



Arts Education in Maryland Schools Alliance

DEANS' ROUNDTABLE REPORT

MARCH 10, 2009

The AEMS Alliance is a Member of the Kennedy Center Alliance for Arts Education Network

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OVERVIEW

On Tuesday, March 10, 2009, the Deans of Education, Arts & Sciences and Arts & Humanities of Maryland two-year and four-year institutions of higher education convened at the University of Maryland, Baltimore County (UMBC) to address arts education in the preparation of teachers for 21st century teaching and learning. The 2009 Deans' Roundtable was hosted by Dr. Freeman A. Hrabowski, III, President of UMBC, and Dr. Nancy S. Grasmick, Superintendent of Schools, and sponsored by Arts Education in Maryland Schools Alliance (AEMS).

The 21st Century Framework, Learning and Innovation Skills, provided an overarching theme and focus for plenary speakers and break-out sessions. The roles, purposes, and benefits inherent in arts education were discussed in light of their perceived relationships with other parts of the schools' curriculum and teacher preparation. The following differing perspectives were discussed:

- Teacher preparation to support 21st century teaching and learning;
- Arts integration and education reform;
- Meaningful measures of learning to support higher expectations for student achievement;
- Linking learning, arts, and the brain through research in neuro-science;
- Relationships of the Arts to *Science, Technology, Engineering, Math* (STEM) initiatives;
- PK-20 partnerships

During the plenary session, Richard J. Deasy, Co-Chair of the Maryland Fine Arts Education Advisory Panel and Founding Executive Director of the Arts Education Partnership, presented the keynote address, *The Essential Role of the Arts in 21st Century Teaching and Learning*. To frame the discourse of the breakout sessions that followed, the results of a survey designed to measure arts supervisors' satisfaction with teacher preparation were distributed and discussed.

PLENARY SESSION CONTENT & COMMENTS

George W. Johnston, Chairman of the Arts Education in Maryland Schools (AEMS) Alliance Board of Trustees, welcomed participants and provided a historical context for the 2009 Deans' Roundtable. Ten years ago, the State Board of Education approved the State content and achievement standards for the fine arts. The deans of Maryland's four-year institutions convened to consider the implications of these standards for the training of teachers in the arts and other content areas. As a result, the AEMS Higher Education in the Arts Task (HEAT) Force was established, Towson University's Arts Integration Institute was initiated, and the first multi-institutional program in the nation offering a Post-Baccalaureate Certificate in Arts Integration was approved by the Maryland Higher Education Commission.

Freeman A. Hrabowski emphasized the importance of quality PK-12 arts education and PK-20 partnerships. UMBC has integrated the arts into the intellectual, cultural, and social life of its community and is one of the four universities offering courses as part of the multi-institutional Post-Baccalaureate Certificate in Arts Integration. Dr. Hrabowski noted that Maryland represents a strong force in movements of educational policy, and as such, can have a global impact on

education. He remarked that the Deans' Roundtable was a powerful venue conducive to creating and implementing action plans that could advance arts education in the state of Maryland and he encouraged deans to generate new partnerships and initiatives.

Nancy S. Grasmick, State Superintendent of Schools, greeted the academic program deans and directors from Maryland's two- and four-year institutions and thanked Dr. Freeman A. Hrabowski, III, President of the University of Maryland, Baltimore County for hosting the event at the university. She then thanked the Arts Education in Maryland Schools Alliances' chair, Mr. George Johnston, and founding chair, Ms. Mary Ann Mears for sponsoring the roundtable event.

Following opening remarks, she described several aspects of Fine Arts Program improvement over nearly two decades. She noted that since 1989, after a decade of requiring experiences in dance, music, theatre, and the visual arts for all students in grades K-8, Maryland became one of the first states to require that students earn a credit in the fine arts to receive a high school diploma. Since that time, Maryland's reform initiatives in the arts have focused on envisioning what students should know and be able to do, enhancing instructional practice, and documenting student learning.

She observed that quite a bit has happened in arts education in Maryland since the deans met 10 years ago, and she provided the following update on where we stand:

- In 1995 the Maryland State Board of Education adopted the goal that 100 percent of Maryland's students will participate in fine arts programs that enable them to meet the content and achievement standards established by State standards in the arts.
- Since 1996, a Fine Arts Education Advisory Panel has been appointed annually to recommend policies and initiatives to improve Fine Arts programs statewide.
- After 13 years, many of the dedicated, original 38 members are still serving. The co-chairs of the panel have generally included someone from the arts community and a superintendent from a local school system. She noted that Dr. Elizabeth Morgan, Superintendent of Washington County Public Schools, was not present but thanked her for serving in this leadership role from 2003 – 2007 and Dr. Kevin Maxwell, Superintendent of Anne Arundel County Public Schools, who was in attendance that day, for accepting this role from 2008 – 2010. She also noted that we owe an enormous debt of gratitude to Mr. Richard Deasy, former director of the National Arts Education Partnership, who continues to serve as Co-Chair of the Advisory Panel after more than 12 years.
- The standards for the fine arts accepted by the State Board in 1997 mean not only that *every* local school district must provide an arts education for *every* student...but that the education must be of sufficient quality to allow students to fulfill the expectations articulated in the standards.
 - Two years of grants and meetings with the State's technical advisory team helped each school system assess the overall condition of its arts education program in light of these standards. A number of initiatives have been implemented to encourage program improvement.
 - Originally, eligibility for program incentive grants required school systems to submit 5-year strategic plans that addressed the weaknesses uncovered during the review process. Currently, school system fine arts updates are a required component of each system's Bridge to Excellence Master Planning process.

- More recently, the State Board accepted the Fine Arts Voluntary State Curriculum (VSC). The VSC articulates the content goals, indicators, and objectives for the fine arts grade-by-grade for grades Pre-K – 8.
- Focusing on instruction, she announced the publication of *BETTER Practice in Arts Education*. BETTER is a four-volume resource, edited by Mr. James Tucker, Coordinator of Fine Arts, to promote effective instruction. This project was guided by three objectives: 1) to identify current research on effective instruction, 2) to synthesize this research in the form of non-theoretical summaries, and 3) to deliver this information directly to practitioners. BETTER is an acronym for Building Effective Teaching Through Educational Research.
 - She acknowledged Dr. Karen Lee Carroll, Dean of the Center for Art Education at the Maryland Institute College of Art and author of *BETTER Practice in Visual Arts Education*, who summarized the purpose of this project in her introduction. The goal of this publication is to identify a selection of better practices in visual arts education that may prove useful to art teachers in their efforts to shape teaching in response to the state's desired outcomes.
- She described the awarding of a five-year contract to Westat to develop a comprehensive assessment system for dance, music, theatre, and visual arts programs. Under this contract, the Maryland Instructional Tool Kit, an online resource for program improvement, was developed, and as a result of a collaborative agreement with AEMS, all Maryland school systems have been offered teacher professional development opportunities that focus on ways that this resource can be used to enhance instruction, as well as enrich teacher professional development around curricular standards.
- Focusing on opportunities for professional development, she described two successful programs that integrate the arts across the curriculum. Integrating the arts across the curriculum has become a high priority strategy in school systems across the state.
 - She noted that even before reductions in the state's budget, we were unable to meet the demand for training. The Maryland Artist/Teacher Institute (MATI), initiated in 1992 in collaboration with the Maryland State Arts Council to serve elementary and middle level educators, had doubled in size by 2002 and turned away more than 100 applicants the past year.
 - In addition, Crossing Borders – Breaking Boundaries, an interdisciplinary program conducted primarily for middle level and high school teachers and sponsored in collaboration with the Center for Renaissance & Baroque Studies at the University of Maryland, is in its 9th year.

In summing up her remarks, she noted that Maryland's content standards in the fine arts are defined through the State standards and the Voluntary State Curricula (VSC) that have been developed to articulate a shared vision of what every child should know and be able to do in the arts. There is a continuing effort at the state and local levels to determine how best to assess and support student achievement of the content standards and to have schools and school systems demonstrate accountability for student and program success.

Of several possibilities, building a portfolio culture appears to have promise, especially for programs in fine arts, whose disciplines have relied on alternative types of assessments for as long as they have been taught in schools. The current assessment initiative is called Portfolio Plus. MSDE is developing multiple measures to make decisions about a student's progress.

These will include exhibitions, performances, demonstrations, and tests that measure how well students achieve State standards.

Richard J. Deasy, former Arts Education Partnership Executive Director and Co-Chair, Maryland Fine Arts Education Advisory Panel, presented the keynote address entitled: *The Essential Role for the Arts in 21st Century Teaching and Learning*. In his power point presentation, Mr. Deasy addressed the *Purpose and Capacities of Arts Learning*. The purpose of arts learning is to “develop the abilities to create, perform, and respond to works of art.” He elaborated on thirteen capacities of arts learning: cognitive, personal, and social skills; values and attitudes; symbolic understanding; conditional reasoning; imagination; creativity/innovation; persistence; resilience; engaged learning; self identity/self efficacy; achievement motivation; empathy; social tolerance; and collaborative learning and action.

Mr. Deasy described the elements of the Framework for 21st Century Learning and the vision for 21st century student success in the new global economy. He elaborated on the following seven 21st Century Skills and how the arts relate to each skill: Critical Thinking & Problem Solving; Creativity & Innovation; Collaboration, Teamwork & Leadership; Cross-cultural Understanding; Communication & Media Fluency; Career & Learning Self-reliance; Information and Communication Technology (ICT) Fluency.

He reviewed results from a national poll conducted by a variety of bipartisan and independent sources that identified voters poised to support candidates and policies that ensure building capacities of the imagination in schools. 91% of respondents indicated that an education in and through the arts is essential to cultivating the imagination. National Survey Findings from Lake Research Partners were released by Arts Education Partnership in 2008 and may be accessed at www.theimagination.net. A synopsis of the press release concerning the poll is included in Appendix A. Excerpts from Mr. Deasy’s review are included in Appendix B, *National Survey Findings from Lake Research Partners, 2008*. The complete report is available online at the following website:

Imagination and the 21st Century Education: Moving America’s Children Beyond Average
the imagine nation www.theimagination.net

Mr. Deasy itemized five strategies for educators and policy makers to help students become more imaginative and innovative: 1) Implement innovative teaching styles and instruction to build capacities of the imagination. 2) Build capacities of the imagination that make innovation possible by supporting time and resources for an education in and through the arts. 3) Support integrated and interdisciplinary processes and approaches, such as organizing discrete subjects around an interdisciplinary theme. 4) Relate to learner lifestyles. Know your learner audiences and adjust to contemporary modes. 5) Move beyond testing that stifles students and educators alike to broader assessments that encourage imaginative and innovative teaching and learning.

He concluded his presentation about 21st Century Teaching and Learning with *Implications for Teacher Education*: 1. Enhance programs for arts education majors (i.e. make 21st Century Skills intentional outcomes); 2. Integrate arts more fully into preparation of elementary and general education majors; 3. Promote interdisciplinary learning among arts and other majors; 4. Incorporate arts learning into special education. Mr. Deasy’s power point presentation is available online at:

<http://www.aems-edu.org/pdfs/Arts%2021st%20Century%20Teaching%20Learning.ppt>

Kevin M. Maxwell, Superintendent of Anne Arundel County Public Schools (AACPS) and Co-Chair of the Maryland Fine Arts Education Advisory Panel, shared his understanding of the critical role of the arts in enabling learning and success for children. Three AACPS elementary schools and one middle school are currently arts integration model schools. Anne Arundel County in partnership with AEMS Alliance is conducting the *21st Century Learning Institute through Arts Integration* during the summer of 2009. Dr. Maxwell intends to eventually

incorporate arts integration into all AACPS schools. He communicated the current needs for the arts in Maryland school systems and expressed his desire to hire highly-qualified arts teachers and classroom teachers who are trained in arts integration.

Christopher (Kit) H. Spicer, Dean, College of Fine Arts & Communication, Towson University, and Chairman of the Deans' Roundtable Steering Committee discussed the arts education programs at Towson University including the Arts Integration Institute (AII). AII was created in 1999 as an outcome of the first Deans' Roundtables. The mission of the Institute is to assist Maryland educators in facilitating student growth and development through the arts. Working in close cooperation with the Maryland State Department of Education (MSDE), the Institute provides timely and progressive courses and workshops combining teaching methodology and arts experiences in response to the needs of practicing educators. Dr. Spicer detailed the Post-Baccalaureate Certificate in Arts Integration which is a multi-institutional graduate credential awarded by Towson University with the participation of the University of Maryland, College Park; University of Maryland, Baltimore County (UMBC); and Johns Hopkins University. Dr. Spicer introduced the moderators for the Deans' Roundtable discussion topics to be addressed in six break-out sessions.

Break Out Session Discussion Topics:

1. Preparing Arts Teachers Who Can Deliver on 21st Century Skills, Knowledge and Understandings
Dr. Karen Carroll, Dean, Center for Art Education, Maryland Institute College of Art
2. Transforming Education through Pre-service Training in the Arts and Arts Integration for Classroom Teachers – Dr. Donna Wiseman, Dean, College of Education, University of Maryland, College Park
3. The Arts – High Expectations for Instructional Programs and Students: New opportunities for meaningful measures of learning and meeting higher expectations for student achievement
Dr. Colleen Seremet, Assistant Superintendent, Division of Instruction, MSDE
4. The Relationship of the Arts to Interdisciplinary PK-12 Teaching and Learning and Arts Integration
Higher Education and Arts Integration
Dr. Christopher Spicer, Dean, College of Fine Arts & Communication, Towson University
Mr. John Ceschini, Executive Director, Arts Education in Maryland Schools Alliance
5. STEAM: Putting the ARTS in STEM! STEM and Arts Integration
Dr. Susan Blunck, Graduate Program Director and Ms. Barbara Bourne, Program Coordinator, Elementary Education, University of Maryland, Baltimore County
6. Research – Current & Future: Understanding the profound impact of the arts on learning through the lens of neuro-science and other new research
Dr. Mariale Hardiman, Assistant Dean, Urban Schools Partnership
Chair, Interdisciplinary Studies in Education

Recommendations and Action Plans:

Roundtable Moderators reported on the recommendations and content of roundtable discussions. Please refer to Appendix C

Survey and Reflections Questions:

Results of a survey and a questionnaire previously distributed to Maryland Fine Arts Coordinators and Supervisors were included in symposium materials. The survey entitled *Perceptions of Art Teacher Preparation* addressed the degree of satisfaction with pre- and in-service preparation of arts educators in respective school systems. The questionnaire entitled *Reflection Questions* addressed how higher education institutions can better prepare teachers

and partner with PK-12 educators in the future. Responses from the survey and the questionnaire are included in Appendix D.

Closing

A performance by the Winters Mill High School Saxophone Quartet was presented. Winters Mill High School is a recipient of the prestigious and highly competitive 2009 *John F. Kennedy Center for the Performing Arts National School of Distinction Award for Outstanding Achievement in Arts Education*.

John Ceschini, Executive Director of the Arts Education in Maryland Schools Alliance presented the arts education and arts integration advocacy film entitled “Hard Fun.”

Dr. Spicer presented closing remarks and challenged colleges and universities to formulate partnerships and initiate action plans.

APPENDIX A

NEW POLL REVEALS STIFLING IMAGINATION IN SCHOOLS UNDERLIES INNOVATION AND SKILLS DEFICIT:

Evidence Points to New Values Coalition of Swing Voters Ready to Act to Keep America Competitive

Polling by a variety of bipartisan and independent sources resoundingly confirms that Americans believe an education narrowly focused on the basics encourages children to be average and ill-prepares them for success in the 21st century workforce. In the 21st century economy, an explicit purpose of an education in and through the arts is the development and application of the imagination – defined as the capacity to visualize new possibilities for human thought, behavior, and the use of materials. An education in and through the arts develops cognitive, personal, and social skills, as well as the values and attitudes desired by key sectors of society. A national poll conducted by Lake Research Partners identified a new strand of swing voters poised to support candidates and policies that ensure building capacities of the imagination in schools. 88% of respondents indicated that an education in and through the arts is essential to cultivating the imagination. 63% of voters strongly believe that building capacities of the imagination that lead to innovation is just as important as the “so called” basics for all students in the classroom and that an education in and through the arts helps to substantiate imaginative learning (91%) and should be considered a part of the basics.

Richard J. Deasy, Director of the Arts Education Partnership, offered, “What is very clear in recent public opinion polling and our own research is that people across the country want a much more engaging and broadened education for students. They want schools to help students set high standards for themselves, have ambition and aspirations for success, and develop the skills to fulfill their dreams and meet the demands of the 21st century world in which we live. And, the majority of voters (88%) believe that an education in and through the arts is essential to developing the capacities of the imagination that empower students to achieve these goals....”

APPENDIX B

National Survey Findings from Lake Research Partners 2008

Values and Concerns of the American Public

- Economic Competitiveness – “Sparkling Creativity in the Economy”
The arts demand and develop imagination and the critical, intellectual and personal skills needed to create, innovate and adapt in a global economy and in our professional lives.
- Civic Engagement – “Strengthening Our Civic Health”
The arts create inclusive and pluralistic communities that teach and empower individuals to become active citizens of a democratic society.

- Quality of Life – “Creating a Critical Link to a Quality Life”
The arts enrich our personal and communal lives with meaning, beauty, and the challenge and opportunity to reach our fullest potential.
- Educational Advancement – “Building a 21st Century Education” The arts engage students deeply in learning that is rigorous and relevant to their lives today and empowers them with the vision, motivation, and skills to strive for excellence in the future.

Arts and Imagination: Voters want the arts taught to build capacities of the imagination. 91% of all voters say the arts are necessary to build imagination.

Innovation – Imagination – Education in and through the Arts

Skills and Habits of Mind: How the public values what the arts deliver

- Use multiple ways of learning and communicating 84%
- Learn how to set goals and achieve them 80%
- Concentrate on a task 79%
- Manage challenges and overcome failure 82%
- Respect multiple values and perspectives 85%
- Participate in a group and be a team player 85%

The Arts Are Basic: Building capacities of the imagination is just as important as the so-called basics for all students 84%

Arts and STEM (Science, Technology, Engineering, and Mathematics): 87% say arts and STEM provide values necessary to promote innovation

APPENDIX C

ROUNDTABLE SESSIONS

- #1 Preparing Arts Teachers Who Can Deliver on 21st Century Skills, Knowledge, and Understandings
pp. 8-11
- #2 Transforming Education through Pre-Service Training in the Arts & Arts Integration
pp. 12-14
- #3 The Arts – High Expectations for Instructional Programs and Students
pp. 15-16
- #4 The Relationship of the Arts to Interdisciplinary PK-12 Teaching and Learning and the Evolution of Arts Integration in Maryland
pp. 17-19
- #5 STEAM: Putting the Arts in STEM! STEM and Arts Integration
pp. 20-21
- #6 Research– Current & Future: Understanding the profound impact of the arts on learning through the lens of neuro-science and other new research
pp. 22-25

#1

**Preparing Arts Teachers Who Can Deliver on 21st Century Skills,
Knowledge, and Understandings**

As you address the following questions think about the ways the arts can transform education and how teacher training could be changed to achieve that. Consider the unique opportunities to be seized in the current shifting environment.

Questions:

There are certain concerns from school systems about candidates for arts positions. In some ways, the issue may be more one of quality than quantity. What do arts supervisors, coordinators, and field specialists tell us from the candidates they review, hire, and evaluate? Do we need to know more? (cf. Survey/Reflections on arts teacher preparation in Maryland)

How are teacher candidates in the arts currently being prepared? Is there sufficient emphasis on contemporary developments in the arts; concepts, themes and large ideas; deep purposes for art engagement; problem-solving, collaboration, and media, information, and technology skills; and brain-based learning? What do we know? (cf. Survey/Reflections on arts teacher preparation in Maryland) What do we need to know?

What are the needs for professional development for arts teachers and how are discipline-specific needs being addressed? Are we utilizing the requirements for continuing credits for re-certification to augment the skills and abilities of arts teachers in ways that are most needed? What should be considered?

Are arts teachers being inculcated with a desire to be resources to other teachers in their schools? What can be done to enhance the leadership capacity of arts teachers? (In general and in the context of arts integration)

How can we better connect IHEs to school and school system needs in terms of teacher preparation and in-service training?

What opportunities currently exist to train artists to work in the schools with arts specialists and classroom teachers should the Obama administration create an Artists Corps to teach in schools? How might higher education be prepared to play a role in their preparation?

Action:

Given your discussion and perceived visions, aspirations, challenges, and needs, name three priorities for the next five years in relation to arts education.

Preparing 21st Century Arts Educators

Facilitator: Karen Carroll, MD Institute College of Art

Recorder: Stacie Sanders, Young Audiences/Arts for Learning

Participants from first discussion:

Joann Ericson, Teacher Certification, MSDE

Jay Tucker, Fine Arts Coordinator, MSDE

Mellasenah Morris, Dean/Deputy Director of the Peabody Institute

Mary Ann Mears, AEMS

Participants from second discussion:

Karen Carroll, MICA

Julia Franz, Center Stage

Zenobia Thomas, Baltimore City Community College

Carolee Stewart, Dean, Peabody Institute Preparatory

(Theodore) Ted Long, Baltimore City Community College

Margaret Boudreaux, McDaniel College

Avon Garrett, Community College of Baltimore County

Carolyn Hoffman, Prince George's Community College

Traki Taylor-Webb, Bowie State University

Participants expressed general interest in the following topics:

- The need to contemporize certification to better prepare arts teachers
- The interchangeable role of arts educators and teaching artists
- The need to establish curriculum to develop creative leadership (self-efficacy – teachers have to have good training in order to step into leadership roles)
- Peabody is interested in better preparing not only its music educators, but all of its graduates, and is focused on outreach in the schools

Karen Carroll discussed being surprised that many of her graduate students stated that it wasn't until MICA's graduate program that they felt like artists—even though all had majored in art at the undergraduate level. This issue inspired Karen to explore the visual arts course work that was being provided by higher education institutions in Maryland. She created a document that lists the course requirements from various Maryland institutions offering certificate programs in arts education. Karen acknowledged that this list was created primarily through web research and that additional investigation may uncover additional courses or institution-specific guidelines not listed on the web.

Findings (strengths) across institutions:

- Most offer a breadth of coursework in fundamentals across a broad array of visual arts classes.
- Masters programs in art education tend to assume that studio classes and studio time occurs at the Bachelor's level – typically, no additional studio time is provided at the Masters level.

Findings (weaknesses) across institutions:

- Foundation coursework, except for design-based courses, appears to be driven by media, techniques and processes rather than concepts or ideas.
- Lack of opportunity to gain mastery in any one art form. Breadth is emphasized rather than depth.
- Coursework in art history is often lacking in world cultures and contemporary/modern/21st century art.
- In Masters programs, methods classes are few and thus can only have a limited effect on the approaches and strategies teachers will use in their teaching.
- Lack of focus on the use of electronic media.

Some reactions to these areas included:

- The institutions have focused on breadth because of school needs. The result is that depth is being sacrificed.
- Teachers will only teach as they are taught. If there is no opportunity for them to imagine and create through their educational experiences, they may neglect those areas when they teach K-12 students.

Karen shared results from a recent survey of Maryland arts supervisors and coordinators. General findings included:

- Some supervisors feel that graduates are not 1) fully prepared to deliver the VSC in the fine arts; 2) are of the highest caliber; 3) able to be a resource to other teachers; 4) are ready to be leaders in implementing arts integration programs in their schools.
- Some supervisors felt that the teachers were weak in their art form.

Other information:

In addition to the certification requirements of MSDE and NCATE, associations (visual arts and music education for example) require certain curriculum.

There was a general consensus that it is important to re-conceptualize the grouping of courses that are needed. Breadth and depth should both be provided as part of the educational experience. This may require integration of coursework and subject matter. A challenge to doing this is that it will require divisions and departments within higher education institutions who are not used to talking with one another to do so. For example, deans and chairs of education and arts departments should talk with one another about the preparation of teachers with sufficient expertise and grounding to understand the larger purposes of the arts and how they can serve K-12 students.

Suggested Action Steps:

- Initiate more research about standards for accreditation, gathered from program approval agencies and professional organizations, and open a dialogue among organizations and institutions.
- Bring together MSDE, college presidents, associations, and deans/dept chairs of visual arts/music, dance/theatre, etc. to examine NCATE standards and determine what capacities, knowledge, and skills are needed for those educators teaching our students.
- Contemporize certification for teachers and rethink what should be required from higher education institutions and their arts education graduates.
- Extend opportunities in B.A. programs for studio time to deepen opportunities to practice and develop their art form and/or convert B.A. programs to B.F.A. programs for greater depth.
- Re-conceptualize the course set (body of courses) that is needed so that it includes contemporary/21st century art, more methods on how to teach art, and more time to develop expertise and master art forms.
- Establish a schedule for periodic revision of the Voluntary State Curriculum with the goal of reflecting more contemporary standards for content, goals and objectives.

#2

**Transforming Education through Pre-Service Training in the
Arts & Arts Integration for Classroom Teachers**

As you address the following questions think about the ways the arts can transform education and how teacher training could be changed to achieve that. Consider the unique opportunities to be seized in the current shifting environment.

Questions:

The first Deans' Roundtable held ten years ago focused on the fact that the Maryland State Department of Education had approved standards in the arts and therefore attention needed to be given to the preparation of classroom teachers to support attainment of those standards by students. Today, are general classroom teachers adequately trained in the arts? Are they culturally literate? If not, what is needed?

The arts have been identified as affording ideal opportunities for attaining certain 21st Century Skills. Are classroom teachers prepared to take advantage of those opportunities?

How can we better connect IHEs to school and school system needs in terms of teacher preparation?

Some specific issues:

1. How does the interface of two-year and four-year programs for education, arts education, and arts majors impact arts education?
2. Does the absence of a theatre education certificate in Maryland limit theatre education in the state?
3. What is the quality of arts education and arts integration in Maryland's Professional Development Schools and how does it affect classroom teachers' training in those schools in relation to the arts?
4. In regard to a specific 21st Century Skill—media literacy—IHEs treat media differently from campus to campus—in PK-12 media is included with specific arts disciplines particularly PK-8. Is this a problem? Where are the opportunities to address media literacy through the arts? How does this intersect with teacher training?

Action:

Given your discussion and perceived visions, aspirations, challenges, and needs, name three priorities for the next five years in relation to arts education.

Facilitator: Donna Wiseman, University of Maryland, College Park

Recorder: Brenda Jews

Break-Out Group #2A (UMCP, PGCC, BCCC, MSDE, ACM, Bowie, UMBC)

Are K-12 teachers prepared? Are they culturally literate?

No, because they have not been given enough time or support

No, because arts in methods courses are not included

No, testing gets in the way

No, although we have one course in arts integration we do not give them enough background

No, arts education majors are almost nonexistent—enrollment is very small

There is a “cycle of under-preparedness”

The curricula in general education and arts education are out of touch and out of date

Not all schools have arts teachers

What are the ways in which we could approach this gap?

Use standards of national accreditation to inform changes

Require colleges to have a discrete course or enhance current methods courses

Need faculty onboard

Need to build into course outcomes

Need to build time into the curriculum

Re-introduce thematic teaching

“Unlock” quite a bit

Utilize internship placements to include integration experiences

Link efforts of two-year and four-year institutions

Look at models that are already successful

Match smaller cohorts within districts and brainstorm

Address certification requirements to include fewer grade levels and more integration rather than cover entire K-12

Leadership – principals must be signed on

Create partnerships between schools and higher education

Share staffing reports with higher education to inform curriculum/department decisions

Consider certification for media literacy

Consider collaboration with information sciences

Consider a survey to see if students are considering an arts education major. If not, why not? What is the barrier?

Priorities:

1. Re-think what constitutes “the arts” and consider media literacy
2. Re-work higher education curriculum with focus on the “skills” of creativity, critical thinking, and collaboration by using art as a vehicle. Then apply to other disciplines.
3. Use models such as “writing across the curriculum” and “reading across the curriculum” as models of how to invite disciplines to meet together to think about training, professional development, pre-service, and assessment.
4. Share successes of arts integrated schools with higher education.

(#2 Transforming Education through Pre-Service Training in the Arts & Arts Integration p. 3)

Break-Out Group #2B (FSU, Montgomery Community College, Coppin, Hood, MSDE, JHU)

Are K-12 teachers prepared? Are they culturally literate?

Consensus is “no”

What are ways in which we could approach this gap?

Consider arts integration pedagogy as a course

Focus on undergraduates and graduates, but differently

Use the analogy of integrating “the environment” to stimulate creative thinking among K-12 teachers

Need to approach changes overtly by demonstration and hands-on activities

Distribute resources

Match schools to give pre-service exposure

Professional development for all teachers

Use child development courses to focus on the use of the aesthetic

Talk about ways to reach all students

Talk up the advantages of special education

Use brain research as a motivator

“Art across the curriculum”

Keep in mind the emotional side of an arts experience. How do we infuse a new way of teaching and keep the focus on the individual?

Tease out the value of the arts with focus on the processes of learning – Deasy presentation – i.e. students don’t experience enough failure – happens in the arts all the time

Connect the fragmented research

Challenge researchers to integrate research that is more applicable to teachers and help legitimize arts integration for all educators

Priorities:

1. Be sure to share existing models
2. Design experiences that encourage critical thinking through the arts and help students transfer the skills needed for other areas
3. Show the research – make arts education legitimate

#3

The Arts – High Expectations for Instructional Programs and Students:

**New opportunities for meaningful measures of learning and meeting
higher expectations for student achievement**

As you address the following questions think about the ways the arts can transform education and how teacher training could be changed to achieve that. Consider the unique opportunities to be seized in the current shifting environment.

Questions:

1. Do the arts afford approaches to evaluating the attainment of 21st Century Framework Skills?
2. How can or do IHEs assess the skills of their preparation of teacher candidates to deliver instruction in 21st Century Skills?
3. How can we best use technologies for individual student assessments and for program evaluation?
4. How can we design and implement a system of proximate formative assessments of individual or classroom level student work that would serve summative accountability purposes?

Action:

Given your discussion and perceived visions, aspirations, challenges, and needs, name three priorities for the next five years in relation to arts education.

Facilitator: Colleen Seremet, MSDE

Recorder: Mike Dzicek, MSDE

Action Items

Group 1

- 1) Find opportunities for IHEs and PreK-12 to learn from and discuss the 21st Century Framework
- 2) Individual Student Assessment, Individual Course Assessment, and Program Evaluation: Can we build a system that can do all three?
- 3) Revisit teacher education prep programs and accreditation requirements. What is it that our teacher candidates need to know and be able to do to teach PreK-12 students in the 21st Century Learning Framework?

Group 2

- 1) We need leadership development: superintendent and principal preparation as well as training that helps them understand and apply a broad curricular program (schedules, staffing, teacher prep. etc.)
- 2) Design professional development experiences for middle school science & arts teachers to learn interdisciplinary connections between these disciplines. (Model after the “Teaching American History” grants)
 - a. The Crossroads School in Baltimore City as a possible model of transdisciplinary curriculum.

#4

**The Relationship of the Arts to Interdisciplinary PK-12
Teaching and Learning and the Evolution of Arts Integration in
Maryland**

As you address the following questions think about the ways the arts can transform education and how teacher training could be changed to achieve that. Consider the unique opportunities to be seized in the current shifting environment.

Questions:

The Deans' Roundtables held ten years ago identified Professional Development to support arts integration as a high priority. The AEMS Higher Education in the Arts Task Force (HEAT Force) was formed to facilitate implementation and as a result IHEs have been active, vital partners in providing the professional development that is critical for arts integration. The new Post-Baccalaureate Certificate in Arts Integration was a major inter-institutional undertaking. Today, individual schools and school systems have become increasingly involved in arts integration and there is growing demand for arts integration professional development. What are the next steps?

Related to Arts Integration, interdisciplinary teaching and learning occurs as students draw from multiple disciplines in exploration of thematic units and large concepts. How are teachers being prepared to lead student learning in this way?

As school systems build arts integration programs, how is pre-service training aligned to support their efforts? How should it be aligned?

The arts are central to the 21st Century Framework Skills, which are highly interdisciplinary. How can or do IHEs assess the effectiveness of their preparation of teachers to deliver 21st Century Skills? How does this relate to interdisciplinary approaches to teaching and learning such as arts integration?

How can we better connect IHEs to school and school system needs in terms of teacher preparation and in-service training with specific attention to arts integration? Are we utilizing the requirements for course taking to maintain certification to augment the leadership skills and abilities of arts teachers in ways that are most needed? And likewise for general classroom teachers in the context of arts integration?

Primarily elementary and middle schools are being transformed through Arts Integration—are there lessons for high schools and IHEs?

Action:

Given your discussion and perceived visions, aspirations, challenges, and needs, name three priorities for the next five years in relation to arts education.

(#4 The Relationship of the Arts to Interdisciplinary PK-12 Teaching and Learning p. 2)

Facilitators: Kit Spicer, Towson University; John Ceschini, AEMS Alliance
Recorder: Brad Dunnells, AEMS Alliance

Break-Out Group #1

Dr. Zenobia Thomas, Coordinator of Education Programs, BCCC
Dr. John George, Chair, Department of Education, Hood College

Transforming Education through Pre-Service Training in Arts & Arts Integration for Classroom Teachers

- BCCC offers an early childhood course that focuses on integrating a number of subject areas as well as teaching across the curriculum. However, at this time it does not include the arts.
- As arts integration continues to become more popular and recognized as an effective teaching method, there will be a greater demand by principals for new teacher hires with arts integration training and experience. We have an opportunity now to begin training those pre-service teachers to meet the current and future demand for teachers with arts integration experience. Current principals of arts integration schools will benefit from job seekers who already are familiar with arts integration. Pre-service training in arts integration will also greatly benefit teachers of all curriculum courses.
- Tuscarora Elementary and kindergarten classes in Frederick County have conducted research that shows that those students who participated in arts classes had significantly higher gains in test scores than those who did not. Hood College's Department of Elementary Education would be interested in adopting a course in arts integration. They are also interested in learning more about the Post-Baccalaureate Certificate in Arts Integration and developing a partnership with that program.
- While Towson University's Fine Arts and Communications Department currently offers the PBC-AI through the Arts Integration Institute of Towson University, Towson University's Department of Education does not offer pre-service teacher training in arts integration. Dr. Spicer, Dean of Fine Arts and Communications, Towson University, and Dr. Lorion, Dean of the College of Education, Towson University, both expressed an interest in discussing the possible inclusion of arts integration courses within the College of Education teacher training program.
 - If basic arts courses are consistently required for education majors, arts integration could be included as a component of that portion of their training.
- BCCC is in the process of building their teacher education program. Community colleges may have more flexibility than four year colleges. This flexibility could offer opportunities for growth.

(#4 The Relationship of the Arts to Interdisciplinary PK-12 Teaching and Learning p. 3)

Action Item:

Encourage courses in arts integration at the university level for all education students—initial teacher certification as well as the graduate level.

Action Item:

Work to ensure that the arts are included with STEM.

Action Item:

Use the 21st Century Framework, Critical Links, and other resources as the foundation for arguments that support arts education and arts integration.

Action Item:

Share more information on integration and the PBC-AI with the field.

Break-Out Group #2

Dr. Daniel F. Symancyk, Anne Arundel County Community College

Action Item:

Encourage courses that cover integrating any and all curriculum on the elementary level. Pre-service teachers from any subject area would gain a lot by discovering ways to integrate—not just the arts—across other curriculum.

Action Item:

Differentiated instruction is the key to learning and arts integration is the key to differentiated instruction. It should be a part of all pre-service training for teachers.

Action Item:

Nurture creativity and imagination in children, pre-service teacher training programs, and life-long learning.

STEAM

Putting the Arts in STEM! STEM and Arts Integration

As you address the following questions think about the ways the arts can transform education and how teacher training could be changed to achieve that. Consider the unique opportunities to be seized in the current shifting environment.

Questions:

How is PK-12 STEM education supported by learning in and through the arts?

From the perspective of higher education, how does student learning in and through the arts support institutions of higher education (IHE) learning goals in STEM?

While science, engineering and mathematics intersect the arts in many ways, technology in particular can be used across all arts disciplines often with considerable sophistication. Further, the technology industry recruits artists for their creativity. Are there opportunities for STEM and arts integration specific to the "T" in STEM? For example, might the required course in technology involve arts applications?

How does STEM/STEAM relate to 21st Century Framework Skills?

How should teacher education take advantage of the opportunities afforded by learning in and through the arts to support STEM outcomes?

Action:

Given your discussion and perceived visions, aspirations, challenges, and needs, name three priorities for the next five years in relation to arts education.

Facilitators: Barbara Bourne & Susan Blunck, UMBC

Recorder: Yi Huang

Session Summary and Proposed Priorities

1. Breaking the silos among STEM units in Higher Education
 - Creating contexts and processes for collaboration
 - Establishing opportunities for professional development that encourage changes in content, pedagogy, and arts integration
2. Creating a more coherent learning experience for undergraduate students
 - Developing learning activities that are relevant to the 21st century
 - Helping students connect theory and practice through content integration
3. Leveraging change through technology
 - Infusing technology and the arts in teaching and learning
 - Building learning communities and social networks through new media
4. Sharing best practices
 - Creating a state-wide portal for sharing models of and strategies for arts integration
5. Encouraging community-wide commitment within the P-20 continuum for
 - Sustained implementation

#6

Research– Current & Future:

Understanding the profound impact of the arts on learning through the lens of neuro-science and other new research

As you address the following questions think about the ways the arts can transform education and how teacher training could be changed to achieve that. Consider the unique opportunities to be seized in the current shifting environment.

Questions:

Research can serve many purposes: to improve understanding of how students learn, identify best instructional practices, evaluate policy and programs, and support case-making and advocacy for policy direction and allocation of resources. What research is most critical to advance?

The *Learning, Arts, and the Brain Summit* at JHU is the beginning of a conversation in Maryland about this nascent field. What questions should brain researchers explore?

What actions could encourage continuation and building of the dialogue and partnership between educators and researchers?

The Arts Education field is starting to do small scale inquiry in the classroom. For example, Action Research is a required part of the Post-Baccalaureate Certificate in Arts Integration through the Capstone Course offered by Towson University. Is it desirable to expand the educator's capacity to do this work and if so what are ideas as to how?

Action:

Given your discussion and perceived visions, aspirations, challenges, and needs, name three priorities for the next five years in relation to arts education.

Facilitator: Mariale Hardiman, Johns Hopkins University

Recorder: Pat Cruz, Young Audiences/Arts for Learning

First Roundtable Discussion

In attendance: Margaret Boudreaux, McDaniel College; Chao Lu, Towson University; F. Scott Black, Community College of Baltimore County; Susan Arisman, Coppin State University; Rita Lamb, University of Maryland Eastern Shore; Kenneth Witmer, Frostburg State; Carolee Stewart, Peabody Institute of Johns Hopkins University; Julienne Franz, Center Stage; Nancy Grasmick, MSDE; Brenda Hurbanis, Anne Arundel Community College; Debra Poese, Montgomery College

Introductions and review of discussion questions:

Question #1: What research is most critical to advance?

Question #2: The Learning Arts and the Brain Summit. What questions should brain researchers explore?

Question #3: What actions could engage continuation and building of the dialogue and partnership between educators and researchers?

Question #4: Is it desirable to expand the educator's capacity to do this work and if so what are ideas as to how?

Question from group: Are there set standards for learning in early childhood?

Answer from Dr. Grasmick: Every kindergarten child is assessed in seven domains, which include creativity. There are categories of achievement: approaching, exceeding. We are the only state in the nation where all the early childhood programs have been transferred to education.

Questions/Statements from the group:

Do we have a database to study the level/experiences in the arts and if there is a correlation in those who move on to college?

Is there data on why the Maryland school system is ranked as #1? Why are we successful?

Perhaps we can do a study of students who have been exposed to the arts and how/if it affects the students' academic achievement.

We need research that would be helpful in terms of making COMAR more legitimate.

We need research on early childhood brain development, and arts training.

How does integrating the arts into typical classrooms make a difference?

Is there someone researching dysfunctional brain activity and arts learning?

Whatever the researchers do – it must be applicable for teachers.

Summary of group discussion by Mariale:

1. Looking at the critical points of learning and how the arts might enhance domains of learning in early childhood development.
2. Based on correlation of the arts and SATs, what has made a difference – what art forms? How much arts experience do the students have?
3. Legitimate – other areas of arts beyond music – comparison of arts integrated programs vs. traditional programs.
4. How an integrated arts class within a traditional class makes a difference
5. Dysfunctional brain activity

Second Discussion Group:

Joann Ericson, MSDE; Ernest Satchel, University of MD Eastern Shore; Maureen Brown, Allegany College of MD; Rita Lamb, University of MD Eastern Shore; George Acquah, Bowie State University; Deborah Preston, Montgomery College; Mary Ann Mears, AEMS Alliance; Connie Clifton, Allegany College; Teresa Bridger, Prince Georges Community College; Maggie Madden, MSDE; Debra Johnson-Ross, McDaniel College; Jacqueline Brice-Finch, Coppin State University; Michelle Bondima, Baltimore City Community College

What is happening to the brains of the teachers as they are teaching the arts/arts integration?

Teachers' primary concern is to get through the material. The concern is to get the professors to even consider pairing with another professor outside a discipline. McDaniel College has a sophomore interdisciplinary program offering "Music, Mind, and the Brain", and "Madness, Genius and Creativity"; both courses bring together professors from music and psychiatry. First it attracted the younger faculty, but it has been transformative and slowly the other faculty is becoming interested. Now the program is growing.

How does an artist's approach impact teaching? Rather than doing the same thing every year, artists are constantly improving and reinventing.

Do the teachers transfer these skills in other courses they teach? Are the students transferring these skills into other courses?

Looking at a longitudinal study? Senior capstones? To analyze what they learned? What they retained? Identify certain ways of thinking and how it transfers? Altitudinal research? Collaborative teaching? Track freshmen coming in, then sophomores who have taken the courses vs. those sophomores who have not taken the courses. (McDaniel College interdisciplinary program)

Comment – Lab School wants to be used for research if interested Email: mmhardiman@jhu.edu – and she can set up a tour at the Lab School.

(#6 Research – Current & Future p. 4)

Potential for research on the arts and students with special needs, comparison between an arts integrated approach and non integrated approach. Or see what the practice is to begin with – see if Lab School is achieving at a higher level than other special education programs?

What is the relationship between researchers and teachers doing action research?

Comment: Administrators conducting surveys on how they view arts - compare to achievements, faculty collaboration, student achievement.

APPENDIX D

Fine Arts Teacher Preparation for 21st Century Student Success

Fine Arts Supervisor/Coordinator Survey Key

SS	School System
M	Music Supervisor/Coordinator
VA	Visual Arts Supervisor/Coordinator
FA	Fine Arts Supervisor/Coordinator
IS	Instructional Specialist
AI	Arts Integration Specialist
D	Dance Coordinator
CC	Curriculum Coordinator
IHE Ed	University Instructor for Student Teachers



Arts Education in Maryland Schools Alliance

**PERCEPTIONS OF ARTS TEACHER PREPARATION
MARYLAND COORDINATORS & SUPERVISORS OF FINE ARTS
SURVEY DATA**

Arts Teachers					
Response:	A Majority	Some	A Minority	Very Few	Total

Responses

1. Are the arts teachers your school system is hiring from Maryland institutions of higher education prepared to deliver the Maryland Fine Arts Voluntary State Curriculum?	4	8	4	0	16
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2. Are they of the caliber you seek?	5	9	2	0	16
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3. Do they have the capacity to be resources to the other teachers in their schools?	5	9	2	0	16
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4. Do they have the capacity to be leaders in supporting the implementation of arts integration in their schools?	4	7	4	1	16
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5. Are you experiencing any shortage of arts teachers? Please specify disciplines and levels.								
	General Music	Instrumental Music	Vocal Music	Visual Art	Theatre	Dance	All	Total
Responses								
YES-9-	4	2 (1-Strings)	2	3	1	1	1	16

NO -7-								

General Classroom Teachers

Response:	Extremely	Very	Somewhat	Not at All	Total Responses
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1. Are you satisfied with the preparation that general classroom teachers are receiving in regard to the arts?	0	1	6	10	17
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2. How well are they equipped to use arts integrated strategies in their teaching?	0	1	3	13	17
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Comments:

SS#3 – AI: Our class sizes for the arts are expanding at all levels. The worst right now is high school where our teachers have art 1 & advanced studio in the same class averaging 30 kids altogether. Our elementary teachers hardly have a moment to breathe in their schedules and our middle school teachers just want to be able to see students who never get art. It is very hard to get classroom teachers on board with arts integrated strategies even if the administration does support it. Teachers do not understand what arts integration is and how it fits into instruction and the difference between well taught arts integration and not-so-well-taught arts integration. SS#4 – FA: Our limited supply on the shore is forcing us to seek teachers from West Virginia, Penn, and North Carolina. SS#5 – FA: The General Classroom teachers that understand the importance of the arts will usually indicate that they had that understanding and appreciation prior to entering Higher Education. SS#6 – VA: Teachers confuse interdisciplinary arts strategies with true arts integration. SS#7 – M: I have found that new teachers from other states such as Pa., Mich., TX., are much better prepared for the classroom than many of our own Md. graduates. They also seem to have a deeper appreciation for the work and the effect that they have on students. SS#8 – CC: Music teachers will be a need in the future as several teachers are close to retirement. SS#9 – CC: I find it difficult to generalize to all classroom teachers since I do not know all well. SS#11 – FA: General classroom teachers want arts teachers to integrate their content into the arts, not the other way around. SS#12- CC: There is a paradigm shift in our county’s public schools. We are opening a K-8 Arts Integration and Performing Arts School, and more Principals are requesting arts integration materials, instruction ideas, and opportunities to offer PD to their teachers and leadership. Fiscal constraints may preclude doing as much in this area as desired. Additionally, we have developed a relationship with the music education departments so there is input in helping to prepare the students who come to our County to student teach, as well as offering suggestions and professional development to assist in teacher skill acquisition. SS#13– FA: As it relates to questions 1-5, we have only hired one art teacher in the last 4 years and the teacher was from a Delaware School. It is difficult for me to answer these questions because of lack of experience. IHE Ed: IHE training should create a desire in students to become resources to other teachers and a desire to be leaders in implementation of arts integration.



Arts Education in Maryland Schools Alliance

MARYLAND COORDINATORS & SUPERVISORS OF FINE ARTS REFLECTION QUESTIONS

1. What suggestions do you have for Deans of Higher Education as they prepare the next generation of teachers to meet the needs of PK-12 students in the arts?

SS#1 – VA: The arts are still not seen as essential, or in many cases important by our colleagues in other disciplines. Programs that are preparing arts teachers have to ensure that students fully understand the role that the arts can play in their students' lives, and how to advocate for their programs with decision makers at the school level. As a visual arts supervisor, I am concerned that students are coming out of programs with very weak art skills – many at an introductory level competence. Students need to be artist-educators to fully understand the thinking process that artists use to solve problems. I see a strong background in elementary preparedness, but not so much at the secondary level.

SS#1- M: In general terms, Higher Education must continue to base their approach on best practice, national curricular standards, and the latest research. In their interactions for local and national lawmakers, deans must continue to focus on educating for the future (not our past) and the 21st century workplace.

SS#2 – VA: Look at the Partnership for 21st Century Skills, train teachers according to that. Spend more time in schools. Extend the length of the student teacher experience.

SS#3 - VA: Advocacy – Advocacy – Advocacy – Advocacy – Advocacy.

SS#3 – AI: I believe that what all of our teachers need, both in the classroom and in the arts areas is an understanding of how to implement a holistic approach to teaching. Getting teachers to tie ideas together rather than teaching in a segmented manner which often results in lack of understanding or enthusiasm for learning. Our arts teachers need to be better equipped to teach a new generation of tech-aware students. They need to know how to better utilize contemporary art ideas. Our arts teachers need to understand how to tie skill acquisition into bigger picture or thematic ideas. An art lesson should not revolve around the idea of line, for example. The lesson should be about an idea or a concept. “How to use line” is built into the skill part of the lesson.

SS#4 – FA: Be sure and include basic training in the standards, classroom sequential instruction, and many opportunities to observe master teachers as early as the sophomore year. In addition, please do not let students graduate without first passing all necessary sections of the Praxis. Be sure to offer significant Arts Integration/Centered instruction training.

SS#5 – FA: Students need to enter the profession with a greater understanding of the importance of communicating with administrators and parents in a personal way. Too many times, new teachers communicate through e-mail when a personal face-to-face (or at least a phone) conversation will deescalate the situation.

SS#6 – M,VA,D: Please ensure that students are up-to-date on current technology.

SS#7 – M: Many of our institutions do not prepare their students to teach this broad range of course work. Either certification needs to reflect these differences or programs need to meet the need of the certification.

SS#8 – CC: The Fine Arts content knowledge of the teachers is very good.

SS#9 – CC: Continue to teach prospective teachers how to implement the VSC and work with general ed. teachers in integration of the arts.

SS#10 - FA: Students should have training in the Maryland VSC or ELO curricular material. The National Standards are much of what is being addressed. Development of activities that teach multiple outcomes at the same time is needed. Although the performance of music is a major concept of the curriculum, it is important that teaching is of equal importance in the preparation of teachers and that performance preparation does not overshadow the education. If Orff instruction is an important focus of the teacher prep program, the students should have a better handle on the real application in a regular classroom. The colleges must be positive concerning school systems and public education. Should the music/art supervisor have more involvement in the student intern program in the local system (observation, discussions, and presentations to the interns)?

SS#11 – FA: More Classroom Management Strategies and Differentiation Strategies are needed.

SS#13 - IS: I think it is very important that we teach new educators to be able to integrate instruction. For example, teachers in the arts should be able to make connections for students in reading, math, science and social studies. With the emphasis placed on reading and math (and soon science) it is imperative that integration occurs daily. Without these skills, I fear that the arts programs will be cut from the schools and be replaced with classes that do integration instruction alone.

2. What are your suggestions for enhancing partnerships supporting arts education with Higher Education? (What would be particularly helpful to your school system?)

SS#1 – VA: Two of our higher ed institutions have sat down to look at what we are doing with curriculum, so that they understand how to better prepare their students. I would suggest for those who are responsible for delivering programs to education programs take time to find out what is going on at the local level.

SS#2 – VA: Colleges invite local arts supervisors to their university for partnership talks. Communicate regularly, create collaborative partnerships. University professors should spend (more) time in schools.

SS#3 - VA: More interaction with students doing field experience is needed.

SS#3 – AI: It would be helpful for higher education to be aware of how to teach the above stated ideas in as practical a way as possible. Theory is important, quality unit and lesson planning are important, but they need to be taught in a way that lends itself to practical application. Arts teachers and classroom teachers should be on equal ground and partnerships among teachers should be fostered to ensure a well rounded education.

SS#4 – FA: Additional opportunities at the graduate level for Visual Art and Music education on the eastern shore would be excellent – currently there is no institution that offers advanced courses in Visual art and/or Music on the shore.

SS#5 – FA: A) Greater opportunities for experienced (older) teachers to receive training on instructional technologies is needed. The new teachers are comfortable with the use of computers and the latest software that supports arts instruction, but their more experienced colleagues are often uncomfortable with their digital skill base. Workshops would be more inviting to these teachers than full semester courses. B) Courses are needed for current teachers to take that provide training in teaching methodologies for dance. In trying to get dance started in schools that don't currently have a program, a full time position is not possible. Finding the correct combination of dual-certified teachers is not a reality. There is no Praxis in dance. The ability for a teacher who has interest in getting pedagogical dance training is blocked by higher education by requiring these teachers to compete for limited spots in the classes with dance majors.

SS#6 – M,VA,D: Continue the strong partnership with MSDE, AEMS and the MD Higher Education.

SS#7 – M: Higher Ed schools should offer more classroom experience time to their students. This should be part of the college students' program from the beginning of teacher training. Schools that do this type of preparation seem to have students who

succeed at higher levels. We would enjoy having students come to our system and observe and work along side master teachers we approve for such an important mentorship.

SS#8 – CC: In a small district, the number of Fine Arts teachers at any one level is small, so partnering with other districts and higher education for professional development would be advantageous.

SS#9 – CC: With our location, we have very limited partnership with an IHE in the arts. We have interns in drama from Washington College which has been very positive, though.

SS#10 - FA: Schedule flexibility and clear understanding of teacher responsibility between college faculty and public schools would enhance a workable relationship. Timely communication of programs would enhance participation and support.

SS#13– FA: I think the only way to enhance partnerships is to get more involved. This is difficult, as teachers are working harder than ever and supervisors are assigned multiple roles to play. I generally believe that business and community representatives want to be involved with the schools. Making connections is the first step.

3. What is the level of interest in your school system for ensuring that teachers gain an understanding of how the subjects of Science, Technology, Engineering and Math (STEM) relate to the arts? Please relate strategies you might have to implement STEAM. (STEM plus the Arts.)

SS#1 – VA: The more a student has a broad understanding of how other disciplines can integrate with the arts, the more marketable they become. First and foremost, I am interested in who they are as an art teacher – if they don't have a good foundation in that, they're going to have a difficult time trying to successfully integrate other areas.

SS#1- M: At this time, there is some individual interest, but there is not a systemic approach. Unfortunately, the economic climate and the 'angst' about meeting 'AYP' have complicated matters – it may be some time until we are on equal footing.

SS#2 – VA: In our school system, we have several schools that use the Arts Integration Model and are very interested to work with the universities on this concept. We also have a few STEM schools and it would be nice to include the Arts.

SS#3 - VA: We are working toward arts integration in as many schools as possible.

SS#3 – AI: IT is very important to us, however it goes both ways, classroom teachers should be comfortable bringing the arts into these areas as well. It is most successful when there is a partnership. We work with our arts teachers regularly on ways to integrate other disciplines through professional development. Teaching them how to create universal themes from which to teach lends itself to bringing in other subject areas that a particular theme might relate to. IT is very hard to get PD with classroom teachers, they are too busy learning how to teach kids to pass MSA.

SS#4 – FA: We are currently using all available avenues to advance the progress of this in our district.

SS#5 – FA: Where natural integration occurs, there would be a great deal of support. The STEM initiative is working to discover where natural integration occurs between these four subjects and best practices to build connections. As this occurs, it opens minds to explore other connections in other contents.

SS#6 – M,VA,D: We are VERY interested in having teachers with an understanding of STEM. We have designed Music and Visual Arts Curriculum for our STEM High School.

SS#7 – M: I would like to learn more so that I could support this.

SS#8 – CC: Our County has a new high school STEM Academy that was implemented this year. Many of our STEM students excel in Art, Music, and Theatre. We designed the STEM Academy to encourage these pursuits with careful scheduling of the required Math and Science courses. I would like to see professional development offered that would show more trans-disciplinary connections.

SS#9 – CC: We would be interested in expanding and exploring the addition of the Arts to STEM. We have an excellent STEM initiative underway and broadening it would be beneficial to our students.

SS#10 - FA: I am not sure the outcomes of the pure arts integration program are being fully realized.

SS#11 – FA: STEM is in the first year here and the arts have not been invited to join in yet.

SS#13 - IS: We have a high level of interest in STEM. Our school system receives a large grant that spans across elementary, middle and high school however; it does not involve teachers from the arts. Strategies that could be used to integrate STEM plus the arts are to implement thematic units. I can't commit that that would happen in our county but it would increase integration and increase opportunities for students to make connections.

4. Are any of the following areas of teacher preparation in need of improvement? If so, please elaborate.

A. Training within a specific arts discipline Yes 7 No 4 Total Responses 11

SS#1 – VA: Our experience with most MD institutions of higher learning is that the arts educators are, on the whole, very well prepared. Some challenges occur when there is turnover of talented professors within the department.

SS#3 – AI: More emphasis on dance and theater is needed.

SS#11 – FA: Teachers can integrate math, social studies etc. into their lessons but struggle with integrating the arts.

E. Other:

SS#3 - VA: Classroom management skills.

SS#3 – AI: There is always room for improvement.

SS#6 – M,VA,D: Lesson Plan design aligned with VSC.

SS#9 – CC: Since many of our teachers do not come from Maryland IHEs, it is hard to generalize. Those who do seem to be prepared for Maryland's expectations.

SS#10 – FA: Maryland State Certification is not required to qualify Higher Education faculty to teach undergraduate education majors. College and university faculty may be instructing students/future teachers about the techniques and skills needed for success in the teaching profession without having experienced education courses in their own background. Teacher training should be delivered by instructors who maintain current Maryland State Certification credentials in education.

The AEMS Alliance is a Member of the Kennedy Center Alliance for Arts Education Network

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