not only is it located in a low-income area and therefore qualifies for ESEA title I funds, but Wheelock also serves all of the city's so-called "learning disabled" children and is actively involved with "mainstreaming" Keene's special-needs youngsters.

Wheelock maintains a title I teacher who works primarily in the language arts areas with children who fall behind their grade level. It also has a school social worker on its staff who deals with the families of title I children. These special staff members have been included in all AFCAT activities and work in close partnership with Wheelock's 13 full-time faculty members, part-time specialists, some teacher aides and Keene State student teachers, and a primary resource teacher. This resource teacher (Debby Clark) really functions as more of a psychological counselor, dealing mainly with children with special needs; and, in her work, she uses the arts as skillfully as any of the classroom teachers.

The manner in which the AFCAT program came about is of more than casual interest. According to Joseph Guiliano, formerly the Keene school system's consultant for teacher education and now its Assistant Superintendent, it was the Wheelock teachers themselves who asked for the program. "Several teachers at Wheelock got the idea," says Giuliano, "and came over to see me. They wondered how we might go about providing more of an aesthetic education for our kids. So we sat down and talked about it."

Ultimately they developed their ideas into a major proposal, and the project was approved for a projected 3-year period, 1975-78, with a first-year allocation of $29,000. Usually under ESEA title IV-C, projects receive 70 percent of the first-year amount in their second year, and 50 percent the third. In the eyes of State education administrators one of the measures of AFCAT's accomplishments is that the project has received the full 100 percent funding (or another $29,000) for the second year of its operation. The staff is hopeful that this will mean at least 70 percent support for its third and final year.

Clearly, something significant in aesthetic education is happening in the Keene schools because of the AFCAT program at Wheelock. It seems to stem, in part, from the high degree of commitment to the program from the Principal, George Bergeron, and from the growing enthusiasm of Wheelock teachers. As important as anything else, however, is the quality of leadership which the project director, Lynda McIntyre, has provided.

Ms. McIntyre is a professional artist (a painter and graphics designer) who recently received her Doctorate in Aesthetic Education from the University of Massachusetts at Amherst. She happened to see the announcement the Keene Schools sent out in 1975 describing the AFCAT director's position, applied for the job, and got it. "I'm really beginning to feel at home here now," she says. "I've gotten involved with environmental groups in this region, and I have my own studio here in town. I try to work at my own painting during part of every day, if I possibly can; and now the kids have found out where my studio is and they drop in and watch me work. They don't interfere, either. We talk about what I'm doing, but they know about artists by now and they respect my need to work at my own craft."

Under Lynda McIntyre's direction, the AFCAT program has found a productive way of combining the three elements that formed the heart of the original proposal. Two, professional artists' residencies and continuing, sequential workshops for both students and teachers, provide a base of experience from which can grow the third, the creation and use by the teachers of new curriculum units which

incorporate the arts and aesthetic education concepts. Increasingly, too, the program is reaching out to include other schools in the district, and the region. Almost all of its inservice workshops and aspects of the residencies are available to the broader educational community. The public is involved as well, through evening performances.

AFCAT's inservice workshops, many of them conducted by leading arts educators and other specialists of national stature, were originally held during the school day, and Wheelock teachers attended on released time. A total of 18 workshops were held during 1975-76, covering such issues as role playing and story telling, listening skills, movement and creative drama in the classroom, problem solving, cognitive development, and an aesthetic education overview.

When teachers from neighboring schools became interested, AFCAT designed its second-year program so that each inservice workshop could be conducted twice, back-to-back—the first during school hours for Wheelock faculty and the second after school hours for other interested educators and community members. Significantly, a teacher interest-and-needs survey is used by AFCAT at the start of each year to determine what kinds of topics and ideas the teachers wish to have covered in the workshops.

The third side of the project's "aims triangle;" development of new curriculum units, proceeds logically from the other two sides. The teachers try to design each unit for at least 2 weeks' duration. They follow a standard outline so the new units can be used by any Wheelock teacher with maximum effectiveness and a minimum of confusion when coping with new materials.

A third grade unit, for example, was called "Using Photography as a Thematic Medium in which Other Areas of Study are Integrated," a long title that nonetheless means exactly what it says. Students made their own cameras, developed and printed their own film, and, in the process, learned a host of other things: to use liquid measurements, to estimate distances, to observe chemical reactions, to use the metric system, to explore "points of view" through the camera, to compare the camera eye with the human eye, and to write captions, stories, and poems about their photographs. That's a lot to pack into a single learning unit, but it did indeed relate to other areas of study—math, science, social studies, language arts, and of course the visual arts. Furthermore, it had a direct relationship to the project goals on which the teachers chose to concentrate their second-year efforts: communications skills, citizenship skills, and the development of self-concept.

Other units have included "Composers and their Music," "Outdoor (Environmental) Education," and "Movement and Reading Readiness." Refinements are being made based on teacher evaluations after they have taught the unit themselves.

During AFCAT's third year, Mr. Bergeron and Ms. McIntyre expect that the teachers will be able to assume an even greater responsibility for running the program, generating the kind of confidence necessary to continue and extend its development beyond the formal end of the project. More residencies and inservice workshops will, of course, be planned and conducted. Since the underlying purpose of AFCAT is "to create, test, and disseminate an integrated arts curriculum for elementary grades," much of the final year's work will be devoted to revising and categorizing all the integrated arts units, and other curriculum materials, which have been created during the life of the project. All of this will be made readily accessible for use by interested educators throughout the region. Already, a wide range of materials has been assembled in the AFCAT office. These include an invaluable series of lists and resources, plus copies of AFCAT's "Interim Reports and Evaluations," workshop handouts, and process papers on goal clarification.

To evaluate its accomplishments and learn where it may have fallen short, AFCAT has made use of a number of formal and informal assessment tools. A teacher-developed survey instrument has been used to pre- and posttest students yearly in terms of their interest in and understanding of the arts, their self-knowledge, and their attitudes toward school. Adaptations of other standardized tests* are also used for such purposes and to determine development in comprehension and listening skills. The study patterns of students, their use of the school library, and their participation in regular art and music programs have been recorded. Already, some significant changes have been noted. Library records show that, by the end of the first project year, students were checking out four times more books about the arts than they had the year before. Enrollment in the Wheelock Glee Club jumped from 20 to 60 students in the same period. There has been a 500 percent increase in student involvement in instrumental music since the program began. And students going on to Junior High are showing a marked increase in their participation in all areas of the arts.

The school itself has great vitality. A visitor is struck immediately by the highly creative artwork that is everywhere on the walls, by the purposeful enthusiasm of the students, by the unusual *esprit de corps* within the faculty, and by the extraordinary warmth, responsiveness and creativity that characterizes the teaching styles of most classroom teachers.

Finally, one is struck by the commitment and support for the program on the part of George Bergeron. Yet, if you ask this principal how all of this came about at Wheelock, he simply says, "I don't have much to do with it really. Lynda and the teachers did it all." Which is, after all, the kind of thing a good administrator probably *would* say. But since administrators usually set the character, tone, and quality of the learning environment in which teachers and children function, it's most unlikely that the AFCAT program could have grown and flourished without him.—*Junius Eddy*

*An abridged Cooper-Smith test, and portions of the Early Childhood Assessment Instrument.

Aesthetic Education[24]

ST. LOUIS, MO.

". . . in the process of returning . . . to the challenge of basic research in the arts and aesthetic education."

Contrary to persistant rumor, CEMREL is neither an adult cereal nor a vitamin supplement. It is, instead, an educational laboratory—one of 20 that were established by the U.S. Office of Education in the late 1960's and one of 11 that have survived the decade of social and political change. Originally titled the Central Midwestern Regional Educational Laboratory, CEMREL is housed in a renovated pre-Civil War hospital building on the south side of St. Louis, Mo., and it is known to art educators as the site of the Aesthetic Education Program, the first long term research and development effort directed toward the arts in education. The term "aesthetic education" is not always fully understood by funding agencies or by professional educators. This has created occasional problems for the lab in explaining exactly what the program is; partly because it suggests that the program is involved with the teaching of aesthetics and partly because the term is sometimes misread as athletic education—which everyone knows is closer to the mainstream of American education than aesthetics. The CEMREL Aesthetic Education Program has been variously described by those who have been involved with it but Stanley Madeja, the program director, has defined it as "an area of study that includes the full range of aesthetic phenomena, encompassing all the arts yet different from any of them taken either separately or in combination." That definition, intentionally vague though it is, is as good as any and better than most. In more basic terms, CEMREL's Aesthetic Education Program has used the visual, literary and performing arts as a point of departure and has built a total educational program—including teaching materials, teacher retraining programs, and publications—on that foundation. It has proven to be one of the most potent forces in arts education of the last decade, partly because it was an idea whose time had come and partly because of the uniquely appropriate setting which an educational laboratory provides.

The history of the educational laboratory idea needs no explication except to note that by 1965, when Public Law 89-10 was signed into law as the bellwether of President Johnson's Great Society, the U.S. Office of Education's Cooperative Research Program was awash in the proposals and final reports it had generated. Scholars and educational researchers had enjoyed the support of the Co-op Research Program since 1954 but the relationship between its individual projects, if any, was difficult to establish and the findings of such research had proven all but impossible to implement in the nation's schools. The P.L. 89-10 solution to this problem was to centralize the Office of Education's research support in a limited number of larger programs as opposed to the great number of relatively small individually managed projects which had been characteristic of the previous system. The means to this goal, in the language of the arts, was a "national system of regional educational laboratories." Each of the "labs" would concentrate its research on one or two educational problems of significant national concern and on dissemination of research findings from across the country on the needs of schools in the region where it was situated. Thus, CEMREL and CAREL (Central Atlantic Regional Education Laboratory) and SWFRL (Southwest Regional Educational Laboratory) and 17 other such laboratories came into being—each with its own piece of the educational pie, cut, served, and garnished with the promise of more good government green than individual researchers could hope to see in a lifetime.

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In its own way, the aesthetic education idea was rooted as firmly in practical reality and corporate thinking as was the laboratory idea. The restructuring of science education in the post-sputnik years was abetted by Federal intervention and when the government began to notice the arts during the Kennedy and Johnson years arts educators began to ask themselves, "Why not us too?" The establishment of the Arts and Humanities Program in the U.S. Office of Education in 1963 reinforced these hopes and, indeed, they were briefly realized through that office in the 4 or 5 years that followed. It was soon apparent, however, that separate educational research activities in art, music, theatre, literature, film, and dance were untenable as well as divisive and the search for common ground led eventually to an acceptance of Harry Broudy's concept of "aesthetic education" as the umbrella under which arts educators in various disciplines could cooperate without losing their professional identities.

The major task of CEMREL's Aesthetic Education Program from its founding in 1968 through 1977 was to conceive, develop, test, and implement a curriculum in aesthetic education at the elementary level, drawing upon the arts for content and upon aesthetic theory for its conceptual base. In the process it employed 97 individuals in various capacities, trained 30 interns, drew upon the expertise of 19 part-time staff associates and responded to the suggestions of a National Advisory Committee which was comprised, at one time or another, of 24 professional artists and educators. In that period it generated enough reports, newsletters, working papers, evaluative data, and other printed material to fill several large filing cabinets and completed 44 packages of teaching materials which, after field testing, are manufactured and distributed by Viking-Lincoln Center Press under contract with the lab. From January 1969 to September 1974 alone, the Aesthetic Education Program responded to 447 inquiries from school districts, colleges, and other educational institutions, conducted 334 visitors through the AEP facilities, had contact with 16 State departments of education, conducted 77 workshops for 2,285 participants, made 122 presentations to an audience of over 6,660 persons, worked cooperatively with 37 teacher training institutions, set up seven AEP learning centers, cooperated with 22 schools in the implementation of full-scale aesthetic education curriculums and trained 640 teachers and docents to work with a traveling exhibition that had been viewed by over 30,000 visitors by the end of 1974 and is, in mid 1977, still on tour. In addition it produced several films, innumerable slide tapes, conducted several national conferences on aesthetic education, and participated in the national conventions of the National Art Education Association, the Music Educators National Conference, the American Theatre Association, the American Dance Association, and numerous other national professional associations.

In spite of these figures, however, the CEMREL Aesthetic Education Program is known to the profession primarily for one thing—the "package" which it generated. The idea of prepackaged instructional materials is not new, even in the arts. Textbooks, films, recordings, and sets of slides all represent efforts to package the content of the arts for instructional purposes, but CEMREL took the idea beyond the one media concept which books, or films, or records provide. Comparable kinds of multimedia instructional materials had, of course, been developed for science education in the decade before the lab set about its work in the arts and it is reasonable to believe that the success of science educators was not lost upon the art educators who worked at CEMREL. Even so, there are obvious differences between the sciences and the arts which made a simple translation impossible, in spite of initial efforts by prominent science educators to affect a direct transfer of their experience. In the arts the media are more than carriers of information; they

are integral to the art forms themselves and, in addition, learning in the sciences is essentially a cognitive process while learning in the arts is tilted much more toward the affective domain. For these reasons, if not others, the development of teaching packages in the arts and aesthetic education represented a leap into the void. No one had ever done what CEMREL proposed to do and there were no effective precedents by which they could be guided. There was (and to some extent still is) a great deal of uncertainty about what constituted "learning" in the arts and about how much learning may be assessed. In addition, the idiosyncracies of arts educators made it questionable whether such packages would be used even after they were developed. In spite of these questions Stan Madeja and his group plunged ahead and by the early 1970's they had produced several sets of materials for use, not so much by art or music teachers, but by elementary classroom teachers who were obliged to teach the arts in addition to reading, writing and such, but who were rarely well trained to do so.

The Aesthetic Education Program Curriculum, as it eventually evolved, was divided into six "levels" and each level was further sub-divided to produce a total of 44 "curriculum units" each of which was drawn from one or more of the art forms—visual arts, music, theatre, dance, film, and literature. Each of these curriculum units is presented as a package which includes teacher materials relating to outcomes and objectives and to aesthetic concepts which are involved, plus a quantity of student materials that are sufficient for classroom use. Depending on the package, students materials may range from art reproductions and audio tapes to game boards, masks and costume materials, word cards, photographs, worksheets, or testing materials. At first glance, many packages look more like parlor games than like educational materials—which was neither incidental nor accidental. Pleasure was not thought to be a serious impediment to learning—especially in the arts.

The six levels into which the AEP curriculum is divided, and from which the curriculum units are derived, are as follows:

Level 1: Aesthetics and the Physical World; four units on "Space," "Light," "Sound," and "Motion."

Level 2: Aesthetics and Arts Elements; 11 units on topics such as "Part and Whole," "Texture," "Rhythm/Meter," "Characterization," and "Movement."

Level 3: Aesthetics and the Creative Process; nine units on topics such as "Arranging Sounds with Magnetic Tape," "Point of View," "Creating Word Pictures," and "Constructing Dramatic Plot."

Level 4: Aesthetics and Artists; eight units, one each on "Critics," "Writers," "Composers," "Visual Artists," "Choreographers," "Actors," "Architects," and "Film Makers."

Level 5: Aesthetics and the Culture; six units on the ways which various peoples incorporate the arts into their society including Japan, U.S.S.R., American Indian, Yoruba (African), Mexico, and the U.S.A.

Level 6: Aesthetics and the Environment; six units which emphasize the interaction between people and places as a sort of social ecology; some of these units are titled "Sensing Places," "Moving through Environment," and "Cities Are . . . ."

Some units, such as "Sounds in Poems and Stories" at Level 2, are based upon a single art form (in this instance literature), while others, "Relating Sound and Movement" at Level 3, for example, examine the interaction between two or more art forms (music and dance). A few span all six art forms and, as such, they provide vivid illustrations of the common bases of the arts and of ways in which various art forms are not so different after all. "Part and Whole" at Level 2, "Point of View" at Level 3, "Critics" at Level 4 and several of the units at Level 5 which examine the arts in

different cultures are examples of such an approach.

Taken individually, each unit in the Aesthetic Education Curriculum can make a unique contribution to the education of young children, but the whole of the program seems clearly greater than the sum of its parts—which raises the persistent but tacky question of evaluation. Stanley Madeja and Shiela Onuska have listed a four-page bibliography of evaluation reports in their forthcoming book, *Through the Arts to the Aesthetic: The CEMREL Aesthetic Education Curriculum*. Some of the reports are related to the testing of individual curriculum units by the evaluation staff of the program as the materials were being developed. On other occasions, however, the evaluation process was subcontracted to outside specialists and this was particularly true where the program was implemented on a systemwide basis, as it was in several suburban St. Louis communities, or on a State-wide basis as it was in selected school systems in Pennsylvania. Other entries in their bibliography relate to general surveys of the program's effectiveness, to position papers on evaluation or to related reports of various kinds, but to make a long story (and a long bibliography) short there has been no dearth of evaluation of the Aesthetic Education Curriculum. In some ways, the simple fact of the program's continuance from 1968 through 1977 through the establishment of the National Institute of Education—through numerous personnel changes within the Lab and through several shifts in the Federal attitude toward educational research—is *prima facie* evidence of the program's success.

By mid-1977 the CEMREL Aesthetic Education Program had come almost full circle. It was originally conceived to meet the need for a research center for the arts in education and, in fact, the first phase of the program involved a review of the literature and research in the arts, in philosophy and in related social and behavioral sciences for precisely this purpose. This pure research orientation was soon overtaken by pressures and led, in turn, to an emphasis on a kind of educational engineering which was to result in the packaging of teaching materials for use by the largest element in the educational marketplace (the elementary classroom) in much the same way that General Motors or CBS zeroes in on the largest possible market for their products. There is no doubt that these products do what they proposed to do and do it very well, but there is also no question that the *raison d'etre* which underlaid the program's establishment in the first place is, as yet, unaccommodated. With the completion of the Aesthetic Education Curriculum, however, the Aesthetic Education Program is now free to return to its roots as the research center for the arts in education which was first proposed by Manual Barkan of the Ohio State University in 1965. It was restated by Stan Madeja and Louis Smith of Washington University 10 years later and it was toward this end that invitational conferences at the Aspen Institute for Humanistic Studies were conducted in 1976 and 1977. Having accomplished the developmental job, the CEMREL Aesthetic Education Program is now in the process of returning through its looking glass to the challenge of basic research in the arts and in aesthetic education. Whoever said that life does not imitate art?—*Harlan Hoffa*

Project Zero[25]

CAMBRIDGE, MASS.

"The arts have been central right from the beginning."

Research is an unnatural act for arts educators. The phrase does not roll trippingly from their tongues, and the very idea often turns their minds to jelly. Research is a scientist's word in the same way that scholarship is a humanist's word or that creativity is an artist's word. Nonetheless, there exists a band of

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hardy individuals who believe that teaching and learning in the arts can be improved and better understood by hard-nosed research of the sort which behavioral scientists do. Moreover, there is an equally hardy band of scientists who believe that artistic behavior offers uncommon insights for their study of the human psyche. These rare birds have probably existed since Leonardo da Vinci first turned from his easel to become a part-time inventor. Present day examples of the species are associated with an endeavor known by the unlikely name of Project Zero.

Project Zero, apparently the only organized program now underway anywhere in the country dealing with basic research in arts education, is housed in scattered offices on the third floor of Longfellow Hall on the Harvard University campus. The term "project" is something of a misnomer, however, if one expects to find in it a neatly ordered central purpose under which all of its activities are subsumed. Project Zero is, in reality, two young research associates at Harvard's Graduate School of Education, David Perkins and Howard Gardner, who, with the aid of several even younger research assistants and fiscal support from the National Institute of Education, are pursuing six separate but related lines of inquiry.

Though Gardner and Perkins, in reality, work quite independently of each other, they are bound together by congruent ideas, similar academic backgrounds, the influence of a common mentor, closely related research methodologies, proximity, and a shared secretary. Of such things are projects made. If the research which Gardner and Perkins have undertaken has any common theme it is in their study of the symbol making process. Its uniqueness lies in the fact that the arts are used as central elements for a better understanding of these symbolic processes. Perkins is analyzing the process by which adults deal with linguistic and pictorial symbols (such as those embedded in poems or paintings) while Gardner is engaged in a five-year developmental study of the ways children learn to use symbols, starting with infants at the tender age of 12 months and following them through the formative years which follow. One factor which distinguishes Project Zero from other research efforts in arts education is that neither David Perkins nor Howard Gardner have their Ph. D. in the arts but, rather, in mathematics and psychology—Perkins in math from MIT and Gardner in psychology from Harvard—though both have lifelong commitments to the arts. Perkins is a published poet and Gardner has taught piano for many years and they bring to Project Zero a unique blend of artistic commitment and scientific rigor. They are neither artistic dilettantes nor scientists who use the arts for purposes which are inimical to artistic intention. Nor are they arts educators of that too common gender who apply pseudo-scientific methodology to trivial artistic questions. They are, instead, rigorously schooled scientists who can apply the discipline of that training to an understanding of the artistic processes.

The tightrope between art and science which Gardner and Perkins have chosen to walk is hedged on one side by a risk of using (and abusing) the arts as a convenient handle by which to study symbolization and, on the other, by the danger of so tightly delimiting their study that it fails to establish any relationship to numerical, linguistic, and other symbolic processes. Perkins admits that their research is, in fact, construable as either art or psychology but cautions that they are not "playing a shell game." He pointed out that basic processes of human behavior are common to both the arts and to symbolization and noted that "visual perception permeates all sorts of human behavior" in somewhat the same way that "motor coordination and speech are rhythmically controlled." In this same context Gardner was much more specific. He said, without equivocation, that "the arts have been central right from the beginning."

How, indeed, did Gardner and Perkins get where they are? What were the events in their lives which propelled them onto their precarious perch? The answers to such a question may provide essential clues to replicating their experience which could, in turn, produce a new generation of researchers in arts education uniquely able to maintain the neutral buoyancy between art and science which Gardner and Perkins obviously enjoy—and "enjoy" is the operational verb. They show no sign that they consider themselves to be between the pit and the penduium—or even between a rock and a hard place.

While working on his Ph.D. in mathematics, David Perkins "realized all at once one day" that he simply did not like topology, which was his area of specialization, and that he wanted to get into artificial intelligence—the computer simulation of intelligent behavior. Artificial intelligence is, according to him, "halfway to psychology" and when the old boy network which operates between MIT and Harvard passed the word that Nelson Goodman, a professor of philosophy at Harvard, was recruiting for a new research project to be called Project Zero (because he felt there was no zero research base in arts education) Perkins was one of those who were nominated to work on this project. His interests in artificial intelligence had, by this time, lead him to a study of computer visual perception and this, plus a lifelong concern with literature and music, provided the "opportunity to synthesize those two threads." So while completing his degree in artificial intelligence at MIT he also worked on Goodman's Project Zero at Harvard. The rest, he says, is history.

Gardner's story is remarkably similar. While a graduate student in psychology at Harvard "doing straight developmental psychology" he came to realize that the developmental approach was very much oriented to a certain view of what needed to be developed and that Piaget's research which was then the cornerstone of his study, represented only the view of the rational scientists, the logical problem solver. It occurred to Gardner that logical problem solving was not the only possibility for studying cognitive development and he began to think about "what it meant to be competent in the arts and to stop making the scientist the sole model for thinking." To be a musician takes a brain too, he reasoned, but perhaps not the same brain as the scientist or the businessman or even the painter and this led him into a continuing interest in the cognitive aspects of the arts—in artistic thinking.

Clearly, Gardner and Perkins are uncommon folk in scope of their interests as well as in the intellectual prowess which they bring to Project Zero. Exceptional though they be, however, the question remains whether their ability to work with a "double affinity" in art and science is unique or whether on the other hand, there may not be others by the tens, dozens, scores, or even hundreds who with the proper selection, training and support could go forth and do likewise. This question has two aspects; one bearing upon the interest in working with this double affinity and the other upon a demonstrated ability to do so. Perkins and Gardner receive constant requests from individuals who want to work with them at Project Zero, the overwhelming majority of whom must be turned away because the project is not a research training project and the only training they do is that which is necessary for the project to function. The problem, according to them, is "that there are no contacts which encourage and support the inclinations" of even those few who do by virtue of interest and abilities qualify. "There is no research community doing the kind of things we are doing because there is no money for it . . . the problem is not human resources but dollar resources." In discussing the process by which they select their assistants, Gardner noted that some applicants are "superficially attracted to what we are doing and [to] creativity and all that jazz and then they see that you

have to sit down and make up test items and analyze protocols and transcribe video tapes and that is not what they want to do"; while others "however brilliant they may be in the sciences don't have an interest in the arts and they don't work out either because it requires a certain kind of qualitative thinking." The right kind of person, Gardner thinks, is someone who already has an interest in both science and art. Unwittingly or not, Gardner was describing himself and David Perkins when he summed up his discussion by saying "when you talk to someone who is, for example, wrestling with the problem of how music and cognitive psychology fit together, the problem is solved—they're prepared." He went on to add, "I think that David and I were prepared 10 years ago because we had been asking these questions on a subconscious level and, all of a sudden, we met Goodman and Kolers and said, "Gee, you can do this on more than a subconscious level." The point at issue therefore is, not so much one of research training but, instead, of a careful selection of those who have the requisite "double affinity" from an already existing pool of talent. In some ways, Project Zero has already accomplished just that for its own purposes. Gardner, by way of example, has nine research assistants working with him; four on early symbolic development, three on a television project and two on a study of children's literary abilities. Perkins has selected assistants with equal care to work on his "thinking aloud" study of the creative process, his study of critical dialogue and, finally, with a summer workshop which translates research findings into classroom practice. The right way to select such individuals, again according to Gardner, "is to do it around people who already have this interest because study interest hardly ever arises in a vacuum. . . . our basic thrust is research and that is what we do best." We train researchers, he said, "in the sense that our research assistants, whether or not they are in graduate school, often go on." He admitted that Project Zero had never done anything that was directly curricular and that they have never "devised a curriculum." It is obvious, however, that Gardner and Perkins do indeed, provide a model for the training of researchers in arts education which others could emulate. Their methodological rigor, their painstaking attention to detail, their careful definition of researchable problems, their commitment to study arts education in the field using art products as primary data sources, and their commitment to a collegiate relationship between junior and senior researchers is a far cry from the musings which characterize graduate study at many universities. The bottom line, of course, is that Project Zero is training the next generation of researchers in arts education by not presuming to do so but, instead, by example.

If Gardner and Perkins are exceptional as individual researchers and if Project Zero is unique in the basic research thrust it has undertaken, so too is Harvard University uniquely appropriate as the site for their enterprise. Harvard is many things to many people. It is Harvard College: prestigious, intellectually demanding, and socially rewarding. It is the Harvard medical, law, or business schools which are without peer in their respective fields. It is the Widener Library or the Fogg, Peabody or Busch-Reisinger Museums or it is the Sanders or Loeb Theatres. To educators, however, Harvard University means the Harvard Graduate School of Education which is almost unique among such institutions. By and large, colleges of education have accepted teacher training as their primary reason for being and the unhappy truth is that most owe more to Henry Ford than they do to Thomas Dewey. They crank out teachers in much the same way that other factories turn out engine blocks or chocolate chip cookies. A select few, however, concentrate upon graduate study and research and upon the development of educational leadership; of these, Harvard is the unchallenged prototype—either as such

programs are or, more likely, as they hope to be. At the risk of oversimplification, Harvard's preeminence is based on its ability to do two things better than most. First, it attracts bright people like Gardner and Perkins, and then it leaves them alone. The ability to attract bright people is easily underestimated but, all the same, it is probably easier to do so in Cambridge than elsewhere in the country and this aspect of Harvard's success is, perhaps, self-perpetuating. The ability to attract bright people and then leave them alone is quite another matter, and it is this which distinguishes Harvard as the uniquely appropriate site for this project.

Project Zero is unique to Harvard University and to the personalities of Howard Gardner and David Perkins and, in that sense, it would not be possible to replicate it elsewhere or to transplant it intact in another setting. This very uniqueness may also be its most essential virtue, however, and it is the rightness of the fit between the institution and the individual to which other researchers may aspire—that and the rigor with which Gardner and Perkins have conducted their inquiries.

For some observers, especially for those who are of an instrumental turn of mind, the most important outcomes of Project Zero may be found in the numerous publications which it has spawned in journals such as *Developmental Psychology*, *The Journal of Aesthetic Education*, *Studies in the Anthropology of Visual Communication*, *Art Education* and others, or in the two books which Gardner has recently published as a result of his work in Project Zero, *The Arts and Human Development* and *The Quest for Mind*. For others, however, particularly those who themselves aspire to the research competence which Gardner and Perkins have demonstrated, the import of their activity is more subtle; for them the message of Project Zero is in the method. The modes of inquiry which this project has applied have demonstrated that the methodology of science can be fruitfully applied to questions involving artistic behavior without tearing the art out of it—as most artists have predicted it would. It has shown that when scientific integrity prevails in the methods of inquiry, no violence is done to the artistic integrity of that which is the subject of the inquiry. The operant word, however, is integrity and the operant condition is perhaps only to be found when the researchers are themselves personally involved in the arts as well as being trained scientific observers.

In most athletic events a zero on the scoreboard means a big round nothing, a shutout, and even in tennis where a zero is euphemistically called love, it still means nothing. In mathematics a zero is, at best, a non-number poised between negative and positive values. In arts education, however, Zero has much more happy implications. It means new insights and new ways of working and, importantly, it means a new breed in the profession who are uniquely able to balance scientific rigor with artistic sensibility as they search for fresh insights into old professional problems.

—*Harlan Hoffa*

CHAPTER III.

Brief Descriptions of Other Projects

TARRANT, ALA.
Tarrant Elementary School

Elementary and Secondary Education Act (ESEA), Title IV-C

Project EASEA strives to create an aesthetically stimulating environment and to make the children of the Tarrant Elementary Schools aware of the arts and the role they play in a satisfying lifestyle. A project coordinator and an educational aide provided inservice training for the faculty in August and September 1976. Demonstrations and specially prepared media (films, tapes, games, etc.) will be used to heighten student awareness. Visits to cultural exhibits and performances in Birmingham will be arranged and hands-on experiences with the arts will characterize the exploratory phase of the program. Later in the year, each child will perform or produce a product within a selected discipline. In 1977-78 the program will be expanded to the middle school and the following year to the high school.

FLAGSTAFF, ARIZ.
Thomas Elementary School

National Defense Education Act

During the school year 1975-76, the Flagstaff Unified School District No. 1 selected several primary classrooms (K-2 and EH/LD Team Teaching Pod) at the Thomas Elementary School to participate in the Arizona Alliance for Arts in Education Project. Project teachers were provided inservice training to assist them to include the arts (art, music, dance, drama, and creative writing) in their regular classroom instruction and to begin to identify some of the ways in which the arts contribute to the aesthetic, academic, and social development of these primary and special education children. During 1976-77, this project was expanded to include some of the intermediate grade teachers and their classes.

TUCSON, ARIZ.
Tucson Elementary Schools

ESEA, Title I

A number of programs in Tucson were developed including one involving fine arts, language arts, and reading. Guitar/ukelele work done in summer programs has been expanded and related to Arizona's Integrated Arts in Education Project. In the planning stage is a proposal for a study of the educationally handicapped.

OAKLAND, CALIF.
Arts Magnet, Mosswood, Renaissance Schools

ESEA, Title IV-C

The younger children (5-9 years) in the Arts Magnet School are involved in all the arts as part of the basic primary curriculum. Parents, community artists, and high school students help emphasize the arts in all subjects at Mosswood (9-12 years). At the Renaissance School

(12-18 years) academics and art subjects are taught by the same six teachers with the help of two artists-in-residence.

BOULDER, COLO.
University of Colorado

ESEA, Title III

COLORADO CARAVAN is an educational touring theatre that provides university graduate students practical field experience in the use of theatre to facilitate personal and social development. The touring group offers one of four live theatrical presentations followed by workshops geared to audiences of different ages (small children to adults). The CARAVAN goes into schools, prisons, hospitals, homes for the elderly, psychiatric clinics, and community centers. After 3 years of HEW financing, COLORADO CARAVAN has now completed 2 additional years on its own, supported by minimal consumer fees, community and business assistance, and integration of the program within the academic structure of the Department of Theatre and Dance at the University of Colorado. In the 1976-77 season, COLORADO CARAVAN went to 52 communities in all sections of Colorado, presented 193 performances, conducted over 350 rounds of workshops in 151 different locations, and served approximately 60,000 people.

HARTFORD, CONN.
Simpson-Waverly School and nine others in the State

ESEA, Title I-B

This program utilizes Orff instruments and creative techniques for disadvantaged children in 10 Connecticut elementary schools. The project focuses on improvement of skills and concepts in language arts and mathematics as well as speech, motor, and musical development.

COLUMBUS, GA.
Eight Muscogee County Schools

ESEA, Title III

This carefully planned elementary music study involving eight Muscogee County schools (four pilot and four control) was validated with the assistance of Florida State University and the Educational Testing Service. Students received music instruction twice a week with special emphasis on one of four methods — comprehensive experience, creative experience, instrumental experience, and vocal experience. The results included some strong recommendations about elementary school music curriculums, instructional methods, and materials. Particularly interesting were the findings with respect to young children's desire to play musical instruments.

IDAHO FALLS, IDAHO
School District No. 91

Special Projects Act, Title IV, Sec. 409

After two unsuccessful attempts to use music in new ways in the elementary schools, School District No. 91 in the 1976-77 school year launched a program to enable teachers to help children in six art areas: drama, speech, literature, art, music, and dance. Fourteen 3-hour workshop sessions for teachers were related to the individual teacher's classroom assignment. Practicing artists are also being scheduled into the school—poets, potters, writers, printers, a string quartet, a dance troupe, and an old-time fiddler. Student art works and expressions of student interest in the artists indicate a change in attitude. Principals are pleased with the benefits the program seems to be bringing to their schools.

GARDEN CITY, KANS.
Four pilot schools in Unified School District #457

Special Projects Act, Title IV, Sec. 409

The main purpose of this project is to provide students with a wider range of planned arts activities. Interrelation of art to other subjects is at the discretion of the individual teacher. A workshop with instructors from several Kansas university faculties was provided for the teachers in the pilot schools. Other

inservice activities such as short courses and syllabus development meetings are a part of this year's schedule. An orientation session to follow in the other elementary schools in the district is also part of the plan.

SHREVEPORT, LA.
Caddo Parish Schools

ESEA, Title III

This system-wide effort to improve the music program in the 45 elementary schools of the parish has concentrated on an intensive summer workshop for teachers and monthly inservice sessions. Music specialists and classroom teachers work together to develop a more creative, spontaneous atmosphere as they deal with children. Creative dramatics, movement, folk dance, and mime have been utilized along with Orff, Kodaly, and Dalcroze methods. Teachers report increased concentration, memory span, auditory discrimination, and sensitivity to self, others, and the environment on the part of the children. Teachers are observed to be more "vitally alive and eager to learn new skills."

EMMITSBURG, MD.
St. Joseph's College, Summer Arts Center

ESEA, Title IV

A total of 632 students from all Maryland school districts participated in one of four 2-week sessions in the summer of 1976. Students were housed in dormitories and had organized recreation, cultural events, and field trips in addition to their intensive instruction. A teacher/student ratio of 1 to 12 was maintained. Only cost to students was for food, and scholarships were available in order not to deny the opportunity to talented individuals.

Another center for fifth, sixth, and seventh graders at St. Mary's City offered experiences in the visual arts and one at Queenstown (Wye Institute) concentrated on creative writing, with classes also in art and drama. An evaluative followup was conducted with the students and the staff participating in their own assessment program. The centers were activities of the Maryland State Department of Education.

BIRMINGHAM, MICH.
Beverly and Harlan Elementary Schools

ESEA, Title IV-C

This is the third year for the Birmingham Creative Music Project. It will be concentrated in the fourth grade classrooms of the Beverly and Harlan Schools, Birmingham, Mich.

Using Orff-Kodály music techniques and electronic music as a base, the project uses the other arts as well. Children are encouraged to write an original story, compose a musical score for it, then illustrate and photograph as they turn it into an animated film. The evaluation design includes a prepost test.

MINNEAPOLIS, MINN.
Project ABLE

ESEA, Title IV-C

Project ABLE is a 3-year project based on the theory that people use the same learning processes in the creation of art as they do in learning other skills. Strengthening cognitive operations through experiences in drama, movement, film, painting, pottery, and music is the goal. Interdisciplinary activities which focus on major themes, or centers of inquiry, will utilize the arts as a means for teaching concepts which are generally considered unrelated to the arts. Evaluation is planned through documenting the use of skills learned in the arts as they are utilized in other areas.

ST. PAUL, MINN.
St. Paul Elementary Schools

ESEA, Title IV-C

The purpose of the project is to develop a creative dance curriculum which can effectively be integrated into elementary education. During the second and third years of this project, students and

teachers in seven schools participated in 12- and 24-week dance programs conducted by 12 dance specialists, six assistants, and a coordinator. Curriculum materials and consultant services have been developed to train classroom teachers to use creative dance as movement education, art resource, and teaching tool. Additionally, three original childrens' dance theatre pieces were produced and toured as part of community/parent outreach. One day residencies with performances and workshops, including children and teachers, were conducted at 45 school and community locations over the 3-year period. Project was validated for replication.

VIRGINIA, MINN.
Virginia and Marquette Parochial Schools

ESEA, Title IV-C

Project HAVE (Humanities and Arts in Virginia Elementary) interrelates the arts to encourage student creativity. Fourth, fifth, and sixth grade students can choose art, creative writing, dance, or music as their area of activity for each of the following nine topics: Sound, color, harmony, rhythm, time, design, imagery, self-expression, and tools of learning. Classroom teachers present activities for each topic during nine 40-minute blocks over a 3-week period. Resource people from the community, high school, and community college participate in the program by sharing skills and interests. The elementary coordinator of Virginia's schools commented, "I see kids doing things they've never done before. Students are experiencing joy and excitement in these activities, and they are going home and telling their parents what they are doing. We need more programs of this kind in our schools."

WELLS, MINN.
Wells-Easton Public School

ESEA, Title IV-C

This 3-year teacher elementary aesthetic education inservice program is now in its second year. The approach has been through the development of volunteer classroom teacher teams who are directed by consultants. The teams meet weekly to plan and reinforce each other; teachers are provided substitutes on days the consultants are present, so that part of art in education inservice training is in school rather than after school hours.

Participatory experience for students, teachers, and community members is the focus of the project which seeks arts awareness and increased learning generally through the arts. Dance and drama were emphasized in the first year; poetry/literature and keyboard music were added in 1976-77. The visual arts in all the many manifestations are to be developed in 1977-78. Three secondary school team members have volunteered to be part of the project this year.

NEWTON, MISS.
Newton Elementary School, 1-6

ESEA, Title III

Project LAMP (Laboratory for Art and Music Perception Development) was instituted to meet a need as determined by the administration and staff of the Newton Elementary School. The objectives of the program are fourfold: (1) To provide laboratory and classroom experiences in art and music that will increase the opportunity for creative activities. (2) To teach the basic elements and concepts in art and music. (3) To enhance and enrich the basic curriculum as the fine arts are integrated and correlated with regular subject matter. (4) to train teachers to use the fine arts as a tool to enchancing learning. This program affords opportunity for students to express themselves in different ways through various media. This has the potential of producing positive changes in attitude, self-concept, and achievement in academic areas.

GRAND ISLAND, NEBR.
Grand Island and Hall County Schools

ESEA, Title IV

This project, "Cultural Heritage Through the Visual Arts," is built around the Stuhr Museum of the Prairie Pioneer House. Utilization of studio space in the museum by elementary students, parents, administrators, and other patrons, visitation by elementary students to view sequential instructional units, use of the Prairie Pioneer House for art experiences and display of student creations, and inservice workshops at the museum to improve instruction characterize the program. An outdoor museum provides the locale for Prairie Arts Camps. Development of a curriculum bank of materials is another component of the project.

VALENTINE, NEBR.
Seventy schools in a four-county area (largely elementary)

ESEA, Title III

Project North St'Art was designed to increase the art ability of students in rural schools. This was accomplished by working in teacher work hops and teacher involvement sessions. Art materials and written instructions were disseminated to project teachers. A substantial library of such materials appears to have been developed. Carryover to improved graphics for student publications is evident in the material submitted.

GOLDFIELD, NEV.
Three Esmeralda County Elementary Schools, K-8

ESEA, Title III

The description received is in terms of behavioral objectives for what seems to be a very basic program in music and art for the elementary schools provided by a traveling van and a special teacher. The program has only been in operation since September 1976, and the project director (superintendent) suggests that it is still in an experimental stage.

DURHAM, N.H.
University of New Hampshire

ESEA, Title III

Project TRY (Theatre Resources for Youth) initiated "The Little Red Wagon" which is a van-type vehicle which provides a series of complete dramatic experiences for a variety of audiences in scattered locations. It has developed into the Caravan Project which is made up of six vans (drama, dance, music, poetry/mime, visual arts, and crafts) which can be booked individually or as a group.

IRVINGTON, N.J.
Irvington High School and nine elementary schools

ESEA, Titles I and III

There are a number of programs in this school system that trace their genesis to Federal funds. A series of cultural programs for the school year 1976-77 is now supported to the tune of $12,000 by the Irvington Board of Education and will bring the Philippine Dance Company, Ballet Folklorico Mexicano, Metropolitan Studio Opera Company, and others to the high school. Three performing groups (puppets, musical, ethnic song, and dance) are scheduled for the elementary schools. A Title I "Reading Through the Arts" program ran for only 3½ months in 1971-1972 with Federal support but is reported as continuing in a small way in the system. A National Endowment for the Arts grant supports the Environmental Design/Architecture program, now in its second year. High school career education in art is supported by the State Department of Education and the local Board of Education. Artists-in-residence work in the schools, an extension of the State Council of the Arts' original funding.

ALBUQUERQUE, N.M.
Cochita Elementary School

ESEA, Title III, and Special Projects Act

Cochita School used a small grant from the New Mexico Alliance for Arts Education to involve parents in arts experiences in order that they might better appreciate the benefits of the new school program that included the arts in their children's curriculum. Classes were offered to the parents in the school for 2 hours one evening a week and were over subscribed. Additional teachers had to be secured. Many parents chose to bring their children with them.

EUNICE, N.M.
Eunice Municipal School and Jal Public School

ESEA, Title III

The grant money was used to employ an art teacher who shared his or her time between Eunice and Jal. Arts and crafts classes for seventh and eighth graders were offered on alternate days in Eunice, and daily classes were given to second and third graders and to high school students. In Jal, a daily arts and crafts class was offered to high school students, the humanities teacher was assisted on call, and fourth and fifth graders were offered daily instruction in art. The announced objectives of the program were to change attitudes toward the arts, to increase student self-confidence to increase observational skills, and to develop better coordination in the entire curriculum.

ALBANY, N.Y.
Empire State Youth Theatre Institute

ESEA, Title IV-C

The Empire State Youth Theatre Institute exposes young people to the theatre, stimulates their imaginations, and educates them in exciting new ways. Its productions serve as theatrical forums for interdisciplinary learning through elementary and secondary school residencies. Briefly, a residency involves a full day of teaching before and after a performance. The Youth Theatre conducts in-school training for elementary and secondary school teachers, offers an internship program for high school, undergraduate, and graduate students. During the first full year of operation, 1976-77, the program reached 80,000 children and youth through its 75 presentations in the Empire State Plaza and its 29 3-day residencies in schools throughout New York State.

BROOKLYN, N.Y.
Center for School Development

ESEA, Title IV; Special Projects Act; and Emergency School Aid Act

The Arts in General Education, a joint venture with the JDR 3rd Fund, is a comprehensive program having many sources of support. The title IV funding has been used for eight community resource groups to infuse the arts into the basic educational program. There have been lecture demonstrations, teacher workshops, classroom art experiences, and planning sessions involving administrators, arts and non-arts faculty, parents, students, and visiting artists.

NEW YORK CITY
Public School 9 and Roosevelt Island School

ESEA, Title I

Learning to Read Through the Arts is designed to elevate reading levels of disadvantaged inner city children. The project conducts workshops, inservice teacher training, and provides the services of a social worker to contact parents. The Roosevelt Island School is infusing this methodology throughout the school-day curriculum, grades K-9, for both remediation and enrichment. The programs are associated with the Guggenheim Museum.

UTICA, N.Y.
Jefferson, Hughes, Brandegee, Seymour Schools

ESEA Title IV-C, and Special Projects Act

Several Utica schools have been a part of New York State's Project SEARCH. The Utica project has many objectives including humanizing education; integrating the arts for all children, including the handicapped; developing performing arts, curriculum articulation, K-12 in all subject areas; and utilizing affect, valuing, reasoning skills, and interdisciplinary approaches to learning in addition to the development of community resources. The arts program has aimed at reorienting teachers' attitudes and perceptions of the arts and of themselves in relation to the arts in order that they may carry on arts programs with their students. In Utica, it has produced articulated curriculum in art, music, and handbooks for integrating the arts and in the performing arts.

EDONTON, N.C.
Edonton-Chowan Schools

ESEA, Title IV-C

Project CATTLE (Cultural Arts Through Television and Language Experiences) attempts to show that the cultural arts deficiencies of our students can be alleviated through the use of Cultural Arts Television Programs. These programs are planned by teachers in grade-level groupings with the help of an arts and music specialist. The teachers then do preparation and follow-up activities to accompany the television programs. Students also have had the opportunity to make their own television programs. This has greatly improved the student's self-image.

CLEVELAND, OHIO
Supplementary Education Center

ESEA, Title III

The Supplementary Educational Center has operated in downtown Cleveland since 1966, bringing children together from throughout the community for unique social and educational experiences. Running for 6 days weekly, the typical schedule offers 600 children, grades 3-6, creative experiences in art, heritage, drama, music, science, and television. A space theatre combines a simulated astronomical space exploration with 70mm. wide screen film projection.

WILBURTON, OKLA.
Schools in seven counties of southeastern Oklahoma

ESEA, Title IV-C

Project ARTS is designed to use an interdisciplinary approach to enrich the quality of education of all children in the schools. A strong teacher-training component is part of the program. The comprehensive arts program will be designed to offer arts education, arts in basic education, and specialized arts education. A comparative study within the project involves both classrooms and teachers engaged in art activities and those not participating.

PORTLAND, OREG.
Jefferson High School

Emergency School Aid Act, Title VII

Art Share was a special arts project at Jefferson High School and its feeder elementary schools in Portland, Oreg., for the school year 1974-75. It was designed to develop a unique arts "magnet" program at an inner-city school, drawing students from throughout Portland. Believing that arts provide opportunities for positive interracial, intercultural experiences, the funds were used to develop a strong dance and theatre program revolving around professional movement teachers and a major dance company residency. An array of visiting artists, including actors, musicians, poets, and visual artists, provided a year of enriched artistic experiences to the target schools. This exciting concept

has continued to grow and flourish with the support of the Oregon Arts Commission and the Portland Public School District.

PHILADELPHIA, PA.
Hahnemann Medical College

National Institute of Mental Health

An experimental 2-year graduate program for art, music, and movement therapists leading to a Master's Degree in Creative Arts Therapy (MCAT), was developed. Training in the three nonverbal disciplines is in a medical school setting. Didactic and practical experience provides the skills to educate and work with community agencies and hospital staffs concerned with mental health in diagnosis, treatment, crisis intervention, and prevention of mental illness with the utilization of these modalities. Evaluation measures to systematically assess MCAT training effectiveness are developed by the Division of Research and Evaluation of the Hahnemann Community Mental Health/Mental Retardation Center.

SHILLINGTON, PA.
Governor Mifflin Schools (Grades 3-9)

ESEA, Title III

The elementary portion (grades 3-6) of this program is designed to be taught by the classroom teacher. Some inservice training is provided, and prepared materials are available. The teacher is then expected to serve as a leader as she and the children learn together. The junior high and senior high programs are presented by an "arts team" made up of art, music, language arts, history, and media teachers. The three programs are in addition to the traditional art and music education already in existence when the "arts" curriculum was introduced in 1970.

WARREN, R.I.
Warren High School

ESEA, Title III

"Exploration in Sound" (creatively comprehending the arts—musical, visual, verbal) is a high school course offered to any student regardless of previous training. Objectives are attained through the acquisition of various contemporary compositional and performance techniques; for example, graphic notation, the use of traditional and non-traditional instruments, etc. Students are involved in aesthetic judgments, not only in their musical work, but also in the verbal or visual (16mm and super 8 film) counterpart often created to accompany the musical expression. Student compositions are rehearsed, analyzed, criticized, performed, and finally recorded. An electronic synthesizer and various recording techniques may be a part of a compositional plan which synchronizes the three components (musical, verbal, visual) into a single expressive unit.

CAMDEN, S.C.
Camden Primary School, K-3

Special Projects Act, Title IV, Sec. 409

"Growth Through the Arts" is a new project which provides teachers with the opportunity "to develop means of infusing the arts into the basic skills" (reading and math). It has offered a 2-week workshop for teachers and the support of full-time music and physical education teachers. The project is reported to have resulted in some innovative activities on the part of classroom teachers, and creativity is encouraged with the children.

MEMPHIS, TENN.
Seventeen schools (K-12) plus central office connected to Cable TV (Studio at Memphis Technical High School)

ESEA, Title III, and NDEA, Title III

CABLECOM has as its goals the raising of student achievement in language arts and the stimulation of creativeness and expressiveness in the arts.

Emphasis has been placed on the development of a plan to make cable TV an effective supplementary teaching tool in the arts, social studies, and communication skills. Increased appreciation of the arts, as well as learning the arts as a discipline, has been projected as the primary potential outcome.

MEMPHIS, TENN.
Fifty-one Memphis Elementary Schools
ESEA, Title III

During the 3 years of the grant, an innovative music curriculum guide was developed with heavy emphasis on the Orff and Kodály approaches. A special type of learning was employed in order that students would find regular spiral reinforcement for their music skills and knowledge. Following the completion of the grant, the Memphis City Board of Education adopted the plan for all its elementary schools and hired 31 music specialists to help carry it out.

DENTON, TEX.
Texas Woman's University
Education of the Handicapped Act

The project offers a 2-week summer institute to train the personnel of the residential facilities for the severely handicapped. This Creative Arts for the Handicapped Institute involves Texas Woman's University faculty from the departments of art, music, drama, dance, special education, recreational, and occupational therapy. Participants are introduced to an art activity in the afternoon and then have the opportunity of working the next morning with severely retarded residents of the Denton State School. Thirty-one persons earned three graduate or undergraduate credits by completing the requirements of the institute. The program is recommended for replication.

RICHFIELD, UTAH
Juab, Piute, Wayne, Sevier, South Sanpete, and North Sanpete School Districts
ESEA, Title III

Music textbooks and records were supplied the schools and a Fine Arts Media Library was established. Five-day workshops in music (Grace Nash), art, and drama were provided for classroom teachers. Students attended professional and college performances of plays, musicals, ballets, and the "Art Train." Learning packets for drama, music, and pictorial art were prepared. These treated 800 art concepts in a sequential manner from K through 12.

POULTNEY, VT.
Poultney High School Fine Arts Center
ESEA, Title IV-C

Students, grades 7–12, participate in a variety of arts experiences. The visual arts department employs in addition to regular staff, a painter and sculptor-in-residence. The performing arts department employs a dancer and theatre arts artist-in-residence in addition to the regular staff. Seventh and eighth grade scheduling includes a revolving nine week arts experience where students explore a different arts experience each day of the week. Ninth to twelfth grade scheduling involves year, semester, and mini-courses in the arts.

VERGENNES, VT.
Vergennes Union High School
ESEA, Title IV-C

The Creative Art, Science and Technology (CAST) Project is currently entering its second year of operation as an interdisciplinary humanities-chemistry program for grades 10–12. Students collectively gather, process and manipulate materials found locally, such as the smelting of iron ore to make tools, gathering clay to make pots, etc. Subsequently, each student chooses a material in which to specialize. A local artist is then identified with whom the student

learns to deal creatively with that material and to produce a work of fine art. Workshops were given this year in the following arts areas: glassblowing, stained-glass, pottery, photography, blacksmithing, fine metals, plastics, cooking, painting, herbal medicine, sculpture, and weaving/dyeing. The creative experience is followed by a survey of the history and sociology of the development of philosophies dealing with the chemical structure of materials. Finally, value judgments are made with regard to the effects of modern technology on the individual and society.

MIDDLETON, WIS.
Kromrey Middle School

ESEA, Title III

MODUL—MT (Musical Opportunities Designed for Unlimited Learnings—Musically Talented) is a title III ESEA project at E. G. Kromrey Middle School. The school staff identified, arranged and recorded vocal and instrumental music for use by middle school children. Accompanied versions and the accompaniments alone were recorded on opposite sides of the tape, providing models for study, performance, and enjoyment. Students were also encouraged to transpose, arrange, or create musical compositions. While 900 separate compositions were produced, 10 packets of materials for various instruments and voice ranges were made available for sale.

SHEBOYGAN, WIS.
Sheboygan Elementary Schools

ESEA, Title III

AWARE is a title III project designed to develop an art enrichment program that focuses upon the history and appreciation of art. Offered to children in all Sheboygan elementary schools, public and private, it is aimed at nurturing aesthetic growth through classroom presentations of art reproductions by community volunteers. Self-instructing portable modules that can be moved from school to school were developed and utilized as were curricular games, field trips to museums, an art enrichment guide, and visits to schools from area artists and others in art orjented occupations.

LARAMIE, WYO.
Laramie Elementary Schools

ESEA, Title III

"New Directions in Education with the Arts" is a program for elementary children and their teachers. An integral part of the project involves "art centers" containing materials, work tables, instruction books, and tapes encouraging experimentation with the fundamental elements and principles of the visual arts. Raising the confidence of the teachers in their ability to use the arts in their classroom in order that they might utilize the arts with other subject areas is another purpose of the project.

CHAPTER IV.

List of All Nominated Arts Education Projects

ALABAMA

Birmingham
Lakeview School
Penelope Cunhinghem
P.O. Drawer 10007
Birmingham 35202
Aesthetic education

Clayton
Barbour County Schools
William Edson, Superintendent
P.O. Box 168
Clayton 36016
Dance, music, art, drama

Mobile
Mobile County Schools
Dr. Robert Kieltyka
P.O. Box 1327
Mobile 36601

Tarrant*
EASEL
Sylvia Lawless, Director
1408 East Lake Boulevard
Tarrant 35217
Dance, music, special education, art, drama

ARIZONA

Flagstaff**
Thomas Elementary School
Mrs. Pat Curry
Flagstaff School District
Flagstaff 36001
Integrated arts K-6

Mesa**
Mesa Public Schools
Dr. Edna Gilbert
Director, Fine Arts
14 West 2nd Avenue
Mesa 85202
Creative arts

Phoenix**
Mrs. Elizabeth Snyder
3455 West Montebello Avenue
Phoenix 85017
Arts for the handicapped

Tucson*
Dr. Carroll Rinehart
6606 East Lehigh Drive
Tucson 85710
Integrated arts K-6

Tucson
Flowing Wells Jr. H.S.
Ladd Bausch
3725 North Flowing Wells Road
Tucson 85705
Guitars

Yuma
Yuma Schools
Mrs. Marian Elliott
Fine Arts Director
450 6th Street
Yuma 85364
Dance, art, music, drama

ARKANSAS

Russellville
Russellville Public Schools
Harvey Young, Superintendent
North Arkansas Avenue
Russellville 72801
Art

CALIFORNIA

Antioch
Antioch High School
Tom Beagle
700 West 18th Street
Antioch 94509
Theatre

Antioch
Antioch Unified School District
Mrs. Grant, Principal
Belshaw Elementary School
510 Grant Street
Antioch 94509
Aesthetic education

Glendale**
Glendale Unified School District
Mrs. Audrey Welch
223 North Jackson
Glendale 91206
IMPACT school

Oakland*
Oakland Unified School District
Stan Cohen
1025 Second Avenue
Oakland 94606
Arts centered alternative school

Palo Alto
H. Gunn High School
Harry Stockman
780 Arastradero Road
Palo Alto 84306
Theatre

Redding
Shasta County Schools
Margaret Humpney
1644 Magnolia Avenue
Redding 96001
Reading, art, music

San Diego
Old Globe Theatre Project
Robert E. McGlade, Manager
P.O. Box 2171
San Diego 92112
Creative drama

San Francisco
de Young Memorial Museum
Elsa Cameron
Golden Gate Park
San Francisco 94118
Art, photography, creative dramatics

San Francisco*
Alvarado School Art Workshop, Inc.
Lean Forbes
2340 42nd Avenue
San Francisco 94116
Arts, careers, special education

COLORADO

Boulder*
University of Colorado
Martin Cobin
School of Theatre and Dance
Boulder 80302
Childrens theatre

Colorado Springs
Cheyenne Mountain High School
Mrs. Pat Abbott
1200 Cresta Road
Colorado Springs 80203
Art

Denver
Denver Public Schools
Jerry Reed
900 Grant Street
Denver 80203
Theatre, music, stage craft

Denver**
Children's Museum of Denver
Glen E. McGlathery
Denver 80202
Art, music, theatre, science, crafts, ethnic culture

Egnar
Egnar School District 18
Ms. Mae Bekis
P.O. Box 37
Egnar 81325
Crafts for Indian children

Lakewood**
Jefferson County Public Schools
Alex B. Campbell
1036 South Cole Drive
Lakewood 80228
Arts, humanities, music

CONNECTICUT

Elementary Schools in 10 Cities*
State Department of Education
Lloyd Schmidt
Box 2219
Hartford 06115
Music, movement, language arts

New Haven
Educational Center for the Arts
DeWitt Zuse, Director
55 Audubon Street
New Haven 06511
Gifted, related arts

FLORIDA

Fort Walton Beach
Okaloosa County Schools
Jan Porter
Art Services Supervisor
120 Lowery Place
Fort Walton Beach 32548
Comprehensive arts

Tallahassee
Asolo Touring Theatre
Jenan [illegible]orman
P.O. Box 20207
Tallahassee 32304
Theatre

GEORCIA

Atlanta
Fulton County Schools
Joanna Rainey
786 Cleveland Avenue, SW.
Atlanta 30315
Music

Columbus*
Muscogee County Schools
George R. Corradino
P.O. Box 2427
Columbus 31902
Music

Columbus**
FACE
Marci Wyle, Coordinator
Claflin Center, Room 24
1532 5th Avenue
Columbus 31901
Fine arts, career education

IDAHO

Idaho Falls*
School District No. 91
Clyde L. Carraway
Music Coordinator
690 John Adams Parkway
Idaho Falls 83401
Drama, speech, art, literature

ILLINOIS

Evanston
Evanston Township High School
Wallace Smith
1600 Dodge Avenue
Evanston 60204
Drama

INDIANA

Indianapolis**
Dr. Harry Mamlin
Supervisor of Music
120 East Walnut Street
Indianapolis 46204
Performing arts for curricular use

KANSAS

Garden City*
Unified School District No. 457
Bill Saunders
211 Jones Avenue
Garden City 67846
Dance, art, music, theatre as core of curriculum K-12

LOUISIANA

New Orleans
New Orleans Center for Creative Arts
Elliot Keener
New Orleans 70118
Dance, art, music

Shreveport*
Caddo Parish School Board
Ms. Edith Elliott
P.O. Box 37000
Shreveport 71130
Orff-Kodaly music curriculum

MARYLAND

Bethesda**
Project Arts
Montgomery County Public Schools
Janet Brome, Director
Ashburton Elementary School
6314 Lone Oak Drive
Bethesda 20034
Dance, art, music—teacher training, 1-6
Bethesda 20034
Dance, art, music—teacher training, grades 1-6

Emmitsburg*
Maryland Center for the Arts
St. Joseph's College
Contact James L. Fisher
P.O. Box 8717 BWI Airport
Baltimore 21240
Summer art centers

MASSACHUSETTS

Cambridge**
Project Zero
Howard Gardner, Director
315 Longfellow Hall
Harvard University
Cambridge 02188
Basic research

Framingham
Massachusetts Prison Arts Project
Robert Stortz
Massachusetts Correctional Institution
Framingham 01701
Art

Lawrence**
Community Networks
Susan Garrett
46 Morton Road
Newton 02159
Arts infused into elementary curriculum

MICHIGAN

Birmingham*
Lorna Dee Mistele
5090 Buckingham Place
Troy 48098
Comprehensive arts

East Lansing**
Michigan State University
John J. Baldwin
Department of Theatre
East Lansing 48824
Creative dramatics

MINNESOTA

Appleton
Appleton Public Schools
Susan Wistrand
Appleton 56208
Replication of Minneapolis' urban arts

Minneapolis**
Education Service Center
Wallace Kennedy
Director, Urban Arts
807 N.E. Broadway
Minneapolis 55413
All arts

Minneapolis*
Project ABLE
Jack Arnold, Coordinator
915 Dartmouth Avenue
Minneapolis 55414
Drama, TV, dance, painting, pottery

Minneapolis
Potter's House
Dominic Greco
1530 Russell Avenue
Minneapolis 55411
All arts

St. Paul*
St. Paul Schools
Geraldine Kozberg
Humanities Department
360 Colburn Street
St. Paul 55102
Dance education in the elementary school

St. Paul**
COMPASS
Mollie LaBerge, Director
St. Paul Building
5th and Wabash
St. Paul 55102
Arts for the aging

St. Paul
St. Paul Public Schools
Lyle K. Swanson
Administrator, Magnet Programs
360 Colburne Street
St. Paul 55102
Poetry, visual arts, photography, theatre, performing arts

Virginia*
Virginia Public Schools
Ms. Twilla Ahola, Director
Project HAVE
Virginia 55792
Dance, art, music, poetry, grades 1-6

Wells*
Wells Public Schools
James Ramaker, Director
Project AEIOU
250 Second Avenue, SW.
Wells 56097
Dance, art, music, drama, poetry

MISSISSIPPI

Newton*
Newton Elementary School
Mrs. Sara May
Newton 39345
Art and music

MISSOURI

Clayton
Clayton High School
Alan Engelsman
Chairman, Theatre Arts
One Mark Twain Circle
Clayton 63105
Theatre

St. Louis**
CEMREL
Dr. Stanley Madeja
Director, Aesthetic Education Program
Central Midwestern Regional
Educational Laboratory, Inc.
10646 St. Charles Rock Road
Sj. Louis 63074
Aesthetic education

University City
Daniel Boone Elementary School
Billie Jacobs, Principal
University City 63130
Aesthetic education

University City
High School of the Arts
Tom Lawless, Director
725 Kingsland Avenue
University City 63130
Dance, art, music, theatre

Webster Groves
Webster Groves High School
Ron Kenny
Webster Groves 63117
Theatre

NEBRASKA

Grand Island*
School District of Grand Island
Raeford Lewis
615 North Elm
Grand Island 68801
Cultural heritage through the visual arts

Valentine*
North St'ART
Lynn W. Thorpe, Director
E.S.U. No. 17, Box 319
Valentine 69201
Art, graphics, career education

NEVADA

Goldfield*
Esmeraldo County School District
Preston Price, Superintendent
Box 546
Goldfield 89013
"Art on Wheels" — *music and art grades K-8*

Sparks
Edward Reed High School
Michael Rives
1350 Baring Boulevard
Sparks 89431
Theatre with music and art

NEW HAMPSHIRE

Durham*
University of New Hampshire
Susan Goldin, Director
Drama Department
Paul Creative Arts Center
Durham 03824
TRY, theatre resources for youth

Keene**
Wheelock School
Dr. Lynda McIntyre
c/o Keene State College
Keene 03431
Dance, drama, music, poetry

NEW JERSEY

Irvington*
Irvington Public Schools
Dr. Elaine Raichle
Art Supervisor
164 Orange Avenue
Irvington 07111
Arts and reading, career education

Iselin**
School # 18
Alfred D. Kohler
Project MOPPET
Indiana Avenue
Iselin 08830
Dance, art, music, drama, poetry, film making

Montclair
Montclair Public Schools
Vincent A. Scelba, Director
School of Performing Arts
22 Valley Road
Montclair 07042
Performing arts

NEW MEXICO

Albuquerque*
Cochita Elementary School
Leslie Earwood
3100 San Isidoro, NW.
Albuquerque 87107
Parents and school arts

Albuquerque
Albuquerque Public Schools
Catherine Pelphrey
Box 25704
Albuquerque 87125
Visual arts

Eunice*
Eunice Public Schools
Maurice Hughes
Box 128
Eunice 88231
Art and humanities

NEW YORK

Albany*
Empire State Youth Theatre Institute
Patricia B. Snyder, Director
The Meeting Center
Level A, Empire State Plaza
Albany 12223
Theatre

Brooklyn*
Center for School Development
Ms. Carol Fineberg
Board of Education
131 Livingston Street
Brooklyn 11201
Arts in general education

Centerport
Performing Arts Foundation
Kas Bendiner
97 Little Neck Road
Centerport 11721
Drama education

Garden City Park
Mineola High School
Dr. Joseph LaRosa
Director of Performing and Fine Arts
Armstrong Road
Garden City Park 11040
Music, dance, theatre, poetry, visual arts

Greenlawn
Harborfield Central School District
Dr. Gabriel A. Massaro
Arts Coordinator
2 Oldfield Road
Greenlawn 11740
Theatre, music, movement

New York City*
Solomon R. Guggenheim Museum
Ms. Bernadette C. O'Brien
Education Director
1071 Fifth Avenue
New York City 10044
Learning to read through the arts

New York City**
Museums Collaborative, Inc.
Susan Bertram
830 Fifth Avenue
New York City 10021
Exploring cultural resources

New York City**
Community School District #4
Terry Baker
Coordinator of Performing Arts
340 East 117th Street
New York City 10035
Arts and reading development

Schenectady
Oneida Junior High School
Lawrence Tivacek
Oneida Street
Schenectady 12308
Music and drama for handicapped

Utica*
Project Search
Dr. Angela Elephante
Coordinator
Potter School
Potter Street
Utica 13501
Arts in general education

Webster
Plank Road South Elementary School
Alfred Sullivan, Principal
705 Plank Road
Webster 14580
Arts in general education

NORTH CAROLINA

Concord
Concord City Schools
Zelma Spears
Cultural Arts Coordinator
70 Corban Avenue
Concord 28025
Music, art, drama

Edenton*
Edenton-Chowan Schools
John Schroeder
P.O. Box 206
Edenton 27932
Television and language

Morgantown
North Carolina School for the Deaf
Mrs. Amy Sides
Morganton 28655
Dance, art, music, drama

Pittsboro*
Northwood High School
Miss Ian Campbell
Route 4, Box 15
Pittsboro 27312
Dance, drama, language arts

Raleigh
Mrs. Rose Melvin
Art Department
Pool Building
1600 Fayetteville Street
Raleigh 27603
Art, grades K-6

NORTH DAKOTA

Fargo
Fargo Independent School District #1
Vince Lindstrom
1104 2nd Avenue South
Fargo 58102
Creative arts center

OHIO

Cleveland*
Supplementary Education Center
Donald G. Quick, Director
1440 Lakeside Avenue, NE.
Cleveland 44114
All arts

Columbus**
Columbus City Schools
Martin Russell
Director IMPACT
270 East State Street
Columbus 43215
IMPACT school, related arts

Dayton
Children's Art Museum
Armand Martino
348 West 1st Street
Dayton 45402
Visual arts

Dayton
Living Arts Center
Ernest Rock
348 West 1st Street
Dayton 45402
All the arts

OKLAHOMA

Wilburton*
Kiamichi Regional Center
Milton Ford
P.O. Box 490
Wilburton 74578
Comprehensive arts - teacher education

OREGON

Eugene**
Magnet Arts School
Herman Schwartzrock, Principal
1787 Agate Street
Eugene 97403
Comprehensive arts in an open education setting

Portland
Jefferson High School
Roland Harris
5210 North Kirby
Portland 97217
Dance, music, TV

Portland
Project Art-Share
Wanda D. Nichols
3744 North Overlook Boulevard
Portland 97227
Drama, dance, and music

PENNSYLVANIA

Philadelphia*
Hahnemann Medical College and Hospital
Myra Levik
Mental Health Sciences
235 North 15th
Philadelphia 19102
Creative arts in therapy

Shillington*
Governor Mifflin School District
Dr. William Sharnon
Superintendent
10 South Waverly Street
Shillington 19607
Arts in education K-12

South Canaan
Florence M. Krieger
Greentown
South Canaan 18426
Arts in the elementary curriculum

RHODE ISLAND

Providence**
Windmill Street School
Ms. Karen Lee Carroll, Director
Center for Career Education in the Arts
Providence 02904
Dance, music, theatre visual arts, writing

Warren*
Warren High School
George Goneconto
Child Street
Warren 02885
Music

SOUTH CAROLINA

Camden*
Kershaw County Schools
Mrs. Mary Duval
Dubose Court
Camden 29020
Arts in basic skills

Columbia
Project AIM
Cathryn Paige, Director
829 Richland Street
Columbia 29201
Arts in motion

SOUTH DAKOTA

Batesland
Shannon County Schools
Ty Merrick
Batesland 57716
Native American art

TENNESSEE

Memphis
Memphis City Schools
Alma Starks
2597 Avery Avenue
Memphis 38112
Reading through drama

Memphis*
Memphis City Schools
Jan Torbet
2597 Avery Avenue
Memphis 38112
CABLECOM and the arts

Memphis*
Memphis City Schools
Nancy Ferguson
2597 Avery Avenue
Memphis 38112
Orff and Kodaly music programs

TEXAS

Denton*
Texas Women's University
Claudine Sherrill
College of Health
Physical Education and Recreation
Denton 76204
Creative arts for the handicapped

San Antonio
Learning About Learning Center
Jearnine Wagner
414 Mulberry Street
San Antonio 78212
Comprehensive arts, creative dramatics

UTAH

Richfield
Central Utah Educational Services
Ray Whittaker
Box 607
Richfield 84701
Cultural arts - 6 districts

Salt Lake City*
Utah State Board of Education
Dr. Avery L. Glenn
1400 University Club Building
136 East South Temple
Salt Lake City 84111
Music, art, drama, and teacher education

Salt Lake City**
Work Activity Center for Handicapped Adults
Wayne Harris, Program Director
1940 South 200th East
Salt Lake City 84102
Dance for handicapped

VERMONT

Poultney*
Poultney High School
Eleanor Field
Poultney 05764
Dance, art, drama

Vergennes*
Vergennes Union High School
Ron McKinnon
Vergennes 05491
Art and science technology

VIRGINIA

Harrisonburg
Madison College
Dr. Earlynn J. Miller
Godwin Hall
Harrisonburg 22801
Dance

WASHINGTON

Seattle
Seattle Public Schools
Mary Sabol
815 Fourth Avenue North
Seattle 98502
Class piano

Seattle
Shoreline Public Schools
Dr. Walter Barnum
c/o Music Department
NE. 158th and 20th Avenue NE.
Seattle 98155
Music for the handicapped

Seattle**
Seattle Public Schools
Ms. Mona Medin, Director
815 Fourth Avenue North
Seattle 98502
Arts for special education

Tacoma
Clover Park Vo-Tech Institute
William Kalenius
4500 Steilacoom Boulevard
Tacoma 98499
Arts and the handicapped

Yakima
Yakima Public Schools
Dr. Nick Mason
104 North Fourth Avenue
Yakima 98902
Arts in education, arts for handicapped and gifted

WEST VIRGINIA

Charleston**
Kanawha County Schools
Nancy Douglas, Eleanor Buchanan
Delores Pate, Ruby Stanfield
(Title I Specialists)
200 Elizabeth Street
Charleston 25311
Communication skills through the arts

WISCONSIN

Middletown*
Kromrey Middle School
Mrs. Lois Gurske
7009 Donna Drive
Middletown 53562
Individualizing music instruction through media

Sheboygan*
Project AWARE
Allen Hanson
830 Virginia Avenue
Sheboygan 53081
Elementary school art enrichment

WYOMING

Laramie*
Albany County School District #1
Mrs. Mignon Hill
Slade School
Laramie 82070
Comprehensive arts

* Descriptive paragraph included in Chapter III
** Report of visitation included in Chapter II