PROJECT ARTS/INTERRELATED ARTS FROM 1973 TO 1995:
A SUCCESSFUL PROGRAM FOR ARTS IN GENERAL EDUCATION
"THERE’S MORE THAN ONE WAY TO MAKE AN A"

By

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To Dr. Phyllis E. Dorman,
Mentor and Friend
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This study reviews the implementation and progress of a project integrating the four art forms (music, dance, visual art, and drama) into general education curricula. The program, known as Project ARTS/Interrelated ARTS, existed from 1973 to 1995 in the Montgomery County, Maryland school system. The study uses interviews, personal recollections, and existing documents to determine why this program lasted so much longer than most arts-in-general-education programs. Its description is offered as a potential guideline for those wishing to replicate, approximate, and/or support similar programs.

Interview data, formal reports, reflective observations, and photographs are presented to describe and evaluate the program. Conclusions review factors related to its quality, feasibility, and longevity. Finally, implications for replicating such a program and for further study are presented.
CHAPTER 1
INTRODUCTION

During the early 1970s there was a swell of interest in introducing art in general education programs. The Education Amendments of 1974 provided $750,000 for funds designed to assist state and local education agencies in integrating the arts into general education (Rogers 1977). In January 1978, the Music Educators Journal devoted an entire issue to some of these programs, many of which are described later in this study. The average length of these programs was from 2 to 5 years. The Project ARTS/Interrelated ARTS program in the Montgomery County, Maryland schools existed for over 20 years. This study presents an arts-in-general-education program from inception to demise.

Purpose

The purpose of this study is to examine a program (Project ARTS/Interrelated ARTS) that existed for more than 20 years and to analyze the factors that contributed to its longevity. It is hoped that such an examination will provide guidelines for educators who wish to replicate, approximate, or support similar programs.

Research Questions

Project ARTS/Interrelated ARTS was a remarkable program that introduced the arts into general education in Montgomery County, Maryland, from 1973 to 1995. The program, which endured for 23 years, warrants investigation to determine how and why it was successful.
The overall question this research proposes to answer, then, is what are the attributes of a successful interrelated arts program? More specifically, because this program lasted for more than 20 years, what major factors led to the longevity of this program? Another important question is, “How did this program achieve the quality that led to its longevity?” A final question is, ”How was this program able to maintain the funding necessary for it to operate for such a long period of time?” This study addressed these primary research questions.

**Rationale**

Although there seems to be an increase in the body of literature concerning the value of interrelating arts and academic skills, little attention has been paid to the manner in which this interrelation may be best accomplished. Support and training in the arts for classroom teachers is, at best, a random commodity in most school systems. Curricula come and go at an alarming rate, and arts-in-general-education programs are no exception. Information on factors that contributed to the longevity of Project ARTS/Interrelated ARTS may assist other curriculum designers in planning arts-in-general-education programs. Theories as to the and longevity of the program are examined in light of data collected from documents, interviews, and personal recollections.

Schools are often burdened with increasingly greater expectations; yet at the same time they are criticized for producing graduates who are not able to read, write, or calculate on a sufficiently high level to hold jobs or become productive community citizens. Periodically, school districts try to “fix” the problem of lower test scores with a “back to basics” movement. This movement is usually defined as reducing “frills” (including art and music). Remer (1996) claims that for the arts to be considered a basic
part of the core curriculum, educators must find ways to improve the public’s perception of the educational importance of the arts. To accomplish this, it is apparent that teachers and administrators of public schools will need to continually confront the problem of how they relate to the community as represented by school boards, local political groups, state legislators, and the voting public.

Because proficiency in the basic skills is a priority for school systems, one frequently encounters the belief that any school activity that takes time away from the study of reading, writing, and mathematics will interfere with the ability of students to reach acceptable achievement levels. It seems, however, that more of the same kind of instruction in these skills fails to produce improvement. Despite the problems of arts garnering less importance in schools, there appears to be a movement led by teachers who have discovered the power of integrating the arts into their teaching either in partnership with arts specialists or (by necessity) on their own (Shepherd 1999). These teachers need help answering the questions “Why teach the arts?” and “Precisely what should be taught?” and perhaps most important of all, “How should this be done?” (Cornett 1999).

Theoretical Framework

Change theory provides a logical framework for this study. Change CAN occur in many ways. When change occurs within a system, such as a school system, it is a process; not an event. A change will cause a ripple effect throughout the system (Persichette 1999). This may be categorized as a diffusion, or a process by which innovation is communicated through various channels over a period of time (Rogers 1995). A change framework may be summarized as follows. A change agent wishes to communicate an innovation to an intended adopter. This is accomplished by using a
change process that establishes a channel through the change environment (Ellsworth 2000). In the case of Project ARTS, the group called Concerned Citizens for the Arts may be viewed as the change agent, and the adopter was Montgomery County School System, which acquired the funds to implement the program. A program to implement such a change needs administrative support, a curricular design that includes some flexibility, and teacher commitment (Rucchius 1994). These factors were all included in Project ARTS/Interrelated ARTS.

**Context**

Hallinger and Murphy (1986) state that schools can be understood only in context. Ideas, people and events cannot be understood if isolated from their contexts. Project ARTS/Interrelated ARTS was a program that was conceived and implemented in Montgomery County, Maryland. Therefore, a brief history of the political, economic and educational development of the county is offered to provide a contextual background for the program.

The Montgomery County Public School system is in an area known as a bedroom community for the federal government. Following the lead of federal agencies, a number of corporations (mostly in the areas of research and development and high technology) moved into the county. This led to the growth of a prosperous area where community residents had high incomes, academic training, and economic opportunity. Because continuous funding for Project ARTS/Interrelated ARTS was a major reason for its longevity, it is important to note that this program existed in an economically stable environment.
Growth of Montgomery County

Montgomery County, Maryland was largely a farming county until after the Civil War when the farmland character of the county slowly changed to suburban. The first countywide educational system was established in 1860. By 1920, 80% of the county was still used for dairy farming. As the nation’s capital grew, so did the surrounding community, and with this growth came the need for planning and control. Soon, federal employees and professionals were seeking residences outside of Washington DC, but within easy commuting distance.

The period between the two world wars brought dramatic increases in population as federal government agencies expanded into the county. These agencies included the Naval Medical Center, Taylor Naval Research and Development Center, the National Institutes of Health, and Walter Reed Hospital. By the beginning of 1941, there were 167,063 white students and 2,044 black students in the Montgomery County Public School System. In the next 50 years the population expanded to 10 times this number. By the end of the twentieth century, approximately 850,000 people lived in Montgomery County. The county became a prosperous suburb of the District of Columbia, and also the home of many high technological and biotechnological industries as well as expanded Federal agencies such as the Department of Energy and the National Bureau of Standards (Sween 1984).

By the early 1950s, the annual budget of Montgomery County Public Schools (MCPS) had passed $20 million, with some 40,000 students attending schools there. Throughout the 1950s, the school population grew by about 5,000 students a year, and the county built 50 new elementary schools and rebuilt or enlarged several others. During the same period, MCPS opened eight large high schools and a dozen junior highs.
In 1970 there was a lower-than-expected enrollment in the elementary schools, which resulted in the closing of some of the smaller schools. Due to the rapid growth of industry, much of the farmland in the eastern part of the county had by this time disappeared.

Racial segregation ended officially in 1954, and along with the issues of school closings came problems of racially unbalanced schools. This situation was partially solved by redrawing school boundaries and by pairing mainly white and mainly black schools, with one building and staff handling lower grades of both populations and another handling the upper grades. Another problem was the increasing number of children from homes where English was not the primary language. The establishment of English for Speakers of Other Languages (ESOL) helped more than 7,500 students, most of whom were Asian or Hispanic.

By 1990, public school enrollment in MCPS was over 100,000 and climbing steadily. Most of the population growth took place in the northern part of the county, largely due to the enlargement and improvement of Interstate 270. Between 1985 and 1999, MCPS built 38 new schools, modernized another 50, and was using more than 250 portable classrooms to relieve overcrowding at a number of schools. At this point, the total included 23 high schools, 32 middle schools, and 123 elementary schools. The system was hiring 1,000 new teachers each year, and the annual cost of public education passed the one billion dollar level, or about 45% of the total county budget (Sween and Offutt 1999).

Background of the Project ARTS /Interrelated ARTS Program

In Montgomery County, in 1973, a group of citizens (Concerned Citizens for the Arts in the Public Schools) met with the County Board of Education to discuss the
limitations of the county’s existing arts programs. As a result of this meeting, the School Board appointed a Task Force on the arts to study the existing arts program. At this time most elementary schools had full or part time teachers in both music and visual art, but students were receiving 40 minutes a week (or less) of instruction in these subjects. The major recommendation was to begin an intensive staff development effort in the arts to assist classroom teachers in implementing arts, arts-related curriculum, and integrated arts experiences in their classrooms. The Task Force also recommended making dance and drama (previously excluded) an integral part of the arts program at the elementary school level.

The group submitted a proposal for classroom-teacher training in the arts to Elementary and Secondary Education Act (ESEA) Title III that was approved for Federal Government funding in 1974. Both Montgomery County Public Schools and ESEA Title III funds supported the project that was first known as Projects ARTS (Arts Resource Teams in the School). Additional grants were received from the United States Office of Education through the Alliance for Arts Education and the National Committee, Arts for the Handicapped (Office of Education 1977).

Initially, Project ARTS was a 3-year pilot program intended to be fully incorporated into the local school system. It was not designed to take the place of specific art and music specialists. The program serviced 18 pilot schools, and in compliance with federal guidelines, also served two parochial schools and two schools in St. Mary’s County. The project was designed to provide assistance, training, and support to classroom teachers in an interrelated arts approach to learning. Throughout its existence, the program witnessed many changes. Some of these changes reflected current trends in education at the time they were instituted (such as working with special
populations, establishing a program for gifted and talented students, and moving the focus to middle schools). Others were the result of diminishing funding for arts-related programs as computers became more visible in the schools.

A variety of inservice courses may be taken in Montgomery County for recertification or for master’s equivalency. Consequently, the arts teams taught an inservice course for teachers, principals, and specialists. The course was then designated as required for a teacher to receive full service from the arts team. Full service consisted of the teacher working one-on-one with one of each of the four arts specialists for a total of four semesters.

**Limitations**

The original program was designed for a particular time and geographic location. Although the findings of the present study are therefore relevant to a specific time and place, many aspects of the program (such as teacher in-service or procuring of funds) may be adapted by other populations. The validity and reliability of qualitative data do not need to meet the rigor of precision associated with quantitative data (Phelps, Ferrara, and Goolsby 1993). Methods of data collection in this study include observation, interview, and record review. These methods involve subjective analysis. Therefore, findings are subject to the limitations common to all qualitative data.

Delimitations built into the design of this study include the fact that it is specific to one program that existed in one school system during one time period. An additional delimitation is the fact that no evaluations were made that concerned student achievement, although evaluations of student achievement in other programs are reported.
Definitions of Terms

The following terms are intended to convey the meanings defined below:

- **The Arts**: Music, drama, visual art, and dance.
- **ARTS**: An acronym for Arts Resource Teams in Schools
- **Arts Education**: A program that includes all four art forms
- **Department of Aesthetic Education**: In Montgomery County Schools, education in and through the arts including visual art; general, instrumental, and choral music; dance; and drama
- **Gifted and Talented**: Students identified as gifted and talented in one or more art form by teacher-designed testing instruments.
- **Interrelated Arts (no acronym)**: In the context of Montgomery County Schools, one or more art forms used as a strategy to teach academic skills
- **Interrelated ARTS (acronym)**: The name of the arts in general-education program in Montgomery County, Maryland
- **Project ARTS**: The name of the arts-in-general-education program for the first three years of its existence.
- **Special Needs Students**: Students requiring either a special classroom situation or their own schools to help with various needs such as developmental, orthopedic, sensory, etc
CHAPTER 2
REVIEW OF THE LITERATURE

A review of the literature related to the history of the arts in the school classroom throughout the United States follows. I describe programs developed during the last decades of the last century, noting how such programs became relevant to the use of arts in classroom teaching. Finally, I present empirical studies relevant to the topic of integrating arts into general curricula.

Historical Trends of Arts in Schools

Aesthetic education began to gain some presence in the schools in the 1960s when Karel (1966) noted a definite need for an arts curriculum in teacher education. Nevertheless, although United States competitiveness stressed the values of problem solving, higher order thinking skills, risk taking, team work, and creativity, society in general seemed to remain oblivious to the fact that arts are more than a “frill” or source of entertainment (Hanna 1992).

In 1962 President Kennedy appointed Francis Keppel as Commissioner of Education. He also appointed Kathryn Bloom as Director of Cultural Affairs. By 1965 these appointments led to the development of the Arts and Humanities Program. Keppel was an eloquent advocate of the arts in education. The year 1965 became significant for arts education when the passing of The Elementary and Secondary Education Act (ESEA) further legitimized arts and humanities education. The National Endowment of the Arts and the National Endowment for the Humanities were also founded in 1965. By
1966, an estimated $100 million (mostly under ESEA titles) dealt in some way with arts education. Money from the Arts and Humanities Program backed many programs to introduce theater and dance to school curricula and did much to strengthen all the arts in general education (Murphy and Jones 1976).

Even so, little concern was given to the concept of classroom teachers providing arts programs or relating arts to academic curriculum before the 1970s. Some schools employed music specialists, but they were usually responsible for so many students that ongoing programs were difficult to maintain. Reynolds (1966), for example, described teaching a 30-minute lesson each week to 40 classes. She also complained of no carryover or reinforcement, of all classes using the same text, and of classroom teachers remaining in their rooms rather than participating in the lessons.

New Directions

There was a great expansion of support for the arts in the 1970s. This expansion was indicated by greatly augmented levels of both private and public spending in the arts (Blau 1989). In the mid 1970s there was some impact on teacher training programs that could be attributed to increasing awareness of the value of integrating arts and academics.

By that time, arts educators recognized a need for a balanced curriculum in elementary education that developed all the sensory and cognitive capacities of children and that used all of the modes of expression possible to human beings (Eisner 1978). Broudy (1978) told educators that the case for arts education depends on what art can do to clarify and enrich experience that other subjects in the curriculum cannot. He indicated that arts are basic, that the aesthetic response is indispensable to all experience, and that instruction in the aesthetic response is basic and necessary (Broudy 1978).
An early constructive step to bring the arts into the mainstream of American education was the Central Midwestern Regional Educational Laboratory (CEMREL). Working with school systems, colleges, universities, and arts organization in the country, CEMREL developed eight Aesthetic Education Learning Centers. These centers were designed to provide curricular support to cooperating school systems, to bring together agencies and their resources, and to provide aesthetic education programs for local schools and communities. The centers were also planned to provide teacher education, develop aesthetic education curricula suited to each cooperating system, and be applicable to other systems nationwide (Rockefeller 1977).

In January 1978, the Music Educators Journal published a special issue dedicated to arts in general education. In the opening article Wenner (1978, p 28) said, “Arts in general education is a comprehensive approach to reducing the isolation that the arts have suffered from for far too many years.” Fowler (1978) suggested filtering arts through the entire curriculum as a way to put arts to obvious educational use. Fowler (1978) also noted that when the arts function to enhance general education, they promote a strong argument for their educational usefulness.

Since much of the burden for implementation of arts education falls to the classroom teacher, it is necessary to provide inservice education for both administrators and teachers to help them understand the arts processes and their application (Fowler 1978). In addition to dedication and assistance from educators, such programs also require financial support. The National Alliance for Arts Education in Washington DC, founded in 1973, proved to be a great help in assisting state and local education agencies in integrating arts into general education. The goals of the alliance were threefold:
• To facilitate a network for communication and cooperation among arts and education groups and agencies

• To provide at the Kennedy Center and elsewhere arts education programs that can be showcased and transported as models for both the arts and education communities

• To provide technical assistance (Rogers 1978, p 40).

Support of arts in general education continued in the 1970s. The Arts in General Education Program (AIE) of the Rockefeller Foundation, with support from the Junior League, supported five pilot schools that developed in-service courses in the arts. “The arts as processes are vital to education because mental growth is dependent on developing the perceptual skills within each of us. AIE switches emphasis from products to process” (Fowler 1979, pp 8-9).

The decade between 1967 and 1977 also saw a rise in the public’s desire for more emphasis on basic education. Troubled by statistics that indicated a deterioration in the school population’s ability to read and write, the public lined up behind a “back to basics” movement (Goodlad 1980). Another concern was that scheduling left little time for specialists to plan with classroom teachers to relate the arts to subjects being taught. Many specialists were suspicious of relating arts to other subjects and feared that the arts would be diluted. Furthermore, it was thought best that teachers not teach outside their discipline; and if the arts were used only to illustrate other subject areas, the value of correlation would be open to question (Wenner 1976).

Changes in the 1980s

By 1980, Federal and State support of the arts had grown from 18 million to 145 million dollars (Blau 1989), but Federal programs in arts education were seriously undermined and perhaps effectively eliminated by the Education Consolidation Act of
Without encouragement of the arts at the Federal level, many states (particularly those with budget deficits) withdrew their support of arts programs. A Back to Basics movement in the late 1970s resulted, in the opinion of Efland (1978), in the teaching of fragmented bits and pieces of knowledge, and was thought to result in a general dumbing down of schooling. Critics of education suggested that the frills, defined differently by different people according to their biases, should be sacrificed so that greater time, money, and effort could be applied to the basics (i.e., reading, writing, and mathematics) (Turner 1984). Efland (1990) later suggested that educational behaviorists at this time did not return to the past, but instead imposed a set of technocratic controls on classroom practices that bored many students and limited the options of teachers, who then had to primarily teach material covered on standardized tests. Between 1977 and 1987, an increasing emphasis on tests such as the Standard Achievement Test was believed to have pushed the arts back to the educational periphery (Fowler 1988). By the end of the 1970s, many of the special programs and projects in the arts, including CEMRAL and the Arts in Education Program of the JDR 3rd Fund had ceased to exist.

In 1982, the Illinois Alliance for Arts Education and that state's Board of Education produced a document on arts education that was meant to be part of Illinois' 5-year comprehensive arts plan. Along with articles on the importance of arts education published by Eisner (1978), Broudy (1978), Fowler (1979), and others, Bealmer (1982) presented descriptions of six arts forms with examples of model programs.

One agency formed in 1982 was the Getty Center for Education in the Arts. Its main activity was to develop discipline-based visual arts programs in schools. Whether or not one subscribes to the specific outlines of the discipline-based model, this organization had a significant effect on the entire field of the arts (Fowler 1988).
In the late 1970s and early 1980s, a professor at the Harvard Graduate School of Education developed a theory of cognitive development. Culminating in the 1993 publication of *Frames of Mind*, Howard Gardner’s theories of multiple intelligences provided a significant impact on arts education. Gardner’s (1993) theory is based on a radically different view of the mind that yields a different view of school. It is a pluralistic view that recognizes many different and discrete facets of cognition and acknowledges that people have different cognitive strengths and styles. Gardner’s theory suggests some obvious linkage with the arts. A focus on the first two areas (verbal/sequential and quantitative/mathematical) comprises the greatest part of the school day. However the five other intelligences (musical, visual/spatial, physical/kinesthetic, knowledge about self and knowledge about others) may be directly related to arts instruction. The Galef Institute, a nonprofit organization founded in 1989 by business leader Andrew G. Galef and his wife, draws extensively on Gardner’s theories. The Galef Institute focuses on an interdisciplinary curriculum taught by Galef-trained arts specialists and is used in many socially and economically challenged school districts throughout the country.

Despite these differing ways of viewing intelligence, a decline in the Scholastic Aptitude Test scores of high school students in the 1980s resulted in highly publicized reports concerning weaknesses in American education. The best known of these, *A Nation at Risk* (National Commission on Excellence in Education 1983), declared that the lack of academic rigor in schools should be corrected by more demanding academic requirements. In response, many states increased the number of courses required for high school graduation and, in turn, reduced the number of electives offered. The arts were considered at the bottom of a list of desirable subjects and were linked with
vocational education (Hoffer 1993). Elementary school teachers saw themselves as responsible for covering a year’s work with a class, and their education programs tended to reinforce this view. Goodlad (1980) suggested that if (as is frequently the case) the malfunctioning culture of school begs attention, the same culture rarely encourages and supports what is needed to change.

Concern with “back to basics” of the 1980s continued to be a difficult problem for arts educators and their supporters to ignore. The prescription of the philosophy consisted of more math, science, and homework, fewer frill courses, and increased discipline (Klimpton 1985).

Fowler (1988) was concerned with rescuing the arts for America’s children.

The near universal lack of sufficient arts in the preparation of classroom teachers is historic practice bordering on scandal. . . . Given the pressures for achievement in reading, mathematics, and other subjects in the compulsory curriculum, classroom teachers simply do not value the arts sufficiently enough to give them priority attention. Too many education administrators and school boards seem quite content to look the other way. They dump the full responsibility for art instruction on classroom teachers in spite of their inadequacies, and they quite consistently fail to understand the indispensable role of the arts specialists in assuring that this responsibility is realized (Fowler 1988, p 154).

In an address given on September 16, 1988 at the Montgomery County Board of Education retreat, Ann Richardson said that much of what is presently described in curricula for schools falls into narrow academic guidelines. Very little in teaching is concerned with interpretation, transformation, synthesis or new ideas (Richardson 1988).

Changing Trends

Toward the end of the 1980s, immense acceleration in the growth of knowledge and significant advances in technology prompted a growing recognition that education must be more than the mere acquisition of facts. No one denied that verbal and mathematical skills are basic. No one argued that children must be taught to read and to
add, but many believed that the teaching of these skills had limited effectiveness.

“Americans want quality education in their schools. Quality education means total education, and total education means using every possible means to teach: not just reading and writing and calculating, but also feeling, moving, dancing, improvising, and creating” (Kiester 1985, p 27).

Barry (1988) noted that with budget cuts giving classroom teachers sole responsibility for arts education, it would be necessary to provide proactive advocacy for full-time arts educators and comprehensive and in-depth instruction in the arts. He also suggested that attention be given to educating classroom teachers, preparing them to serve as arts instructors and also as advocates for arts education (Barry 1998). Instead of school arts programs being confined to “essential” vocational training, there appeared to be a need to promote curriculum building that is more rooted in culture. An interdisciplinary arts program is not believed to be a substitute for discrete learning of the various arts. However, applying a study of arts as a process for investigation and sharing worlds of leaning can serve to pull students into subject matter and give them ownership of it. In this way, as Fowler (1996) noted, learning becomes more inwardly directed and gives students more excitement and personal involvement.

Gradually the concerns of advocates for arts education began to be given more credence. In an article concerning music education in the United States, Fowler (1988) noted that:

Music is a natural adjunct to the study of history and peoples. Its very nature dictates that it have a place in these studies. It is difficult to understand how social studies can be taught effectively without incorporating the arts, because these symbolic systems can invoke periods and peoples in a way that words alone cannot (Fowler 1988, p 154).
Integrating music within other subject areas is advantageous from a broad educational perspective. Using a subject such as music that evokes many positive feelings as a means of educating in other areas could well result in a much higher degree of understanding in those areas.

From a music teaching perspective, I believe there would be much to be gained by integrating music with other “core” subjects. Such integration would not be difficult and might well solve many of the attitudinal problems teachers encounter when they try to teach music (Baker 1990, pp 11-18).

Many have also written eloquently of the beneficial effects of interrelating all of the arts within the general curriculum. It has been noted that when a subject is related to other aspects of life, student interest and comprehension are enhanced (Lindsay 1978). Geoghegan (1994) suggested that educators have the capacity and responsibility to work toward a cross disciplinary approach that will help every child in every school to feel the “tingle of truthful engagement” that a holistic approach to education can bring. Geoghegan (1994) also noted that this approach applies whether through drama, dance, music, or visual art. Goldberg (1997) also suggested that the arts serve as a strategy for learning, and that using the arts in this way expands traditional teaching methods into an imaginative forum for exploration of subject matter. Simply teaching about the arts, then, can be transformed into opportunities for students to apply their ideas in creative ways (Goldberg 1997).

Still, difficulties remained. Eisner (1992) noted that prevailing conceptions of the arts are based on a massive misunderstanding of the role of arts in human development and in education. There is no more telling indicator of that importance than the time that is allocated to them. Arts get approximately two hours a week in elementary schools and are not required at all at the secondary level (Eisner 1992).
Nevertheless, arts advocacy progressed. By 1994 the Music Educator's National Conference (MENC) as the contracting agency published a description and standards of the school music program that defined quality music programs as providing daily instruction to each student in kindergarten through sixth grade. The recommendation was that this instruction was best provided by music specialists, but should be assisted by the classroom teacher who would continue to use music activities between visits from the specialist. MENC further recommended that each child from kindergarten through third grade have music experiences in school for a total of no less than 100 minutes a week and that children in grades four through six have no less than 150 minutes of music per week. A quality program would provide 150 minutes of music per week in kindergarten through third grade and 200 minutes in grades four through six (National standards for arts education 1994). The obvious implication was that classroom teachers, as well as specialists, needed to be effective in providing music experiences in the elementary grades.

These were the first of a set of national voluntary curriculum standards for what children should know and be able to do in dance, music, theater, and visual art, and the standards were presented to the Secretary of Education. They were passed by Congress and signed by President William J. Clinton in March 1994. These standards are significant in that they not only expect students to create and perform in the arts, but to understand the entire body of work that comprises our intellectual and cultural heritage (Williams 1995). Since these standards, both national and state, represent a profession-wide consensus, they have a greater impact on school administrators, school board members, and other interested persons (Hoffer 1994). Still, it remains doubtful how
many school pupils are actually receiving the kind of consistent and sequential exposure to the arts that can produce real results.

By 1996, the Kennedy Center had launched a national drive to push the benefits of the arts in the schools. According to the Chairman of the center Roger L. Stevens, the purpose of the initiative is to integrate the arts and arts education into the lives of every American student (Trescott 1996).

Program Development and Evaluation

Throughout all of this time, a variety of arts education programs were in existence at various locations in the United States, but with little commonality in the basic structure. Each curricular design was geared to the interests and needs of an individual school or school district. In a survey of 27 programs, Lee (1985) found that arts education programs occurred both within and outside the school setting. They usually received outside financial assistance, lasted one to five years, and became more internal only when their funding was included as part of the school budget.

Program Descriptions

Goodlad (1977) surveyed extant programs in arts instruction in the United States and made observations in 200 classrooms, 67 schools, and 13 major population centers. It was noted that arts instruction was included in kindergarten but fell off rapidly after that. Classroom teachers (who were thought to have a limited interest in the arts and to be inadequately trained to teach them) taught 90% of elementary school arts (Goodlad 1977).

Several representative examples of arts in education programs that began in the 1970s are identified here as more or less typical. Some were rigorously evaluated. When that is the case, empirical evidence is cited. Funding sources are reported where relevant.
The Arts in Basic Curriculum (ABC) in Winston-Salem/Forsyth County Schools in North Carolina involved five voluntary pilot schools with the understanding that the faculty of each school would develop its own arts program. Subjective observations by the reporters include the following: The impact of the program was that: the climate of the school changed, a humanistic concept of education took root, and principals, teachers, and administrators worked more as a team. In addition, teachers became more involved in the planning process, the arts took a rightful and meaningful place in the total curriculum, and children exhibited the joy of leaning (Carter and Adams 1978).

The Open City Project in East Harlem was a project in which students in an early childhood center participated in cultural and in non-arts theme events that were teacher-evaluated. Additional evaluations included information tests, attitudinal scales for parents and teachers, content analysis of curriculum materials, and video tapes of student behavior, as well as pre- and post-test administration of the Stanford Early School Achievement Test. Children in the project showed considerable growth in the first seven months of the program, with rates that were significantly higher than those of the control group. Children who participated in the Open City Program raised their total reading scores to the national average (Baker 1978).

Project SEARCH in New York State was a program aimed toward reorienting teachers’ attitudes towards the arts. The state department of education encouraged school districts in rural, suburban and urban communities to develop comprehensive arts programs. Five school districts were chosen, and more than 20,000 teachers from both parochial and public schools were involved in the project. Data from a comprehensive evaluation clearly demonstrated a significant difference in attitudes toward learning between students in the arts in education classrooms and students in control classrooms.
The attitude data were gathered through video-tape interaction analysis, semantic differentials, and Likert scales. Neither the teacher training nor in-service components were described (Trupia 1978).

A program that seemed most similar to Montgomery County Project ARTS was the Arts in Education Program in Jefferson County, Colorado (JEFFCO). Beginning in 1971, JEFFCO was a three-year program created for grades kindergarten through 12 with objectives to enhance instruction in basic studies with interdisciplinary arts-related activities. The program included an innovative staff development program charged with developing strategies for incorporating the arts into basic curriculum using an interdisciplinary approach. The JEFFCO Program was designed to function as an in-service training project. Principals, teachers, and curriculum coordinators participated in workshops and individual study to learn arts skills and methods of applying them in classrooms. Classroom teachers and arts specialists attended workshops after school hours and on weekends. Teachers were given released time, graduate level college credit, and credit for advancement on the salary scale. The workshops covered all of the subject areas at all grade levels. Funding was provided by the J.D. Rockefeller 3rd Foundation, The Alliance for Arts Education, The National Committee of Arts for the Handicapped, and CEMREL's Aesthetic Education Learning Center Program, along with joint funding by the John F. Kennedy Center of Performing Arts and the Department of Health, Education, and Welfare (Allison 1978).

A program, begun in 1979 and existing for three years in the District of Columbia public school system, was located at the Region C Education Center at Bunker Hill in Washington DC. Although no outside sources provided funding in the first year, funding through Title IV began in the 1980-81 school year. The program was modeled on the
Interrelated ARTS program in Montgomery County. The DC program began with a part-time project director and five arts team members, two in drama, and one each in the other art-forms. The teachers who participated in the program took an in-service course and received demonstration lessons in their classrooms. Those who completed the in-service course received either college or recertification credit. An evaluation model implemented by the Division of Quality Assurance of the DC Public Schools, (1982) required Arts team members to administer tests to a sample of 271 students. Significant t scores suggested that students performed better following the program (Department of Health, Education, and Welfare, National Institute of Education 1982)

Another program, developed in New York City, Learning Through an Expanded Arts Program (LEAP), was developed by a non-profit educational organization and served over 400,000 students. In this program, 85 consultants and many professional artists and musicians worked with classroom teachers from kindergarten to grade eight, teaching language arts, math skills, and other academic subjects through a variety of modalities. Standard evaluations of LEAP in a typical district showed that the program was quite successful. Of the students participating in the basic program, 93.4% developed a better understanding of the subject matter, and 97% of the teachers said that they would repeat the arts programs that were developed by the professional artists and musicians (Dean and Gross 1992).

Aaron (1994) described music teachers’ use of production, perception, and reflection activities in a program suggested by educational psychologist Jean Piaget. Arts PROPEL, a high school arts program, was designed and implemented by Harvard Project Zero, the Educational Testing Service, and the Pittsburgh Public School System. It includes production (PRO), perception (PE) and reflection. The focus was on two
elements. The first was called *domain projects* and included a series of exercises, activities, and productions in the visual arts, music, and creative writing. The second was *processfolios*, an ongoing collection of students’ artistic productions such as drawings, paintings, musical compositions, and creative writings (Armstrong 1994). The program was based on the premise that the greatest learning takes place when students are active constructors of their own knowledge. In addition to the production-perception-reflection model used in general music class, the format allowed interdisciplinary learning experiences that extend to learning in the core subjects such as geography and science. Parents were encouraged to become involved in their children’s learning through the use of interview forms and questionnaires (Aaron 1994).

**Program Differences**

Although these programs were designed and implemented to infuse arts into the academic curriculum, there were many differences among them. Some of these differences were the numbers and ages of students who were involved and the amount of in-service training for classroom teachers. The concern for and methods employed to evaluate each program also varied widely. Some differentiating characteristics are summarized below.

- The ABC Program was concerned with the development of student potential, stressed different art forms in different schools, and confined documentation to the observations of the participants.

- The Open City Project focused on using both arts and non-arts related cultural events, and the major objective of the program was to develop language skills in early childhood classes. Evaluations included information tests, attitude scales for parents and teachers, classroom observations, and pre-and-post-test standardized scores.

- Project SEARCH was developed to improve teacher attitudes toward the arts and used evaluation methods appropriate to the measurement of attitudinal change.
• JEFFCO had a substantial in-service training component and was aimed at enhancing instruction in basic skill through the arts in grades kindergarten through 12. No evaluations on the outcomes of the program were located.

• The program in the District of Columbia was also active in providing in-service training. This program used an evaluation model that was developed by the Division of Quality Assurance of the school system and that showed statistically significant growth in student test scores.

• LEAP is one program that not only is still in existence but it has expanded to include 450 schools in the northeast U.S. and brings experts in not only arts but also all curriculum areas to work with classroom teachers. There are 64 subheadings in the arts that are currently listed in the LEAP web page.(LEAPNY.org)

• PROPEL was concerned with expanding the teaching of music specialists to include interdisciplinary learning in other curriculum areas. Subjective evaluation was accomplished through student reflection as each student described the extent of his/her participation in a project.

It is clear that most of these programs were successful on a short term basis, but none, with the exception of LEAP, is still in existence. The life span of most was from three to five years. Some were designed for early childhood, some for secondary schools, and some for elementary schools. Some were funded through organizations such as the John D. Rockefeller 3rd foundation, (JEFFCO and ABC) and some through the local school districts (Open City and the DC Program). All included in-service training for classroom teachers. In-service training seemed to be the only vehicle for continuation of using the arts in general education.

Effectiveness of Arts in General Education

Since the presence of arts in school curricula affects both those who receive instruction, and those who provide it, program effectiveness may be viewed from both those points of view. Several studies have documented these effects.
Teacher Effects

Boyle and Thompson (1976) conducted a study at Pennsylvania State University that changed teachers’ self-perceptions of their ability to be effective teachers in the arts. The premise was that self-confidence is essential for successful teaching and that teachers can gain this confidence through successful creative experience. The study provided nine sessions in Arts Encounter Workshops over a three-year period for a total of 22 undergraduate elementary education majors. Participants self-rated, on five point scales, their perception of how well prepared they felt to teach arts in their classrooms prior to and at the conclusion of the Arts Encounter Workshops. The McNemar Test for Significance of Changes indicated that the workshops resulted in significant development of self-confidence to teach the arts. These findings suggest that such workshop sessions can bring changes in perception.

Barry (1998) evaluated an arts program in the state of Alabama that developed and implemented an in-service program for elementary teachers with the hope of providing recommendations for future programs. In 1998, only 295 arts teachers, mostly in music, served Alabama’s 406,000 students. To provide arts instruction to every student would have required over 1500 additional teachers. This program, therefore, sought to acquaint elementary classroom teachers with theories of arts education and specify examples of arts activities that could be validly integrated with other subjects. An arts education conference was held in Auburn, Alabama, and teachers who attended (N= 28) were tested and found to be most interested in arts activities that they could integrate into their academic curriculum. Several teachers mentioned the value of having met arts and arts education professionals. Because of the small respondent pool, the data were not statistically analyzed (Barry 1998).
Student Effects

A project to infuse academic studies with arts in Duluth, Minnesota examined the pre-and post-tests of over 300 children in grades one through five. Significant gains were demonstrated in test scores for students who had received arts instruction over those who had not (Benson and Doane 1982).

A comprehensive arts education program developed by the Getty Institute moved arts from the academic “fringes” into the core curriculum in Shady Brook Elementary School in Bedford, Texas. Over the course of 5 years, scores on the Texas Assessment of Academic Skills improved among the participating students as follows: reading scores 12.3%, writing scores 14%, and math scores 61%. In addition, anecdotal evidence indicated an enhancement of students’ abilities to understand concepts and to express themselves articulately (Chapman 1998).

Originally developed in New York City as a program for students who had not learned to read by traditional methods, the Leaning to Read Trough the Arts (LTRTA) was an integrated approach to elementary curriculum in which arts were used as the main stimulus for all learning. This approach used specialists and classroom teachers. Music instruction was evaluated for its effect on both attitude and total achievement with substantial gains in both for several years (Collett 1991).

Ambler and Strong (1981) found that when arts were used to enhance the learning activities in arithmetic, phonetics, and reading comprehension, attendance improved, motivation was heightened, and test scores ranked above average. Additional research in the Albuquerque, New Mexico elementary schools showed that students who participated in band or orchestra had higher marks on comprehensive skills tests. Furthermore, the longer they performed, the higher were their scores (Carlson 1985).
Other researchers are continuing to find that children, especially those in at-risk categories, attain numerous tangible and intangible benefits from extensive sequential music study. As a group, students who study music and the other arts do better on standardized tests, and scores improve in students whose studies occur over a longer period of time (Costa-Giomi, Price, Raucher, Schmidt, Shackford, Sims, et al, 1999).

A study in long-term memory by Berliner (1985) claimed that a multi-sensory approach, such as visual imagery, movement, and touch, created more enduring learning than did a single sensory approach. Larson (1995) claims that integrating aural, vocal, visual, intellectual, digital, kinesthetic and emotional understanding contributes much to the learning process.

Since 1990

During the last decade of the 20th century there has been a renewed interest in using the arts as a means to humanize and energize curricula in the public schools (Cornett, 1999). A review of the literature concerning arts in general education shows little substantive evidence to prove or disprove a connection between arts and student performance. There do seem to be, however, strong connections between arts-focused schools and excellence in education. When we examine school development through the arts in a broad context it becomes apparent that arts-in-general-education programs can help schools accomplish broad educational objectives (Remer, 1996). In 1991, research into the records of students in several Texas schools indicated that a curriculum that devotes 25% or more of the school day to the arts produces youngsters with superior academic abilities (Oddleifson, 1991). Integrated techniques that employ the arts within other course work, such as social studies or English, help to convey the objectives of that work. It would seem, then, that arts should not be treated solely as methodologies for
teaching the basics. The importance of learning in both arts and academics needs to be emphasized (Barrett, McCoy, and Veblen 1997). In a symposium on the integration of the arts in the curriculum, Bresler (1995) describes four different models of integration. These include 1) subservient, where the arts are used to lend interest or to “spice up” other subjects, 2) social integration, where the arts serve as the social functioning of a school, 3) affective, where the arts emphasize attitudes and feelings, and 4) co-equal, which integrates the curriculum with arts-specific contents, skills, expressions, and modes of thinking. A model program will identify relationships among subjects and involve both classroom and arts teachers to plan curricula and collaborate on its delivery (Fowler, McMullan, and McLaughlin 1991). There is a paucity of information, though, on how this goal may best be accomplished. It is not clear how to build an understanding of the arts at a time when public media indicates that school system budgets are shrinking, and much attention seems to be given to the acquisition and testing of the “essential” skills of reading, writing, and mathematics. A study summary published by The National Endowment for the Arts (1991) includes several guidelines for implementing an arts education model. Among these are:

- Both the arts and other disciplines must have strength and integrity.
- The model must be whole-school oriented.
- Teachers must be active participants in learning about and developing the model and the role of the arts (Fowler and McMullan 1991).

For teachers to fully integrate the arts into a classroom environment, a specific plan needs to be in place to enable them to acquire not only the knowledge but also the confidence necessary to implement it. Such a plan will differ from district to district, but it should include answers to the following questions:

- What teaching and learning experiences are necessary to assist classroom teachers in the use of arts in the classroom?
• How may a classroom teacher best acquire a basic understanding and knowledge of using arts in the classroom?
• What follow up services need to be provided to increase teacher knowledge and confidence? (Cornett 1999).

The history of an exemplary program that lasted for over 20 years, Project ARTS/Interrelated ARTS, will point to answers for the questions posited above and make it possible for other programs in the arts to emulate this program in order to become a more integral part of the school curriculum. By pursuing the path of arts integration, schools will not only be better equipped to meet the challenges of the future, but provide pleasing experiences for all participants along the way (Kaagan 1998).
CHAPTER 3
METHODOLOGY

Sherman and Webb (1990) note that all research arises from one’s actual or qualitative life. Research is not abstract; it exists in a context. The context is the environment in which humans are directly involved (Sherman and Webb 1990). It has become increasingly accepted in the research community that the investigator’s subjectivity operates during a research project (Fink 2000). Qualitative research takes place in natural, as opposed to abstract or theoretical, settings and is studied as a whole rather than in isolation from the past or present (Edson 1990). It implies a direct concern with experience as it is lived, felt, or undergone (Sherman and Webb 1990). Historical inquiry seeks to explain the significance of past experiences, but because historians must interact with the evidence they gather, interpretation is inescapable (Edson 1990).

Design of the Study

Often the selection of a topic is based on the researcher’s current or past concerns. Within qualitative research is a tradition whereby the principal research instrument is the researcher (Phelps, Ferrara, and Goolsby 1993). Included among the characteristics of qualitative research are the observations that it is holistic, in that it relates to a bounded system, and it is empirical, with an emphasis on what can be observed (Bresler and Stake 1992).

We need history, not to tell us what happened, or to explain the past, but to make the past alive so that it can explain and make a future possible (Bloom 1987). One of the
values in historical research is providing historical information from one specific
situation for possible generalization to other areas (Madsen and Madsen 1970).

As a historical study this inquiry may be described as qualitative, an
everseaching term that attempts to define the meaning of what has occurred in the social
world. Some of the characteristics of qualitative research that apply to this study are
listed below.

• It is holistic, seeking to understand its case as well as to understand how it is
different from other cases.
• Its emphasis is observable, including observation by informants. There is a
preference for natural language description, and the researcher is the key
instrument.
• It is descriptive. Data takes the form of words rather than numbers.
• It is interpretive.
• Observations and interpretations are validated through checking data against
multiple sources (Bresler and Stake 1992).

Ely, Vinz, Downing, and Anzul (1997) offer some views and suggestions about
some understandings in the writing of qualitative research. Their observations appear
meaningful and relevant to the present study.

• There are many ways to come to know something, and such knowing is partial.
• There are numerous ways for us to report.
• All of our messages have agendas.
• Our language creates reality.
• Research is both context and culture bound. Furthermore, the researcher is
deaely concerned with what and who is being studied.
• Affect and cognition are inextricably united
• What we understand as social reality is multifaceted, sometimes clashing, and
often in flux.
This list is relevant to the present study in several ways, particularly items one, three, and five. The Project ARTS/Interrelated ARTS program may be viewed from many more perspectives than are presented here.

**Procedures/Instrumentation**

A decision must be made about how best to collect data for a valid historical review. The following are important ways for gathering data in a qualitative study:

- Interview data produced by a variety of schedules, such as informal and semi structured.

- Historical accounts, including logs, journals, official documents, life histories and anecdotal reflections. (Miller and Fredericks 1994)

The purpose of this study is to present the history of a program that trained classroom teachers to use arts strategies in teaching basic skills and to explore some of the likely reasons for its longevity. To accomplish this purpose, and to remain true to the principles of qualitative research outlined above, data were collected from several sources. The primary sources include the following:

**Recollections and Records of the Researcher**

The investigator was a team member of Project ARTS/Interrelated ARTS from 1976 to 1993. A good research study requires a knowledge base, as well as theoretical and methodological competence (Flinders 1993). Ely et al(1997) states that the researcher belongs in the study, not only as a consciousness that filters the experience, but as an actor as well.

**Interviews**

The best evidence in a historical study comes from primary sources; that is, sources who provide eyewitness testimony of part of the past under consideration (Heller and Wilson 1992).
Interviews were conducted with ARTS team members, classroom teachers, administrators, and subject area specialists who were involved with the program.

Interviewing began with locating those who were either involved with a specific aspect of the program such as TAPESTRY, or ARTS team members who had been with the program for many years. This required several trips to Maryland in order to conduct interviews in person. When it wasn’t possible to conduct an interview in person it was conducted by e-mail or telephone. The in-person interviews were tape recorded and later transcribed. The subjects interviewed included:

- The first coordinator of Project ARTS, who later became County Coordinator of the Department of Aesthetic Education, Richard Pioli.

- The author of the original grant, who was coordinator of Project ARTS/Interrelated ARTS for five years, Janet Pitt Brome.

- The two subsequent coordinators, the second of whom was with the program until it ended, Eoline Kukuk Cary and Dr. Ann Richardson.

- The coordinator of the Gifted and Talented Program in Montgomery County Schools, Dr. Waveline Starnes.

- Former science teacher who worked with Interrelated ARTS at the Connecticut Park Center School and is now Science Coordinator in Montgomery County Public Schools, William MacDonald

- Five ARTS team members whose total experience in the program adds up to 75 years. These include: Jane Schisgall Papish, drama; Ruth Straus Gainer, visual art; Janis Jones, music; Nancy Harris and Merle Weincek, dance.

- Two classroom teachers who had received service from Interrelated ARTS for two years each, Marie Sipple and Carole Blackwell.

These people were selected for several reasons. The first coordinator and subsequent coordinators had the most comprehensive knowledge of the inner workings of the program. Two (Dr. Starnes and Mr. MacDonald) were directly involved in the implementation of programs developed as part of Interrelated ARTS. These were
TAPESTRY, a program for students who were identified as gifted and talented in the arts, and The Connecticut Park Center School. The ARTS team members were selected as those who had been in the program for the longest time. Original team members were Ms. Papish, Ms. Gainer, and Ms. Jones, while Ms. Harris joined the program in 1976 and Ms. Weincek in 1986.

It was difficult to find classroom teachers to interview, largely because of the vast turnover in the location of teachers in the schools. Both teachers who were interviewed had taken the in-service course and had received two years of classroom service by ARTS team members. Four other classroom teachers were contacted by posting a paragraph in the Superintendant's Bulletin, a weekly paper distributed to all personnel in the Montgomery County School System, asking for an e-mail response. Of these four, two (Ellie Shutak and Carolyn Potto) reported that they were still using lessons and teaching strategies that they had learned through working with Interrelated ARTS teachers.

Because the perspectives of all the subjects interviewed were so different, the questions had to be broad enough to include as much of their individual recollections as possible. The following questions were asked:

- Describe your personal involvement in Project ARTS/Interrelated ARTS.
- What was your role?
- What changes occurred in the program while you were a part of it?
- What do you recall was the rationale for the change?
- What in your opinion were the most important factors leading to the longevity of the program?

Following their completion, the researcher sent chapters 5 and 6 to the former coordinator, Dr. Richardson, and to two former team members, Merle Weincek and Janis Jones, to confirm the validity of the reported history.
Formal Reports

Two formal reports were submitted to the Montgomery County School Board following the completion of the federally funded program. (Kukuk 1977; Brome and Kukuk 1977) These included both an Evaluation and a Final Report. These documents, invaluable in providing a record of how and why the program began and was operated, were prepared in 1977 by the coordinator, curriculum writer, and all of the ARTS team members. The Evaluation report contains results of a telephone survey, structured interviews, principals’ evaluations, and administrative workshop evaluations. The Final Report contains descriptions and evaluations of project ARTS as well as copies of brochures, agendas for workshops and several groups of lessons that were prepared by ARTS team members. These volumes, however useful in recording the beginnings of the program, were the only comprehensive written data available. To obtain the history of the remaining years it was necessary to rely on the memory of the researcher and those who were interviewed. Fortunately, many of the lesson plans had been kept both by the researcher and other ARTS team members.

In addition to the documents mentioned above, there are four books of lesson plans written by team members. Additional documents were those prepared by ARTS team members for Making Connections During the Middle Learning Years, (Maryland Alliance for Arts Education 1990), lessons, materials from curriculum support packages, and written records from the DARTS program described in Chapter 4.

Organizing evidence in a historical investigation is primarily concerned with the passage of time. Historians must explain events as they unfold. Sequence is fundamental to history (Heller 1985). In order to clarify the sequence of events, Table 1 is presented to assist in understanding simultaneous events that occurred in the life of Project ARTS/Interrelated ARTS.
Photographs

A Montgomery County Public School photographer originally made the pictures that have been included in this study for a slide-tape presentation entitled, "There's More Than One way to Make an A." They were taken by Bill Mills, one of the Montgomery County Public School photographers, who graciously gave his consent for use in this study. Since the slide presentation was widely used within the county, permission to use photographs of the students was obtained from parents. Due to the time that has elapsed since the slides were made, this documentation no longer exists. The camera is able to record details and subtleties that otherwise might be forgotten or overlooked.

Furthermore, a photograph can be an instant record of what has taken place that will not only enhance recollection, but make a strong statement about an event (Ball and Smith 1992).

Presenting Data

Data are presented in approximate chronological order (Table 1).

Table 1  A brief overview of the program’s history

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<td>Demonstration lessons (including special education), workshops, in-service training</td>
<td>Demonstration lessons (including Special Education), workshops and in-service training for K-6 plus:</td>
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<tr>
<td>1976/7 three teams-grades K-6</td>
<td>TAPESTRY: 1984-1990: Pull-out program in dance and drama for students identified as gifted and talented in the arts.</td>
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<td></td>
<td>Middle School: 1991-1995 workshops, demonstration lessons in grades 6-8</td>
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The study reviews the history of arts education in public schools in the United States, specifically arts-in-general-education programs. Interview data, formal reports, reflective observations, and photographs are used to describe the history of Project ARTS/Interrelated ARTS and to determine the reasons for the longevity of this program. In qualitative inquiry the researcher is an important instrument in providing insights to experience as it is lived or felt. In beginning this study it was imperative to determine whether sufficient data that either agreed with or differed from the biases and assumptions of the researcher could be obtained. The process of gathering the data for a valid historical review included many aspects. Because qualitative research is context specific the researcher found it necessary to include a brief history of Montgomery County, Maryland including the growth of the public school system in the county. Two volumes were found in the Montgomery County Historical House located in Rockville, Maryland that were invaluable in providing this information. To remain true to the principles inherent in qualitative research, it is necessary to present data in a coherent and systematic fashion, and to do so in a somewhat consecutive order. A narrative form is used to accomplish this purpose.

Interviews and documents/reports are described in detail in the Instruments/Procedure section. These were carefully examined in order to most effectively describe the unfolding of the program. Questions 1 and 2 addressed the subjects’ involvement in the program as teachers, administrators or specialists in subject areas Questions 3 and 4 helped to place the interviewees in the various aspects of the program as it changed. Question 5 addressed the research question (i.e., Why did this program exist for so many years). Themes which related to longevity (changes in focus and work with teachers), quality, and feasibility(budget and visibility) emerged and are presented in Chapters 4 and 5.
CHAPTER 4
PROGRAM HISTORY

This chapter provides a historical analysis as well as an overview of the program and its various components. It is important to recognize that, while presented sequentially, many of these events occurred concurrently.

Project ARTS: The Beginning

In 1973 the elementary art and music programs were the joint responsibility of special art and music specialists and of classroom teachers. However, not all children (in fact not even all schools) were being served by special teachers in the arts. Following discussions between the citizens group and Board of Education members, the board appointed a Task Force on the Arts to study the arts program.

One of the recommendations of the Task Force was that an intensive staff development effort in the arts be instituted to assist classroom teachers in implementing arts, arts-related, and integrated arts experiences in their classrooms. It was further recommended that dance and drama become an integral part of the arts program in the elementary school.

Even though Montgomery County was one of the richer counties in the nation, the assistant director of Curriculum and Instruction decided to submit a plan to ESEA, Title III asking for funds to help implement a plan to improve arts education. The assistant director asked Janet Brome, who was at that time a Teacher Specialist for Media Studies in the same department, to write a grant proposal requesting funding from the
federal government. The proposal was approved for funding in 1974 and was supported jointly by Montgomery County Public Schools. Additional grants were received from the United States Office of Education through the Alliance for Arts Education and The National Committee-Arts for the Handicapped. Specific funding for the first three years is described in Appendix A.

Project ARTS began with a director, Richard Pioli, who was hired from the local public television station for the position, and a curriculum writer-evaluator, Janet Brome. A secretary and a clerk typist also were hired. The first year of the project consisted of two teams, each comprised of a drama, dance/movement, visual art, and music teacher. Each team member had a background in both some area of the arts and in teaching. In addition, each pilot school was supplied with an arts aide who assisted the classroom teachers in initiating and developing arts activities on a continuing basis.

Pilot schools were chosen for the first year on the basis of principals' requests and to represent each of the six administrative areas.

At the time we began, we contacted the school principals that we knew best and we felt that we would go with the principals that had a leaning toward arts education, and there were a few of them. We did workshops for their teachers. It was through these workshops that we got to tell people what we were doing.

(Richard Pioli, first coordinator of Project ARTS)

Only kindergarten through third grade (K-3) teachers in these schools were served in the first year, and the services included monthly workshops and demonstration lessons in the classroom for teachers followed by individual teacher conferences to plan follow-up activities. In compliance with federal guidelines, the project also served two parochial schools in Montgomery County and extended some services to St. Mary's County Public Schools.
Work in the Schools

The individual ARTS team members worked in the schools on a one-on-one basis with classroom teachers. Each classroom teacher in the program would first meet with his/her assigned team member and discuss aspects of the curriculum that were planned for the semester. Since copies of curriculum objectives in all subjects and grade levels were available to ARTS team members, it was possible to design arts lessons to meet these objectives. The ARTS team member would then, with the help of the classroom teacher, plan arts lessons designed to meet academic curriculum objectives. Each classroom teacher received a written lesson plan for each lesson taught by the ARTS team teacher (An example of a lesson may be found in Appendix B). In this way, not only would the classroom teacher have written lessons (approximately 28) in all four art forms, but also he or she would have seen each lesson as it was taught. Each classroom teacher in the program received a total of four semesters of service in his or her classroom, one semester in each of the art forms.

Figure 1. Interrelated ARTS music specialist working with students while classroom teacher observes
A three-credit one-semester course was designed to give classroom teachers a basic understanding of the four art forms and, through active participation, increase the teachers' confidence in the arts. The course was taught by four ARTS team members during both fall and spring semesters after the school day and for six weeks in the summer. Teachers could apply the credit for re-certification and/or masters equivalency. After the first year of Project ARTS, regular service to a school was offered if at least five teachers from one school had completed the course.

Program Workspace

The program was originally housed in two vacant classrooms of Wheaton Woods Elementary School in Rockville. In 1974-75, monthly one-half day workshops were conducted at Wheaton Woods during the first week of every month of the school year. The K-3 teachers, principals, arts specialists, PTA cultural arts chairmen from the 12 pilot schools, K-3 teachers from St. John the Evangelist School, and teachers and supervisors from St. Mary's County Public Schools attended.

In its second year, the program moved to Ashburton Elementary School in Bethesda, where an entire floor of the school was available. A third team was added, and new pilot schools joined the project. The monthly workshops were replaced by an in-service course that met weekly for one semester and was taught by the interrelated ARTS teachers in the all-purpose room after school hours.

Workspace was extremely important for ARTS team members for several reasons. Team members traveled to many schools throughout the county, so it was useful to be in a fairly centralized location. Because all materials for demonstration lessons as well as workshops were provided by the program, it was necessary to have space for a great many art supplies (paper, paints, brushes, scissors, crayons, pastels, clay etc.) as
well as rhythm and Orff instruments. Team members also needed meeting space for planning and record keeping, telephone access for contacting schools, and storage space for curriculum resource packages.

In the third year 19 schools in grades K-6 were receiving service on a regular basis, and the staff was expanded to include a community resource coordinator, Marthalie Furber, whose job was to promote the value of the arts in education within the entire school community. Additional funding was received for the 1976-77 school year from the Office of Education/Arts Education Program under Section 409, Title IV, Public Law 93-380, Elementary and Secondary Education in the Arts Programs, and from the National Committee, Arts for the Handicapped. The Project ARTS staff conducted workshops for elementary school principals in each administrative area, teacher specialists in language arts and reading, and interested parents. This was the third and final year for the program to receive funds from Title III. The goal of designing and implementing a self-renewing system to initiate and support an arts program in grades K-6 had been both refined and expanded during this period. The two major activities stated in the grant proposal that would assist the program in becoming supported mainly by Montgomery County were administrative workshops and curriculum resource package development.

**Workshops**

Workshops were coplanned and conducted by the Project ARTS teams, the coordinators of the Division of Aesthetic Education, and well-known arts education consultants. In October 1976, a half-day workshop was presented for 25 high level administrators of Montgomery County Public Schools. Murray Sidlin, resident
conductor of the National Symphony Orchestra, and Martin Engle, Advisor for the Arts and Humanities, National Institute for Education, addressed the group.

In November of 1976, a 2 1/2 day retreat was held at the Donaldson Brown Center in Port Deposit, Maryland. Twenty-five administrators, supervisors, and principals were present. The goal of the retreat was to develop individual group plans for the implementation of quality arts programs, including the identification of responsibilities. Both the Maryland State Alliance for Arts Education Chairman, Harold Lott, and his associate from the State Department of Education, Victor Kotulak, were in attendance. Participants were provided with hands-on experiences in each of the four art forms by observing and participating in lessons taught by arts team members. There was discussion of the learning process and its relation to the arts and the role of administrators in providing arts programs. The speaker for the event was Elliot Eisner, who addressed the group with the topics: *Where Are We Going in Arts Education?* and *The Art of Teaching*

That was a wonderful retreat and the epitome of the influence of the Project ARTS program to be able to attract such people. We invited Elliot Eisner to come see what we were doing and to share some of his ideas with the staff members. I was delighted with the team that put that together. (Richard Pioli, first Project ARTS coordinator)

A series of three administrative workshops were held in January of 1977. Primary consultant for these was Dr. Harry S. Broudy who presented his address, "How Basic is Aesthetic Education? or Rts - the Fourth R" to approximately 600 administrators and supervisors. Dr. Broudy also conducted seminars and discussions with smaller groups attended by teachers, school board members, the superintendent, principals, Project ARTS staff, and supervisors and administrators associated with the project.
A summary of both internal and external evaluators concluded that the value of the arts was effectively communicated through the series of workshops. The participants stated that the consultants had effectively shared their philosophical positions relevant to aesthetic education and that the workshops had developed support for a comprehensive arts program in Montgomery County Public Schools. The workshops helped to build a solid base of support and understanding of aesthetic education (as defined in Chapter 1) and the role that Project ARTS played in its development. As a result of administrative, school board, teacher, and parental support, the entire funding of Project ARTS was assumed by the Montgomery County Public Schools in 1977.

**Association with the Kennedy Center**

The Education Department of the John F. Kennedy for the Performing Arts conducted teacher workshops, some of which were led by ARTS Team members. In addition, the Center published several booklets of lesson plans that were available for national distribution. Most of the lessons were designed and written by ARTS team members. These include *The Afrikan Experience*, *The Australian Experience*, and *Creativity* (which was sponsored by Mobil Oil.) These activities brought both local and national recognition to Interrelated ARTS.

**Curriculum Resource Development**

In addition to working in the classrooms and presenting workshops, ARTS team members began developing curriculum resource packages that combined arts lessons with reading, social studies, and science. These packages contained lesson plans, books, pictures, manipulative materials, and resource lists for additional books and films. Each package contained at least one lesson in each of the four art forms. Some of these were piloted in elementary classrooms in the spring of 1977, and a form was provided for
teachers to evaluate the lessons in the package. As Montgomery County received more immigrants from Central America, Southeast Asia, and Asia the ARTS teams developed curriculum resource packages that stressed the arts of these cultures. The teams also developed a package on arts of the Harlem renaissance. An example of a curriculum resource package (Greece) may be found in Appendix C.

According to Bolin (1978), building an arts resource center can be a tremendous asset to any school or district. The space itself affirms the existence of arts activity and provides a space in which thoughts are shared, ideas evolved, and information disseminated. In January of 1977, an Arts Resource Center, known as the ARC, was opened to all county teachers, specialists, and other personnel. In addition to the curriculum packages, the center contained children’s books, adult books about the arts, and art materials (including CEMRAL packages that pertained to the arts), all of which could be borrowed by teachers or administrators. By 1985 the Resource List for the ARC consisted of 98 pages and included books, kits, filmstrips, phonograph records, cassette tapes, and video tapes in all four art forms as well as materials for programs for gifted and talented.

Special Education

In 1974 Jean Kennedy Smith founded the National Committee, Arts for the Handicapped. The purpose of this committee, which was housed at the John F. Kennedy Center for the Performing Arts, was to provide opportunities for children with emotional, physical, and mental disabilities to learn in, about, and through the arts. Because part of the funding for Project ARTS was provided by the National Committee, Arts for the Handicapped, ARTS team members also worked with students and teachers in special education classrooms within the schools receiving service from the program. This
included classrooms for learning disabled, orthopedically impaired, mildly emotionally disturbed, and visually and auditorily challenged students. Figures 2 and 3 show an ARTS team drama teacher working with orthopedically challenged students and an ARTS team music teacher working with mildly retarded high-school students. In 1977 Jean Kennedy Smith addressed the Montgomery County Board of Education concerning the work that was done by the ARTS teams.

Figure 3. Drama teacher in the classroom

Figure 4. Music teacher in the classroom
In 1976 ARTS team members began serving teachers in three learning centers for students who needed more help than they could receive in a special classroom. Montgomery County has three such elementary schools, one middle school, and one high school. None of these schools had music or art specialists, so the instruction that students had received in the arts had been minimal. Working in these schools presented a new challenge because only one of the 12 team members had received any training or experience in special education. It was not required for classroom teachers in these schools to take the in-service course taught by ARTS team members, so both classroom teachers and ARTS team members were often in “uncharted territory.” ARTS team members quickly realized that to plan and teach lessons in these schools required a closer working relationship with the classroom teachers. Such relationships were successfully formed among many classroom teachers and ARTS team members. The State of Maryland began requiring three credit hours in Special Education for certification, so within three years all of the ARTS team members had received some course work in this field. Most, but not all of the work in special learning centers, was successful. One learning center, Mark Twain Junior High School, was for emotionally disturbed adolescents. In 1979 a branch of this school was created and was known as Samuel Clemens. This part of Mark Twain School was designated for students who had been identified as both emotionally disturbed and academically gifted. The coordinator of the ARTS teams and the principal of Clemens decided that the ARTS program should work in this school on a weekly basis. This decision was made without input from either classroom teachers in the school or ARTS team members. Probably because the classroom teachers had not been consulted, many seemed to be opposed to the idea. Samuel Clemens’ students were not used to anyone other than their classroom teachers
being in their classrooms, and work there proved to be a difficult experience for almost all concerned.

Our going to special education centers had to do with laws passed at the time. The special ed. centers had no music and art teachers at all. Mark Twain proved to be very difficult. The kids were difficult, not used to anyone coming in. The teachers were not consulted and in some instances were hostile. We only had one team member who had qualifications and experience with special ed. Yet we all were expected to do it. (Jane Papish, drama teacher).

In 1979 investigators from the Arts in Education for Handicapped Project visited Montgomery County Public Schools programs including the Interrelated ARTS program. In the final report of this project, Appell (1979), indicated that since Montgomery County has so many innovative programs such as Interrelated ARTS, interest in the Arts Education for the Handicapped Project was not very high.

Interrelated ARTS

Now that project ARTS was no longer receiving Federal funding, the coordinator of the program and the head of the Department of Aesthetic Education thought that it would be appropriate to change its name. At the beginning of the school year in 1977, Project ARTS became known as Interrelated ARTS. The program lost funding for the curriculum coordinator, the community resource coordinator, and the classroom aides who assisted teachers in participating schools. Losing the aides made it much more difficult for ARTS team members to confer with classroom teachers during the school day, so the conferences had to take place after school or by telephone in the evenings.

The Interrelated ARTS teacher in-service program continued to be offered one evening a week, and because the program was now financially supported by the school system, the ARTS team members who taught the course received a stipend. Prior to this
time teaching the course had been considered part of the job, and the teachers received no extra remuneration for conducting it.

By 1978 the program had outgrown the space provided for it at Ashburton Elementary School, and so two weeks before the opening of school in 1978, the program moved to Larchmont School in Bethesda, Maryland. This was an elementary school that had closed due to lack of enrollment. Ample space was therefore available for workshops and for each team member to have a separate office. It also had an empty library with plenty of room for the rapidly expanding resource center. Another advantage was that Larchmont was only a few blocks from the Washington Beltway and Interstate Route 270. Team members were thus able to reach the schools more efficiently.

Levels of Service

The program was increasingly popular, with many more principals calling to request having their schools included. In order to more clearly define the services offered to teachers, levels of service were established.

Through a 1-hour orientation session, the staff demonstrated the integrated arts approach and described the project services available. Teachers who were interested in receiving regular services of the ARTS team entered Level 2.

A three-credit semester in-service course gave teachers a basic understanding of the four art forms, and through active participation, increased the teachers' confidence in the arts. If at least five teachers from one school completed the course, the ARTS teams provided regular in-school follow-up services. Teachers who took the course learned strategies in teaching through the arts.
Next the ARTS teams visited participating teachers in their schools approximately twice monthly to do demonstration teaching, conferencing, and coplanning with teachers. Each teacher received up to four semesters of follow-up service, concentrating one semester on each art form. A teacher attaining the objectives for level 3 moved to level 4.

Finally the ARTS teams were available as consultants to teachers on an on-call basis (Evaluation Report 1977). In order to explain the program to prospective teachers, a photographer from Montgomery County School System helped the teams put together a slide tape show. This explained all of the levels of service and allowed the viewers to see pictures of the teams in action. Figure 4 illustrates a visual art teacher giving follow-up service in the classroom.

Figure 4. Art Teacher in the Classroom

At the end of the 1979 school year, the school system sold the Larchmont school building, and the program was forced to move again. This time it was to Connecticut Park School in Silver Spring. The building was a school that had been closed due to lack
of sufficient enrollment, and it had considerably more space. Interrelated ARTS now shared a building with the Montgomery County Adult Education Program and a daycare center. Each team member had a separate office, there was ample space for musical instruments and art materials, and there was a large library to hold the ever-growing accumulation of books and curriculum support packages. There were also five or six unused classrooms that could be used for after-school workshops, and a large multipurpose room. Typically, the ARTS teams would spend one day each week (usually Monday) in the office in order to prepare materials and lessons for the coming week. Each team would visit approximately eight or nine schools in a two-week period, working with each assigned classroom teacher every other week for a total of seven visits. This teaching schedule was in addition to preparing and presenting workshops and teaching the in-service course. A notebook was kept in the main office of each school served. This was used as a sign-in and sign-out place as well as a place for the ARTS team member to write a brief summary of the lessons being taught.

Although members of the Interrelated ARTS staff felt that Connecticut Park was ideally suited for their needs, another move was soon to come. The building of North Chevy Chase Elementary school was not owned by the school system, and as part of the leasing agreement, the building had to be occupied by a school program or it could be leased or sold privately. In order to keep the property in the hands of the school system while the building was being renovated, Interrelated ARTS, along with another smaller program, was asked to occupy the building for one year. The other occupants were two elementary science and computer specialists who were charged with writing curricula for their subjects and to teach lessons that they designed. The students they taught were brought by bus to the school. It seemed an ideal opportunity to the coordinators of both
programs for science and arts teachers to get together to design interrelated lessons including both subjects. This was to develop into an important adjunct program for Interrelated ARTS, the Connecticut Park Center School.

The center was originally at North Chevy Chase School. The town owned the property but the lease said it belonged to the school system as long as it was used as a school, so Interrelated ARTS was moved in to hold it (during renovation). The math and science specialists were put there as well. Then teachers (math and science and ARTS team members) started to work together to make connections. As computers improved in quality there was more to do with visual arts. ARTS Team members did preparation lessons with teachers and kids in the schools before they came to the center. For science and math, teachers would come in after school. (Bill Mac Donald, Science specialist)

Connecticut Park Center School

When the year of occupying North Chevy Chase was over, both Interrelated ARTS and the science program moved back to Connecticut Park, and the Connecticut Park Center School became an important part of the Interrelated ARTS program. This program offered a unique opportunity for students to acquire specific skills in content areas and to participate in interdisciplinary studies usually not offered in their home schools.

The classes offered were described in a catalog that was sent to all of the elementary schools in the county, and classes were brought by school buses to the center. Some of the offerings could accommodate two or more classes, while for others it was more feasible to have one class at a time. Prior to their students coming to the center, teachers attended after-school workshops given by the ARTS and science teacher who would be teaching their classes. This allowed the classroom teacher to prepare the class for the experience as well as to provide follow up.

An example of one of the most popular offerings was archeology. An entire classroom was set up as a simulated archeological dig. This was achieved by building a
wooden pen approximately 8 feet square and 8 feet high. This pen was then filled to the top with dirt, sectioned off into quadrants and seeded with objects such as bones (from a science supply catalog), broken crockery, feathers, etc. An Interrelated ARTS visual art teacher taught a lesson on arts and artifacts of various primitive cultures. The students were then given instruction on the correct way to search for and record their findings. They were provided with disposable paper gowns so that they could enter the dig without soiling their clothes. After time spent in the dig, the students made speculations concerning the culture of the people who might have used the artifacts they discovered. They also made sketches of the things that they had found.

Another interrelated lesson was entitled, Good Vibrations. In this lesson, various musical instruments were used to show how sounds were produced. The students also conducted experiments in the production of sound energy. Students could feel the energy waves by placing their hands next to a large gong as it was struck. They could observe the power of sound energy by striking tuning forks and putting them in shallow pans of water.

One very popular offering for fifth grade classes was called Ellis Island. This was a drama simulation where students were cast in the role of immigrants coming to this country. A drama teacher from Interrelated ARTS visited the participating classrooms a day before the students came to the center to explain the history of Ellis Island immigration and to assign to the children the roles that they would assume on the following days. Teachers, aides, and frequently members of the community were cast as the immigration officials and the rooms were set up to resemble the actual setting as nearly as possible, At the close of the two day session a ceremony was held where students were “admitted to the country.”
The science specialists and ARTS team members met during regularly scheduled staff meeting times to develop the lessons. Each Interrelated ARTS team member was responsible for teaching several Center School offerings each month as well as following the regular classroom teaching schedule.

**Developing Arts and Reading Teaching Strategies (DARTS)**

This was a program that was conceived by two ARTS team members in 1982. One was a visual art specialist and the other a specialist in music. These teachers went to New York City for several days and observed seven different elementary schools in order to observe and learn about the Learning to Read Through the Arts program that had been developed by Bernadette O’Brian. On their return, they met with the Montgomery County Title I staff to develop a model. Since there was sufficient funding from the Connecticut Park Center School to provide bus transportation for students, one entire second grade from each selected Title I School was brought to the center for one school day. The students met in the multi purpose room in the morning for arts lessons developed around a second grade level book. Frequently there were two or more art forms used for these lessons. After lunch the students worked with the Title I teacher on writing, vocabulary, and other language arts skills that related to the same book. The classroom teachers were there as well so they could follow up on what their students had done. The ARTS team members soon developed and taught many lessons on various books in all of the art forms. DARTS classes were held approximately twice a month and were very popular with both students and teachers. Several of these lessons may be found in Appendix D.

When Ruth and I got back (from New York), we got together with the Title I staff and developed a model where we would choose a book on a second grade level, present arts lessons on the book, and the Title I teacher in the area would have the
kids in the same afternoon to work on writing, vocabulary, etc. that related to the same book. We were able to get money for busses to bring a grade level from a Title I school for an entire day at Connecticut Park. Of course the classroom teachers were there too so they were able to follow up on what the kids had done. We developed a lot of lessons on books in various art forms, and pretty soon all of the ARTS team members were designing and teaching lessons for DARTS. We did this approximately twice a month, and it was really popular with both the kids and the teachers. (Jan Jones, music specialist)

**Time for Artistic and Performing Experiences for Talented and Ready Youngsters (TAPESTRY)**

In the early 1980s, Montgomery County Schools began to put a great deal of time and money into programs for students who had been labeled as academically gifted and talented. This was largely at the instigation of parents who had been expressing a desire for programs of this sort. The schools used standardized test scores and teacher observation to identify which students should be placed into accelerated learning situations. In the spring of 1984, the coordinator of the Gifted and Talented Department met with the coordinator for Interrelated ARTS to plan a program for those students who were identified as gifted in one or more art form. The Office of Program Development provided funds for summer employment so that arts teachers and coordinators could write the criteria and testing items for identification of gifted youngsters. The teachers and coordinators relied on Renzulli’s (1982) conception of giftedness (ability, task commitment, and creativity) as a guideline for preparing the test items.

In the fall of 1984, six schools were selected to pilot the program. The music and arts specialists in the selected schools administered the tests for these arts forms, and dance and drama teachers from Interrelated ARTS administered the tests for their art forms. The students who were identified as gifted were taken out of their classes for special instruction for a one-hour period each week. If a student showed talent in more than one art form, he or she had to choose one in which to receive special instruction.
The music and art teachers in the school provided instruction in these subjects, while
dance and drama instruction was provided by the Interrelated ARTS specialists. Salaries
for the Interrelated ARTS teachers who taught in the TAPESTRY Program were funded
by the Gifted and Talented Program. As the TAPESTRY program grew it became
necessary for Interrelated ARTS to hire two more drama and two more dance teachers to
replace those working on TAPESTRY.

Parents of students who were selected to participate in the program were for the
most part extremely supportive. Several parents testified at school board budget hearings,
and this helped in receiving continuing funding for the program.

The coordinator of the Gifted and Talented Program, Dr. Starnes, remembers that
there was a good representation of minority students in the program and that the teaching
was largely focused on skill developments rather than performance.

It was a nice mix of kids. I liked that there were skills being taught, and although
there were some performance aspects, it was more process than product oriented.
(Waveline Starnes, Coordinator of Gifted and Talented Program).

In 1990 the financial support for gifted programs ended, and the drama and dance
teachers were funded back into Interrelated ARTS

Middle School

In the late 1980s and early 1990s Montgomery County Schools began to focus on
several major changes. One was to provide more ESOL instructors to meet the needs of
the large number of immigrant from Hispanic, Southeast Asian and Asian countries.
Another was to restructure the junior high schools into middle schools. Middle schools
would contain grades 6, 7, and 8, while high school would be for grades 9, 10, 11, and
12. The coordinator of Interrelated ARTS, Dr. Ann Richardson, realized that much of the
work of the ARTS teams could be expanded to assist middle school students and
teachers. Some ARTS team members led workshops for middle school teachers showing how the arts could be used in this curriculum. In addition, ARTS team members wrote a book of lessons for middle school entitled *Making Connections for the Middle Learning Years* (1990) Teachers in middle schools who received service from Interrelated ARTS were not required to take an in-service course, nor did they require a whole-school commitment.

Middle school people weren’t as interested (as elementary teachers), but teachers had a lot of pressure on them. When junior high changed to middle schools, we didn’t want the sixth graders who previously had this experience to lose out on it, but we had only elementary experience. The principals and some teachers at middle schools were not as enthusiastic. (Jan Jones, music specialist)

This attitude gradually changed as ARTS teams met with academic teams at middle schools and began working in classrooms to help these teachers find new ways of delivering their academic curriculum. Multicultural curriculum resource packages mentioned on pages 47,8 were particularly well received by Middle School teachers.

By 1994 the program consisted of only four arts teachers and a part-time coordinator. The program lost the Connecticut Park space to an expanding Adult Education Program and moved to a smaller space.

In the late 1980s and early 1990s the population of Montgomery County Schools was becoming increasingly diverse as Hispanic, Southeast Asian and Asian families were moving in to the county. This diversity required greater numbers of ESOL (English for Speakers of Other Languages) to meet the needs of these students.

The program (Interrelated ARTS) was cut to meet staffing needs required by the increased diverse population (ESOL) and the demands to maintain high test scores, particularly in science and mathematics. (Ann Richardson, Coordinator of Interrelated ARTS)
The coordinator became coordinator of Visual Art for Montgomery County Public Schools, and the remaining ARTS team members returned to elementary classroom teaching.
CHAPTER 5
FINDINGS

In the 1970s many arts-in-general-education programs were funded both by the Federal Government and by local governments. Most of these programs lasted between 3 and 5 years. Project ARTS/Interrelated ARTS in Montgomery County, Maryland was a program that was funded by both the federal government and the county government and lasted for 22 years.

In reviewing data, in Chapter 4 the major themes that emerged were factors related to the longevity, the quality and feasibility of the program. This chapter examines answers to the questions posed in Chapter 1. These are conceptualized as questions regarding longevity, quality, and feasibility. While in practice, such factors are woven parts of a whole, each of these is discussed separately and explored vis a vis the model program described. Table 2 describes that model by use of a chart. Implicit in this are recommendations for implementing such a program.

Table 2. Model for Implementation

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<thead>
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<th>Longevity</th>
<th>Quality</th>
<th>Feasibility</th>
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<tbody>
<tr>
<td>Meet needs of various populations</td>
<td>Address academic curriculum</td>
<td>Continuation of funding</td>
</tr>
<tr>
<td>Meet needs of classroom teachers</td>
<td>Arts and academic curriculum receive equal emphasis</td>
<td>Visibility to parents, school board members, others</td>
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Recommendations for Program Implementation

The data suggest the following factors as crucial to successful program replication. It is understood that specific communities should focus more or less energy on a variety of factors related to these major topics

Longevity

Project ARTS/Interrelated ARTS began mainly as a teacher-training program for elementary school teachers and grew over the years as different educational needs developed. As an entity Project ARTS/Interrelated ARTS functioned for 22 years, from 1973 to 1995.

Changes in Focus of Program/Flexibility

The program changed its foci as different emphases were placed on the curricula in Montgomery County Public Schools. The first change was for ARTS teachers to work in Special Education Centers. Other emphases included science programs and programs for the gifted and talented. Since reading had always been a priority in the school system, The DARTS program was developed. When space and resources became available to couple the arts with science, mathematics, and computer learning, the Connecticut Park Center School was begun. TAPESTRY was a logical outgrowth of the push for special programs for the gifted and talented. In addition to these changes the program retained its original character and continued with the regular work in elementary classrooms. Of the 13 people interviewed, nine considered the changing foci as a major reason for the program’s longevity. The following interview excerpts illustrate this opinion:

Over the years we met different political and educational needs. Our program went along with national trends and changes and also changed to meet the needs of Montgomery County Schools. (Jane Papish, Drama specialist)
At Chevy Chase the opportunity presented itself to set up a center school. Math, science, and CRI (computer related instruction) had been looking for an opportunity to do this. . . . We needed to be exemplary and integrate arts and science. (Bill MacDonald, science specialist)

If you look back closely you can see how things that were politically important became implemented, for instance handicapped kids when special education was being stressed, and gifted and talented kids, and of course middle school. (Waveline Starns, Coordinator for Gifted and Talented Programs)

When Ann (Richardson) realized that we were in danger of being cut because of computers, she was very smart to go to another grade and that what we had to offer could be expanded for secondary education. (Betty Weincek, dance specialist)

Work with Classroom Teachers

Another major correlate to longevity appears to have been the program’s attention to the classroom teacher. It would seem that classroom teachers who want to integrate (or interrelate) appropriately need the resources and support of arts specialists. They also need extensive training (Wykell 1996). Figure 5 illustrates a classroom teacher receiving instructions in painting from an ARTS team member.

Figure 5. Teaching Visual Art
Two classroom teachers who are still teaching in Montgomery County made the following comments when they responded to the e-mail request:

Having the ARTS staff come to my K classroom was extremely supportive I began to create lessons following the same format, and the arts became an Integral part of my daily program. (Ellie Shutak, classroom teacher)

I still use the arts all the time with my students. I used them as a kindergarten teacher and with second and third graders. I liked the program because it gave children the chance to express themselves in other ways. I have since developed my own use of the arts and I am grateful that I had a chance to be a part of that program. (Carolyn Potto, classroom teacher)

Results from a telephone survey of classroom teachers who received services from the ARTS teams in 1977 showed that, 84% reported an increase in their skill and knowledge of the arts, and 80% reported integrating the arts more into their curriculum than they previously did (N = 75). A teacher evaluation of the in-service classes at the end of three years showed that of 25 teachers interviewed, 19 considered the course to be highly successful in meeting objectives, discovering individual potential, and encouraging divergent thinking (Kukuk 1977). Since all classroom teachers were required to take the in-service course offered by the ARTS teams before (or at the same time), they received service in their schools, they were better able to work with the ARTS team members in planning lessons. Classroom teachers served as an important part of the planning process during conferences, both before and after the ARTS team teacher’s work in the classroom. A classroom teacher would often feel confident enough to co-teach the lesson. In addition, the lesson plans included follow-up activities for future use. These points are reflected in comments from principals in pilot schools in the program in the following quotes:

I see the strengths of this project as the commitment, enthusiasm, and skill of the teams. . . . They accept teachers where they are. I feel that they are helping me do
what I want done in the school. . . . Teachers are excited about the possibilities and feel more confident about participating in the arts. (Evaluation Report 1977)

I still remember the lessons that team members taught in my class. I still use a lot of them. (Carole Blackwell, classroom teacher)

Quality

According to four of the interviewees, a major factor in the success of the program was the quality of the curriculum-integration it was conceived to achieve.

I think the most important reason the program lasted so long is because we taught the actual curriculum. Having been a classroom teacher and from talking with teachers with whom we worked, I know that was the kind of assistance they wanted. After all, they HAD to teach the required curriculum and there was never enough time in which to do so. Most of the lessons we left for them fit right in to what they were working on. (Nancy Harris, dance specialist)

The Council of Arts Accrediting Association (1994) claimed that there are two major problems with integrated programs. One is the lack of focus and absence of structures of knowledge (structuring learning to meet curriculum needs). The other is the territorial claims of specialists in knowledge areas. In order to avoid these problems, carefully conceived design features are needed in interdisciplinary programs.

Project ARTS/Interrelated ARTS fits into the co-equal model that was described by Bresler (1995). Almost all of the ARTS team members had training and experience both in classroom teaching and in a specific art form. All of the lessons that were designed and taught by ARTS team members followed a similar format. Each lesson plan included objectives from both the art form and from the basic curriculum. Montgomery County Public Schools provided guides containing curriculum content and objectives for each subject and grade level so that lesson plans could be specifically geared toward curriculum objectives. Integrated techniques that use the arts within other course work need to convey the objectives of that course work. The importance of learning in both
areas was emphasized. The arts were not put in the service of learning in other subjects, but taught with equivalent emphasis so that learning could take place in both areas. Figure 6 illustrates a dance movement teacher working with first graders on the meanings of prepositions.

![Figure 6. Learning through dance](image)

In addition to curriculum objectives, the lessons included specific objectives from the art form. Objectives in Music and Visual Art were found in the courses of study for those subjects. ARTS team members in Dance and Drama were required to do more research to find suitable objectives in their art forms. One of the advantages of being able to refer to curriculum guides is that each grade level has its own specific content area. In third grade social studies, for example, students study the geography and cultures of Ghana, Mexico, and Japan. The classroom teacher may decide in what order they are presented, but by the end of third grade all classes will have covered this material. ARTS team members were able to compose lesson plans that with minor revisions could be used in different schools. Since all classroom teachers were required to teach specific
curriculum, most were delighted to learn new strategies to help them meet the curriculum objectives. As well as objectives, each lesson plan included a list of materials required to teach the lesson, background information if necessary, and an ordered list of procedures. Evaluation and extensions or follow-up suggestions for the classroom teacher followed these procedures.

**Feasibility**

Regardless of the intrinsic value of the program, it would not be feasible to replicate without sufficient funding to meet its considerable costs. Feasibility depends on funding, which in turn can rely on visibility.

**Budget Planning**

The funding for the first three years of Project ARTS came from an ESEA Title III grant, grants through the United States Office of Education through the Alliance for Arts Education, the National Committee Arts for the Handicapped, and by Montgomery County Public Schools. One of the major objectives stated in the final report was that there were to be several aspects of the program specifically designed to enhance program self-renewal (Kukuk and Brome 1977).

In supporting this program the budget for Project ARTS/Interrelated ARTS required salaries for ARTS team members (12 by the 3rd year), including extra funds for those team members teaching the in-service course, salaries for the program coordinator, a full-time secretary, and a part-time librarian for the arts resource center. Funding was also required for materials (such as visual arts supplies, rhythm instruments, and trade books), mileage accrued by ARTS team members as they traveled to the various schools, and of course the building that housed the program. Later in the
program, funding was also required for buses to transport students to Connecticut Park Center school for both science programs and DARTS.

In Montgomery County the elected school board presents a yearly budget to the County Council. The operating budget is broken down into costs for various programs, salaries, etc. The County Council then decides which of the School Board items will be either partially or completely funded. Both the County Council and the School Board hold three hearing sessions in which parents, teachers, administrators, or other concerned citizens may speak for a prescribed time (usually 3 minutes) in support of various issues.

**Visibility**

Obviously it is important for a program to have a great deal of support in order to remain in the budget year after year. One of the ways that Project ARTS/Interrelated ARTS maintained this support was to invite both School Board and County Council members into classrooms to observe the program in action. In order to be as visible as possible there was always a principal, teacher, and/or concerned parent to speak in support of the program at these budget hearings. In addition, each ARTS team member attended all of the hearings in a group and wore identifying badges which were also given to others in attendance.

Administrative workshops and curriculum support packages also helped to keep the program in the forefront of educational news. The objectives of the administrative workshops were to demonstrate the value of integrating the arts into the daily curriculum and to have administrators identify necessary support both in their schools and in the school system. A series of five administrative workshops were provided through Federal Government grants. The final report (Kukuk 1977) noted that “Greater awareness and knowledge resulting from the administrative workshops has changed attitudes about
Project ARTS at the same time the demands have increased for the program.” At the end of the three years of funding through grants, a core group of administrators met regularly with the Division of Aesthetic Education to plan the development of a comprehensive arts program for Montgomery County Public Schools.
CHAPTER 6
CONCLUSIONS

Summary

This study is about a particular program, Project ARTS/Interrelated ARTS, that integrated music, dance, visual art, and drama into the academic curriculum. The program, which took place in Montgomery County, Maryland existed from 1973 until 1995. The study uses interviews, personal recollections and existing documents to determine which factors were most important in its success. The major factors that emerged were those concerning the program’s longevity, quality, and feasibility.

The program achieved longevity by identifying and meeting the needs of various populations such as gifted and talented students and physically handicapped students. In addition the program met the needs of elementary classroom teachers by designing lessons that addressed both the academic curriculum and the arts, by demonstrating these lessons in teachers’ classrooms and by teaching arts related skills in an in-service course.

Quality was achieved by ARTS team members being thoroughly acquainted with the elementary curriculum so that demonstration lessons directly addressed the content area taught in the classroom. To achieve integrity between disciplines, the arts and academic aspects of each lesson received equal emphasis whenever possible. It is unfortunate that no instrument was established to measure student gains The provision for this would be helpful in assessing the quality of an arts-in-general-education programs in the future.
In order to exist, Project ARTS/Interrelated ARTS required yearly continuation of funding. The first three years of funding was provided by a grant from the Federal Government and matching funds from the Montgomery County Board of Education. At the end of three years the program was entirely funded by Montgomery County and continued to be so until the end of the program.

For the program to continue to receive funding it was necessary for it to be as visible as possible. Parents, School Board members, County Council members, administrators, and any others who were interested were invited to come into classrooms to watch ARTS team members work. In addition visitors were invited to the special classes at the Connecticut Park Center. Montgomery County School photographer, Bill Mills, was frequently asked to photograph scenes of the ARTS teams in action and these pictures appeared in The Superintendent’s Bulletin, a weekly publication that went to all Montgomery County School Board employees. To attain greater visibility ARTS team members attended budget hearings as a group and wore identifying badges.

Implications

A major conclusion of this study is that for arts-in-general education programs to be initiated into public school systems there needs to be a model that combines some, if not all of the factors that contributed to the success of Project ARTS/Interrelated ARTS. These factors include

- An awareness of current educational trends and emphases combined with the ability to meet the needs and requirements of a system in mutually supportive ways (Longevity)
- An awareness of teacher needs and plans to most effectively meet those needs (Longevity)
The enlistment of both principals and teachers as enthusiastic supporters in planning for an arts program including comprehensive in-service instruction for teachers (Quality)

The participation of teachers and principals who maintain a high degree of visibility, particularly to those in charge of school funding. This includes inviting board of education members and other responsible for funding into the classrooms, to workshops and to meetings where support for arts programs may be expressed (Feasibility)

Reimer (1980) says that to design an effective arts program a clearly articulated underlying philosophy is needed. In addition there must be teams of interdisciplinary arts specialists to identify and develop arts resource materials, offer workshops for teachers and administrators, coordinate resources and assist classroom teachers. All of these factors may be found in Project ARTS/Interrelated ARTS.

To initiate an arts-in-general education program it is first necessary to determine and clearly articulate the need for such a program. In the case of Project ARTS a small but vocal group of citizens felt that elementary school students were receiving insufficient arts instruction time by the specialists assigned to the schools. In addition there was no instruction provided in dance or drama. The citizens group expressed these concerns to the Board of Education. To assist in meeting the costs necessary to implement an arts program, the Board asked a teacher specialist to write a grant proposal. This resulted in Montgomery County Public Schools receiving a Federal government grant for the program which the school system jointly supported.

The ARTS team members were teachers who had background and experience in classroom teaching as well as in a specific art form. These teachers were familiar with the elementary curriculum and were able to assist classroom teachers in using arts lesson that related to it.
To maintain funding an arts program must continue to meet the needs of the system that is supporting it. In the case of Project ARTS/Interrelated ARTS this was accomplished by changing direction as the need to do so appeared. In addition the program maintained a high degree of visibility by inviting school board members, parents, and administrators to observe and participate in lessons and workshops.

**Recommendations for Further Study**

One recommendation is that research be done to indicate whether communication among community, parents, and teachers would affect arts programs. Interrelated ARTS began with a community group called Concerned Citizens for the Arts. Many programs reviewed in this study suggested that the inclusion of involved community members was important to the success of the program. It would also be useful to examine parental support of standards that include the arts.

In the past two decades there has been extensive research on the effects of music on the human brain. Relating some of these studies such as those mentioned in Chapter 2, to arts programs in schools would surely yield support for including such programs in public schools.

An additional recommendation is that control group research to correlate student academic growth with arts experiences be undertaken. This may be accomplished through the use of pre-and post-test scores within schools that plan an arts-in-general-education program. This study is focused on the reasons for a particular program’s longevity. Unfortunately no information that concerned student academic gains for Project ARTS/Interrelated ARTS was available. For arts-in-general-education programs to gain acceptance, studies of student gains correlated with test scores among programs with and without arts experiences could be helpful.
There are many school systems throughout this country with varying resources, both financial and cultural. A study of where support for arts programs may be found (fiscal, cultural, etc.) could be of assistance to those interested in beginning such a program.

Now that we have National Standards for Arts Education (1994), an arts-in-general education program should be guided by these standards. The standards should apply to lessons both for demonstration teaching and for classroom teacher use. In fact, the design of any program should include arts standards. A plan for evaluation with clearly defined objectives based on national standards should be included in the planning of arts programs.

Schools also have varying needs according to their geographical locations. Big city school systems have many cultural advantages but may be lacking in community support. A study of the resources needed in various geographical areas to support both arts and other academic should be included in the development of a comprehensive program.

The gathering of many informed critical evaluations of a program may be more effective in determining its true value. To ensure this, a plan for evaluation with clearly defined objectives should be included in the design for future projects.
<table>
<thead>
<tr>
<th>Funds ($)</th>
<th>% of Total</th>
<th>Positions and Services Provided</th>
<th>Results</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ESEA</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>88,437</td>
<td>44</td>
<td>Project Director</td>
<td>2 arts teams trained</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 Curriculum Writer/Evaluator</td>
<td>12 pilot schools served (105 teachers trained)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>.5 Secretary</td>
<td>2,992 students involved in demonstration classes twice monthly</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4.5 FTE Teacher Assistants</td>
<td>First formal instruction in dance-drama, K-3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P/T Research Field Team</td>
<td>Summer in-service course, EL-16, taught by arts teams (32 teachers)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Consultants</td>
<td>3 countrywide workshops presented to art, music, and PE specialists</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Instructional Supplies/Equipment</td>
<td>Designed staff development program</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Administrative Travel</td>
<td>Collected arts activities for bank</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fixed Charges</td>
<td>Teacher assistants trained</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Monthly workshops held centrally for all participating teachers</td>
</tr>
<tr>
<td><strong>MCPS Funds</strong></td>
<td></td>
<td>8 Arts Team Members</td>
<td>96,557</td>
</tr>
<tr>
<td></td>
<td>56</td>
<td>Inst. Travel</td>
<td>1,000</td>
</tr>
<tr>
<td>123,913</td>
<td></td>
<td>Office Supplies</td>
<td>600</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Telephone</td>
<td>800</td>
</tr>
<tr>
<td></td>
<td></td>
<td>14,966</td>
<td>14,966</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fixed Charges</td>
<td>113,923</td>
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</table>

202,360 Fiscal Year 1975 Total
Table A-2. ESEA Title III Project Arts Funding—Fiscal Year 1976

<table>
<thead>
<tr>
<th>Funds ($)</th>
<th>% of Total</th>
<th>Positions and Services Provided</th>
<th>Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>ESEA Funds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>123,913</td>
<td>36</td>
<td>1 Project Director</td>
<td>3 arts teams trained</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 Curriculum Writer/Evaluator</td>
<td>18 pilot schools served (139 teachers trained)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 Full-Time Secretary</td>
<td>3,475 students involved in demonstration classes twice monthly</td>
</tr>
<tr>
<td></td>
<td>2.25</td>
<td>FTE Teacher Assistants</td>
<td>Interrelated arts summer school taught by arts team</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P/T Research Field Team</td>
<td>Developed videotapes of arts processes for in-service use and for dissemination</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Consultants</td>
<td>Fall in-service course, EL-20, taught by arts teams (43 teachers)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Office Supplies</td>
<td>Teacher assistants trained</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Substitute Time</td>
<td>Conducted nonpilot school meetings/workshops</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Instructional Supplies/Equipment</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Administrative Travel</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Instructional Travel</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fixed Charges</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCPS Funds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>223,574</td>
<td>64</td>
<td>12 Arts Team</td>
<td>150,681</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Members</td>
<td>11,264</td>
</tr>
<tr>
<td></td>
<td>4.5</td>
<td>FTE Teacher Assistants</td>
<td>31,212</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Summer Per Diem</td>
<td>3,300</td>
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<tr>
<td></td>
<td></td>
<td>Assisting</td>
<td>1,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teacher Travel</td>
<td>26,117</td>
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<td></td>
<td></td>
<td>Telephone</td>
<td>223,574</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fixed Charges</td>
<td></td>
</tr>
</tbody>
</table>

347,487 Fiscal Year 1976 Total
Table A-3. ESEA Title III Project Arts Funding–Fiscal Year 1977

<table>
<thead>
<tr>
<th>Funds ($)</th>
<th>% of Total</th>
<th>Positions and Services Provided</th>
<th>Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>ESEA Funds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>120,000</td>
<td>31</td>
<td>1 Project Director</td>
<td>Continued arts team training</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 Curriculum Writer/Evaluator</td>
<td>18 pilot schools served (Level III-IV</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 Full-Time Secretary</td>
<td>service) (165 teachers trained)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 Clerk Typist</td>
<td>1 pilot school for handicapped</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 Community Coordinator</td>
<td>(second semester)–training 12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Consultants</td>
<td>teachers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Substitutes</td>
<td>3 satellite schools served–14 teachers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Instructional Supplies</td>
<td>trained</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Office Supplies</td>
<td>4,956 students involved in</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Administrative Travel</td>
<td>demonstration classes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Instructional Travel for</td>
<td>Developed and implemented a four-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dissemination</td>
<td>level staff development program</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fixed Charges</td>
<td>Operated arts resource center</td>
</tr>
<tr>
<td>MCPS Funds</td>
<td></td>
<td></td>
<td>Refined and tested arts activity bank</td>
</tr>
<tr>
<td>247,309</td>
<td>64</td>
<td>Arts Team 154,615</td>
<td>prior to publishing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Summer Per Diem 7,584</td>
<td>Conducted 3 countrywide</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6.75 FTE Teacher Assistants</td>
<td>administrative arts workshops</td>
</tr>
<tr>
<td></td>
<td></td>
<td>49,705 Teacher Travel</td>
<td>with Division of Aesthetic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6,216 Telephone 1,500</td>
<td>Education</td>
</tr>
<tr>
<td></td>
<td></td>
<td>27,689 Fixed Charges 247,309</td>
<td>Conducted fall in-service course, EL-</td>
</tr>
<tr>
<td>Other Funds</td>
<td></td>
<td></td>
<td>20 (47 teachers)</td>
</tr>
<tr>
<td>8,000*</td>
<td>5</td>
<td></td>
<td>Will conduct EL-20 (spring</td>
</tr>
<tr>
<td>13,523**</td>
<td></td>
<td></td>
<td>semester)–art, music, PE, and</td>
</tr>
<tr>
<td>21,523</td>
<td></td>
<td></td>
<td>classroom teachers (et</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>accepted)‡</td>
</tr>
<tr>
<td>388,832</td>
<td>Fiscal Year 1977 Total</td>
<td></td>
<td>Will conduct summer workshop for</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>special ed teachers</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Develop 3 arts support packages to be</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>integrated into other curriculum</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>areas</td>
</tr>
</tbody>
</table>

‡16 teacher applicants turned down

* Alliance for Arts Education
** Handicapped
Table A-4. ESEA Title III Project Arts Funding—Fiscal Year 1978

<table>
<thead>
<tr>
<th>Funds ($), % of Total</th>
<th>Positions and Services Provided</th>
<th>Results</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ESEA Funds</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MCPS Funds</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>259,992 77 12</td>
<td>Arts Team Summer Per Diem 162,015</td>
<td>30 pilot schools (Level II, III, IV service) (420 teachers)</td>
</tr>
<tr>
<td>6.75 FTE Teacher Assistants 51,732</td>
<td></td>
<td>10,500 students to be involved in demonstration teaching</td>
</tr>
<tr>
<td>7,770 Teacher Travel</td>
<td></td>
<td>Expanded pilot schools for handicapped</td>
</tr>
<tr>
<td>1,500 Telephone</td>
<td></td>
<td>Will be on call for services for all MCPS schools 1 week per month</td>
</tr>
<tr>
<td>28,475 Fixed Charges 259,992</td>
<td></td>
<td>Will conduct additional sections of in-service course EL-20 throughout county</td>
</tr>
<tr>
<td><strong>Other Funds</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>79,000*** 23</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>338,992 approx. Fiscal Year 1978 Total</strong></td>
<td></td>
<td>Will conduct summer in-service course EL-16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Will conduct community workshops</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Will operate Arts Resource Center</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Will produce materials for dissemination</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Will develop community resources for use in schools</td>
</tr>
</tbody>
</table>
Title: One Wide River to Cross

Grade level: pre-K or K

Materials: book One Wide River to Cross adapted by Barbara Emberley. Illustrated by Ed Emberley

Music objectives:
- to experience singing an adaptation of a traditional African American spiritual.
- to become aware of the stanza-refrain form of the lyrics and music of the song.
- to listen for and be able to identify the rhythm pattern accompanying the words, “One Wide River to Cross”

Math objectives:
- to use the correct number of fingers to correlate with the numbers in the song.
- to explore different combinations of numbers which may be used in simple addition.
- to demonstrate the commutative property of addition by reversing the order in which the addends are shown.

Procedure:
1. Clap and say the title of the book in the rhythm of the words. Explain to the students that they will clap and sing this rhythm whenever it occurs in the book/song.
2. Read/sing the story making sure that the students can see the illustrations on each page. Encourage the student to participate on the words, “One wide river to cross” and on the chorus section.
3. Go back to the beginning of the book. Explain that this time every time a number is mentioned in the song the students will show that number on their fingers using a different hand each time a number is sung. At the sixth stanza, demonstrate what you want the students to do and ask them to describe what you did (the teacher will display five fingers on one hand and one finger on the other to show “six,” then reverse so that the opposite hands show each number)
4. Continue through the verses demonstrating the numbers on your fingers and having the student mirror you.
6+1 then 1+6
7+1 then 1+7
8+1 then 1+8 (some students may be able to figure out that 4+4 also works here)
9+1 then 1+9 (5+5 also works here)

5. Sing the story again and add this “new way” to count.

Elaboration:
The following chant is over 100 years old. American slave children would say this as a hand clapping game.

Old ark she recled, old ark she rocked
Old ark she sittin’ on the mountain top
APPENDIX C:
CURRICULUM RESOURCE PACKAGE

Introduction

The lessons in this guide have been designed for use with the sixth grade social studies unit on Greece. The teacher will also find that some lessons will also serve to meet such reading/language arts objectives as developing the ability to read narration for a purpose, developing the ability to interpret creatively, and developing an understanding that myths reflect the culture that engenders them.

It is intended that this guide will not only provide students with an opportunity to learn about ancient Greece but to explore some of the ways in which ancient Greece has contributed to our modern civilization.

Contributors to this guide are: Elizabeth Adams, Marian DiJulio, Lillian Hasko, Janis Jones, Nancy Kirsch, Ruth Kline, Nancy Kessler, Esther Lakner, Jane Lynn, Diane Pokras, and Elizabeth Segal. Provided by the Interrelated ARTS Program; Eoline Kukuk, Coordinator.

Sample Lessons

Lesson 1

Title: Ancient Greek Animal Dances (dance/movement)

Objectives: To identify cultural characteristics evidenced in the life of the ancient Greeks (Social Studies Objective C606.02)

To study the animal dances of ancient Greece
To develop movement sequences which illustrate solemn or humorous animal dances

To create a mask which depicts an animal

Grade level: 6

Time required: Two 45-minute periods

Materials: Rhythm instruments – drum, cymbals, tambourines, etc.

The Dance in Ancient Greece, by Lillian B. Lawler, Wesleyan University Press, Middletown, CT., 1964 (in package)

Materials for making masks – paper plates, yarn, markers, crayons, hole punch

Background: The actual dances of the ancient Greeks can only be imagined and pieced together from their writings and their art. We do know that they developed many different kinds of dances and that one very important type was the animal dances.

Many ancient people, including the Greeks, noticed that some animals seem to actually dance. Apes, elephants, cat animals, dolphins, birds, bees, and bears are some of the animals which have been observed doing dancelike movements when they are in the wild state. Depending on the animal, these movements occur as a solo, a pair, or a group.

In addition, early people were very aware of the importance of animals and how vital they were to survival. Therefore, the characteristics and movements of animals were often expressed in the dances created by people.

Very early animal dances were usually performed in a serious and often ritualistic manner. However, after many centuries, the animal dances changed into the form of entertainment called mummery. The animal mummery of the ancient Greeks was pantomimed by performers who often wore masks of the animals they were imitating.

Procedure: Share the background information about the ancient Greek animal dances.

Discuss and record the students’ speculations about the importance of animals to ancient people. For example:

- Animals furnished people with food and clothing.
- Animals could be dangerous to people.
• Some animals could be domesticated.
• Some animals could furnish pleasure to people.
• Some animals were thought to be sacred and were worshiped and protected.
• Some animals were used as sacrifices to the gods.

Share the following list of animals for which there is evidence that they were depicted in ancient Greek animal dances:

bull and cow  bear  
snake  lion  
fish  wolf  
birds  deer  
rooster, owl, swallow,  fox  
stork, nightingale,  goat  
raven, eagle, hawk  horse  
griffin  donkey  
lizard  ram  
pig or boar  panther  

Discuss and list with the students the various movements, which each animal makes. Ask how these movements could be exaggerated. Example: Bird – swooping, flapping, strutting, turning, cocking head, jumping

Have the students take their “self space” and try several of the movement words for the different animals. Use a rhythm instrument and provide a definite number of counts for each movement. For example:

“Try swooping up and down in any direction while I play the tambourine for ten counts. End on count ten in a bird shape. Try it again, but make your movements twice as large. Now try it in slow motion.”

After exploring many of the animals’ movements with the class, have the students select the animals, which they would like to describe in mask and movement. Small groups will most likely evolve. Subgroups of serious or funny animal mummery could be formed.

Provide time for students to decide and practice:
• which movements they will do,
• how many counts they will need for their movements,
• which rhythm instruments to use for accompaniment. (the dancers could use an instrument themselves or they could have another student provide the sounds)
• whether they will move as a small group or as individuals.
what their pathway will be. For example: a curving line, a square, a circle?

Encourage the students to exaggerate their movements, to change levels, directions, and speed.

Have the students make a simple mask using the following directions:

Place a paper plate over the face to determine the location of eyes.
Mark lightly with a pencil where the eyes are to be cut. Cut holes for eyes that are large enough to permit clear vision.

Draw the animal face on the paper plate using large or exaggerated features. Color with markers or crayons.

Punch holes in sides of the mask and attach yarn. Try on mask and make any necessary adjustments in eyehole openings.

Ask the students to practice performing their movement sequences while wearing their masks.

Have a sharing time for the individual and group animal dances using the masks and rhythm instruments.

Allow time for discussing and evaluating the student performances. As part of the discussion, ask the students to identify movements, which depicted the corresponding animal movements.

More gifted students may enjoy reading a translation of The Birds by Aristophanes and speculating where animal movements might have been used by the characters in the play.

Lesson 2

Title: Ancient Greek Olympics (dance/movement)

Objectives: To identify cultural characteristics evidenced in the life of the ancient Greeks (Social Studies Objective C606.02)

To identify characteristics of ancient Mediterranean civilizations that are reflected in Western civilizations. (Social Studies Objective C607.00)

To use movement to learn about the origins of the Greek Olympic games.
To create body shapes in the style of ancient Greek sculpture and artifacts.

Grade level: 6

Time required: One hour

Materials: Books:
The Art of Ancient Greece by Shirley Glubok, Atheneum, New York, 1966 (in package)
Greek Athletic Games by Nancy Cole, Metropolitan Museum of Art (for professional use only) (in package)

Chalkboard and chalk
Drum
Tape: “March of the Olympians”, U.S. Marine Band, RCA 78.13 (in package)

Background: The games of ancient Greece occurred in Olympia, Greece, and were dedicated to the god Zeus. Zeus lived on Mt. Olympus. Only men played in the games. All events took place outside in a dirt ring or track. See Greek Athletic Games introduction for further information.

Procedure: Share the background information with the students. Show pictures of ancient Greek sculpture representing sporting events such as the discus thrower, charioteer, boxer, archer, broad jumper, etc. (found in books listed above in the “Materials” section)

Ask the students to bring each pose to life for eight counts and then freeze in their starting position.

Ask the students to form groups of two or three. Each group will select a sport from those listed on the board. Ask each group to create an eight count sequence depicting the selected sport. Encourage the students to use their bodies as objects (i.e., vaulting pole, discus, etc.) and to give their compositions more interest by varying the amounts of energy, the levels, and the directions faced.

Share the movement sequences created by bringing the Greek games to life. Have the groups perform in a classroom “arena” (as they would have been performed in ancient Greece).

The tape “March of the Olympians” may be used to provide background music for the movements. Ask the students to freeze in a starting position as the introduction part of the music is played. They will begin their movement sequences when the march begins.
Next, ask each group to select a favorite sport which is part of the modern Olympic games. Ask the groups to create a new eight count movement sequence to perform for the class.

Ask the students to compare and contrast the games of today with those in ancient Greece. Have students identify the sports that were used in ancient Greece and that are found in modern Olympic games.

**Extension**

The record *Give it All You’ve Got* by Frank Mangione was recorded to honor the 1980 Olympics. Play the music for the students. Suggest a modern day sporting event. Have the students identify three different movements, which interpret the sport. Play the music and have the students perform the movements. Stop the music, and students “freeze”. Repeat the activity with other modern sports.

Have the students develop a list of abilities which one must have to be good in athletics as well as in dance: discipline, eye-hand/foot coordination, rhythm, strength, agility, projection, ability to share and work effectively with a groups, and concentration.

**Lesson 3**

**Title:** Know Your Roots (dance/movement)

**Objectives:** To identify evidence of cultural characteristics from Greece in the United States today (Social Studies Objective C607.01)

To individually execute movement(s) which represent a specific word with a Greek or Latin root

**Grade level:** 6

**Time required:** 50 minutes (The lesson may be repeated working with different words).

**Materials:** A set of cards listing roots, prefixes, and suffixes (excerpted from the Social Studies Instructional Guide, Grade 6, p. 112).
A chalkboard or chart paper.
A stopwatch if a clock with a second hand is not available.

**Background:** The students should have been introduced to the topic of Greek and Latin roots and the importance that they have in the English language.

**Procedure:** Hold up one of the root cards. Ask the students for a word in which this root is contained, and then write one of the responses on the board or chart. Do this for as many of the roots as there are students in the class. (Make sure that there is an equal number of roots, prefixes, or suffixes
that have the letter “a” at the top corner as have the letter “b” at the top). Refer to page 8 for one possible response to each one.

Divide the class in half and give one group the cards with the letter “a” on them and the other half with the letter “b” on them. The class is to be in two teams. Allow a sufficient amount of time for everyone to think of movements, which represent their word.

One at a time, have the students portray movements that represent their particular word. The rest of the team must identify the words. The teacher should clock the correct response time. The clock should stop as soon as the word is said and the amount of time taken should be written on the board. The team has up to 30 seconds to determine the word. After the clock is stopped, the person from the team who said the word must be able to give the root and its meaning. If that cannot be done, 30 seconds is written on the board for that team. The object is to have the lowest number of seconds by the end of the game.

At the conclusion of the lesson, ask the students the following questions:

- What effect do words have on the culture of a country?
- How does the importance of the root word in our country compare with the architectural, governmental, and scientific advancements evident in our society today?
- Describe what each of the areas (government, medicine, theatre, etc.) might be like without the accomplishments made by the Greeks. Would they possibly have been contributed by another culture?

**Adaptation**

**Special needs:** For gifted and talented students:

Create a story that uses at least ten words that have Greek or Latin roots, prefixes or suffixes and that has a beginning, middle, or an ending. The number of words can vary according to the level of ability of the students.

Using a variety of locomotor and nonlocomotor movements, levels, and force, have the students interpret the story into a movement sequence.
**List of Greek/Latin Roots and Their Meanings**

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<td>biosattelite</td>
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<td>facio, factus</td>
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<td>dexter</td>
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<td>manos</td>
<td>monologue</td>
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**Lesson 4**

**Title:** Movement in Sevens (dance/movement)

**Objectives:** To identify the cultural characteristics evidenced in the life of the ancient Greeks (Social Studies Objective C606.02)

To create movements in the 7/8 time signature which is characteristic of Greek music and dance

**Grade level:** 6

**Time required:** 45 minutes

**Materials:**
- Large laminated chart with a composite of the specific rhythms in 7/8 time (in package)
- Nine laminated cards with the specific rhythm and movement guidelines on each (in package; also see p. 11).
- A large open space such as the all-purpose room or gymnasium
Background: Teachers should read the background from the book, *The Dance in Ancient Greece* (see pp. 12-13) and paraphrase or select those sections which seem applicable to the specific classes' level of ability.

Students should be acquainted with locomotor and non-locomotor movements (see p. 14).

Procedure: Explain that one of the time signatures used in Greek music is 7/8. Also explain that the movements which will be done are not supposed to represent Greek folk dances. The lesson involves putting movements to a designated rhythm in 7/8 time.

Using the rhythm chart (in the package), have the class as a group clap out all of the nine rhythms.

Review locomotor and nonlocomotor movements with the class by listing them on the board as follows:

- Locomotor: walk, run, hop, jump, leap, skip, gallop, slide
- Nonlocomotor: bend, stretch, push, pull, bounce, shake, twist, swing

Divide the class into nine equal groups and give each group a card with its specific rhythm and movement guidelines.

Provide the following directions for the groups:
- Clap out the rhythm that is on your card
- Create movements that correspond to your group's card (except for the group with a sound, no sounds should be made).
- Begin and end the 7 count sequence in the same place and in the same body position.
- Practice the movements a few times so that students will have no difficulty performing it individually as well as part of a group.
- Perform the created movements three times without stopping.

Have each group share its 7/8 movement pattern.

Next, have the members of group # 1 position themselves randomly in the open space. Do the same for each of the other eight groups (An example of the way the students might be positioned may be found on p. 11). Explain that everyone will be moving at the same time and that the 7 count sequence will be done three times. Count out loud for sequence of seven to establish the beat.

Have all of the students practice the movements to the 7 beat rhythm.

Have the students perform their 7 count movement sequence repeating it eight times.
4/4 time is a time signature commonly used in music and dance in the United States. How did moving in 7/8 time affect your movements? In what ways were your movements different, the same? Use adjective’s to describe some of your movements. For example: smooth arms, light steps, etc.

Extension: Video tape the students executing the movements in their own separate groups and then in the one large group. What differences are evident? (It should appear that the students are doing completely different movements. The interesting aspect of observing the group as a whole is to observe how the movements relate to one another).

Adaptation for Special Needs: When students are divided into groups, place the nonambulatory students in the group with only arm movements, or the group doing nonlocomotor movements.

 Movements

1. Some type of locomotor movement or a combination of locomotor movements, traveling any direction (including turns).

2. Movements of the entire upper body, staying in one place.

3. Any nonlocomotor movement pattern (at least two different types of movements).

4. Movements using only the legs and staying in one place (any level may be chosen to move in).

5. Movements using only the arms and staying in one place (any level may be chosen to move in).

6. Locomotor movements and a sound for 1, 2, or 3 of those counts; remember the accent.

7. Any pattern of movements that is stationary, i.e., changing levels, arm/leg movements.

8. Any change of level(s) – other movements may be included.

9. Movements of the arms and locomotor movements

 Background for the Dance of Ancient Greece

(All of the following material is paraphrased or quoted from the book, The Dance in Ancient Greece by Lillian Lawler. Chapter I – An Introduction to the Greek Dance, pp. 11-27)
“No people ever appreciated the dance more than did the ancient Greeks” (p 11). The importance of it is witnessed by the many times it is mentioned in the literature, with reference given to dancing and dances. Dance held an important place in their religion, their education, and their lives. Pictures in the book show both men and women dancing.

Dance took on a slightly different meaning than it is as we understand it today. The term “orchestra” meant rhythmical movements of many sorts: movements with the feet, the hands, the eyes, as well as the whole body. Many movement areas were considered under the large umbrella of dance. Some of these were: a march or procession, a child’s rhythmic game, a ball game, an exhibition of juggling, tumbling or tight rope walking; also, the rhythmical movements of animals, fish, birds, trees, and flowers. The Greeks did not think of dance by itself. They always associated it with music and poetry or verse. Their word “mouslike” included music, poetry, and dance. It was all considered the same art.

We know something about the dance in ancient Greece, but we will never be able to know exactly what the dances were. Some things tell us something about them. The objects found by archaeologists often have dances or things associated with dance on them. What has to be remembered is that what is found on the objects are representations of the ideal of beauty and not necessarily as it really is. Not much is known about the actual steps. What is usually written is written in descriptive terms such as “the itch”, “knocking at the door”, etc. (p 22). It is very hard to say that some of the folk dances done by the Greeks today have their beginnings in ancient Greece because there is no recording of that. Since exact translations are not possible, it is hard to make inferences from different words used with dance. “… for we shall never, in all probability, be able to reproduce any ancient dance in its entirety.” (p 27).

Some of the words associated with dance and their approximate meanings are as follows:

Schema – denoting form, shape, appearance, figure, manner. A way of doing something (p 25)

Phora – “carriage”; may be the feet, hands, or whole body. It may be a combination of our word step and movement. It would include such movements as walking, running, leaping, twisting, or bending (p 26).

Deixis – to show or portray; to portray mythical characters (p 26).

Cheironomia – “gesture” (p 27).
APPENDIX D
DARTS LESSON

Title: El Pajaro Cu (the Cu Bird)

Objectives:

Social studies:
• To recognize similarities between him/herself and others

Language arts:
• to develop understanding of word meanings
• to develop ability to interpret creatively
• to develop the ability to listen for a purpose
• to develop understanding of characters
• to develop understanding of conflict and resolution
• to develop ability to make predictions.

Drama:
• to develop improvisational and pantomime skills
• to present ideas in a dramatic form
• to develop self-confidence and a positive image

Grade Level: 2-3, ESOL


Background: Every culture has its own folktales that are special because they belong to the people. Some are written down while others are merely told. Sometimes folktales are so old that no one can remember who first told them. The story of the Cu bird belongs to the Mexican-American people of Texas and was first told a long time ago in northern Mexico.

Procedure: 1. Invite students to brainstorm the various kinds of birds. Write them on the board. Encourage students to make up a distinctive sound and movement for each of the birds. (count to three then say the name of each of the birds while students make their”calls”) Discuss the unique sounds of each bird and ask:
   “What might the birds be saying?”
   “How would their call be different if they were in danger?”
“What other ways might the birds communicate?”

2. Introduce the story to the class by reading up to page 13
3. Introduce the visual art component of the lesson.

Objective: The students will create their own “Cu bird” by assembling and gluing articles on a flat surface (collage)

Materials: A large bird cut from tagboard. Size should be aprox. 2x3 feet. These are prepared by the teacher(s) before the lesson. Each group of three students will be given one cutout model of the Cu bird.

Scissors, glue, markers, college materials (feathers, glitter, magazines to cut up, colored construction paper.

Procedure:

1. Demonstrate how to use colored construction paper to fold and cut into three-dimensional forms (fringe, pleat, curl, twist etc.)

2. Using the model bird demonstrate how some of these forms might aid them in creating feathers for the Cu bird.

3. Divide the class into groups of three. Distribute scissors, glue and collage materials to each group. Give each group its own tagboard Cu bird model

4. Allow groups enough time to create the plumage on their own Cu bird models.

5. After cleaning up, display each group’s finished product for discussion.

6. Continue to read the story to the end of the book. Discuss the definition of the words vain, elegant, dishonor, and traitor citing examples that reinforce the meaning.

7. Introduce the music/dance component.

Objectives:

MUSIC Students will create a song with original lyrics.

DANCE Student will learn dance steps to accompany their song

Materials: Piano or taped music of song melody, chart of dance steps, blank chart paper

Procedure:

1. Review list of names of birds (on board)

2. Teach by rote the sample stanza of the song:
   Oh the (cardinal), oh the (cardinal)
   Oh the (cardinal) is a mighty fine bird.
   (With his feathers so red and his beak so fat)
Oh the (cardinal) is a mighty fine bird.

3. Have the students together with the teacher compose more stanzas of the song using different bird names and characteristics. Record on chart paper.

4. Teach the dance steps that accompany the song:
   Part A (performed with the first two lines)
     Knee bends on the beat
   Part B (performed with third line)
     Step, step, step, kick (to the right)
     Step, step, step, kick (to the left)
   Part C (performed with last line)
     Step, turn, step, (to the right) knee bend
     Step, turn, step, (to the left) knee bend

5. Perform the completed song and dance together.

Elaboration: As a group pick three or four words from the story to learn in Spanish. Read Leo Lioni’s *Tico and the Golden Wings*. Compare and contrast the two books.
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BIOGRAPHICAL SKETCH

Elizabeth Adams was born in New Jersey. She attended Western Maryland College, where she received her Bachelor of Arts in Music Education. She taught grades 4, 5, and 6 in Fairfax County, Virginia, and in Carroll and Montgomery Counties in Maryland. She received her Master of Education degree from Western Maryland College, with a major in Administration. She then taught Elementary Music for 2 years before joining the Project ARTS/Interrelated ARTS program in 1976 as an ARTS team member in music. In addition she was an adjunct professor at Trinity College in Washington, DC.

Ms. Adams retired from public school teaching in 1993 when she and her husband, Dr. David Young, came to Gainesville, Florida. Dr. Young became a Graduate Research Professor in the Theatre Department at the University of Florida, and Ms. Adams began her studies at the University.

In addition to teaching, Ms. Adams has designed and conducted workshops for the following: National Committee Arts for the Handicapped, Washington, DC; New Orleans Parish Schools, Louisiana; University of Houston, Texas; Norfolk Public Schools, Virginia; Oklahoma City Schools; Wolftrap Foundation, Wolftrap Farms, Virginia; and Duval County Public Schools, Florida.

Her publications include the music component of four guides to communications in the arts, published by the John F. Kennedy Center for the Performing Arts, and coauthorship of an opera box, published by the Metropolitan Opera Company, New York.
I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Charles R. Hoffer, Chair
Professor of Music

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Assistant Professor of Music

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Linda L. Lamme
Professor of Teaching and Learning
This dissertation was submitted to the Graduate Faculty of the College of Fine Arts and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

December 2002

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Dean, Graduate School