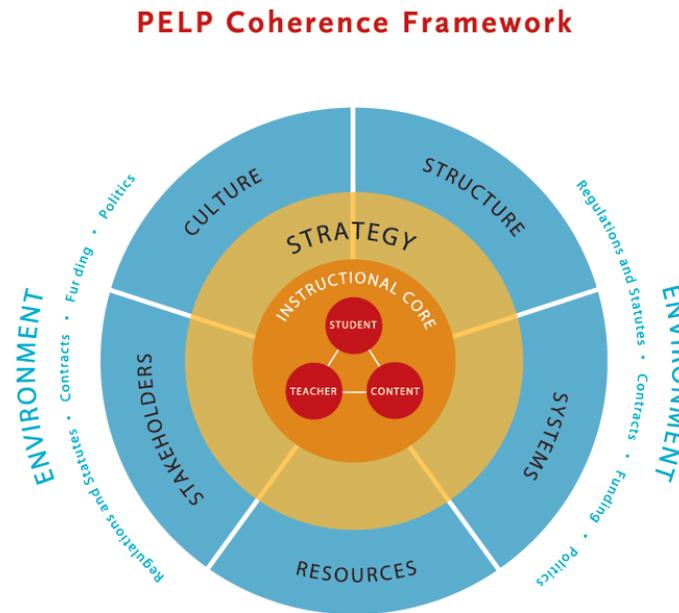


Characteristics of Highly Effective Arts and Humanities Teaching and Learning in Kentucky Schools

Introduction

This document is an effort to describe the roles of the teacher and student in an exemplary Arts and Humanities instructional environment. The focus of the document is on the “instructional core” at the center of the educational process as described in detail in the *Public Education Leadership Program (PELP)* www.hbs.edu/pelp. Future documents will address the “outer ring” factors that are present in Arts and Humanities classrooms in high achieving schools and districts – essential resources for Arts and Humanities programs, stakeholder involvement, the learning culture, structures and system components, including sustained high quality professional learning opportunities for teachers who are at the core of the instructional process.



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Note: The following documents are not cited in the table below as they are the original sources that serve as the basis for all of the characteristics listed:

The Kennedy Center, Arts Edge (1994). *The National Standards for Arts Education*. <http://artsedge.kennedy-center.org/teach/standards/>

MENC--The National Association for Music Education (1994). *Opportunity-to-learn standards for music education*. Reston, VA: Author.
<http://www.menc.org/resources/view/opportunity-to-learn-standards-for-music-instruction-grades-prek-12>

National Art Education Association (1994). *The National Visual Arts Standards*. Reston, VA: Author.
http://www.arteducators.org/store/NAEA_Natl_Visual_Standards1.pdf

National Art Education Association (1999). *Purposes, principles, and standards for school art programs*. Reston, VA: Author.
http://www.arteducators.org/store/NAEA_Purposes,_Principles,_and_Standards3.pdf

In addition, the following state documents provide the framework and guidance for Arts and Humanities education in Kentucky:

Kentucky Department of Education (2006). *Program of Studies*. Frankfort, KY: Author.
<http://www.education.ky.gov/users/jwyatt/POS/POS.pdf>

Kentucky Department of Education (2006). *Core Content for Assessment Version 4.1*. Frankfort, KY: Author:
<http://www.education.ky.gov/KDE/Instructional+Resources/Curriculum+Documents+and+Resources/Core+Content+for+Assessment/Core+Content+for+Assessment+4.1/>

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1. Learning Climate	Connections to Standards, Research, and Expert Opinion
<p><u>Teacher Characteristics</u></p> <p>A. Teacher creates learning environments where students are active participants as individuals and as members of collaborative groups. The teacher:</p> <ol style="list-style-type: none"> 1) Creates learning environments where students are active participants in creating, and performing, as well as responding to the arts through questioning, sharing, discussing, reading, and writing about the arts, reasoning, critiquing and analyzing meaning and processes involved in the arts. <p>B. Teacher motivates students and nurtures their desire to learn in a safe, healthy and supportive environment, which develops compassion and mutual respect. The teacher:</p> <ol style="list-style-type: none"> 1) Motivates students to achieve, and nurtures their desire to learn in an environment that promotes empathy, compassion, and a mutual respect both among students and between students and the teacher, and between students and artists. <p>C. Teacher cultivates cross-cultural understandings and the value of diversity.</p> <p>D. Teacher encourages students to accept responsibility for their own learning and accommodates the diverse learning needs of all students. The teacher:</p>	<p>Teacher: A, A1, B, B1, C, D, D1, E, F, F1, G, G1, H, H1, I; Student: B, B1, C, C1, D, D1, E, E1: Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). <i>The Qualities of Quality: Understanding Excellence in Arts Education</i>. New York, NY: The Wallace Foundation.</p> <ul style="list-style-type: none"> • The development of understandings that are specifically cultural in nature is especially important to many people we spoke with....Not surprisingly, arts educators see the pursuit of cultural understanding through art as an active rather than passive process (p. 23). • Examining the quality of a classroom experience through the lens of student learning, the first thing arts educators look for is whether students are engaged in their learning. At our sites and in most of our interviews, arts educators described engagement as both a necessary condition for and a strong indicator of a high quality arts learning experience. (p. 30). • Artistic processes themselves, such as improvising, interpreting, and composing, are also deeply engaging. Grappling with a challenging problem, painstakingly revising a work, giving and receiving critique, exploring difficult issues, reaching deeply to express what one really feels, searching widely for ideas, developing a rhythm of working collaboratively within a classroom community of learners all can create engagement when the learner’s whole focus and soul is invested in the work (p. 30). • Often engagement has a visible intensity and immediacy to it. Students might be intently involved in their work, raptly attentive to a performance or demonstration, eagerly asking questions, or actively collaborating. But engagement can be quiet and prolonged as well (p. 30). • We take note of a long-standing dichotomy between making (creating art objects, performing works by others, or creating original performances) and looking (engaging with works of visual or performed art) in arts education....While the settings we visited did not all place the same relative emphasis on making and looking, most embraced both activities as essential to broad and deep learning in the arts and to artistic development in the young (p. 30). • Making art involves a complex set of processes. As described by senior staff at Studio in a School in New York City, these involve experimenting, drawing on many experiences from a multiplicity of angles, demonstrating, discussing, reflecting, exploring, discovering, and, finally, exhibiting or performing... The experience of making art in a formal arts learning setting has many of the characteristics of project-based learning.... Such projects address problems that are messy and ambiguous and that often call for exploration and just plain “mucking around.” Projects build over time, involving many drafts and revisions (these are not one-shot activities), and they usually culminate in a significant presentation, performance, or exhibition (p. 31). • A frequent characteristic noted for a high quality setting was that it is a “safe space.” Safety...is considered basic to arts learning... most of these educators were also clearly talking about the emotional demands and opportunities of arts learning. They want their students to feel “safe” with their feelings of embarrassment, frustration, vulnerability, or joy in the work, as well as to have their own powerful emotional responses to the works of others (p.31).

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<p>1) Encourages students to accept responsibility for their own learning and respects the right of each student to ask questions and to request resources to more fully understand, enhance, or add clarity to the learning.</p> <p>E. Teacher displays effective and efficient classroom management that includes routines that promote comfort, order and appropriate student behaviors. The teacher:</p> <p>1) Displays effective and efficient classroom management to facilitate creating and performing activities, opportunities to explore the history and role of arts in society, and opportunities to respond to the arts.</p> <p>F. Teacher provides students equitable access to technology, space, tools and time. The teacher:</p> <p>1) Provides sufficient time in class for students to actively engage in hands-on experiences as individuals and as members of collaborative groups.</p> <p>G. Teacher effectively allocates time for students to engage in hands-on experiences, discuss and process content and make meaningful connections. The teacher:</p> <p>1) Creates a climate that allows students to take artistic risks and reinforces the necessity of trial-and-error in the artistic process.</p> <p>H. Teacher designs lessons that allow students to participate in empowering activities in which they understand that learning is a process and mistakes are a natural part of learning.</p>	<ul style="list-style-type: none"> • Many of our interviewees spoke of the intensity of arts learning as inquiry and exploration and of how many arts settings have almost a laboratory atmosphere, and we observed these qualities in a number of sites.... Our observations revealed students engaged in real work (authentic problems and assignments) and real learning (ventures into new realms of experience and the development of capacities to engage with ever-broader aspects of the world) (p. 32). • Part of the character of deep engagement in learning is a personal investment in the work at hand....Working on a project of one’s own or as part of an ensemble or team provides a basic situation which has the promise of rewarding a sense of ownership, commitment, and responsibility....When engaged in this way, students develop a great deal of authority over their work and bring much more of their own thought and experience to it. As a result they make many personal connections, have to make decisions, and accept responsibility for their artistic choices. Since their work will likely be shared publicly, the burden of this responsibility is very real, exacting a kind of rigor that is extremely demanding. When students are experiencing a strong sense of ownership of their work, the risks may be significant, but the rewards make them worth it (p. 32-33). • When we asked about student learning, we heard about the importance of students being engaged in inquiry – active investigation of ideas, issues, feelings, aesthetics, and aspects of human experience. We heard also about the importance of teachers actively participating in inquiry as a characteristic of high quality (p. 35). • To engage fully in artistic work and learning – to express ideas freely, to innovate, to explore unreservedly, to receive and give honest critique – it is essential to believe that one’s work and perspective will be respected and that the group is committed to one’s success. Respectful teaching allows for mistakes and shows genuine interest in students’ ideas, interests, and background knowledge. Many people we spoke with talked passionately about how the quality of students’ arts learning experiences depends upon their being a member of a classroom community in which they are valued as artists, as students, and as human beings. Many also noted respectful student-to-student interaction as being a hallmark of quality. Its signs, they say, include students working at being mindful and cooperative with one another, collaborating and supporting each other, and learning to appreciate each other in new ways (p. 39). • There was general agreement that in walking into an arts classroom, studio, or rehearsal hall, one of the most powerful indicators that a high quality arts learning experience was occurring was the nature of interaction among the students and the degree to which their work together was productive collaboration (p. 41). • The quality of an arts learning experience was seen as strongly linked to the authenticity of the artistic processes in which students were engaged. Quality was also seen as linked to the authenticity of the spaces and materials of those experiences... Everyone wanted to create at least some of the aspects of an authentic work space for their young artists (p. 42). • Virtually all of the elements of student learning and teaching that we have discussed in this chapter (artistic exploration, emotional openness, the development of a sense of ownership, and reflective practices, for example) are dependent on adequate time. This is true, too, at the micro level – the time available within a particular class session. The length of the session and the plan for how
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<p>1) Creates opportunities for students’ artistic products and/or performances to be viewed or experienced in a manner where the work is valued, appreciated, and used as a learning tool by all stakeholders.</p> <p>I. Teacher creates an environment where student work is valued, appreciated and used as a learning tool.</p> <p><u>Student Characteristics:</u></p> <p>A. Student accepts responsibility for his/her own learning.</p> <p>B. Student actively participates and is authentically engaged. The student:</p> <p style="padding-left: 20px;">1) Actively participates and is engaged in authentic artistic experiences.</p> <p>C. Student collaborates/teams with other students. The student:</p> <p style="padding-left: 20px;">1) Understands the responsibilities of group membership in collaborative artistic efforts.</p> <p>D. Student exhibits a sense of accomplishment and confidence. The student:</p> <p style="padding-left: 20px;">1) Exhibits a sense of accomplishment, confidence, creativity, imagination, and independent thinking.</p> <p>E. Student takes educational risks in class. The student:</p> <p style="padding-left: 20px;">1) Takes educational risks in class to perform and/or exhibit artistic products for peers and</p>	<p>much to do within that time influence the speed and depth of the work, as well as the nature of the interactions. A number of our interviewees talked about the importance of slowing down and ‘taking time’ (pp. 44-45).</p> <p>Teacher: A, A1, B, B1, D, D1, G1, H, H1, I; Student: C, C1, E, E1: Seidel, S. (1999). “Stand and unfold yourself.” A monograph on the Shakespeare & Company research study. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 79-90). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • The study identified the following conditions as essential to acting as practiced by Shakespeare & Company and as a mode of learning: a safe environment (physical and emotional); an environment in which all ideas are considered and valued; a discipline and work ethic that fosters a sense of personal responsibility to the work and the group; supportive and respectful relationships among everyone in the group; opportunities for learners to find personal points of engagement and to make choices about significant aspects of their work and learning; frequent and ample opportunities for learners to be actively engaged in the various aspects of the work of acting (including listening, watching, and responding to others’ work); support and respect for the subjective knowledge of the learner and the individual connection that the learner makes to the text, the play studied, and the work process; appreciation for the contribution scholarship makes to understanding Shakespeare and opportunities to integrate insights from scholarship with insights from acting the text; opportunities to perform for witnesses (artist-teachers, fellow cast members, classmates, audiences); and opportunities to reflect on one’s work, both individually and collectively (p. 88). <p>Teacher: A, A1, G, H, H1; Student: B, B1, E, E1: Heath, S. B. & Roach, A. (1999). Imaginative actuality: Learning in the arts during the nonschool hours. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 20-34). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • The language of youth arts organizations reveals that through planning and preparing the group projects to which individuals contribute, each member has available multiple opportunities to express ideas...young artists work against the immovable deadline of performance and product development, knowing that in the final analysis, their work will be judged by outside authentic audiences of family and friends, to be sure, but also clients, critics, and could-be fans and supporters convinced only by the merits of the work of art. Plans in these organizations come from and with young people rather than for them. At the minute-to-minute level, this means that young people get lots of practice in developing future scenarios, explaining ideas, arguing for a particular tactic, and articulating strategies (p. 25). • Critique, the reciprocal give-and-take learning of assessing work to improve the outcome, occurs daily in youth-based organizations. Professional artists, as well as older youth members, give younger artists specific feedback about techniques to be practiced and developed, and they ask questions to help them focus the meaning of their work. The high risk embedded in the performances and exhibitions of these organizations creates an atmosphere in which students know how to solicit support, challenge themselves and others, and share work and resources
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<p>others, and to express aesthetic responses or meanings derived from performing, creating, or experiencing the arts.</p> <p>F. Student practices and engages in safe, responsible and ethical use of technology.</p>	<p>whenever possible...In addition to the risk of sharing work with peers, the constant anticipation of a critical audience...motivate perpetual self-monitoring of process and refinement of product (p. 26).</p> <ul style="list-style-type: none"> • Effective arts-based youth organizations place a strong emphasis on communication skills of many types and across an array of contexts and situations. Their adult leaders expect the youth to be able to engage in conversation in highly serious, reflective ways...Involvement in the arts demands fluency and facility with varieties of oral performances, literacies, and media projections. Through the multiple roles suggested here, youth have to produce numerous types of writing as well as oral performances of organizational genres (p. 29). <p>Teacher: A; Student: C, C1: Beckman-Collier, A. (2009). Music in a flat world: Thomas L. Friedman's ideas and your program. <i>Music Educators Journal</i>, 96 (1), 27-30.</p> <ul style="list-style-type: none"> • Friedman is not the only one who is concerned about the development of collaborative skills. Surely, music teachers are uniquely positioned to teach such skills, since the basis of ensemble work is collaboration. But unless students work to some extent in student-led sectionals, quartets, or other small musical groups; participate in discussion groups or partnered idea sharing; develop goals and strategies for achieving them; and participate in student leadership forums, real collaboration is an illusion. Even very brief collaborative activities can be effective if they are used frequently so that engagement with others becomes habitual (p. 29). <p>Teacher: B, B1; Student: B, B1, D, D1, E, E1: Oreck, B., Baum, S. & McCartney, H. (1999). Artistic talent development for urban youth: The promise and the challenge. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 63-78). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • Over three years of study, students built powerful relationships with their arts instructors. This kind of relationship has been found to be vital to talent development, especially with talented youngsters at risk. Meaningful relationships formed with an adult who believes in the student's abilities can provide the emotional support needed to overcome feelings of insecurity and frustration. In all cases, the instructors were seen by the students as role models and served as an inspiration to them to continue on their journey in talent development (p. 74). • As the students progressed, they began to see themselves as professional dancers and musicians. They displayed a growing confidence in their abilities, especially as they mastered increasingly complex pieces and performed before a variety of audiences and with professional musicians and dancers. They seemed to thrive when challenged and to set ever higher goals. Indeed, as the curriculum became more challenging, they exerted more effort. Their love of performing, both for themselves and in front of an audience, further energized them to act like professional artists (p. 76). <p>Teacher: B, B1, D, D1, E, E1, I: Grant, J. W. & Drafall, L. E. (1991). Teacher effectiveness research: A review and comparison. <i>Bulletin of the Council for Research in Music Education</i>, No. 108, 31-48.</p>
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- The most crucial personal and professional characteristics identified in the research on the characteristics of effective music teachers were enthusiasm for teaching, caring for students, maintenance of strong discipline, and interest in student enjoyment (p. 35).
- The most important competencies of music teachers identified in the literature were musical competencies such as sight-singing, accompanying, analysis of music form, and arranging. Professional competencies that were highly rated were communication, human relations, program and self-evaluation, classroom climate, and professional responsibility (p. 36).
- Instructional behaviors that were most highly rated included adept at human relations, independent thinker, task-oriented, creative teaching style, ability to adapt instruction to student needs, maintains an appropriate rehearsal atmosphere, balances rehearsal and teacher talk, well-prepared, and uses high quality literature (pp. 38-39).

Teacher: B, B1, D, D1, F, G, G1, H, I; Student: C, D, D1, E, E1, F: Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education and practice. *Studies in Art Education: A Journal of Issues of Research*, 50 (4), 382-399.

- Educators might consider factors that hamper creativity and look at ways to avoid or ameliorate these obstacles. Supportive climates should be created where students can learn to recognize their blocks to creativity and find personal meaning. Such an environment would encourage risk-taking and instructors could focus on differentiating curricula to meet individual student needs and direct teaching of a repertoire of strategies for working creatively (p. 392).
- A study of high school art students in Australia found that supporting creativity in art classrooms involved having art teachers encourage groups of students to share processes they experienced when creating their artworks and allowing them to make meaningful choices so that art could become cognitively stimulating and important in their lives (p. 393).
- In the past, creativity sometimes has been considered as pertaining only to a few individuals within a specific cultural context. A model of creativity for the visual arts that is inclusive rather than exclusive and views creativity as possessed by all people, not just an elite, is one that should be encouraged (p. 393).
- In the 21st century, students need to be prepared for a new information age; and educational interventions in art education for all students that foster creative thinking, imagination, and innovation are important for generating solutions to real life problems...Creativity in the arts can no longer be aligned only with conceptions about creative self-expression (p. 394).
- The present Net-generation of students also needs to be prepared for participation in an intercultural community that uses cyberspace for discourse and emphasizes collaboration with groups of individual to produce creative outcomes. The notion of play that incorporates participants being willing to fail and try again as a means of solving problems can result in their minds being freed through play to function creatively (pp. 394-395).

Teacher: B, B1, D, G, G1, I: Horowitz, R. & Webb-Dempsey, J. (2002). Promising signs of positive effects: Lessons from the multi-studies. In *Critical links: Learning in the arts and student academic and social development*, Richard J. Deasy (Ed.), pp. 98-100. Retrieved Feb. 16, 2010 from Arts

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Education Partnership, <http://www.aep-arts.org/files/publications/CriticalLinks.pdf>.

- Effective teaching processes identified in this body of research include “hands-on involvement to promote on-task behavior,” “individualized instruction coupled with positive reinforcement,” “recognition for creative accomplishment,” “genuine and personal interest in students,” and “maintaining and communicating high standards and expectations,” all of which are characteristics of quality teaching regardless of the discipline being taught. Characteristics of more constructivist and learner-centered approaches to teaching are also present in descriptions of arts learning contexts. The relevancy of activities, respectful climate, and opportunities for learners to take responsibility that are cited in a number of these studies as providing a context for learner risk-taking and increased motivation and engagement are indicative of these approaches (p. 99).

Teacher: B, B1, E, E1: Miksza, P., Roeder, M., & Biggs, D. (2010). Surveying Colorado band directors’ opinions of skills and characteristics important to successful music teaching. *Journal of Research in Music Education*, 57 (4), 364-381.

- The findings of this study replicated results of similar studies. When asked to rank characteristics important to successful music teaching, Colorado band directors ranked personal and teaching skills and characteristics higher than music skills. The highest ranked of the 10 personal characteristics were “enthusiastic, energetic.” The highest ranked teaching skills were “be able to motivate students” and “maintain excellent classroom management.” The highest-ranked music characteristics were “maintain high musical standards,” “display a high level of musicianship,” and “be knowledgeable of subject matter materials.”...The item rankings from both studies suggest that demonstrating enthusiasm, being able to motivate and manage students, and maintaining high music standards are still some of the most valued characteristics of successful music teachers in the field (pp. 376-377).

Teacher: C, F: Manifold, M. C. (2009). What art educators can learn from the fan-based art making of adolescents and young adults. *Studies in Art Education: A Journal of Issues of Research*, 50 (3), 257-271.

- Findings of this research suggest some implications for art educators. The author suggest that art educators consider: (1) encouraging students to develop long term, multi-layered projects based on student-selected themes that could result in individual and collaborative art-making; (2) providing opportunities for students to compare aesthetic ideals, share ideas, and critique artworks with students of like-interests globally through Internet exchanges; (4) inviting students to develop personal styles through considering their individual cultural experiences aesthetic preferences, and interests; (3) having students consider how art might be experienced and applied in the context of many life roles, including those that traditionally may not be considered art-related (p. 269).

Teacher: C, F, F1, G: Bartolome, S. J. (2009). Virtual field experiences for real music classrooms. *Music Educators Journal*, 96 (1), 57-59.

- In the context of a Virtual Field Experience (VFE), students have the opportunity to engage with a particular musical culture through field recordings, pictures, multi-media presentations, teacher-

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collected artifacts, and authentic instruments. Students engage in singing, playing, and moving activities as suggested by the musical culture under study (physical action), watch video clips of real musicians (sound and context), view slides depicting the life and culture of the region being studied (sight and context), and touch cultural artifacts (sight and context)... These activities accommodate each of the five primary musical parameters and immerse participants in a multi-sensory, cross-cultural learning experience (p 57).

Teacher: D: Rooney, R. (2004). *Arts-based teaching and learning: Review of the literature*. Washington, D. C.: VSA Arts.

- Because students demonstrate various learning styles and interests, teachers must use an array of instructional strategies to engage them. Teachers can learn to use arts-based instruction as a vehicle for a broad range of learning experiences, including trial and error, experiential, real-life, inquiry-based, hands-on, and metacognitive learning (p. 12).

Teacher: D, D1, G, G1, H; Student: A, E, E1: Fiske, E. B. (Ed.) (1999). *Champions of change: The impact of the Arts on learning*. Washington, D. C.: Arts Education Partnership.

- Opportunities to achieve artistic and learning excellence cannot be confined to 45-minute time periods. Sustained engagement during individual sessions as well as expanded program length support enhanced learning opportunities. These learning experiences are also not limited to place; school is just one of many settings where this learning occurs (pp. x-xi).
- Encourage self-directed learning: Students learning in and through the arts become their own toughest critics. The students are motivated to learn not just for test results or other performance outcomes, but for the learning experience itself. According to the ArtsConnection study, these learners develop the capacity to experience “flow,” self-regulation, identity and resilience—qualities regularly associated with personal success (p. xi).
- Allow management of risk by the learners: Rather than see themselves as “at-risk,” students become managers of risk who can make decisions concerning artistic outcomes and even their lives. The students learn to manage risk through “permission to fail,” according to the Shakespeare & Company study, and then take risks “to intensify the quality of their interactions, products, and performances,” according to Heath and her colleagues.

Teacher: D, F: MENC. (1997). *Where We Stand - MENC's position on a variety of music education topics and issues: The role of music in American education*. Reston, VA: The National Association for Music Education (MENC). Retrieved Feb. 15, 2010 from <http://www.menc.org/resources/view/where-we-stand>

- The music curriculum should (1) be suited to the needs of the individual students, (2) reflect the multicultural nature of our pluralistic American culture, (3) include music of the world and other times in history, (4) be responsive to the requirements of the diverse populations in our schools, including the musically talented, (5) provide sufficient course offerings for students to participate in performance and nonperformance courses, and (6) incorporate the media and technology of contemporary America.

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<p>2. Classroom Assessment and Reflection</p> <p>Teacher Characteristics:</p> <p>A. Teacher uses multiple methods to systematically gather data about student understanding and ability. The teacher:</p> <ol style="list-style-type: none"> 1) Uses multiple methods to continuously assess student understanding in the arts and ability to create and perform using formative (e.g., peer assessment, self-assessment) and summative assessments (e.g., culminating arts events and products, written assessment). <p>B. Teacher uses student work/data, observations of instruction, assignments and interactions with colleagues to reflect on and improve teaching practice. The teacher:</p> <ol style="list-style-type: none"> 1) Uses feedback about arts performances and creations from the arts and school community to reflect, inform and improve teaching practices and instructional strategies. <p>C. Teacher revises instructional strategies based upon analysis of student achievement data.</p> <p>D. Teacher uncovers students’ prior understandings of the concepts to be addressed and addresses students’ misconceptions/incomplete conceptions.</p>	<p>Connections to Standards, Research, and Expert Opinion</p> <p>Teacher: A, A1, B, B1, C, E, E1, F, H, I, J: Hale, C. L. & Green, S. K. (2009). Six key principles for music assessment. <i>Music Educators Journal</i>, 95 (4), 27-31.</p> <ul style="list-style-type: none"> • The six key principles for effective music assessment are: (1) begin with the end in mind by defining clear goals and then designing the assessment; (2) find out what students know; (3) check as you go (assess during instruction), including sharing learning goals with students, giving them explicit information on how to improve, and giving them an opportunity to use the feedback through practice and additional feedback until they have mastered it; (4) teach students to check as they go (self-assessment); (5) use rubrics to reinforce your learning goals, and involve students in helping define levels of quality; and (6) assess yourself (pp. 27-31). <p>Teacher: A, A1, C, D, E1, G, I, J; Student: A, B, D, E: Mills, M. M. (2009). Capturing student progress via portfolios in the music classroom. <i>Music Educators Journal</i>, 96 (2), 32-38.</p> <ul style="list-style-type: none"> • The portfolio can be used to provide students with valuable feedback, to assist the teacher in molding instruction to better meet student needs, and to demonstrate student learning and achievement at conferences with parents, students, and administrators (p. 34). • Evaluating one’s own work is a valuable learning experience. As student consider the content and quality of each artifact, their awareness of their strengths and weaknesses become more apparent. This awareness might encourage students to focus on areas of improvement, provide a sense of accomplishment in achievement, and help students develop more ownership of their learning (p. 34). • Music educators who want their students to internalize specific musical concepts can increase student accountability for each concept through using portfolios....the contents of the portfolio...reinforce instruction in a variety of musical skills...The writing reflection encourages students to contemplate the degree to which they accomplished the task and identify areas for improvement (p. 34). • In portfolios created for the purpose of reinforcing/enhancing classroom instruction—learning portfolios—the teacher and student review and discuss the portfolio contents throughout the semester. This allows the teacher to identify individual students’ strengths and weaknesses, and helps the teacher identify areas for further instruction (p. 36). • Evaluation of portfolios can be made more efficient through the use of carefully constructed evaluation rubrics (p. 38). <p>Teacher: A, A1, E, E1, F, I; Student: A, B: Seidel, S., Tishman, S., Winner, E., Hetland, L., &</p>

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<p>E. Teacher co-develops scoring guides/rubrics with students and provides adequate modeling to make clear the expectations for quality performance. The teacher:</p> <p>1) Uses scoring guides developed by professionals, co-develops scoring guides/rubrics with students and provides adequate modeling to make clear the expectations for quality performance.</p> <p>F. Teacher guides students to apply rubrics to assess their performance and identify improvement strategies.</p> <p>G. Teacher provides regular and timely feedback to students and parents that moves learners forward.</p> <p>H. Teacher allows students to use feedback to improve their work before a grade is assigned.</p> <p>I. Teacher facilitates students in self- and peer-assessment.</p> <p>J. Teacher reflects on instruction and makes adjustments as student learning occurs.</p> <p><u>Student Characteristics:</u></p> <p>A. Student recognizes what proficient work looks like and determines steps necessary for improving his/her work.</p> <p>B. Student monitors progress toward reaching</p>	<p>Palmer, P. (2009). <i>The Qualities of Quality: Understanding Excellence in Arts Education</i>. New York, NY: The Wallace Foundation.</p> <ul style="list-style-type: none"> • Perhaps not surprisingly, the view that technique can and sometimes should be assessed but should never be the sole criterion for assessment of student learning in the arts is strongly echoed in the literature (p. 21). • Clear expectations, plans, goals, and standards were discussed as being especially helpful to learners. In order to give themselves over to a learning experience – to prepare for engagement – students need to know in a broad sense why they are doing what they are doing and what’s expected of them (p. 37). • High quality assessments are authentic, formative, public, and carried out not only by the teachers but also by the students, who engage in self-assessment (p. 57). <p>Teacher: A, A1, I: Gruber, D. J. (2008). Measuring student learning in art education. <i>Art Education</i>, Retrieved February 16, 2010 from HighBeam Research: http://www.highbeam.com/doc/1P3-1556447851.html</p> <ul style="list-style-type: none"> • No single aspect of assessment can provide a representative and accurate measure of student learning in art. Recognizing this, many art education writers call for a variety of assessment strategies that include testing, observation, products, and portfolios. Additionally, there is support for the use of a "balanced approach" that spreads the assessment findings over a wide range of activities (Gruber, 1994; Gruber & Hobbs, 2002). Testing, observation, finished product, and portfolios, when used individually, do not provide a completely accurate representation of learning in art. However, like the four legs of a table, the four assessment strategies form a balanced support for a comprehensive assessment plan. Because of the diversity of assessment strategies available for each lesson, a more equitable and accurate measure of student learning is possible with a balanced assessment approach that utilizes all four strategies. • Assessment is an ongoing and post-production activity. Ongoing assessment involves observation, and to some extent testing, student self-assessments, and even journals. Post-production assessments involve product (performance assessment), portfolios (formative and summative), and testing. <p>Teacher: A, B, G, J: MENC (no date). <i>Assessment in music education position statement</i>. Reston, VA: The National Association for Music Education (MENC). Retrieved Feb. 15, 2010 from http://www.menc.org/about/view/assessment-in-music-education</p> <ul style="list-style-type: none"> • Music program assessment should include a variety of sources of data, at least some of which should be derived from common assessments to permit consistent evaluation of program progress and quality across schools and even districts. No one formula for assessment is likely to be appropriate in all circumstances. • Effective assessment systems provide teachers with information that enables them to provide better instruction to students and to give parents, administrators, and other decision-makers information they can use to evaluate the sufficiency of resources allotted to music education. • [Music teachers should] Collaborate with other music education colleagues to develop uniform
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<p>learning targets.</p> <p>C. Student develops and/or uses scoring guides periodically to assess his/her own work or that of peers.</p> <p>D. Student uses teacher and peer feedback to improve his/her work.</p> <p>E. Student reflects on work and makes adjustments as learning occurs.</p>	<p>assessments that can be used in your school. When your district or state develops larger-scale assessments, take an active part in the development of those assessments. Work to ensure that such assessments reflect a balanced program, including not only responding to music but also creating and performing music.</p> <ul style="list-style-type: none"> • Report on the results of your assessments to parents through all available and appropriate means including student achievement reports, school concerts, and PTA meetings. Be certain to include the outcomes of traditional festival rankings, as these are one legitimate tool for assessing the quality of school music programs. <p>Teacher: B1, C, E, E1; Student: E: Asmus, E. P. (1999). Music assessment concepts. <i>Music Educators Journal</i>, 86 (2), 19-24.</p> <ul style="list-style-type: none"> • Assessment is an integral part of instruction, and it can inform both the teacher and the learner. The teacher is provided information for selecting appropriate materials, experiences, and methods. The learner is provided information about what has been learned and what strategies foster learning, as well as the motivation to further improve in the art of music (p. 19). • When teaching musical performance, educators constantly receive feedback as to how well the students are performing...The music performance is one of the most authentic assessment opportunities available in schools...A music performance is informative to the teacher, the students, the community, the parents, and the school (p. 20). • Valid and reliable measurement can be obtained by following a few simple rules: clearly define what is to be measured; clearly define the rules, or rubric, for characterizing the attribute to be measured; be as consistent and objective as possible; use a recording system that minimizes disruption to the ongoing classroom activities (p. 22). <p>Teacher: E, E1; Student: C: Catterall, J. S & Waldorf, L. (1999). Chicago Arts Partnerships in Education: Summary evaluation. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 47-62). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • Interviews and observations of teachers, artists, principals, and coordinators elicited the following criteria for effective integration: The experience has a planned assessment with rubrics or scoring guides (p. 58). <p>Teacher: E, F, I; Student: A, C, E: Brown, J. L. (No date). <i>Assessing for understanding</i>. Washington, D. C.: The Kennedy Center ArtsEdge. Retrieved Feb. 15, 2010 from http://artsedge.kennedy-center.org/content/3648/</p> <ul style="list-style-type: none"> • Typically, criteria for any visual or performing arts product or presentation are presented up-front by the teacher, with students examining models and exemplars of desired outcomes and applying evaluation criteria to critique them. • The final consideration presented by Wiggins and McTighe, i.e., the need for students to be encouraged to self-assess, is the cornerstone of all great arts education. • Student self-reflection and self-assessment are a fundamental building block of great arts education...Every successful arts classroom emphasizes students' engagement in the process of
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	<p>self-assessment. Great arts instruction, inevitably results in students' heightened capacity for revisiting, revising, rethinking, and refining their artistic prowess as well as their insights into the processes of creation and self-expression.</p> <p>Student: A B, D, E: Heath, S. B. & Roach, A. (1999). Imaginative actuality: Learning in the arts during the nonschool hours. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 20-34). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • Critique, the reciprocal give-and-take learning of assessing work to improve the outcome, occurs daily in youth-based organizations. Professional artists, as well as older youth members, give younger artists specific feedback about techniques to be practiced and developed, and they ask questions to help them focus the meaning of their work. The high risk embedded in the performances and exhibitions of these organizations creates an atmosphere in which students know how to solicit support, challenge themselves and others, and share work and resources whenever possible...In addition to the risk of sharing work with peers, the constant anticipation of a critical audience...motivate perpetual self-monitoring of process and refinement of product...As the group moves through its work toward meeting deadline, they give one another advice as well as work with the professional artists that instruct and guide...They look, listen, take notes, compare pieces or scenes, and critique. They ask others to think about their work in specific ways: "does this work here?" "what's not right here—something's bothering me." The answers of others model good material for similar internal questions and answers of the self (p. 26-27). <p>Student: A, D, E: Seidel, S. (1999). "Stand and unfold yourself:" A monograph on the Shakespeare & Company research study. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 79-90). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • The study identified the following conditions as essential to acting as practiced by Shakespeare & Company and as a mode of learning: opportunities to perform for witnesses (artist-teachers, fellow cast members, classmates, audiences); and opportunities to reflect on one's work, both individually and collectively (p. 88).
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3. Instructional Rigor and Student Engagement	Connections to Standards, Research, and Expert Opinion
<p><u>Teacher Characteristics:</u></p> <p>A. Teacher instructs the complex processes, concepts and principles contained in state and national standards using differentiated strategies that make them accessible to all students.</p>	<p>Teacher: A, B, C, C1, D1, E, G, G1, H, I; Student: A, C, C2, C3, C4, C6: Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). <i>The Qualities of Quality: Understanding Excellence in Arts Education</i>. New York, NY: The Wallace Foundation.</p> <ul style="list-style-type: none"> • Acknowledging the sequential nature of skill development, several people we spoke with (e.g., Remer, Music, Cardona, and Weiss) mentioned the importance of "standards-based, sequential

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<p>B. Teacher scaffolds instruction to help students reason and develop problem-solving strategies.</p> <p>C. Teacher orchestrates effective classroom discussions, questioning, and learning tasks that promote higher-order thinking skills. The teacher:</p> <p style="padding-left: 20px;">1) Orchestrates effective classroom performing and creating experiences that promote the development of artistic, technical and expressive (higher order psychomotor and affective) skills.</p> <p>D. Teacher provides meaningful learning opportunities for students. The teacher:</p> <p style="padding-left: 20px;">1) Provides opportunities for and encourages students to continue learning on their own and develop artistic independence.</p> <p>E. Teacher challenges students to think deeply about problems and encourages/models a variety of approaches to a solution.</p> <p>F. Teacher integrates a variety of learning resources with instruction to increase learning options.</p> <p>G. Teacher structures and facilitates ongoing formal and informal discussions based on a shared understanding of rules and discourse. The teacher:</p> <p style="padding-left: 20px;">1) Structures and facilitates ongoing formal and informal student performances and production based on a shared understanding of performance etiquette and respect for the</p>	<p>arts instruction in all four disciplines” as a part of quality teaching and learning in the arts (p. 20).</p> <ul style="list-style-type: none"> • The experience of making art in a formal arts learning setting has many of the characteristics of project-based learning.... Such projects address problems that are messy and ambiguous and that often call for exploration and just plain “mucking around.” Projects build over time, involving many drafts and revisions (these are not one-shot activities), and they usually culminate in a significant presentation, performance, or exhibition (p. 31). • Many of our interviewees spoke of the intensity of arts learning as inquiry and exploration and of how many arts settings have almost a laboratory atmosphere, and we observed these qualities in a number of sites.... Our observations revealed students engaged in real work (authentic problems and assignments) and real learning (ventures into new realms of experience and the development of capacities to engage with ever-broader aspects of the world) (p. 32). • Part of the character of deep engagement in learning is a personal investment in the work at hand....Working on a project of one’s own or as part of an ensemble or team provides a basic situation which has the promise of rewarding a sense of ownership, commitment, and responsibility....When engaged in this way, students develop a great deal of authority over their work and bring much more of their own thought and experience to it. As a result they make many personal connections, have to make decisions, and accept responsibility for their artistic choices. Since their work will likely be shared publicly, the burden of this responsibility is very real, exacting a kind of rigor that is extremely demanding. When students are experiencing a strong sense of ownership of their work, the risks may be significant, but the rewards make them worth it (p. 32-33). • When we asked about student learning, we heard about the importance of students being engaged in inquiry – active investigation of ideas, issues, feelings, aesthetics, and aspects of human experience. We heard also about the importance of teachers actively participating in inquiry as a characteristic of high quality (p. 35). • Clear expectations, plans, goals, and standards were discussed as being especially helpful to learners. In order to give themselves over to a learning experience – to prepare for engagement – students need to know in a broad sense why they are doing what they are doing and what’s expected of them (p. 37). • To engage fully in artistic work and learning – to express ideas freely, to innovate, to explore unreservedly, to receive and give honest critique – it is essential to believe that one’s work and perspective will be respected and that the group is committed to one’s success. Respectful teaching allows for mistakes and shows genuine interest in students’ ideas, interests, and background knowledge. Many people we spoke with talked passionately about how the quality of students’ arts learning experiences depends upon their being a member of a classroom community in which they are valued as artists, as students, and as human beings. Many also noted respectful student-to-student interaction as being a hallmark of quality. Its signs, they say, include students working at being mindful and cooperative with one another, collaborating and supporting each other, and learning to appreciate each other in new ways (p. 39). • Ongoing and respectful dialogue – including raising questions, offering ideas, considering others’ ideas, expressing feelings, sharing work, engaging in constructive critique, and reflection on
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<p style="text-align: center;">artistic expressions of others.</p> <p>H. Teacher integrates the application of inquiry skills into learning experiences.</p> <p>I. Teacher clarifies and shares with students learning intentions/targets and criteria for success.</p> <p><u>Student Characteristics:</u></p> <p>A. Student articulates and understands learning intentions/targets and criteria for success. The student:</p> <ol style="list-style-type: none"> 1) Accurately and effectively communicates and responds appropriately to individual and group critiques of his or her performance and artworks. 2) Uses appropriate technology to enhance investigations/problem solving, and in the development of artistic products. <p>B. Student reads and understands a variety of texts. The student:</p> <ol style="list-style-type: none"> 1) Understands the arts discipline-specific vocabularies and reads, writes, and communicates in the language of those disciplines. <p>C. Student applies and refines inquiry skills. The student:</p> <ol style="list-style-type: none"> 1) Utilizes identifying questions and concepts to guide research, investigations, and the development of artistic products. 2) Designs and conducts problem-solving investigations. 	<p>processes and products – were all noted as visible in quality arts classrooms and indicators of the health of the classroom as a learning community (p. 40).</p> <p>Teacher: A: Horowitz, R. & Webb-Dempsey, J. (2002). Promising signs of positive effects: Lessons from the multi-studies. In <i>Critical links: Learning in the arts and student academic and social development</i>, Richard J. Deasy (Ed.), pp. 98-100. Retrieved Feb. 16, 2010 from Arts Education Partnership, http://www.aep-arts.org/files/publications/CriticalLinks.pdf.</p> <ul style="list-style-type: none"> • Effective teaching processes identified in this body of research include “hands-on involvement to promote on-task behavior,” “individualized instruction coupled with positive reinforcement,” “recognition for creative accomplishment,” “genuine and personal interest in students,” and “maintaining and communicating high standards and expectations,” all of which are characteristics of quality teaching regardless of the discipline being taught. Characteristics of more constructivist and learner-centered approaches to teaching are also present in descriptions of arts learning contexts. The relevancy of activities, respectful climate, and opportunities for learners to take responsibility that are cited in a number of these studies as providing a context for learner risk-taking and increased motivation and engagement are indicative of these approaches (p. 99). <p>Teacher: A, B, D, E, H; Student: A2: Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education and practice. <i>Studies in Art Education: A Journal of Issues of Research</i>, 50 (4), 382-399.</p> <ul style="list-style-type: none"> • Educators might consider factors that hamper creativity and look at ways to avoid or ameliorate these obstacles. Supportive climates should be created where students can learn to recognize their blocks to creativity and find personal meaning. Such an environment would encourage risk-taking and instructors could focus on differentiating curricula to meet individual student needs and direct teaching of a repertoire of strategies for working creatively (p. 392). • In the past, creativity sometimes has been considered as pertaining only to a few individuals within a specific cultural context. A model of creativity for the visual arts that is inclusive rather than exclusive and views creativity as possessed by all people, not just an elite, is one that should be encouraged (p. 393). • In the 21st century, students need to be prepared for a new information age and educational interventions in art education for all students that foster creative thinking, imagination, and innovation are important for generating solutions to real life problems...Creativity in the arts can no longer be aligned only with conceptions about creative self-expression (p. 394). • The present Net-generation of students also needs to be prepared for participation in an intercultural community that uses cyberspace for discourse and emphasizes collaboration with groups of individual to produce creative outcomes. The notion of play that incorporates participants being willing to fail and try again as a means of solving problems can result in their minds being freed through play to function creatively (pp. 394-395). <p>Teacher: A, C, C1: Fiske, E. B. (Ed.) (1999). <i>Champions of change: The impact of the Arts on</i></p>
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<p>3) Formulates and revises explanations and artistic products.</p> <p>4) Observes and analyzes alternative explanations and models for his or her own performances and productions.</p> <p>5) Collaborates with peers, teachers, and practicing artists to develop an understanding of and utilizing the conventions of formal preparation to create artistic products and performances.</p> <p>6) Generates additional questions for artistic inquiry or recommendations for improvement.</p>	<p><i>learning</i>. Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • Promote complexity in the learning process: Student who might otherwise complain of boredom become fully challenged. Unlike other learning experiences that seek right or wrong answers, engagement in the arts allows for multiple outcomes. Seidel found that when “refusing to simplify” Shakespeare’s challenging texts, students became passionately engaged in learning classic works which high schoolers so often consider boring. Effective learning in the arts is both complex and multi-dimensional (p. xi). <p>Teacher: C, C1, D, D1, E, G; Student: C5, C6: Beckman-Collier, A. (2009). Music in a flat world: Thomas L. Friedman’s ideas and your program. <i>Music Educators Journal</i>, 96 (1), 27-30.</p> <ul style="list-style-type: none"> • Programs in which students learn how to count accurately and read pitch notation in the context of becoming independent musicians are helping them to learn how to learn for a lifetime. Implementation of the Kodály method, emphasis on singing in instructional ensembles, and use of hand-sign solfège in choral rehearsals, taught in a logical, sequential manner in which students are led to appreciate the struggle and the joy of becoming independent and engaged musicians, are examples of teaching toward the goal of helping students learn how to learn. In addition, when critical thinking skills are taught, students’ ability to think critically and to think broadly about music throughout their lives is enhanced (p. 29). • Friedman is not the only one who is concerned about the development of collaborative skills. Surely, music teachers are uniquely positioned to teach such skills, since the basis of ensemble work is collaboration. But unless students work to some extent in student-led sectionals, quartets, or other small musical groups; participate in discussion groups or partnered idea sharing; develop goals and strategies for achieving them; and participate in student leadership forums, real collaboration is an illusion. Even very brief collaborative activities can be effective if they are used frequently so that engagement with others becomes habitual (p. 29). <p>Teacher: C, C1, D, D1, G; Student: A1, B1, C5: Heath, S. B. & Roach, A. (1999). Imaginative actuality: Learning in the arts during the nonschool hours. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 20-34). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • The language of youth arts organizations reveals that through planning and preparing the group projects to which individuals contribute, each member has available multiple opportunities to express ideas...young artists work against the immovable deadline of performance and product development, knowing that in the final analysis, their work will be judged by outside authentic audiences of family and friends, to be sure, but also clients, critics, and could-be fans and supporters convinced only by the merits of the work of art. Plans in these organizations come from and with young people rather than for them. At the minute-to-minute level, this means that young people get lots of practice in developing future scenarios, explaining ideas, arguing for a particular tactic, and articulating strategies (p. 25). • Effective arts-based youth organizations place a strong emphasis on communication skills of many types and across an array of contexts and situations. Their adult leaders expect the youth to
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be able to engage in conversation in highly serious, reflective ways...Involvement in the arts demands fluency and facility with varieties of oral performances, literacy, and media projections. Through the multiple roles suggested here, youth have to produce numerous types of writing as well as oral performances of organizational genres (p. 29).

Teacher: D, D1, F; Student: A2: Manifold, M. C. (2009). What art educators can learn from the fan-based art making of adolescents and young adults. *Studies in Art Education: A Journal of Issues of Research*, 50 (3), 257-271.

- Findings of this research suggest some implications for art educators. The author suggest that art educators consider: (1) encouraging students to develop long term, multi-layered projects based on student-selected themes that could result in individual and collaborative art-making; (2) providing opportunities for students to compare aesthetic ideals, share ideas, and critique artworks with students of like-interests globally through Internet exchanges; (4) inviting students to develop personal styles through considering their individual cultural experiences aesthetic preferences, and interests; (3) having students consider how art might be experienced and applied in the context of many life roles, including those that traditionally may not be considered art-related (p. 269).

Teacher: F: Rooney, R. (2004). *Arts-based teaching and learning: Review of the literature*. Washington, D. C.: VSA Arts.

- Because students demonstrate various learning styles and interests, teachers must use an array of instructional strategies to engage them. Teachers can learn to use arts-based instruction as a vehicle for a broad range of learning experiences, including trial and error, experiential, real-life, inquiry-based, hands-on, and metacognitive learning (p. 12).

Teacher: G1; Student: A1, B, B1: Seidel, S. (1999). "Stand and unfold yourself:" A monograph on the Shakespeare & Company research study. In E. B. Fiske (Ed.), *Champions of change: The impact of the Arts on learning* (pp. 79-90). Washington, D. C.: Arts Education Partnership.

- How is it that Shakespeare & Company's programs work so well to help various levels of readers enter the difficult and even cryptic language of Shakespeare? One high school student explained, "After you walk away from these rehearsals, you can really understand the scenes because of the many techniques used to go over the various interpretations of the text." Another student commented, "When Shakespeare & Company makes us go through things word by word if we don't understand them, it is weird how much you learn and what doesn't leave your head." Many participants also noted that their experience as active readers of complex texts in these programs was relevant beyond the specific work they did with Shakespeare's plays—in entering math and physics texts as well as approaching other literature...The serious attention Shakespeare & Company gives to the imaginative, emotional, and intellectual responses of students to these complex texts is the foundation of a pedagogy that embraces the most difficult texts as challenges well within the capacity of typical adolescents (p. 82).
- The respect for the words—the worlds of meaning they contain—and a desire not to diminish or

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	<p>simplify those words drives the Company’s approach to exploring complex texts. This respect for complexity is, perhaps, the deceptively simple core of pedagogy...In every aspect of their pedagogy, the Shakespeare & Company artists-teachers guide their students away from the idea that there is one “right” interpretation of Shakespeare’s meaning or one “right way to play a character or scene. Through the many exercises they’ve designed and their carefully studied patterns of questioning, they turn their students back toward themselves as the source of their own understandings (pp. 82-83).</p> <ul style="list-style-type: none"> • The study identified the following conditions as essential to acting as practiced by Shakespeare & Company and as a mode of learning: a safe environment (physical and emotional); an environment in which all ideas are considered and valued; a discipline and work ethic that fosters a sense of personal responsibility to the work and the group; supportive and respectful relationships among everyone in the group; opportunities for learners to find personal points of engagement and to make choices about significant aspects of their work and learning; frequent and ample opportunities for learners to be actively engaged in the various aspects of the work of acting (including listening, watching, and responding to others’ work); support and respect for the subjective knowledge of the learner and the individual connection that the learner makes to the text, the play studied, and the work process; appreciation for the contribution scholarship makes to understanding Shakespeare and opportunities to integrate insights from scholarship with insights from acting the text; opportunities to perform for witnesses (artist-teachers, fellow cast members, classmates, audiences); and opportunities to reflect on one’s work, both individually and collectively (p. 88). <p>Student: A2: Bartolome, S. J. (2009). Virtual field experiences for real music classrooms. <i>Music Educators Journal</i>, 96 (1), 57-59.</p> <ul style="list-style-type: none"> • In the context of a Virtual Field Experience (VFE), students have the opportunity to engage with a particular musical culture through field recordings, pictures, multi-media presentations, teacher-collected artifacts, and authentic instruments. Students engage in singing, playing, and moving activities as suggested by the musical culture under study (physical action), watch video clips of real musicians (sound and context), view slides depicting the life and culture of the region being studied (sight and context), and touch cultural artifacts (sight and context)... These activities accommodate each of the five primary musical parameters and immerse participants in a multi-sensory, cross-cultural learning experience (p 57). <p>Student: A2, C1, C3: Mills, M. M. (2009). Capturing student progress via portfolios in the music classroom. <i>Music Educators Journal</i>, 96 (2), 32-38.</p> <ul style="list-style-type: none"> • Advances in technology now easily allow students to include digital recordings or create their own web-based portfolios (p. 34). • Music educators who want their students to internalize specific musical concepts can increase student accountability for each concept through using portfolios....the contents of the portfolio...reinforce instruction in a variety of musical skills...The writing reflection encourages students to contemplate the degree to which they accomplished the task and identify areas for
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	<p>improvement (p. 34).</p> <ul style="list-style-type: none"> Portfolio guidelines should state clearly how the portfolios will be assessed and by whom...when portfolios are used for learning purposes...could be evaluated using a specific rubric that was given to students at the beginning of the project (p. 36).
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4. Instructional Relevance	Connections to Standards, Research, and Expert Opinion
<p><u>Teacher Characteristics:</u></p> <p>A. Teacher designs learning opportunities that allow students to participate in empowering activities in which they understand that learning is a process and mistakes are a natural part of the learning. The teacher:</p> <ol style="list-style-type: none"> 1) Designs learning opportunities for students to participate in performances and displays allowing for feedback from all stakeholders. <p>B. Teacher links concepts and ideas to students' prior experiences and understandings, using multiple representations, examples and explanations. The teacher:</p> <ol style="list-style-type: none"> 1) Uses analogies to relate to the students' life experiences. <p>C. Teacher incorporates student experiences, interests and real-life situations in instruction. The teacher:</p> <ol style="list-style-type: none"> 1) Urges students to create artistic products and performances that call upon experiences, interests, and real-life situations. 2) Provides authentic performance experiences (that do not "replicate the experience" but are indeed real experiences) which include 	<p>Teacher: A, A1, B, C, C1, C2, C3, C4, D, D1, D2, D3, E1, E2, E4, E5, G, G1; Student: A1, A3, D, D1, D2, D3, D4, G1; Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). <i>The Qualities of Quality: Understanding Excellence in Arts Education</i>. New York, NY: The Wallace Foundation.</p> <ul style="list-style-type: none"> Many people we interviewed also believe that high quality arts education fosters the disposition to make connections across diverse themes, topics, and experiences....Some arts educators emphasize making arts-related connections across disciplines and the curriculum; some emphasize making connections to everyday life and popular culture (p. 19). Developing students' capacity for connection making may be a key purpose of arts education, but it...does not always happen as a matter of course. Developing connection making requires encouragement, and many arts educators believe that high quality arts instruction should provide explicit opportunities for connection making. This view has also been articulated by Salomon and Perkins (1989). In the words of Jane Remer, author, teacher, and arts education consultant, teachers need to help students seek "authentic connection between art forms and with other disciplines" and help them "connect art to everyday life." (p. 20) The development of understandings that are specifically cultural in nature is especially important to many people we spoke with....Not surprisingly, arts educators see the pursuit of cultural understanding through art as an active rather than passive process... There is much in the literature that is resonant with arts educators' belief that a purpose of arts education is to provide a lens onto human culture. (p. 23). Many people we spoke with told us that one important purpose of arts education is to empower students to understand and affect their role in community and society. This theme is also well-represented in recent literature on arts education (p. 24). We encountered wide agreement that one of the central purposes of arts education is to provide all learners with tools and opportunities to engage in and appreciate expressive experiences across the arts disciplines. Many people we spoke with stressed that the arts provide a unique opportunity for students to express themselves beyond verbal language (p. 25). Many interviewees, including Cardona, Music, Congdon, and others, believe that when arts experiences connect to learners' own experiences, culture, and heritage, they gain the power to change individuals' views of themselves. Yet another aspect of personal development has to do with the arts' capacity to shape and sometimes transform students' outlooks on life (p. 26). An important outcome of arts education is to help students grow as individuals by teaching in ways that are sensitive to each student's needs and interests (p. 26).

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<p>established repertoire or skills from the arts disciplines.</p> <p>3) Provides authentic “artistic coaching” (real-time performance feedback, ongoing critical analysis of artworks).</p> <p>4) Provides opportunities for juried performances and presentations.</p> <p>D. Teacher selects and utilizes a variety of technology that support student learning. The teacher:</p> <p>1) Utilizes appropriate arts creativity technology and software for designing and developing relevant lessons.</p> <p>2) Integrates student use of creativity technology and software for designing and developing works of art, choreography, set design, musical notation and score development, music sequencing software, etc. into student lessons and projects.</p> <p>3) Integrates student use of technological tools such as computerized lighting tools, video and audio software, artistic design tools, and musical technology tools in the products and performances students create.</p> <p>E. Teacher effectively incorporates 21st Century Learning Skills that prepare students to meet future challenges. The teacher:</p> <p>1) Fosters divergent thinking, creative expression, and innovation through artistic products and performances (creating and performing).</p> <p>2) Encourages student analysis, reflection, and self-evaluation in developing artistic</p>	<ul style="list-style-type: none"> • Making art involves a complex set of processes. As described by senior staff at Studio in a School in New York City, these involve experimenting, drawing on many experiences from a multiplicity of angles, demonstrating, discussing, reflecting, exploring, discovering, and, finally, exhibiting or performing... The experience of making art in a formal arts learning setting has many of the characteristics of project-based learning.... Such projects address problems that are messy and ambiguous and that often call for exploration and just plain “mucking around.” Projects build over time, involving many drafts and revisions (these are not one-shot activities), and they usually culminate in a significant presentation, performance, or exhibition (p. 31). • A frequent characteristic noted for a high quality setting was that it is a “safe space.” Safety... is considered basic to arts learning... most of these educators were also clearly talking about the emotional demands and opportunities of arts learning. They want their students to feel “safe” with their feelings of embarrassment, frustration, vulnerability, or joy in the work, as well as to have their own powerful emotional responses to the works of others (p.31). • Many of our interviewees spoke of the intensity of arts learning as inquiry and exploration and of how many arts settings have almost a laboratory atmosphere, and we observed these qualities in a number of sites.... Our observations revealed students engaged in real work (authentic problems and assignments) and real learning (ventures into new realms of experience and the development of capacities to engage with ever-broader aspects of the world) (p. 32). • Part of the character of deep engagement in learning is a personal investment in the work at hand.... Working on a project of one’s own or as part of an ensemble or team provides a basic situation which has the promise of rewarding a sense of ownership, commitment, and responsibility.... When engaged in this way, students develop a great deal of authority over their work and bring much more of their own thought and experience to it. As a result they make many personal connections, have to make decisions, and accept responsibility for their artistic choices. Since their work will likely be shared publicly, the burden of this responsibility is very real, exacting a kind of rigor that is extremely demanding. When students are experiencing a strong sense of ownership of their work, the risks may be significant, but the rewards make them worth it (p. 32-33). • Across virtually all of the comments we collected about the nature of high quality teaching in the arts were statements about the authenticity of excellent arts teaching. When asked to describe what this actually looks like – how you know it when you see it – we were told that it was teaching that involved the learners in actual artistic processes (rehearsal, improvisation, and critique, for example) or the kind of serious study of works of art that historians, critics, and curators do (p. 34). • Many arts educators believe that a mark of excellence in arts teaching is the ability to create links between arts learning and students’ own lives – their social and cultural contexts, their needs, their expressive languages, their background knowledge, their interests and activities. Our conversations with interviewees led us to believe that there are a couple of points to keep in mind when thinking about relevancy. The first is to avoid a narrow conception of relevance – the idea that making something relevant to students is simply a matter of finding out what students are interested in, like, soccer or basketball or hip-hop, and then matching it to a topic or activity.
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<p>products and performances (responding).</p> <p>3) Nurtures students’ sense of responsibility to others in collaborative artistic productions.</p> <p>4) Helps students draw connections to the uniqueness of each person and culture; and the commonalities all people share through the artistic expression of their humanity and culture by creating, performing, and responding to their art form.</p> <p>5) Nurtures the development of each child’s best avenue(s) of artistic expression, which can be utilized for life-long expression, enjoyment, and self-actualization.</p> <p>F. Teacher works with other teachers to make connections between and among disciplines. The teacher:</p> <p>1) Serves as a resource for helping other teachers support student use of the arts as a means of communicating and strengthening understandings and ideas in other content areas through artistic products and performances.</p> <p>G. Teacher makes lesson connections to community, society, and current events. The teacher:</p> <p>1) Urges students to create works and performances which comment upon community, society, history and current events.</p> <p>2) Helps students understand and make connections to the role the arts play in society in the expression of folk traditions, ceremony, through planned performances</p>	<p>Though this can be a good thing to do, the arts can play a significant role in helping students expand their interests and see beyond their own contexts (p. 36).</p> <ul style="list-style-type: none"> • To engage fully in artistic work and learning – to express ideas freely, to innovate, to explore unreservedly, to receive and give honest critique – it is essential to believe that one’s work and perspective will be respected and that the group is committed to one’s success. Respectful teaching allows for mistakes and shows genuine interest in students’ ideas, interests, and background knowledge. Many people we spoke with talked passionately about how the quality of students’ arts learning experiences depends upon their being a member of a classroom community in which they are valued as artists, as students, and as human beings. Many also noted respectful student-to-student interaction as being a hallmark of quality. Its signs, they say, include students working at being mindful and cooperative with one another, collaborating and supporting each other, and learning to appreciate each other in new ways (p. 39). • There was general agreement that in walking into an arts classroom, studio, or rehearsal hall, one of the most powerful indicators that a high quality arts learning experience was occurring was the nature of interaction among the students and the degree to which their work together was productive collaboration (p. 41). • We draw the following recommendations for ideal conditions: (1) All arts classes should have networked computers loaded with appropriate software and projection capabilities. Dance should be taught on sprung floors and the studio should have mirrors and Barres on at least one wall. The space should not be a gym facility, since athletes who wear shoes do not need the floor cushioning that barefoot dancers require; (2) Theater needs a space with lighting and sound equipment, storage for properties, costumes, lights, and flats, shop facilities for building and displaying backdrops; dressing rooms with mirrors for actors, and modifiable stages; (3) Music needs soundproof individual and ensemble practice spaces; storage for instruments, risers, music stands, and scores; and computer labs with keyboard capability and composing software; (4) Visual arts needs rooms with sinks and natural and adjustable lighting, storage for tools and materials, student portfolios of works in progress including both 2D and 3D works, and a gallery space for displaying work (pp. 51-52). <p>Teacher: A: Fiske, E. B. (Ed.) (1999). <i>Champions of change: The impact of the Arts on learning</i>. Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • Encourage self-directed learning: Students learning in and through the arts become their own toughest critics. The students are motivated to learn not just for test results or other performance outcomes, but for the learning experience itself. According to the Arts Connection study, these learners develop the capacity to experience “flow,” self-regulation, identity and resilience—qualities regularly associated with personal success (p. xi). <p>Teacher: A, A1, B, C, C2, C4, E2, E3, E5: Seidel, S. (1999). “Stand and unfold yourself.” A monograph on the Shakespeare & Company research study. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 79-90). Washington, D. C.: Arts Education Partnership.</p>
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<p>and other artistic events.</p> <p><u>Student Characteristics:</u></p> <p>A. Student poses and responds to meaningful questions. The student:</p> <ol style="list-style-type: none"> 1) Creates works and performances which pose and respond to meaningful questions. 2) Responds to questions or problems with several probable creative solutions. 3) Thinks imaginatively and creatively beyond the obvious and can create new artistic products and productions. <p>B. Student uses appropriate tools and techniques to gather, analyze, and interpret quantitative and qualitative data. The student:</p> <ol style="list-style-type: none"> 1) Uses appropriate forms and processes to analyze and interpret works and performances of their own, their peers, and arts professionals. 2) Makes use of technology to facilitate the gathering of information or feedback necessary to self-assess the development of artistic products or performances. 3) Develops acuity of spatial awareness and sensory skills to process information as well as developing cognitive skills. <p>C. Student develops descriptions, explanations, predictions and models using evidence. The student:</p> <ol style="list-style-type: none"> 1) Evaluates and critically responds to artistic products and performances based on a set of fundamental principles and elements of the appropriate arts discipline. 	<ul style="list-style-type: none"> • The study identified the following conditions as essential to acting as practiced by Shakespeare & Company and as a mode of learning: a safe environment (physical and emotional), an environment in which all ideas are considered and valued, a discipline and work ethic that fosters a sense of personal responsibility to the work and the group, supportive and respectful relationships among everyone in the group, opportunities for learners to find personal points of engagement and to make choices about significant aspects of their work and learning, frequent and ample opportunities for learners to be actively engaged in the various aspects of the work of acting (including listening, watching, and responding to others' work), support and respect for the subjective knowledge of the learner and the individual connection that the learner makes to the text, the play studied, and the work process; appreciation for the contribution scholarship makes to understanding Shakespeare, and opportunities to integrate insights from scholarship with insights from acting the text; opportunities to perform for witnesses (artist-teachers, fellow cast members, classmates, audiences); and opportunities to reflect on one's work, both individually and collectively (p. 88). <p>Student: B3:</p> <p>Brochard, R., Dufour, A., & Despres, O. (2004) Effect of musical expertise on visual spatial abilities: Evidence from reaction times and mental imagery. <i>Brain and Cognition, 54, 103-109.</i></p> <p>Catterall, J. (2009). <i>Doing Well and Doing Good by Doing Art.</i> Los Angeles: Imagination Group</p> <p>(1) Involvement in the arts and Academic Success. Children engaged in the arts show positive academic developments at each step in the research -- between 8th and 10th grades as well as between 10th and 12th grade. The comparative gains for arts-involved youngsters generally become more pronounced over time. Moreover, and carrying the most importance, this pattern holds for children for low socioeconomic status (low-SES) backgrounds.</p> <p>(2) Music and mathematics achievement. Students who report consistent high levels of involvement in instrumental over the middle and high school years show significant higher levels of mathematics proficiency by grade 12. This observation holds both generally and for low-SES students as a subgroup. Moreover, differences in measured mathematics proficiency between students consistently involved in instrumental music, versus students not involved in music, grow significantly over time.</p> <p>(3) Theatre arts and human development. Sustained student involvement in theatre arts (acting in plays and musicals, participating in drama clubs, and taking acting lessons) associates with a variety of developments for youth: gains in reading proficiency, gains in self-concept and motivation, and higher levels of empathy for others. Our analyses of theatre arts were undertaken for low-SES youth only. Our presumption was that more advantaged youngsters would be more likely to be involved in theater and drama because of attendance at more affluent schools and because of parent ability to afford theatre opportunities in the private or community sectors. We didn't want to confound the effects of arts experiences with the effects of student family education and income levels, and we enlisted specific measures in all of our analyses to take the influence of SES out of the comparisons. (p 2)</p>
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<p>2) Creatively utilizes and justifies the uses of arts discipline elements, performance principles, and conventions in artistic products and performances.</p> <p>3) Creates works of art or artistic performances based on a set of criteria or performance standards</p> <p>D. Student works collaboratively to address complex, authentic problems, which require innovative approaches to solve. The student:</p> <p>1) Collaborates with peers and others to address aesthetic challenges and to produce artistic performances or products.</p> <p>2) Develops an understanding of the interdependency of each member of a group to the quality of products or performances (responsibility, reliability, cooperation, dedication).</p> <p>3) Understands the importance of role and responsibility in the development of artistic products and performances.</p> <p>4) Understands the importance of listening to and valuing the ideas of others as they contribute to the artistic development of the product or performance.</p> <p>E. Student communicates knowledge and understanding in a variety of real-world forms. The student:</p> <p>1) Expressively communicates knowledge and understanding of real-world situations through a variety of performances and art works.</p> <p>2) Makes inferences and draw meaning and</p>	<p>Fiske, E.,ed.. (1999). Report: <i>Champions of Change: The Impact of the Arts on Learning</i>. The Arts Education Partnership, The President’s Committee on the Arts and the Humanities. Funded by The GE Fund, The John D. and Catherine T. MaCarthur Foundation</p> <p>Gardner, H. (1983). <i>Frames of Mind: The Theory of Multiple Intelligences</i>. New York: Basic Books.</p> <p>Graziano, A.G., Peterson, M., & shaw, G.L. (1999). Enhanced learning of proportional math through music training and spatial-temporal training. <i>Neurological Research</i>, 21, 139-152.</p> <p>Hetland, L. (2000) Learning to make music enhances spatial reasoning. <i>Journal of Aesthetic Education</i>, 34, 179-238.</p> <p>Hetland.L, Winner.E, Veenema.S, Sheridan.K, (2007) <i>Studio Think: the Real Benefits of visual Arts Education</i>. New York. Teachers College, Columbia University</p> <p>Teacher: A, A1, C2, C3, C4; Student: A, A2, C3, D1, E, E1, E2, F, F1: Heath, S. B. & Roach, A. (1999). Imaginative actuality: Learning in the arts during the nonschool hours. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 20-34). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • The language of youth arts organizations reveals that through planning and preparing the group projects to which individuals contribute, each member has available multiple opportunities to express ideas...young artists work against the immovable deadline of performance and product development, knowing that in the final analysis, their work will be judged by outside authentic audiences of family and friends, to be sure, but also clients, critics, and could-be fans and supporters convinced only by the merits of the work of art. Plans in these organizations come from and with young people rather than for them. At the minute-to-minute level, this means that young people get lots of practice in developing future scenarios, explaining ideas, arguing for a particular tactic, and articulating strategies (p. 25). • Critique, the reciprocal give-and-take learning of assessing work to improve the outcome, occurs daily in youth-based organizations. Professional artists, as well as older youth members, give younger artists specific feedback about techniques to be practiced and developed, and they ask questions to help them focus the meaning of their work. The high risk embedded in the performances and exhibitions of these organizations creates an atmosphere in which students know how to solicit support, challenge themselves and others, and share work and resources whenever possible...In addition to the risk of sharing work with peers, the constant anticipation of a critical audience...motivate perpetual self-monitoring of process and refinement of product (p. 26). • Effective arts-based youth organizations place strong emphasis on communication skills of many types and across an array of contexts and situations. Their adult leaders expect the youth to be able to engage in conversation in highly serious, reflective ways...Involvement in the arts demands fluency and facility with varieties of oral performances, literacies, and media
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<p>communicate that meaning through verbal or written response to works of art and performances.</p> <p>F. Student communicates knowledge and understanding for a variety of purposes.</p> <ol style="list-style-type: none"> 1) Communicates knowledge and understanding of the different purposes of the arts, throughout history and current times, through creating, performing, and responding to the arts. <p>G. Student exhibits the necessary knowledge, skills, and attitudes (values) to participate in arts experiences beyond the classroom. The student:</p> <ol style="list-style-type: none"> 1) Performs, creates, or responds to the arts independently at his or her level of development. 2) Identifies relevancy between the study of the arts in the classroom and participation in arts activities beyond the school day. 3) Understands the value of the arts to enriching the life experience. 	<p>projections. Through the multiple roles suggested here, youth have to produce numerous types of writing as well as oral performances of organizational genres (p. 29).</p> <p>Teacher: A, A1, E2; Student: A2, A3, B, B1, C1, C2: Heckman, R. & Snyder, J. (2008). The role of the arts in an iSchool education. Retrieved Feb. 23, 2010 from http://www.ischools.org/oc/conference08/pc/PA3-1_iconf08.pdf</p> <ul style="list-style-type: none"> • Studio learning environments focus on idea generation, production and critique. It is common for problems assigned to students to be ambiguous and equivocal. A student is expected to create, present and defend their work in front of the class. The class is then expected to provide thoughtful and constructive criticism to help improve the idea. During discussion and evaluations, there is often there no “right” answer. Students take turns presenting what they have created and offering critique of the work of others. Much of the learning is done “out in the open,” within a setting that provides a shared environment for mistakes, inventions and questions. This setting provides students with opportunities to see multiple solutions, within a concentrated timeframe. Potential solutions can be evaluated in real time. <p>Teacher: A, E5: Horowitz, R. & Webb-Dempsey, J. (2002). Promising signs of positive effects: Lessons from the multi-studies. In <i>Critical links: Learning in the arts and student academic and social development</i>, Richard J. Deasy (Ed.), pp. 98-100. Retrieved Feb. 16, 2010 from Arts Education Partnership, http://www.aep-arts.org/files/publications/CriticalLinks.pdf.</p> <ul style="list-style-type: none"> • Effective teaching processes identified in this body of research include “hands-on involvement to promote on-task behavior,” “individualized instruction coupled with positive reinforcement,” “recognition for creative accomplishment,” “genuine and personal interest in students,” and “maintaining and communicating high standards and expectations,” all of which are characteristics of quality teaching regardless of the discipline being taught. Characteristics of more constructivist and learner-centered approaches to teaching are also present in descriptions of arts learning contexts. The relevancy of activities, respectful climate, and opportunities for learners to take responsibility that are cited in a number of these studies as providing a context for learner risk-taking and increased motivation and engagement are indicative of these approaches (p. 99). <p>Teacher: B, C, C1, D, E3, E4, E5, G, G1, G2; Student: B2, G3: Manifold, M. C. (2009). What art educators can learn from the fan-based art making of adolescents and young adults. <i>Studies in Art Education: A Journal of Issues of Research</i>, 50 (3), 257-271.</p> <ul style="list-style-type: none"> • Findings of this research suggest some implications for art educators. The author suggest that art educators consider: (1) encouraging students to develop long term, multi-layered projects based on student-selected themes that could result in individual and collaborative art-making; (2) providing opportunities for students to compare aesthetic ideals, share ideas, and critique artworks with students of like-interests globally through Internet exchanges; (4) inviting students to develop personal styles through considering their individual cultural experiences aesthetic preferences, and interests; (3) having students consider how art might be experienced and applied
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	<p>in the context of many life roles, including those that traditionally may not be considered art-related (p. 269).</p> <p>Teacher: B, D, D1, D2, D3, F, F1: MENC. (1997). <i>Where We Stand - MENC's position on a variety of music education topics and issues: The role of music in American education</i>. Reston, VA: The National Association for Music Education (MENC). Retrieved Feb. 15, 2010 from http://www.menc.org/resources/view/where-we-stand</p> <ul style="list-style-type: none">• The music curriculum should (1) be suited to the needs of the individual students, (2) reflect the multicultural nature of our pluralistic American culture, (3) include music of the world and other times in history, (4) be responsive to the requirements of the diverse populations in our schools, including the musically talented, (5) provide sufficient course offerings for students to participate in performance and nonperformance courses, and (6) incorporate the media and technology of contemporary America.• The study of music should be integrated as appropriate into all of the disciplines of the curriculum. Similarly, content from other disciplines can be used effectively to enrich the study of music. In efforts to integrate instruction, the study of music should maintain its integrity and music should be taught primarily for its own sake rather than as a means to achieve nonmusical goals. <p>Teacher; D, D1, G2: Bartolome, S. J. (2009). Virtual field experiences for real music classrooms. <i>Music Educators Journal</i>, 96 (1), 57-59.</p> <ul style="list-style-type: none">• In the context of a Virtual Field Experience (VFE), student have the opportunity to engage with a particular musical culture through field recordings, pictures, multi-media presentations, teacher-collected artifacts, and authentic instruments. Students engage in singing, playing, and moving activities as suggested by the musical culture under study (physical action), watch video clips of real musicians (sound and context), view slides depicting the life and culture of the region being studied (sight and context), and touch cultural artifacts (sight and context)... These activities accommodate each of the five primary musical parameters and immerse participants in a multi-sensory, cross-cultural learning experience (p 57). <p>Teacher D, E, E1, E5: Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education and practice. <i>Studies in Art Education: A Journal of Issues of Research</i>, 50 (4), 382-399.</p> <ul style="list-style-type: none">• Educators might consider factors that hamper creativity and look at ways to avoid or ameliorate these obstacles. Supportive climates should be created where students can learn to recognize their blocks to creativity and find personal meaning. Such an environment would encourage risk-taking and instructors could focus on differentiating curricula to meet individual student needs and direct teaching of a repertoire of strategies for working creatively (p. 392).• In the 21st century, students need to be prepared for a new information age; and educational interventions in art education for all students that foster creative thinking, imagination, and innovation are important for generating solutions to real life problems...Creativity in the arts can no longer be aligned only with conceptions about creative self-expression (p. 394).
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- The present Net-generation of students also needs to be prepared for participation in an intercultural community that uses cyberspace for discourse and emphasizes collaboration with groups of individual to produce creative outcomes. The notion of play that incorporates participants being willing to fail and try again as a means of solving problems can result in their minds being freed through play to function creatively (pp. 394-395).

Teacher: E3; Student: D, D1, D2, D3, D4: Beckman-Collier, A. (2009). Music in a flat world: Thomas L. Friedman's ideas and your program. *Music Educators Journal*, 96 (1), 27-30.

- Friedman is not the only one who is concerned about the development of collaborative skills. Surely, music teachers are uniquely positioned to teach such skills, since the basis of ensemble work is collaboration. But unless students work to some extent in student-led sectionals, quartets, or other small musical groups; participate in discussion groups or partnered idea sharing; develop goals and strategies for achieving them; and participate in student leadership forums, real collaboration is an illusion. Even very brief collaborative activities can be effective if they are used frequently so that engagement with others becomes habitual (p. 29).

Teacher: F, F1: Annenberg Institute for School Reform at Brown University (2003). *The arts and school reform: Lessons and possibilities from the Annenberg Challenge arts projects*. Providence, RI: Author.

- One way to build an infrastructure was to engage teachers from other subject areas, a strategy TETAC employed with great success. Discipline-based arts education programs included art history, criticism, and aesthetics, as well as studio work, and – importantly – the program stressed that classroom teachers could (given appropriate professional development opportunities) become skilled guides for students in exploring the visual arts. Building on that foundation, TETAC staff and researchers continued to emphasize the role of classroom teachers and to build the argument that the arts should be an intrinsic part of every classroom teacher's preparation and midcareer development. Teachers should be aware of the arts as teaching tools, as well as separate domains of learning (p. 35).

Teacher: F, F1: Burton, J., Horowitz, R. & Abeles, H. (1999). Learning in and through the arts: Curriculum implications. In E. B. Fiske (Ed.), *Champions of change: The impact of the Arts on learning* (pp. 35-46). Washington, D. C.: Arts Education Partnership.

- Based on study findings in arts-rich schools, the authors suggest that arts teaching should be carried out by properly educated specialist teachers who are both committed to their own art forms and knowledgeable about the socio-cultural background and development of the young people they teach...An ideal curriculum would enable arts teachers to collaborate with each other, with teachers from other disciplines, and with visiting artists and arts providers...As part of extended time for learning, pupils need to be able to use cultural institutions—art, science, and natural history museums, botanical gardens, concert halls, and so forth—much as they would use a library for research purposes (p. 44).

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Teacher: F, F1: Cane, S. (2009). Collaboration with music: A noteworthy endeavor. *Music Educators Journal*, 96 (1), 33-39.

- Research demonstrates that collaboration between music and other subjects provides solid links for learning...Numerous research studies surmise that an interdisciplinary collaboration improves achievement, but it also has the potential to affect other factors, such as motivation (p. 34).

Teacher: F, F1: Catterall, J. S & Waldorf, L. (1999). Chicago Arts Partnerships in Education: Summary evaluation. In E. B. Fiske (Ed.), *Champions of change: The impact of the Arts on learning* (pp. 47-62). Washington, D. C.: Arts Education Partnership.

- Our respondents generally described effective arts integration as stemming from the goals and standards of the academic curriculum, with the arts playing a partner role in the teaching and learning. Interviews and observations of teachers, artists, principals, and coordinators elicited the following criteria for effective integration: Kids should see connections and walk away with bigger ideas (pp. 57-58).

Teacher: F, F1: Consortium of National Arts Education Associations (2002). *Authentic connections: Interdisciplinary work in the arts*. Retrieved Feb. 15, 2010 from <http://www.menc.org/documents/onlinepublications/INTERart.pdf>

- The Consortium of National Arts Education Associations supports quality interdisciplinary learning in all disciplines. Elements essential for interdisciplinary learning with the arts include learning experiences that promote meaningful connections between and among disciplines; in-depth study of the content of the disciplines, using accurate and carefully-selected examples, materials, and terminology; involvement of students in processes that are authentic to the arts (creating, performing, and responding); and forms of assessment that are compatible with the arts.

Teacher: F, F1: Rooney, R. (2004). *Arts-based teaching and learning: Review of the literature*. Washington, D. C.: VSA Arts.

- The literature also strongly recommended the integration of arts and academic curricula. An integrated curriculum ensures interaction among various learning domains and disciplines. Students learn from these interactions by categorizing new information, which can be compared with old information, and by using art metaphors to construct meaning. According to the National Research Council (2000), an integrated curriculum also offers an opportunity for students to apply knowledge to new problems and practice new skills in multiple contexts. Applying concepts across domains and disciplines allows learners to identify subtle differences in meaning, providing the basis for deeper understanding of those concepts (p. 14).
- Optimally, team-teaching, or co-teaching, brings educators together from various arts and academic disciplines. This kind of collaboration, co-planning and co-instruction, brings a “mix of different skill sets” to the learning environment. The variation creates an in-depth teaching and learning experience in which both teachers and learners must think across disciplines.

Student: G, G2: Fowler, C. (1996). *Strong Arts, Strong Schools*. New York: Oxford University Press.

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	<p>(pg. 136)</p> <p>Hetland,L, Winner,E, Veenema,S, Sheridan,K, (2007) <i>Studio Think: the Real Benefits of visual Arts Education</i>. New York. Teachers College, Columbia University</p>
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5. Knowledge of content	Connections to Standards, Research, and Expert Opinion
<p><u>Teacher Characteristics:</u></p> <p>A. Teacher demonstrates the skills, understanding and in-depth knowledge of arts discipline(s) and how they inter-relate and maintains an ability to convey this content to students. The teacher:</p> <ol style="list-style-type: none"> 1) Has a firm grasp of the great artists, historical works, genres, styles representing many cultures and eras, aesthetics, and function of the arts in society in the visual and/or performing arts. 2) Has a firm grasp of quality repertoire and resources appropriate for arts instruction in the educational setting. 3) Possesses the artistic skills (visual, aural, kinesthetic) to discern artistic quality and guide students through the artistic process. 4) Understands and can convey the principles of affective response to artistic products and performances. 5) Possesses the artistic ability to model artistic concepts and skills to students in addition to utilizing traditional the verbal communication skills. <p>B. Teacher maintains on-going knowledge and</p>	<p>Teacher: A, A1, A2, A3, A4, A5, B, B1, B2, B3, C, C2; Student: C, C1, C2, D1: Catterall, J. S & Waldorf, L. (1999). Chicago Arts Partnerships in Education: Summary evaluation. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 47-62). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • Our respondents generally described effective arts integration as stemming from the goals and standards of the academic curriculum, with the arts playing a partner role in the teaching and learning. Interviews and observations of teachers, artists, principals, and coordinators elicited the following criteria for effective integration: Kids should see connections and walk away with bigger ideas...[and] the lesson plan should grow from state curriculum standards in both content areas and the arts (pp. 57-58). • Our respondents identified a total of 16 characteristics of artists that would tend to boost their success in integrated instruction. Some were fairly obvious—communication skills, classroom experience, ability to lesson plan, and love for art. Some were less expected, though fully plausible: trust in the teacher, knowledge of the academic subject, and understanding developmental growth of children, for instance. We had the same sort of groupings in recommended qualities for teachers as arts integrators. Predictable responses included openness to new ideas, interest and background in art and willingness to take risks. Respondents also recommended teacher willingness to seek training in art, willingness to relinquish some control of the classroom, and willingness to seek depth in their subjects (p. 59). <p>Teacher: A, A1, A2, A3, A4, A5, B, B1, E4: Miksza, P., Roeder, M., & Biggs, D. (2010). Surveying Colorado band directors’ opinions of skills and characteristics important to successful music teaching. <i>Journal of Research in Music Education</i>, 57 (4), 364-381.</p> <ul style="list-style-type: none"> • The findings of this study replicated results of similar studies. When asked to rank characteristics important to successful music teaching, Colorado band directors ranked personal and teaching skills and characteristics higher than music skills. The highest ranked of the 10 personal characteristics were “enthusiastic, energetic.” The highest ranked teaching skills were “be able to motivate students” and “maintain excellent classroom management.” The highest-ranked music characteristics were “maintain high musical standards,” “display a high level of musicianship,” and “be knowledge of subject matter materials.”...The item rankings from both studies suggest

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<p>awareness of current arts developments. The teacher:</p> <ol style="list-style-type: none"> 1) Is knowledgeable of contemporary arts forms and styles. 2) Participates in professional development relating to the most current best practice, pedagogy, resources, and public policy as it relates to arts education and the individual arts disciplines. 3) Participates in his/her own professional artistic endeavors to maintain his/her artistic perspective and model life-long participation in the arts for students. <p>C. Teacher designs and implements standards-based courses/lessons/units using state and national standards. The teacher:</p> <ol style="list-style-type: none"> 1) Has a defined philosophy of arts education and uses it to guide all program decisions. 2) Bases instruction on the established Program of Studies and Big Ideas of the Discipline. 3) Considers the contextual factors of the learning community to inform curricular decisions. <p>D. Teacher uses and encourages students to use appropriate arts vocabulary and promotes arts literacy, which results in student independence in performing, creating, and responding to the arts. The teacher:</p> <ol style="list-style-type: none"> 1) Uses and encourages students to use appropriate arts discipline-specific vocabulary in developing their artistic performances and products. 2) Uses and encourages students to use 	<p>that demonstrating enthusiasm, being able to motivate and manage students, and maintaining high music standards are still some of the most valued characteristics of successful music teachers in the field (pp. 376-377).</p> <p>Teacher: A, A1, A2, A3, B1, B2, B3, G7: Burton, J., Horowitz, R. & Abeles, H. (1999). Learning in and through the arts: Curriculum implications. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 35-46). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • Based on study findings in arts-rich schools, the authors suggest that arts teaching should be carried out by properly educated specialist teachers who are both committed to their own art forms and knowledgeable about the socio-cultural background and development of the young people they teach...An ideal curriculum would enable arts teachers to collaborate with each other, with teachers from other disciplines, and with visiting artists and arts providers...As part of extended time for learning, pupils need to be able to use cultural institutions—art, science, and natural history museums, botanical gardens, concert halls, and so forth—much as they would use a library for research purposes (p. 44). • This study found that teachers in the high-arts schools were more open, flexible, knowledgeable, and engaged in their own ongoing learning than were teachers in low-arts schools. It seems clear that if we want to develop complex arts instruction, with all that it implies for pupils' learning and development, then we need a school arts policy that calls for a more rigorous and ongoing education for teachers. We need teachers who—through their own experiences in the arts—are complex, reflective thinkers and practitioners, knowledgeable about the young people they teach and the cultures that define them. Arts teachers need to be able to balance teaching both in and across their disciplines, which implies the ability to be collaborative and aware of possibilities for learning beyond their specializations (p. 45). <p>Teacher: A, A2, A3, A5, B, B1, E: Grant, J. W. & Drafall, L. E. (1991). Teacher effectiveness research: A review and comparison. <i>Bulletin of the Council for Research in Music Education, No. 108</i>, 31-48.</p> <ul style="list-style-type: none"> • The most important competencies of music teachers identified in the literature were musical competencies such as sight-singing, accompanying, analysis of music form, and arranging. Professional competencies that were highly rated were communication, human relations, program and self-evaluation, classroom climate, and professional responsibility (p. 36). • Instructional behaviors that were most highly rated included adept at human relations, independent thinker, task-oriented, creative teaching style, ability to adapt instruction to student needs, maintains an appropriate rehearsal atmosphere, balances rehearsal and teacher talk, well-prepared, and uses high quality literature (pp. 38-39). <p>Teacher: A, A4, D5, E, E2, E4, F1, F2, F3, G5: Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education and practice. <i>Studies in Art Education: A Journal of Issues of Research, 50</i> (4), 382-399.</p> <ul style="list-style-type: none"> • Educators might consider factors that hamper creativity and look at ways to avoid or ameliorate
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<p>appropriate arts vocabulary in responding to the arts.</p> <ol style="list-style-type: none"> 3) Utilizes a systematic approach to literacy in all four art forms: music (including the teaching of music reading), visual art, theatre, and dance in order to develop students' independence to express their creative work and to be life-long participants in, and supporters of, artistic endeavors. 4) Develops students' visual, aural, and kinesthetic acuity for artistic performance, production, and response. 5) Nurtures students' awareness of the affective properties of the arts. <p>E. Teacher provides differentiated instruction to meet the specific needs of all students. The teacher:</p> <ol style="list-style-type: none"> 1) Is familiar with and encourages students to utilize support systems and networks for providing additional enrichment or supportive experiences (e.g. music therapy, private instructors, coaches, special focus camps, clinics, grants, workshops). 2) Can utilize strategies for working with and including special needs students in individual and collaborative artistic efforts. 3) Seeks the support of all stakeholders in helping students bridge social, intellectual, and ethnic gaps for successful artistic experiences. 4) Holds all students to high expectations and challenges them to aspire to higher levels of performance and production of artworks. 	<p>these obstacles. Supportive climates should be created where students can learn to recognize their blocks to creativity and find personal meaning. Such an environment would encourage risk-taking and instructors could focus on differentiating curricula to meet individual student needs and direct teaching of a repertoire of strategies for working creatively (p. 392).</p> <ul style="list-style-type: none"> • Art teachers, therefore, can be powerful influences in developing students' creative art abilities by being knowledgeable about subject matter, communicating effectively, using directive teaching methods, making classes interesting and challenging, and helping students become aware of contexts in which art is created and why they and others have needs to create art (p. 393). • In the past, creativity sometimes has been considered as pertaining only to a few individuals within a specific cultural context. A model of creativity for the visual arts that is inclusive rather than exclusive and views creativity as possessed by all people, not just an elite, is one that should be encouraged (p. 393). • In the 21st century, students need to be prepared for a new information age and educational interventions in art education for all students that foster creative thinking, imagination, and innovation are important for generating solutions to real life problems...Creativity in the arts can no longer be aligned only with conceptions about creative self-expression (p. 394). • The present Net-generation of students also needs to be prepared for participation in an intercultural community that uses cyberspace for discourse and emphasizes collaboration with groups of individual to produce creative outcomes. The notion of play that incorporates participants being willing to fail and try again as a means of solving problems can result in their minds being freed through play to function creatively (pp. 394-395). <p>Teacher: A, B, B1, B3, D, D1, D2, D4, G1, G2, G6; Student: B, B1, B2, B3, B4, B5, B6; C, C1: Seidel, S. (1999). "Stand and unfold yourself:" A monograph on the Shakespeare & Company research study. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 79-90). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • How is it that Shakespeare & Company's programs work so well to help various levels of readers enter the difficult and even cryptic language of Shakespeare? One high school student explained, "After you walk away from these rehearsals, you can really understand the scenes because of the many techniques used to go over the various interpretations of the text." Another student commented, "When Shakespeare & Company makes us go through things word by word if we don't understand them, it is weird how much you learn and what doesn't leave your head." Many participants also noted that their experience as active readers of complex texts in these programs was relevant beyond the specific work they did with Shakespeare's plays—in entering math and physics texts as well as approaching other literature...The serious attention Shakespeare & Company gives to the imaginative, emotional, and intellectual responses of students to these complex texts is the foundation of a pedagogy that embraces the most difficult texts as challenges well within the capacity of typical adolescents (p. 82). • The respect for the words—the worlds of meaning they contain—and a desire not to diminish or simplify those words drives the Company's approach to exploring complex texts. This respect for complexity is, perhaps, the deceptively simple core of a pedagogy...In every aspect of their
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<p>F. Teacher makes connections to real-life application and relevance. The teacher:</p> <ol style="list-style-type: none"> 1) Helps students make connection as to how time, place, events have an impact on artistic creation and expression. 2) Helps students understand the power of the arts to communicate and inform in other academic areas where the power of words or other forms of communication fall short. 3) Guides students to make connections and transfer many of the principles of the creative process to that of creative problem solving in other academic areas and life situations. <p>G. Teacher accesses a rich repertoire of instructional practices, strategies, resources and applies them appropriately. The teacher:</p> <ol style="list-style-type: none"> 1) Teaches fundamental artistic theory, skills, and techniques without making them the primary focus of a performance or product. 2) Teaches the broader constructs of the arts through student performances and products. 3) Diagnoses student cognitive and skills-based problems and prescribes appropriate remediation. 4) Provides feedback (coaching), which encourages and facilitates students to self-evaluate and work collaboratively with peers throughout the artistic development process. 5) Encourages creative, evaluative, and analytical thinking throughout the artistic process. 6) Models desired concepts, skills, characteristics, and values, which contribute to artistic performance, production, and 	<p>pedagogy, the Shakespeare & Company artists-teachers guide their students away from the idea that there is one “right” interpretation of Shakespeare’s meaning or one “right way to play a character or scene. Through the many exercises they’ve designed and their carefully studied patterns of questioning, they turn their students back toward themselves as the source of their own understandings (pp. 82-83).</p> <ul style="list-style-type: none"> • The study identified the following conditions as essential to acting as practiced by Shakespeare & Company and as a mode of learning: a safe environment (physical and emotional), an environment in which all ideas are considered and valued, a discipline and work ethic that fosters a sense of personal responsibility to the work and the group, supportive and respectful relationships among everyone in the group, opportunities for learners to find personal points of engagement and to make choices about significant aspects of their work and learning, frequent and ample opportunities for learners to be actively engaged in the various aspects of the work of acting (including listening, watching, and responding to others’ work), support and respect for the subjective knowledge of the learner and the individual connection that the learner makes to the text, the play studied, and the work process; appreciation for the contribution scholarship makes to understanding Shakespeare, and opportunities to integrate insights from scholarship with insights from acting the text; opportunities to perform for witnesses (artist-teachers, fellow cast members, classmates, audiences); and opportunities to reflect on one’s work, both individually and collectively (p. 88). • The qualities of the artist-teachers of Shakespeare & Company include: they are all artists, they have a good working knowledge and abiding curiosity about the plays, they challenge themselves as they challenge the students—the students see them performing and directing during the summer season (p. 89). <p>Teacher: A5, B3, C, C3, E, F, F3; G, G1, G4, G5, G6, G7, G8; Student: D, D1: Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). <i>The Qualities of Quality: Understanding Excellence in Arts Education</i>. New York, NY: The Wallace Foundation.</p> <ul style="list-style-type: none"> • Many people we spoke with echoed a view also found in the literature, that the capacity to think creatively is an outcome of arts education that is widely valued by society... evidence that creativity learned in the arts transfers to creativity in non-art business and workforce settings is exceedingly difficult to obtain, and the body of cumulative research has not yet demonstrated such transfer. Still, it is hardly surprising to find an assumed link between arts and creative thinking, and much has been written about the potential of arts education to cultivate a broad capacity for creativity (p. 19). • Many people we interviewed also believe that high quality arts education fosters the disposition to make connections across diverse themes, topics, and experiences....Some arts educators emphasize making arts-related connections across disciplines and the curriculum; some emphasize making connections to everyday life and popular culture (p. 19). • Developing students’ capacity for connection making may be a key purpose of arts education, but it...does not always happen as a matter of course. Developing connection making requires encouragement, and many arts educators believe that high quality arts instruction should provide
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<p>artistic expression.</p> <p>7) Utilizes paraprofessionals, artists in residence, community arts organizations, institutions, and performing groups, to create a “real-world classroom” for all students.</p> <p>8) Encourages collaborative student artistic endeavors and peer teaching.</p> <p><u>Student Characteristics:</u></p> <p>A. Student demonstrates growth in process, production and/or performance, and response to the arts. The student:</p> <ol style="list-style-type: none"> 1) Develops and masters varied processes, production and/or performance techniques, and rational response to the arts. 2) Develops an informed appreciation for the arts and becomes a lifelong creator, performer, and/or consumer of the arts. <p>B. Student uses and seeks to expand appropriate artistic literacy to be artistically independent and express their creative talents and interest in visual arts, music, dance, and drama. The student:</p> <ol style="list-style-type: none"> 1) Utilizes arts vocabulary in artistic works or artistic performances, in the creation of artistic products, and in the development of artistic performances. 2) Applies systematic methods for deciphering and interpreting the specific symbols and languages (literacy) of each art form to create artistic products and/or render artistic performances. 3) Utilizes literacy in the arts to derive greater 	<p>explicit opportunities for connection making. This view has also been articulated by Salomon and Perkins (1989). In the words of Jane Remer, author, teacher, and arts education consultant, teachers need to help students seek “authentic connection between art forms and with other disciplines” and help them “connect art to everyday life.” (p. 20)</p> <ul style="list-style-type: none"> • Acknowledging the sequential nature of skill development, several people we spoke with (e.g., Remer, Music, Cardona, and Weiss) mentioned the importance of “standards-based, sequential arts instruction in all four disciplines” as a part of quality teaching and learning in the arts (p. 20). • The learning of artistic methods and techniques is often cited as a central purpose of quality in traditional arts education, and this is born out in what is assessed by the College Board’s Advanced Placement program. Though most people we talked with acknowledge the legitimacy of this purpose, we heard no arguments for the extreme ends of the continuum. No one claimed that the teaching of technique should dominate arts learning experiences... Many arts educators – including those who believe in the importance of sequential arts instruction – voiced concern that the teaching of technique can limit as well as enable (p. 20). • In summary, most of our interviewees believe that technique may sometimes be an important goal but should never be the only one, and indeed might best be thought of as an instrumental goal – important only insofar as it serves a larger goal of helping students understand or express ideas and feelings (p. 21). • Many people we spoke with told us that one important purpose of arts education is to empower students to understand and affect their role in community and society. This theme is also well-represented in recent literature on arts education (p. 24). • An important outcome of arts education is to help students grow as individuals by teaching in ways that are sensitive to each student’s needs and interests (p. 26). • We take note of a long-standing dichotomy between making (creating art objects, performing works by others, or creating original performances) and looking (engaging with works of visual or performed art) in arts education... While the settings we visited did not all place the same relative emphasis on making and looking, most embraced both activities as essential to broad and deep learning in the arts and to artistic development in the young (p. 30). • Many of our interviewees spoke of the intensity of arts learning as inquiry and exploration and of how many arts settings have almost a laboratory atmosphere, and we observed these qualities in a number of sites... Our observations revealed students engaged in real work (authentic problems and assignments) and real learning (ventures into new realms of experience and the development of capacities to engage with ever-broader aspects of the world) (p. 32). • Across virtually all of the comments we collected about the nature of high quality teaching in the arts were statements about the authenticity of excellent arts teaching. When asked to describe what this actually looks like – how you know it when you see it – we were told that it was teaching that involved the learners in actual artistic processes (rehearsal, improvisation, and critique, for example) or the kind of serious study of works of art that historians, critics, and curators do (p. 34). • ...artists and arts educators serve as model artists, social role models, and model learners. Laura Chapman states that quality teachers also model a, passionate and inquiry-based approach to art
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<p>depth of meaning from and respond to artistic works and performances.</p> <ol style="list-style-type: none"> 4) Utilizes arts literacy skills to communicate meaning through artistic products and performances. 5) Gains artistic independence to continue life-long participation in and informed appreciation of the arts. 6) Develops sensitivity to the expressive elements of artistic performances and works of art. <p>C. Student connects, integrates, and applies artistic concepts and ideas across all subject matter fields. The student:</p> <ol style="list-style-type: none"> 1) Thinks creatively and makes unusual and innovative connections across subjects. 2) Looks for links, thinks creatively and metaphorically between things they know and things they don't know. 3) Connects the big picture of the arts as the great interpreter and recorder of civilizations past and present. <p>D. Student uses ideas in realistic problem solving situations. The student:</p> <ol style="list-style-type: none"> 1) Makes connections and transfers many principles of the creative process to that of creative problem solving in other academic areas and real life situations. 	<p>making “Good teachers leave students with a desire to learn more and some skills to continue that learning. They model and instill a certain passion for asking questions and exploring ideas in the absence of rewards for doing so” (p. 35).</p> <ul style="list-style-type: none"> • When we asked about student learning, we heard about the importance of students being engaged in inquiry – active investigation of ideas, issues, feelings, aesthetics, and aspects of human experience. We heard also about the importance of teachers actively participating in inquiry as a characteristic of high quality (p. 35). • To engage fully in artistic work and learning – to express ideas freely, to innovate, to explore unreservedly, to receive and give honest critique – it is essential to believe that one’s work and perspective will be respected and that the group is committed to one’s success. Respectful teaching allows for mistakes and shows genuine interest in students’ ideas, interests, and background knowledge. Many people we spoke with talked passionately about how the quality of students’ arts learning experiences depends upon their being a member of a classroom community in which they are valued as artists, as students, and as human beings. Many also noted respectful student-to-student interaction as being a hallmark of quality. Its signs, they say, include students working at being mindful and cooperative with one another, collaborating and supporting each other, and learning to appreciate each other in new ways (p. 39). <p>Teacher: B2, E, G: MENC. (1997). <i>Where We Stand - MENC's position on a variety of music education topics and issues: The role of music in American education</i>. Reston, VA: The National Association for Music Education (MENC). Retrieved Feb. 15, 2010 from http://www.menc.org/resources/view/where-we-stand</p> <ul style="list-style-type: none"> • The music curriculum should (1) be suited to the needs of the individual students, (2) reflect the multicultural nature of our pluralistic American culture, (3) include music of the world and other times in history, (4) be responsive to the requirements of the diverse populations in our schools, including the musically talented, (5) provide sufficient course offerings for students to participate in performance and nonperformance courses, and (6) incorporate the media and technology of contemporary America. • Professional development opportunities should be provided for all music educators to increase their musical knowledge and skills, to learn new instructional strategies and to remain current in the profession. <p>Teacher: B2, G7: Fiske, E. B. (Ed.) (1999). <i>Champions of change: The impact of the Arts on learning</i>. Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • The best teachers are life-long students. The teachers involved in the staff development programs examined by the <i>Champions of Change</i> researchers describe life-changing experiences that transform their professional lives. High-impact programs demand both adequate staff preparation and strong administrative support (p. x). • Opportunities to achieve artistic and learning excellence cannot be confined to 45-minute time periods. Sustained engagement during individual sessions as well as expanded program length support enhanced learning opportunities. These learning experiences are also not limited to place;
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	<p>school is just one of many settings where this learning occurs (pp. x-xi).</p> <p>Teacher: D, D1; Catterall, J. S. (2002). Research on drama and theater in education. In <i>Critical links: Learning in the arts and student academic and social development</i>, Richard J. Deasy (Ed.), pp. 58-62. Retrieved Feb. 16, 2010 from Arts Education Partnership, http://www.aep-arts.org/files/publications/CriticalLinks.pdf.</p> <ul style="list-style-type: none"> • Four of our studies show some evidence of transfer from drama activities. DuPont found that comprehension of text promoted in drama contributes to comprehension of text generally. Horn finds that the writing involved in a drama experiment with struggling high schoolers cultivated general habits of mind during the year the class spent conceiving, writing, and producing a play. The disposition cultivated in this case was the general habit of seeking additional resources in order to write more effectively (specifically, using school and public libraries; turning to peers) (p. 61). <p>Teacher: D, D3, G4; Student: B2, B3, B4; Heath, S. B. & Roach, A. (1999). Imaginative actuality: Learning in the arts during the nonschool hours. In E. B. Fiske (Ed.), <i>Champions of change: The impact of the Arts on learning</i> (pp. 20-34). Washington, D. C.: Arts Education Partnership.</p> <ul style="list-style-type: none"> • Critique, the reciprocal give-and-take learning of assessing work to improve the outcome, occurs daily in youth-based organizations. Professional artists, as well as older youth members, give younger artists specific feedback about techniques to be practiced and developed, and they ask questions to help them focus the meaning of their work. The high risk embedded in the performances and exhibitions of these organizations creates an atmosphere in which students know how to solicit support, challenge themselves and others, and share work and resources whenever possible...In addition to the risk of sharing work with peers, the constant anticipation of a critical audience...motivate perpetual self-monitoring of process and refinement of product (p. 26). • Effective arts-based youth organizations place a strong emphasis on communication skills of many types and across an array of contexts and situations. Their adult leaders expect the youth to be able to engage in conversation in highly serious, reflective ways...Involvement in the arts demands fluency and facility with varieties of oral performances, literacies, and media projections. Through the multiple roles suggested here, youth have to produce numerous types of writing as well as oral performances of organizational genres (p. 29). <p>Teacher: D3, D5, G8; Student: A, A1, A2; B5, B6; Beckman-Collier, A. (2009). Music in a flat world: Thomas L. Friedman's ideas and your program. <i>Music Educators Journal</i>, 96 (1), 27-30.</p> <ul style="list-style-type: none"> • Programs in which students learn how to count accurately and read pitch notation in the context of becoming independent musicians are helping them to learn how to learn for a lifetime. Implementation of the Kodály method, emphasis on singing in instructional ensembles, and use of hand-sign solfège in choral rehearsals, taught in a logical, sequential manner in which students are led to appreciate the struggle and the joy of becoming independent and engaged musicians, are examples of teaching toward the goal of helping students learn how to learn. In addition, when
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	<p>critical thinking skills are taught, students' ability to think critically and to think broadly about music throughout their lives is enhanced (p. 29).</p> <ul style="list-style-type: none">• Friedman is not the only one who is concerned about the development of collaborative skills. Surely, music teachers are uniquely positioned to teach such skills, since the basis of ensemble work is collaboration. But unless students work to some extent in student-led sectionals, quartets, or other small musical groups; participate in discussion groups or partnered idea sharing; develop goals and strategies for achieving them; and participate in student leadership forums, real collaboration is an illusion. Even very brief collaborative activities can be effective if they are used frequently so that engagement with others becomes habitual (p. 29).• Helping students understand the relationship between their rhythmic precision and a mood of exhilarating joy, or the feeling of a slow music phrase when performed with intensity of line and direction, not only makes them better performers but also provides them a more thoughtful approach to music making and a deeper understanding of how music works (p. 30). <p>Teacher: E: Horowitz, R. & Webb-Dempsey, J. (2002). Promising signs of positive effects: Lessons from the multi-studies. In <i>Critical links: Learning in the arts and student academic and social development</i>, Richard J. Deasy (Ed.), pp. 98-100. Retrieved Feb. 16, 2010 from Arts Education Partnership, http://www.aep-arts.org/files/publications/CriticalLinks.pdf.</p> <ul style="list-style-type: none">• Effective teaching processes identified in this body of research include “hands-on involvement to promote on-task behavior,” “individualized instruction coupled with positive reinforcement,” “recognition for creative accomplishment,” “genuine and personal interest in students,” and “maintaining and communicating high standards and expectations,” all of which are characteristics of quality teaching regardless of the discipline being taught. Characteristics of more constructivist and learner-centered approaches to teaching are also present in descriptions of arts learning contexts. The relevancy of activities, respectful climate, and opportunities for learners to take responsibility that are cited in a number of these studies as providing a context for learner risk-taking and increased motivation and engagement are indicative of these approaches (p. 99). <p>Teacher: E, G: Rooney, R. (2004). <i>Arts-based teaching and learning: Review of the literature</i>. Washington, D. C.: VSA Arts.</p> <ul style="list-style-type: none">• Because students demonstrate various learning styles and interests, teachers must use an array of instructional strategies to engage them. Teachers can learn to use arts-based instruction as a vehicle for a broad range of learning experiences, including trial and error, experiential, real-life, inquiry-based, hands-on, and metacognitive learning (p. 12). <p>Teacher: F, F1, F2, F3, G5, G8: Manifold, M. C. (2009). What art educators can learn from the fan-based art making of adolescents and young adults. <i>Studies in Art Education: A Journal of Issues of Research</i>, 50 (3), 257-271.</p> <ul style="list-style-type: none">• Findings of this research suggest some implications for art educators. The author suggest that art educators consider: (1) encouraging students to develop long term, multi-layered projects based
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on student-selected themes that could result in individual and collaborative art-making; (2) providing opportunities for students to compare aesthetic ideals, share ideas, and critique artworks with students of like-interests globally through Internet exchanges; (4) inviting students to develop personal styles through considering their individual cultural experiences aesthetic preferences, and interests; (3) having students consider how art might be experienced and applied in the context of many life roles, including those that traditionally may not be considered art-related (p. 269).

Teacher: G3: MENC (no date). *Assessment in music education position statement*. Reston, VA: The National Association for Music Education (MENC). Retrieved Feb. 15, 2010 from <http://www.menc.org/about/view/assessment-in-music-education>

- Effective assessment systems provide teachers with information that enables them to provide better instruction to students and to give parents, administrators, and other decision-makers information they can use to evaluate the sufficiency of resources allotted to music education.

Teacher: G3: Hale, C. L. & Green, S. K. (2009). Six key principles for music assessment. *Music Educators Journal*, 95 (4), 27-31.

- The six key principles for effective music assessment are: (1) begin with the end in mind by defining clear goals and then designing the assessment; (2) find out what students know; (3) check as you go (assess during instruction), including sharing learning goals with students, giving them explicit information on how to improve, and giving them an opportunity to use the feedback through practice and additional feedback until they have mastered it; (4) teach students to check as they go (self-assessment); (5) use rubrics to reinforce your learning goals, and involve students in helping define levels of quality; and (6) assess yourself (pp. 27-31).

Teacher: G7: Annenberg Institute for School Reform at Brown University (2003). *The arts and school reform: Lessons and possibilities from the Annenberg Challenge arts projects*. Providence, RI: Author.

- Another strategy for building an infrastructure is finding a way for schools and their partners to “own” arts education. In New York City, the Center for Arts Education has built a network of partnerships, each tuned to the needs of a specific site. These partnerships have become what staff call “contextual collaborations” – working relationships that facilitate individual school sites to build sustainable programs of arts education. Multiple arts and cultural groups collaborate on joint planning for the arts education programs designed for a specific school community (p. 36).

Student: A, A1: Oreck, B., Baum, S. & McCartney, H. (1999). Artistic talent development for urban youth: The promise and the challenge. In E. B. Fiske (Ed.), *Champions of change: The impact of the Arts on learning* (pp. 63-78). Washington, D. C.: Arts Education Partnership.

- Over three years of study...As the students progressed, they began to see themselves as professional dancers and musicians. They displayed a growing confidence in their abilities, especially as they mastered increasingly complex pieces and performed before a variety of

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	audiences and with professional musicians and dancers. They seemed to thrive when challenged and to set ever higher goals. Indeed, as the curriculum became more challenging, they exerted more effort. Their love of performing, both for themselves and in front of an audience, further energized them to act like professional artists (p. 76).
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Additional Resources

Kentucky Department of Education: Kentucky's Learning Goals and Academic Expectations:

<http://www.education.ky.gov/kde/instructional+resources/curriculum+documents+and+resources/academic+expectations>

Kentucky Department of Education *Standards and Indicators for School Improvement*:

<http://www.education.ky.gov/KDE/Administrative+Resources/School+Improvement/Standards+and+Indicators+for+School+Improvement/>

Kentucky Department of Education (2007). *Guide for Reflective Classroom Practices: A Self-Assessment Tool for Teachers*, Frankfort, KY: Author. <http://www.education.ky.gov/users/otl/Reflective/Reflective%20Guide.pdf>

Kentucky Professional Standards Board (2008). *Kentucky Teacher Standards*. Frankfort, KY: Author. <http://www.kyepsb.net/teacherprep/standards.asp>.