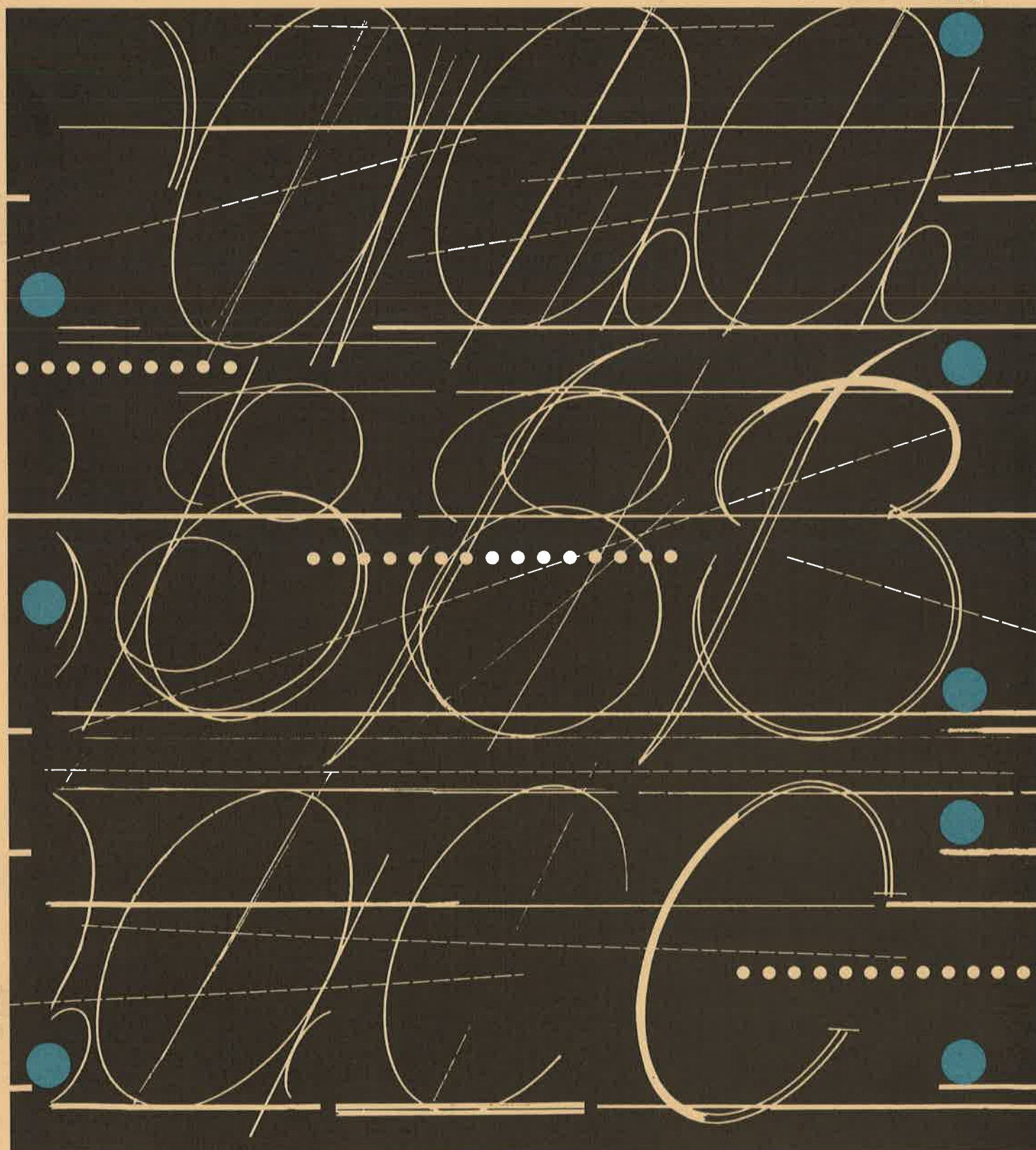


Arts In Basic Curriculum
THE ·ABC·PLAN



**REPORT OF ARTS IN THE BASIC CURRICULUM STEERING COMMITTEE
"PLAN FOR ARTS IN THE BASIC CURRICULUM"**

APRIL, 1988

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The Arts in Basic Curriculum Steering Committee brought together a group of concerned individuals interested in the quality and content of education in public schools today. Within a brief period, a broad-based grassroots committee initiated a new era for arts education in the state of South Carolina. The individuals of the Steering Committee, representing numerous organizations and constituencies, collaborated to develop a strong and unified proposal to make the Arts Basic in public education. These participants and their resolutions will guide policy makers in education, the legislature, and the Arts for the next decade.

The ABC Steering Committee deeply felt that every child in South Carolina schools should have equal educational opportunities to study the arts. With the implementation of the ABC plan, South Carolina public schools will have a comprehensive, sequential, quality arts instructional program. This program will be taught by qualified arts teachers and reinforced by classroom teachers, school administrators, professional artists, arts organizations, and community resources, and will be adequately funded by public and private involvement.

The ABC plan establishes a consistent and uniform platform for all Arts organizations in the state to support. Within the next several years, the plan will be disseminated, promoted, coordinated, and funded. The support of each artist, arts educator, teacher, principal, and superintendent is necessary to properly and fully implement the goals and objectives of the ABC plan. It is critical for the success of the plan to support in time, effort, and finances these goals.

On behalf of the National Endowment for the Arts, the South Carolina Arts Commission, and Winthrop College, I would like to thank the members of the ABC Steering Committee for their past, current, and future efforts. Their contributions were significant and their participation invaluable. On behalf of the Steering Committee, I request that those individuals and organizations not participating in the initial plan collaborate and support the initial goals. In addition, I invite their future participation in the Arts in Basic Curriculum Committee.

Wade Hobgood
Arts in Basic Curriculum Project Director
April, 1988

PART ONE: Overview of the Development of the ABC Plan

Purpose and History

The Arts in the Basic Curriculum (ABC) was a Plan developed by South Carolina educators, artists, civic and legislative leaders, cultural and education institutions, education and arts associations. Jointly funded by the South Carolina Arts Commission and the National Endowment for the Arts (NEA), ABC is a comprehensive plan which outlines specific strategies for making the arts basic within South Carolina school curricula. In essence, the ABC plan is a vehicle for the improvement of education, the arts, and arts education in South Carolina. In addition, it has served to unify the voices of those who promote improved education and arts education in South Carolina's schools. South Carolina is one of only sixteen states chosen by the NEA to develop such a plan.

In a sense, Arts in the Basic Curriculum originated with the 1984 passage of the South Carolina Education Improvement Act (EIA). According to the Joint Legislative Committee on Cultural Affairs, the EIA has opened the door for the improvements necessary to make arts a basic part of education. The EIA, which raised the state's sales tax by 1% to implement more than 60 new programs or policy changes, is considered by some national experts to be the most comprehensive education reform package in the country. In fact, U.S. Education Secretary William Bennett recently singled out South Carolina's efforts in education reform, remarking that South Carolina's EIA, was "showing results" (*The Charlotte Observer*, February 26, 1988, pp. 1-2). The EIA has already brought about many changes in the state's educational system; and those involved in this reform accept and welcome the innovations which strengthen South Carolina's educational systems. To keep the education reforms progressing, a blue ribbon committee from business and education, which monitors the Education Improvement Act, recently recommended the expansion of arts education in the schools.

In October, 1986, after consulting with the South Carolina Department of Education and other educational leaders, the SC Arts Commission set two broad goals for a grant from the National Endowment for the Arts:

- (a) to develop a blueprint for specific ways to establish the arts as a basic part of education;
- (b) to define the roles of the leadership that will serve to support the process.

ABC as "Blueprint"

Implementation of the ABC Plan will provide South Carolina public schools with a comprehensive, sequential, quality arts instructional program taught by qualified arts teachers and reinforced by classroom teachers, school administrators, professional artists, arts organizations, and communities. In effect, the ABC Plan will serve as a "blueprint" to improve arts education in South Carolina by:

- *coordinating efforts among arts education advocates, institutions, and associations
- *defining specific goals, content, and competencies for the arts in South Carolina schools
- *assessing the current status and extent of specific objectives, curricula, measurement, and resources for student achievement in the arts in South Carolina

-
- *determining the means to train arts educators in methodology to implement the defined goals, content, and competencies
 - *developing strategies to provide more adequate and equitable funding for the arts in South Carolina education

*ABC
Leadership*

The South Carolina Arts Commission selected Wade Hobgood, Chair of Art and Design at Winthrop College, as the ABC Project Director. In August and September of 1987, the Project Director and other consultants began analyzing current research in arts education. Arts curricula were discussed with appropriate members of the State Department of Education and the SC Alliance for Arts Education. With a background as a former school district superintendent, State Board of Education member, and arts advocate, Representative Joseph H. Nesbitt was selected as ABC Steering Committee Chairperson.

The ABC Steering Committee represents South Carolina's strongest arts, arts education, education, and governmental leadership. It is composed of individuals appointed by "partner" agencies of the SC Arts Commission: the SC State Department of Education, the SC Alliance for Arts Education, the Joint Legislative Committee on Cultural Affairs, the General Assembly, the statewide education associations, institutions of higher education and related state agencies, professional artists and two high school students appointed by the Governor's School for the Arts. Each participating agency appointed its own representative(s) to the ABC Steering Committee. The resulting leadership network will insure that the arts will be established as a basic component of South Carolina curriculum. A list of individuals comprising the ABC Steering Committee follows.

*ABC Steering
Committee*

REPRESENTATIVE JOSEPH H. NESBITT, Steering Committee Chairman
MR. WADE HOBGOOD, Project Director
MS. MARGARET JOHNSON, Assistant to Project Director

THE CHAIRS OF THE SUB-COMMITTEES ARE:

MR. MAC ARTHUR GOODWIN, Chair, Curriculum Content and Instruction
REPRESENTATIVE HARRIET KEYSERLING, Chair, Resources
DR. HAROLD PATTERSON, Chair, Arts in the School Day
DR. JAMES REX, Chair, Teacher Preparation and Certification

Members of the ABC Steering Committee:

ORGANIZATION AND THEIR REPRESENTATIVES

House Education and Public Works Commission

Representative Joseph H. Nesbitt

Stephen Elliott, Staff Counsel

Joint Business Education Sub-Committee of EIA

Dr. Terry Peterson, Executive Director

Joint Legislative Committee on Cultural Affairs

The Honorable Harriet Keyserling, Chair

Susan Conaty-Buck, Director of Research

Senator John C. Hayes, III

Representative Tim Rogers

Office of the Governor of South Carolina

Dr. Floride Martin, Executive Assistant for Education

Select Committee on the Education Improvement Act

Trisha Bockus, Director of Research

Senate Education Committee

Joanne Anderson, Director of Research

SC Department of Education

Dr. Ruth Earls, PE Consultant

MacArthur Goodwin, Art Consultant

Dr. Ray Doughty, Music Consultant

Dot Martin, Director, Leadership Academy

SC Department of Education/Very Special Arts-SC

Dr. Renee Archer, Consultant for the Mentally Handicapped

SC Alliance for Arts Education

Roy Biddle, Chairman

SC Arts Alliance

Nancy Howell, President

SC Arts Commission

Scott Sanders, Executive Director

Susan Williamson, Chairman

Marion Draine, AIE Director

Suzette Surkamer, Arts Development Division Director

Ken May, Director of Planning, Research, and Grants

SC Committee for the Humanities

Dr. Bryan Lindsay, Professor of Fine Arts and Humanities, USC-Spartanburg

SC Educational Television Network

Henry Cauthen, President and General Manager

SC Association of Elementary and Middle School Principals

Jane Matthews, Principal, I.S. Lynch Elementary School

SC Association of School Superintendents
Dr. William Chaiken, Superintendent, Anderson School District 4

SC School Boards Association
Chris Robinson, Artist

Palmetto State Teachers Association
Dr. Elizabeth Gressette, President

SC Art Education Association
Chris Davis, Art Teacher, Dorman High School

SC Association for Health, Physical Education, Recreation and Dance
Libby Patnaude, Vice President-Dance

SC Music Educators Association
Jackie McNeill, Vice President

SC PTA Association
Kitty Waikart, Arts Committee Chair

Ashley River Creative Arts Elementary School
Rose Marie Myers, Principal

Fine Arts Center, Greenville
Jesse Beck, Principal

Laurens School District 55
Edith Davis, Assistant Superintendent

North Springs Elementary School
James Price, Principal

Rock Hill High School
Missy Crommer, Drama Teacher

Rosewood Elementary School
Carol Stewart, Principal

SC Governor's School for the Arts
Virginia Uldrick, Executive Director

Spartanburg School District 7
Dr. Harold Patterson, Superintendent

Sumter School District 17
Dr. Lawrence Derthick, Jr., Superintendent

SC State Museum
Lise Swensson, Curator of Arts

SC State College at Orangeburg I.P. Stanback Museum
Dr. Leo Twiggs, Executive Director

Furman University
Dr. Herbert B. Taylor, Chair, Education Department

University of South Carolina
Connie Buford, Assistant Dean, College of Education
Professor Elbin Cleveland, Department of Theater and Speech
Dr. Cynthia Colbert, Art Education Department

Dr. Marie Roseborough, Department of Education Leadership and Policies
Barbara Tartaglia, Director of Education, McKissick Museum
University of South Carolina--Coastal Carolina at Conway
Dr. James Rex, Vice Chancellor for Academic Affairs
Winthrop College
Professor Wade Hobgood, Chair, Department of Art and Design
Professor Margaret Johnson, Art Education, Department of Art and Design
SC State Poet Laureate
Bennie Lee Sinclair
Actor
Steve LePre
Dancer
Brenda McCutcheon
Poet
Scott Gould
Student Representative
Gary Poster, IV, Greenville

ABC
Philosophy

September 10, 1987, marked the first meeting of the Steering Committee. At this time the Steering Committee was given an overview of the ABC project, learning about the background, purpose, and tasks required of the grant. The Arts Consultants from the Department of Education highlighted aspects of arts education in South Carolina. They also discussed the arts curriculum framework currently being recommended by the state Department of Education. The committees' initial questions centered around teacher training and certification in dance and drama/theater, as well as in music and visual art; another concern was whether or not to include creative writing as one of the components of arts education. The committee arrived at basic "agreements" intended to assist Steering Committee members in subsequent meetings. These basic agreements formed the core of the Steering Committee philosophy, which is stated as five beliefs that:

- *the arts are basic to general education and have profound value in shaping the quality of life and education in South Carolina
- *the arts impart necessary knowledge, skills, and understanding, and are a vital part of the education of all children
- *the arts are the basis of civilization and an important resource in education
- *creativity, critical thinking, and problem-solving skills are fostered through quality arts education
- *every child in South Carolina schools should have equal educational opportunities to study the arts

*ABC
Subcommittees*

At the September 30 meeting of the Steering Committee, Dr. Warren Newman, Director of the National Endowment for the Arts--Arts in Education Program, spoke about the upcoming Congressional report on the status of arts education, and of South Carolina as an exemplary model in cooperative relationships in arts education. At this point, the Steering Committee was divided into four subcommittees to begin work on the Plan. The subcommittees and the chairmen are:

Curriculum Content and Instruction, MacArthur Goodwin, State Department of Education Arts Consultant

Teacher Preparation and Certification, James Rex, Vice Chancellor for Academic Affairs, USC Coastal Carolina

Arts in the School Day, Harold Patterson, Superintendent of Schools, Spartanburg School District 7

Resources, House Representative Harriet Keyserling, Chair, Joint Legislative Committee on Cultural Affairs

*ABC
Goals*

During October and November, a rough schematic of the ABC plan was developed as the subcommittees met and corresponded. The Curriculum Content and Instruction subcommittee presented a series of six goals to the Steering Committee at the next, October 29, meeting. These goals served as the seed from which the final fourteen resolutions grew in subsequent Steering Committee meetings on November 23 and December 15, 1987. The four subcommittees continued to meet to determine the current status and projected needs and resources of assigned components of the ABC plan. At the November and December meeting, each subcommittee presented status reports from its group to the Steering Committee as a whole. Information, concerns, and ideas continued to be shared as the Steering Committee built the ABC plan.

*ABC
Resolutions*

At the December 15 meeting, the ABC Steering Committee approved the following resolutions:

*to define the arts as creative writing, dance, drama/theater, music, and visual arts

*to establish curriculum guidelines that include appropriate emphases on creative expression, aesthetic perception, cultural heritage, and aesthetic valuing

*to promote state-wide endorsement of the arts curriculum frameworks developed by the Department of Education

*to facilitate the development of curricula at the local level, sequenced Grades K-12, within the parameters of state adopted frameworks

*to ensure the teaching of the arts by specialists for all students, and to promote the employment of district-wide arts consultants/coordinators

*to establish curriculum consultant positions addressing all arts disciplines at the Department of Education

*to locate or develop model program(s) that effectively work in schools throughout the state and country

*to conduct a study of the impact of requiring that at least one Carnegie Unit in one of the fine arts be required for high school graduation

*to ensure that all four of the components in the State Department of Education's curriculum framework for the arts are integrated into the National Association of State Directors of teacher Education and Certification (NASDTEC) program evaluation standards for teacher preparation programs in the arts

*to create and implement generic and specialized inservice training "packages" for teachers generally and for teachers of the arts

*to create and implement, on an annual basis, a summer Arts Leadership Academy for selected teams of school administrators, teachers of the arts, and teacher educators in the arts

*to create a long-range plan for teacher preparation and certification in dance and drama/theater and to conduct a feasibility study to assess appropriate preparation and certification in creative writing

*to endorse the "Philadelphia Resolution" and "Concepts for Strengthening Arts Education in School" published by the Ad Hoc National Arts Education Working Group, of March 24, 1986, and sponsored by the American Council for the Arts and the Music Educators National Conference. (Appendix C presents these concepts.)

*to develop a strong advocacy program to implement the ABC Plan resolutions

In the remainder of this report, these resolutions will be examined on several levels: the current status of arts education in South Carolina; the relation of the fourteen resolutions of the plan to current research and thinking in the field; and the "blueprint" aspect of the ABC plan: specific strategies for implementation of the ABC Steering Committee Resolutions.

In March, 1988, the South Carolina Arts Commission will apply to the National Endowment for the Arts to implement the actual ABC program plans in South Carolina schools. In the spring of 1988, the ABC Plan will be developed and distributed.

PART TWO: Analysis of Components of the ABC Plan

Major Data Sources

There are two major in-state data sources which were used to further the progress of the ABC Plan:

1. One data source is an art education survey conducted by the Arts Education (K-12) Advisory Sub-Committee to the Joint Legislative Committee on Cultural Affairs. Recently completed, analyzed, and disseminated, the report is known as "The Status of Arts Education in South Carolina's Public Schools, 1986-87." Surveys were developed for each grade level and sent to each of the 92 school districts in South Carolina; 88 (96) of the school districts responded to the surveys. The resultant pool of information allowed the subcommittee to form recommendations that were studied by the ABC Steering Committee.
2. The second data source is known as the "1987 Canvas of the People," a statewide planning process conducted by the South Carolina Arts Commission. The Canvas involved nine regional planning meetings, nine public hearings, and a statewide forum on the arts. The "1987 Canvas of the People" demonstrated South Carolina citizen recognition and support of the importance of developing a comprehensive plan to incorporate the arts as a basic in education.

In addition to these two major data sources, individual Steering Committee members contributed their knowledge and expertise as they participated in the work of the four subcommittees and in the preparation of this report. Other data sources are noted, cited, and referenced as part of the report itself.

ABC Subcommittee Resolutions

The tasks of developing the ABC plan were divided among the four subcommittees of the ABC Steering Committee. Members of the ABC Steering Committee were assigned to the subcommittees according to their areas of expertise and interest. Their knowledge, experience, ideas and insights were instrumental to the development of the ABC plan, and, therefore, an essential component of research relative to the plan. Part II: Research Relative to the ABC Plan begins with a general assessment of arts education in South Carolina. Distributed among reports and recommendations of the four ABC subcommittees, the fourteen resolutions of the ABC Steering Committee are analyzed, and comparisons with national trends and research data are presented.

*I. Curriculum
Content and
Instruction*

Subcommittee Chairman: MacArthur Goodwin, South Carolina State Department of
Education Art Consultant

The following ABC Steering Committee Resolutions are considered relative to the work
of this subcommittee:

- *to define the arts as creative writing, dance, drama/theater, music; and visual arts
- *to establish curriculum guidelines that include appropriate emphases on creative
expression, aesthetic perception, cultural heritage, and aesthetic valuing
- *to facilitate the development of curricula at the local level, sequenced Grades K-12, within
the parameters of state adopted frameworks
- *to establish curriculum consultant positions addressing all arts disciplines at the
Department of Education

STATUS OF ARTS EDUCATION IN SOUTH CAROLINA

There are 91 public school districts in South Carolina, with 254 secondary schools
and 619 elementary schools. Currently there are 58,000 students enrolled in arts education
programs in South Carolina. There are two full time State Arts Consultants: a Visual Arts
Consultant and a Music Consultant. South Carolina was cited at the November, 1987
Interlochen Symposium, "Towards a New Era in Arts Education," for its legislative
requirement that every school district hire one music teacher, one art teacher, and one
physical education teacher for every 800 elementary students. South Carolina was
presented as an exemplary model, for as Lehman and Sinatra noted in a paper written
for the Symposium, "The South Carolina requirement is the only one in the nation that
specifies an enforceable quantitative standard. The ratio is not adequate, but the principle
it embodies is admirable." (1987, p. 1)

The Office of Research Management Information Section of the South Carolina
Department of Education supplied the following data summarizing arts programs in South
Carolina schools:

<i>Program</i>	<i>Approximate % that have Programs</i>
Visual Arts:	
Elementary and Middle (1-8)	90%
Secondary (7-12)	
Art Studio	72%
Art Appreciation	13%
Music:	
Elementary and Middle (1-8)	90%
Secondary (7-12)	
Band	96%
Chorus	80%
Orchestra	20%
Music Appreciation	30%
Drama:	
Elementary (1-8)	
No data available	
Secondary (7-12)	
Drama Class	26%
Dance:	
No data available	

But more data is provided by the Arts Education (K-12) Advisory Sub-Committee to the Joint Legislative Committee on Cultural Affairs report, "The Status of Arts Education in South Carolina's Public Schools, 1987-87."

Dance

According to the survey, of the 88 districts responding only four at the elementary level, two at the middle/jr. high level, and eight high schools offer courses in dance.

Drama/Theater

Courses in drama/theater are taught in only four districts at the elementary level, fourteen at the middle/jr. high level, and at 84 of the high schools.

Special Populations

Within the past two years, only 57% of the school districts provided inservice teacher training programs to arts specialists for handicapped students. Moreover, only an average of 31% of the classroom teachers (some of whom provide arts instruction) received this type of in-service.

Teacher Classes per Day

At the elementary level, 320 arts specialists are teaching six classes per day, 117 are teaching seven classes per day, 39 are teaching eight classes per day, thirteen are teaching nine and one is teaching ten classes per day. At the middle/jr. high level, 61 arts specialists are teaching six classes per day; and six are teaching seven classes per day. At the high school level, fourteen teachers are teaching six classes per day.

Student/Teacher Ratios

While the teaching load for the "academic" disciplines is a maximum of 35 students per class, the Defined Minimum Program states that music educators are permitted to teach up to 40 students per class (more for band, chorus, or orchestra). And while the student load for "academic" disciplines is a maximum of 750 students per week, music teachers may teach up to 1200 students per week.

Professional Qualifications: Teacher Certification

Of the 47 teachers providing drama/theater instruction at the elementary school level, only twelve are drama/theater specialists. The remaining 35 include eleven regular classroom teachers, nine vocal specialists, six English specialists, and nine music teachers.

Of the 54 teachers providing drama instruction at the elementary school level, only twelve are drama specialists. The remaining 42 include six vocal specialists, thirty physical education specialists, and six music specialists.

District Arts Consultants/Coordinators

Of the districts responding to the survey, 49% do not have a district-wide arts curriculum supervisor. Of the 45 district that do have a district-wide arts curriculum supervisor, only eight are full-time.

Arts Education Goals

Of the 87 districts responding to the survey, 69 indicated they did not have written goal which address the arts as a basic component of education for all students. Moreover, 28% of the school districts did not have any plans to formulate written goals for arts education.

Resources

According to the survey, 48% of South Carolina schools use museums as cultural resources within the community; 41% of the schools utilize local libraries; and 40% of the schools attend music performances and exhibitions. Only 11% of the school districts utilize local arts schools.

Facilities

Only 38% of the elementary schools responding to the survey have appropriate instructional facilities for art and music. Only 35% have appropriate performance or exhibition facilities. At the middle/jr. high level, only 63% have appropriate instructional facilities for art and music, with only 40% having appropriate performance or exhibition facilities. At the high school level, only 63% have appropriate instructional facilities for art and music, with only 47% having appropriate performance or exhibition facilities.

In addition, there is some concern about what constitutes "appropriate" or even "adequate" instructional, performance, or exhibition facilities. Criteria for "appropriate" or "adequate" varies among school districts; while definitions of the same must vary among the survey respondents.

SC STATE DEPARTMENT OF EDUCATION AND THE DEFINED MINIMUM PROGRAM

But what is South Carolina's current status regarding actual teaching/learning about the arts? As a report from the Curriculum Content and Instruction subcommittee indicates, the arts are defined in State Department of Education literature as dance, drama, music, and visual arts. Music and visual arts programs in South Carolina are much more developed than drama/theatre and dance, while creative writing is currently an integral part of the language arts program. Further, curriculum in the arts tends to focus on the development of skills in creative expression.

Under the South Carolina's Defined Minimum Program (DMP), students in grades 1-6 are required to attend a minimum of one class a week in music and one class a week in art. At present, elementary students have 80 minutes total arts education time a week; next year the DMP will be increased to 100 minutes a week. Although the additional 10 minutes DMP time each in art and music is welcome, there are nonetheless problems with the 50 minutes and staffing: music teachers prefer shorter, art teachers prefer longer, instructional time. Also, there are not enough specialists if 10 minutes per period are added to existing schedules. Therefore, more funds are needed to hire more teachers; however, some administrators have a notion that the classroom teachers can handle the additional 10 minutes a week instruction in the arts.

In addition to the problem with the DMP at the elementary level, there are problems at the secondary level. Junior high is considered secondary, so grades 7 and 8 receive 250 minutes a week instruction in the arts, and nine weeks in each elected course (art, music, others). But grade 6 is considered elementary; so students in grade 6 at middle schools receive 200 instead of 250 minutes. Moreover, at the high school level, the DMP

stipulates that two courses in the fine arts be offered as electives (music, art, drama). Students in Junior and Senior High school are offered at least two fine arts courses. These courses are available in music, visual arts, or drama/theater. Although art and music must be offered in 7th and 8th grades, at the high school level, only one discipline is required to be offered. Further, these courses are semester units; they are not equivalent to Carnegie units (which are full-year courses).

Present regulations require school districts to provide one arts specialist per 800 students in grade levels 1-6 in music and visual arts. But regulations governing these levels do not specify that all students be taught by arts specialists (music and visual) and these regulations do not address dance and drama/theater. In addition, present regulations require that the arts be offered as an elective at grades 7-12. Lack of certification in dance and drama/theater compounds the problem. Thus, many students are receiving instruction in the arts, exclusively, from general education teachers.

In addition, South Carolina has only minimal criteria for certification in drama and no provision for certification in dance and creative writing. Currently only six districts require creative writing instruction at the high school level for graduation, three require music instruction, two require art instruction and five require any combination of fine arts. Teachers are permitted to teach out of field, provided they teach in their area of certification the majority of the school day.

Comprehensive Arts Curricula

How does the state of arts education in South Carolina compare with the other states? Since the 1960's, curriculum reform in arts education has called for attention to the historical and critical dimension in arts learning, and has emphasized that the full range of learning in the arts is more than production, is beyond creating. This full range includes history, interpretation, critical analysis, and the role of arts in society. Professional associations in the arts concur. National Art Education Association, Music Educators National Conference, and American Council on the Arts documents all seek to establish these ideas; further, the Getty Foundation and Project EQ (which is associated with the College Board) are already committed to this direction in arts education.

With regard to curriculum, two conditions relative to arts education in South Carolina schools highlight the need for arts courses to be more substantive. Courses are "weighted" at the high school level for determining student grade point averages; the arts are not as "weighty" as the academics. High school arts courses are mostly performance oriented; cultural literacy is lacking; historical, critical, and aesthetic perspectives in the arts are seldom taught.

But, the current condition of arts curricula in South Carolina is widespread nationally. In comparisons of arts curriculum guides across the nation, it is seen that 90% of the emphasis of specific learning objectives is on making and performing; historical, cultural, and evaluative aspects are lacking. On the other hand, the arts curriculum framework being developed and promulgated by the South Carolina State Department of Education Arts Consultants are comprehensive and sequential, and fully in line with national, professional recommendations. A closer look at this framework follows.

SOUTH CAROLINA'S ARTS CURRICULUM FRAMEWORK

The curriculum framework being developed and promulgated by the South Carolina State Department of Education for visual arts, music, dance, and drama/theater, is based on the California model curriculum, and has four components: 1) aesthetic, perception 2) performance, 3) historical/cultural understanding, and 4) judgment and aesthetic appreciation. The four components of this arts curriculum framework are defined as:

aesthetic perception--awareness of aesthetic qualities in the manmade and natural environments, and involving the sensory and intellectual analysis of these perceptions

creative expression--the making of art, either through production or performance; acquiring artistic knowledge and skills to express and communicate through the arts

cultural heritage-- knowledge about the historical and cultural milieu in which works of art are created, including socio-economic, political, intellectual, ethnic, religious or philosophical considerations

aesthetic valuing--involving the development of critical thinking skills and cultivating the ability to make intelligent and informed judgments regarding excellence in the arts

This framework model is currently in place, in South Carolina, for the visual arts. A parallel framework has been developed and is being promulgated for music education. Moreover, the State Department of Education wants the four components in drama/theater and dance as well. [The South Carolina music and visual arts curriculum frameworks are presented in Appendix A.]

Specified curriculum frameworks are not, however, mandated curriculum programs. The curriculum framework for arts education specifies general outcomes under each of the four components; these outcomes show teachers and administrators what should happen in each grade. The State Department of Education gives curriculum guides to the districts, which in turn develop curriculum programs.

The State Department has made a strong commitment to the arts and the State Board of Education has approved the promulgation of the visual arts framework. In support of their commitment, the State Department of Education has established an Arts Curriculum Advisory Committee to coordinate curriculum development in all arts areas. Various arts specialists were identified in September, 1987. Those in theater and dance were called to meet with the SDE Consultants on October 16, 1987. At that first meeting the status quo, possible model curricula, specific curriculum framework goals, and target dates were discussed. The two wings of the Committee (Theater and Dance) scheduled two additional meetings in 1987 to work toward developing a draft curriculum for their respective areas. Each wing has committed itself to have a draft prepared for review by the full Committee in mid to late January, 1988. This document will then be distributed to selected respondents by February, 1988.

Status of SC Arts Curriculum Guidelines

The Curriculum Content and Instruction subcommittee provided the following outline of the status of curriculum guidelines in arts disciplines:

Visual Arts

Guidelines published in 1985; disseminated to school districts
Conducted regional staff development seminars
Seminar planned for further promulgation

Music

Guidelines published in 1988
November presentation to Assistant Superintendents in charge of Instruction
Regional seminars planned for further promulgation

Drama/Dance

Two separate and distinct entities
Similar progress reports; committees working on drafts

Meetings scheduled
February, 1988 target date of drafts ready for expanded committees
Larger committees to include classroom personnel
End of year - proposed completion date

In addition, the Curriculum Content and Instruction subcommittee listed aspects of creative writing in South Carolina schools:

Creative Writing

Creative writing is currently an integral part of the Language Arts curriculum
The Language Arts curriculum is influenced by the testing program (EIA)
Textbooks are problems in that they treat each language component as a separate entity and not as part of an integrated whole
Currently there are 8 writing projects in various districts of the State; five of these are very strong
Teachers apply for the 3-5 week workshops
Writing & Criticism - develop classroom projects
Breadloaf School of Writing - pilot project
Electronic Network connected with Clemson \$150,000 to promote creative writing - currently in three districts.
"Reach" - Rural Education Alternative for Collaborative Humanities.
Goal - To improve basic reading and writing skills using resources other than textbooks
\$600,000 from Rockefeller, for the SC Committee for the Humanities and Governor's Office
10 districts now - 25 projected in the next 4 years

Proposed extension: For gifted and talented in each of the four areas after all initial documents are completed and promulgated.

II. *Teacher
Preparation and
Certification*

Subcommittee Chairman: James Rex, Vice Chancellor for Academic Affairs,
USC Coastal Carolina

The following ABC Steering Committee resolutions are considered relative to the work of this subcommittee:

*to ensure the teaching of the arts by specialists for all students, and to promote the employment of district-wide arts consultants/coordinators

*to ensure that all four of the components in the State Department of Education's curriculum framework for the arts are integrated into the National Association of State Directors of Teacher Education and Certification (NASDTEC) program evaluation standards for teacher preparation programs in the arts

*to create and implement generic and specialized inservice training "packages" for teachers generally and for teachers of the arts

*to create and implement, on an annual basis, a summer Arts Leadership Academy for selected teams of school administrators, teachers of the arts, and teacher educators in the arts

*to create a long-range plan for teacher preparation and certification in dance and drama/theater and to conduct a feasibility study to assess appropriate preparation and certification in creative writing

The Teacher Preparation and Certification subcommittee summarized the current status, needs, and goals for arts education teacher training in South Carolina schools. Their findings are:

PRESENT STATUS

1. Most non-arts educators and lay persons in South Carolina presently view the existing preparation system as providing adequate numbers of appropriately prepared teachers for the arts. There are some shortages in rural areas and elsewhere; but, at present, there are no general perceptions of critical shortages.

2. Most non-arts educators and lay persons believe that the present State Department of Education certification system and procedures are properly conceived and are working satisfactorily in the areas of music and art. Among some educators there is a realization that the procedures for certification in drama are not properly conceived, nor adequately articulated, and those for dance are non-existent; but there is no perceived sense of urgency for addressing those two areas.

3. In South Carolina, the "course-by course" approach to teacher certification is being phased out and will be replaced by an "approved program" approach by 1990. All initially certified teachers in the arts who are prepared in South Carolina, will have to successfully complete an "approved" preparation program. The NASDTEC standards, which are used to approve all such programs, will become the single most important means of influencing the nature of preparation programs for all teachers--including those in the arts.

4. At present, there is no state-wide focus or plan for the inservice training of teachers in the arts.

5. Within the education profession in South Carolina there is not, at present, a strong enough advocacy base to effectively "take on" advocates for other programs and priorities that compete for scarce resources. Developing a viable advocacy base within the profession is an immediate and critical need.

ARTS EDUCATION CERTIFICATION STANDARDS

How does arts specialist training in South Carolina compare with national data? All fifty states certify art and music teachers, but only twenty-four states have certification programs in theater and fifteen states have them in dance (generally received in English and physical education departments respectively). Two of South Carolina's neighbor states, North Carolina and Georgia, have certification programs that include dance and drama. Florida and Pennsylvania have the most comprehensive models, including certification in creative writing and the arts in general. (*Arts, Education and the States: A Survey of State Education Policies*, 1985, pp. 26-27).

National Standards

National arts education leadership has some very specific recommendations regarding certification for arts specialists as well as for general classroom teachers. For arts specialists, these recommendations include certification requirements in history and criticism, and devoting approximately half the course work to a particular arts discipline. This notion of content over pedagogy corresponds to the standards and recommendations of the National Schools of Art and Design, the National Association of Schools of Music, the National Association of Schools of Theater, and the National Association of Schools of Dance.

Allowing that the ideal situation for arts education would be that both classroom teachers and arts specialists teach the arts, with the specialist providing depth of instruction in the arts, and the classroom teacher promoting correlation with other subject areas, learning in the arts in South Carolina would be improved if classroom teachers were required to complete more study in the arts. Data from *Arts, Education and the States: A Survey of State Education Policies* (1985, p. 28) indicates that South Carolina compares favorably with other states, at present, requiring 4-6 units of study in the arts for elementary classroom certification; Ohio requires 4 units in visual arts and 4 units in music; Puerto Rico includes 2 units in drama; and teachers may elect units in drama in Hawaii and Wyoming.

NASDTEC Standards

A recommendation of the Teacher Preparation and Certification subcommittee is to,

ensure that all four of the components in the State Department of Education's curriculum framework for the arts are integrated into the National Association of State Directors of Teacher Education and Certification (NASDTEC) program evaluation standards for preparation programs in the arts.

They recommend that this happen as soon as possible for preparation programs in art and music, and as soon as feasible, in drama/theater and dance. The State Department's Office of Teacher Certification and Accreditation would need to be involved in order to ensure that modifications and/or additions to the existing standards would ultimately be approved by the State Board of Education and effectively implemented.

Further, one potentially powerful part of the strategy related to this recommendation is the possibility of requiring that some, or all, of the lessons that student teachers are presently required to develop and teach for APT (Assessments of Performance in Teaching) evaluations, be related to the four components of the curriculum framework for the arts. APT is a classroom observation instrument developed by the South Carolina Department of Education in 1982-83 for evaluation of the teaching performance of provisional contract teachers and student teachers in South Carolina. The requirement of incorporating components from the arts curriculum frameworks into student teachers' lesson plans would have two immediate benefits: (a) it would focus the preparation program's curriculum on preparing students to successfully prepare and teach such lessons; and, (b) such a requirement would increase the probability that beginning teachers would already have in their repertoire at least some experience with the teaching of the components.

SPECIFIC STRATEGIES

The Teacher Preparation and Certification subcommittee also conceived of two strategies for inservice development in arts knowledge. These strategies correspond to ABC Steering Committee resolutions listed above,

1. Create and implement generic and specialized inservice "packages" for teachers generally and for teachers of the arts.

2. Create and implement, on an annual basis, a summer Arts Leadership Academy for selected school administrators, teachers of the arts, and teacher educators in the arts.

Inservice Packages

With regard to the inservice "packages," the subcommittee noted that creative writing should be included in some of the generic programs for all teachers and for English teachers. Moreover, the inservice packages developed should be creative and responsive to the needs and constraints of classroom teachers. The formats might include E.T.V. offerings, stand-alone videos, graduate-level courses, one-day inservice programs, and a variety of certificate and renewal programs.

The four components from the curriculum framework for the arts would be the "centerpiece" for much of what is done through inservice in the arts. There are model effective programs presently under development or being implemented by other states (e.g., California, Utah, Ohio, and Tennessee). These should be evaluated and used if found to be appropriate. Further, weekend programs offered through the collaboration of the state colleges and universities should be developed and teachers encouraged to attend:

Arts Leadership Academy

With regard to the Arts Leadership Academy, participants would attend the Academy as members of teams from schools, districts, or consortia, and, as alumni, would be eligible to apply for and receive mini-grants to design and implement innovative programs based, in part, on the information and insight gained through the Academy experience. The Academy participants would be limited each year to a specific number and teams from all school districts would be invited to apply. The inservice program development team mentioned in the previous recommendation would be expected to participate. An attractive format for the Academy might include a one-week summer experience on a college campus with several one or two day follow-up sessions on two other college campuses during the academic year. This would allow for program sharing and evaluation, and would greatly enhance the possibility of self-sustained networking beyond the first year.

Other objectives of the Academy could include "State of the Arts" addresses by nationally prominent authorities; workshops on exemplary research and practice in, or related to, the arts; preparation for mini-grant application; strategies for building effective advocacy groups for the arts "back home;" and assistance in how to utilize the networking potential available through Academy alumni.

III. Arts in the
School Day

Subcommittee Chairman: Harold Patterson, Superintendent, Spartanburg School
District #7

The following ABC Steering Committee resolutions are considered relative to the work of this subcommittee:

*to locate or develop model program(s) that effectively work in the schools through the state and country

*to endorse the "Philadelphia Resolution" and "Concepts for Strengthening Arts Education in School" published by the Ad Hoc National Arts Education Working Group, of March 24, 1986 and sponsored by the American Council for the Arts and the Music Educators National Conference.

There is a third resolution that evolved from the ABC Steering Committee as a whole, and while not actually presented by the Arts in the School Day subcommittee, it is appropriate to their work:

*to conduct a study of the impact of requiring that at least one Carnegie Unit in one of the fine arts be required for high school graduation

MODEL PROGRAM(S)

The resolution relative to model programs is an outgrowth of the subcommittee's concern about the amount of time in the school day relative to arts and general education. The group asked whether there is enough time in the school day to implement the arts curricula frameworks. National statistics indicate that while elementary teachers estimate they spend 15% of the school day on the arts, the actual figure is much lower, only 6% in the lower elementary grades, and less than 4% at the upper elementary level (Wright, 1980, "The Role and Status of Elementary Arts Programs"). Moreover, there is a problem with maintaining the integrity of the separate arts disciplines, studied for their intrinsic value, allowing for integration and correlation of the arts to the other studies in the school curriculum, thereby promoting the arts as instruments of learning with extrinsic value.

There is a program in place in South Carolina, however, correlating study in the arts with study in other disciplines: Project "Interface." The Interface project was developed by the Curriculum Development Section of the South Carolina State Department of Education and a Teacher Task Force in 1977,

and implemented in nine upstate pilot elementary schools in 1978. Although it was not intended to be a curriculum guide, being neither sequential nor comprehensive, Project Interface did present a number of activities correlating learning in art, music, environmental education, health, and physical education, with learning in math, language arts, social studies, and science. It remains as a resource to South Carolina elementary schools.

South Carolina has several other programs in place that serve the arts in education, including the Gibbes Art Gallery and the Ashley River Creative Arts Elementary School, both in Charleston. The Gibbes Gallery developed its "Improving the Basic Skills Through the Visual Arts" in 1984, integrating artistic skills with mathematics, reading comprehensive, and language development. The Ashley River School provides its students with the basic education offered in Charleston schools, but adds art, music, dance, drama, gymnastics, and string instruction. According to the Basic Skills Assessment Program (BSAP) test results, Ashley River students, who include all ability and socio-economic levels, score above all other Charleston County elementary students in reading, writing, and mathematics (with the exception of Buist Academy for the Academically Gifted). A review of the South Carolina Art Commission's Teacher Incentive Grant recipients should provide additional exemplars of arts in the school day models.

Initially, the Arts in the School Day subcommittee named several approaches to study the problem; among these approaches were to,

1. Investigate the feasibility of lengthening the school day so more time is permitted within the DMP for arts instruction (this may happen anyway, in some districts, if South Carolina has to use all adult bus drivers, forcing schools to stagger their schedules).
2. Study the concept in the 7th and 8th grades of permitting arts instruction to be compressed into one nine-week period of five days per week, rather than stretching it out as one day per week throughout the 36-week school year.
3. Study the impact of requiring arts instruction in each year of instruction in grades K-12.

High School Arts Requirement

Laura Chapman (*Instant Art, Instant Culture*, 1982) made the point that less than 1% of the time spent in an average student's total public school experience is spent studying the arts with a qualified arts specialist. In fact, as

the National Assessment of Educational Progress (NAEP) illustrates, in 1979 high school students knew less about some aspects of art and music than their peers knew in 1971.

A number of arts groups are studying the problem of the amount of time the arts have/should have in the school day, as well as examining the concept of required arts and study at all levels (K-12), college, and in teacher preparation), including participants at the Interlochen Symposium (November, 1987). Their report, when finalized and published, should provide the ABC Steering Committee with current information relative to these concerns. In addition, neighboring states of North Carolina, Georgia, and Florida, as well as Pennsylvania, have implemented a required unit in the arts for high school graduation. They could provide some insight relative to the matter.

The Philadelphia Resolution and Concepts

While the Philadelphia Resolution is an advocacy issue endorsed by national groups (e.g., professional associations individually, and collectively, at the Interlochen Symposium), as well as by the ABC Steering Committee, the Arts in the School Day subcommittee felt that it was particularly relevant to their work. On March 24, 1986, the American Council for the Arts and the Music Educators National Conference sponsored a meeting of arts leadership from across the nation. Arts service, educative, and advocacy organizations were represented. This group, known as the Ad Hoc National Arts Education Working Group, developed and published two documents: "The Philadelphia Resolution", and "Concepts for Strengthening Arts Education in School." The eleven concepts of the Ad Hoc National Arts Education Working Group are presented in Appendix B.

ARTS IN THE SCHOOL DAY GOALS

The Arts in the School Day subcommittee developed three goals: (a) find the time; (b) find the funds; and (c) develop advocates. The strategies to do so are outlined in terms of proposed research and development of exemplary and model programs, and in terms of funding and advocacy strategies.

A. Find the Time

Current

1. Research the number of school districts currently meeting time requirements for arts education as stated in the Defined Minimum Standards.

2. Examine the validity of current and proposed accreditation standards in relation to arts education instruction.

Future

1. Research exemplary programs (in and/or out of state) to learn how they work in terms of time.

2. Utilizing the above research, develop a model program with potential for application in all South Carolina schools. The model program should include the use of all arts subject area curricular frameworks in place at the time.

3. Create a pilot program to test the model program, using six school districts (two small, two medium, and two large). Some rural districts should be included in the pilot. Technical assistance must be provided to pilot program districts to insure uniform application and assessment.

4. After completion of the pilot program, refine the model program as needed based on experiences of the six pilot school districts. Develop written case studies.

5. Present revised model program and case studies at all professional conferences -- including, but not limited to:

- a) School Boards' Association
- b) Superintendents' Association
- c) School Administrators' Associations
- d) Teachers' Associations
- e) Congress of Parents and Teachers
- f) Arts Education Association
- g) Art Organizations and Artists Associations
- h) Higher Education groups: Deans and College Senates

6. Request that the SC Department of Education distribute the model program to all schools and professional associations, encouraging the use of the model program.

B. Find the Funds

1. Use a portion of the 1988-89 NEA AISBEG (National Endowment for the Arts -- Arts in School Basic Education Grant) grant to fund:

- a) Research
- b) Pilot Program
- c) Case Studies
- d) Printing of Findings and Model Program

2. Although it is assumed that funding for arts instruction has grown (based on JLCCA'S survey), only the understanding by those in educational leadership positions of why the arts must be included as a basic component of general education (and how to successfully include them) will prompt the increased expenditure of funds needed to make this a reality. Stronger advocacy is the key to developing this understanding.

C. Develop Advocates

1. Develop a one-page resolution (incorporating concepts in the Philadelphia Resolution) written in lay language. Identify the arts as fundamental elements of education and our society by stating:

- a) The arts teach people to be creative in different ways.
- b) The arts combine the use of three levels of thinking: creative, critical, and experimental.
- c) The arts affect the quality of the lives of all persons.
- d) The arts affect local and state economic development.

2. Convert the language of art and music (and subsequent arts subjects) curricular guides to lay language in order to promote greater understanding by all.

3. Present resolution and model program and case studies at professional meetings as previously stated.

4. ABC Steering Committee representatives should meet with those in leadership positions to further discuss and explain issues and ideas.

5. Members of statewide arts groups (artists and organizations) should promote resolution and model program at the local level by meeting with parents, teachers, administrators, school boards, local and state government officials.

6. The SC Department of Education should be asked to endorse the resolution and model program, and distribute both to all legislative members.

(Note: The resolution regarding advocacy is reproduced in Appendix C.)

IV. RESOURCES

Subcommittee Chairperson: The Honorable Harriet Keyserling, Chair,
Joint Legislative Committee on Cultural Affairs

The Resources subcommittee met three times to discuss resource issues related to implementing an Arts in Basic Curriculum in South Carolina schools. This subcommittee decided to begin with an assessment of what resources are available, both in the schools and in the community to support the schools, which could be used for Arts in Basic Curriculum. Once the three program committees had finished their reports to the Steering Committee, the Resources subcommittee would determine the cost to implement their major recommendations. In other words, one goal of the Resources subcommittee would be to reconcile the current and potential resources in the schools and in the community against the resources needed to implement the Arts in Basic Curriculum. Then, as a second goal, the Resources subcommittee will recommend a funding plan and time-line to meet the difference between current and potential resources needed to implement the Arts in Basic Curriculum.

At the time of this report the Resources subcommittee is working to identify resources available to support the ABC Plan. In order to do so, the 1986 surveys of arts programs and funding in South Carolina schools conducted by the Joint Legislative Committee on Cultural Affairs are being reviewed. In addition, surveys to identify potential resources in the community to support the schools are being developed for the following: (a) major arts organizations; (b) local museums; (c) PTA's/PTO's in schools; and (d) higher education institutions. Further, the Education Television Network has inventoried their programs related to the arts and have developed a written and videotape summary.

The approach adopted by the Resources Subcommittee is designed to assure that all potential resources in the state are being analyzed for their contribution to this effort. If additional state funding is needed to implement the Arts in Basic Curriculum, such an approach will also assure lawmakers and the public that all major resources are being fully utilized, thus demonstrating the cost-consciousness and responsibility of this effort and the Steering Committee as a whole.

V. ADVOCACY

The two ABC Steering Committee resolutions remaining to be considered concern advocacy. Every subcommittee presented advocacy strategies; and these strategies have become integral to the implementation phase of the ABC Plan. These resolutions read,

*to promote state-wide endorsement of the arts curriculum frameworks developed by the Department of Education

*to develop a strong advocacy program to implement the ABC Plan resolutions

Growing interest in the arts has been demonstrated through growth of financial support for the arts: by 1980, spending by the National Endowment for the Arts had exceeded one billion dollars; in 1984 alone, state legislatures and private enterprise contributed \$792.3 million for the arts alone. Growing from its initial funds of \$100,000 for artists in residence in 1969, the proposed Artists in Education budget for 1988 is \$5.1 million. There is evidence too in South Carolina of growing financial support for arts education:

In 1972, when the SCAC initiated the Artists-in-Schools program, it was funded by the National Endowment for the Arts (NEA) with \$14,000;

In 1988, South Carolina received \$102,000 from the NEA. With matching funds from state appropriations and local sponsors, the total expended in 1987 for the Artists-in-Education program in South Carolina was \$577,186, and over 135,000 students were served.

In addition to growing financial support, there is increased advocacy for art education. According to a SC Joint Legislative Committee on Cultural Affairs survey of business and industry in South Carolina, 99% of the respondents indicated that they regard the arts as being important to the quality of life in the state. A comment in a recent report from the EIA Business and Education Committee states that South Carolina needs to add an arts component to the schools for all students as well as for the gifted and talented ("Possible New Strategies To Keep South Carolina A Leader in Educational Improvement," January 14, 1988, p. 21).

At the national level, also, there is increased advocacy for arts education. The President of the 1.8 million-member National Education Association recently wrote to the National Art Education Association to express their support of three fine arts instructional goals. These goals were adopted by the delegates to the 1986 National Education Association Convention, and stated their commitment to the importance of the fine arts in all curricula:

1. By 1990, every student, K-12, shall have fine arts instruction in school.

The curriculum of every elementary and secondary school, public or private, shall include a balanced, comprehensive, and sequential program of fine arts instruction taught by certified and qualified teachers. At the secondary level, every student shall have an opportunity to elect a course in fine arts each year without prerequisites and without conflicts with required courses.

2. By 1990, every high school shall require at least one Carnegie unit of credit in the arts for graduation.

The arts shall be defined as music, visual arts, theater, and dance. The credit may be in a course devoted to one of the arts or to two or more in combination.

3. By 1992, every college and university shall require at least one Carnegie unit of credit in the arts for admission. (Source: *NAEA News*, August, 1987, pp. 1-2.)

PART THREE: United Voice--Unified Strategy and Rationale

The statewide endorsement and advocacy of the arts in general must have a tremendous thrust if our effort is to find success. Once curricula for drama/theater and dance which parallel those in art and music have been developed, they must be circulated to appropriate professional organizations and to arts agencies for endorsement. Their support will be instrumental in securing subsequent approval of the ABC Plan by various direct stakeholders such as parents, students, and teachers.

Persuasive efforts must also be directed toward decision makers in the state legislature, boards of education, and educational administration. It is already evident that there will be significant obstacles to surmount with regard to economic, social, regional, political, and vested interests. A coherent, unified strategy for presentation, clear pedagogical philosophy, sound documentation, and attainable goals with assessable objectives will be critical for acceptance and successful implementation of the ABC Plan. To this end, the Curriculum Content and Instruction subcommittee suggested a specific strategy to address ABC Steering Committee concerns, a list of target groups, outcomes, methodology, strategies, and a possible time-frame. (Note: These items are presented in Appendix D of this report.)

With regard to the role and value of arts in South Carolina culture, and of the arts as basic in the South Carolina school curriculum, it is no understatement that the concept of the "arts as basic" is profound in its societal assumptions, revolutionary in its philosophy, far reaching in its consequences, and contrary to South Carolina attitudes, history, and vested interests. Consequently, it is no understatement that we are confronted with effecting a major shift of public sentiment. For, while we may identify "target groups" to facilitate our campaign, we must not fail to realize that the ultimate objective is not an organization but South Carolina citizenry.

Consequently, this campaign of the "Arts Basic in Curriculum" must be broader than narrow constituencies and small interest groups. Differing strategies of persuasion and varying evidentiary materials must be prepared for each audience based on their known (generalized) position. We know that the arts are basic skills, and integral to a quality education. But the meaning and measure of the ABC concept differs with different audiences. For example, those audiences interested in the arts as basic skills for the college-bound would be persuaded through reference to the 1983 pamphlet *Academic Preparation for College*, published by the College Board, which includes the arts as one of the six basic academic subjects, reading,

Preparation in the arts will be valuable to college entrants whatever their intended field of study. The actual practice of the arts can engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self-confidence. Appreciation of the arts is integral to the understanding of other cultures sought in the study of history, foreign language, and social sciences (1983, p. 16).

On the other hand, those audiences interested in the arts as basic skills for all students would be better persuaded through reference to William Bennett's remarks from his first major study as U.S. Secretary of Education, *First Lessons: A Report on Elementary Education*, in which he wrote,

...the arts are an essential element of education, just like reading, writing, and arithmetic...Music, dance, painting, and theater are keys that unlock profound human understanding and accomplishment. (1986, p. 35)

Moreover, in a letter reproduced in the December, 1986, *NAEA News* Bennett quotes Elliot Eisner as noting that intellectual skills developed by art education "not only represent the mind operating in its finest hour but are precisely the skills that characterize our most complex adult life tasks."

Yet Bennett's remarks may seem vague to some audiences who would be better persuaded by understanding that the arts are considered "basic" by such organizations as the Council for Basic Education. Since the late 1970's, and as a reflection of the "Back to Basics" movement of the time, this group has argued that the arts are basic to education. They advocate the arts for their generative powers and as a learning process. In an article written for the *Bulletin of the Council for Basic Skills*, Ann Benson wrote,

...the arts, properly defined and well-taught, should have generative effect: that is, students should develop some of the same kinds of skills and basic knowledge from studying any one of the arts that are developed from studying other basic subjects. (1977, p. 8)

Charles Fowler expanded on this notion of "basics" in learning in a 1970 article "The Arts in General Education" of *The Education Digest*. He wrote,

..."basics" refers to the skills that are prerequisite to learning -- the ability to distinguish and interpret symbols, organize words into expression, coordinate muscles, harness imagination, hone perception, sense spatial relationships, concentrate, grasp essentials of cultural history. Collectively, the arts can relate to all these skills and make major contributions to human mental, psychological, and physical development. (p. 54)

Fowler related learning in the arts to learning in general, noting that artistic process involves the mental skills of *coding* (perceiving, reacting, and creating) and *decoding* (recreating, interpreting, and evaluation). He wrote that coding in the arts is analogous to coding in the basics, "Each of the artistic coding systems provides a metaphor for symbolic processes that are the essence of learning verbal, mathematical, and scientific symbols" (1978, p. 54). Likewise, Howard Gardner (1983) advances a theory of multiple intelligences including musical, spatial, and bodily-kinesthetic intelligences along with the more familiar linguistic and logico-mathematical intelligences. There is indeed a strong case for artistic process being basic to learning in general.

However, those audiences who would be persuaded by references to the creative, as differentiated from the intellectual, benefits of arts education, might consider the remarks of Thomas Ehrlich, President of Indiana University, in his recent inaugural address in Bloomington,

The arts provide an important dimension in education that is so obvious that it is sometimes ignored. In considering that most elusive of all human traits--creativity--the arts forge unique links between rational analysis and intuitive insight. With experience and knowledge, our perceptions and abilities to make critical judgments become sharpened and educated, and our lives enriched. We develop our abilities to see and to hear, to discern the meaning and quality of what we see and hear, and then to experience and improve our surroundings.

But South Carolina audiences might as a whole be better persuaded to consider the arts as basic skills through reference to the recommendations of the Joint Business-Education Subcommittee of the South Carolina Education Improvement Act (January, 1988),

If South Carolina students are to be competitive at the upper-end of national achievement measures, problem solving and higher order thinking skills must be emphasized and improved, and programs in the arts and artistically gifted and talented programs must be expanded (p. 3)...The solid foundation in basic skills in the early grades provides an opportunity to go beyond memorization and move to higher level thinking and problem solving skills. This foundation also allows a broadening of the curriculum to include well thought out arts programs....(p. 29)

In other words, the E.I.A. Joint Business-Education Subcommittee felt that a solid foundation to develop these basic skills includes a comprehensive, sequential, quality arts program. The persuasion in this case is that college entrance SAT scores would likely be improved to upper level scores (over 600 in verbal or math) if students had developed more problem solving and higher order skills. These skills are demonstrated in analyzing and synthesizing information beyond memorization and recall. And these are precisely the skills a quality arts program develops.

Now is the time to implement South Carolina's ABC Plan; for, as we all recognize, we stand on the brink of inestimable opportunity to better ourselves, our children, and the future of the entire state of South Carolina. The individual arts advocacy voices of the ABC Steering Committee have been united in the creation of the ABC Plan; their strategies will have been unified in the collective work of the next phase: the implementation of the ABC Plan in the South Carolina school curriculum.

PART FOUR: Overview of Implementation Strategies

It should be emphasized that the process of implementing the ABC plan over the next several years necessarily involves a sense of continuity from its initial planning stage. While the South Carolina Arts Commission (SCAC) will be responsible for administering the ABC Implementation Project, all organizations involved in the development of the ABC Plan have been invited to continue their participation through the ABC Leadership Coalition (derived from the ABC Steering Committee). This committee will be responsible for in-depth planning of each component of the project, monitoring progress, and revising strategies when necessary.

The SCAC is applying to the National Endowment for the Arts (NEA) for the funding, over a three-year period, of seven projects recommended by the ABC Steering Committee and incorporated into their resolutions: advocacy, public awareness, inservice, SED dance and drama consultant positions, model projects, a Leadership Institute, and evaluation. It was the thinking of the ABC Steering Committee that the three-year NEA implementation funding would be considered "seed money," initiating rather than completing the ABC Project. These seven projects are outlined below.

Advocacy and Public Awareness

As regards advocacy, during the next three years, the SCAC will contract with the SC Arts Alliance to develop a statewide arts education advocacy network, providing training to its participants, and coordinating its activities. The network will be designed to effect change on both the state and local levels; therefore it will be structured to address advocacy within each of South Carolina's 91 school districts, as well as the state as a whole. All advocacy plans would be carefully coordinated with the ABC Leadership Coalition, and the "partnership" of the SC Alliance for Arts Education, the SC Arts Commission, the SC State Department of Education, the State PTA, and the Joint Legislative Committee on Cultural Affairs. During the initial three years of implementation, the SCAC and the ABC Leadership Coalition will plan and implement a major statewide campaign to increase public awareness of the importance of arts education in the curriculum, and to recognize successful arts education model projects.

Inservice

With regard to teacher preparation and training, and again during the three year implementation grant period, the SCAC will contract with South Carolina colleges and universities to develop in-service teacher training packages which will assist arts specialists, classroom teachers, and school administrators in incorporating the State Department of Education's (SDE) arts curriculum frameworks into their own curriculum plans. The development of these packages will be tied to the SDE's timeline for developing these frameworks over the next three years. At the end of the three-year grant period, South Carolina will have a complete "library" of the SDE arts curriculum framework packages. This "library" will be utilized by school districts across the state as they move to incorporate the arts as a basic in the curriculum.

SDE Drama and Dance Consultants

In addition, the ABC Steering Committee had recommended that the SCAC provide matching grant funds to assist the SDE during FY:89 in hiring part-time drama and dance consultants to work with their current staff and curriculum task forces. This will allow the SDE to immediately proceed with the development of curriculum frameworks for these two arts. Once these curriculum frameworks are developed and tested with pilot-site school districts, South Carolina will be well on its way toward providing the guidance which school districts must have in order to incorporate the arts into the basic curriculum. At the same time, the SCAC will continue advocacy efforts with the legislature to establish permanent SDE dance and drama consultant positions.

Model Projects

Basic curriculum model projects will be developed in the second and third years of the implementation grant period. With the guidance of the ABC Leadership Coalition, the SCAC will develop ABC Incentive Grant Program Guidelines to fund arts in basic curriculum model projects. The Arts in the School Day subcommittee recommended, and the ABC Steering Committee agreed, that funding for such projects should be distributed among both rural and urban school districts, as well as to both elementary and secondary schools. SCAC incentive grants would require local matching dollars, but the ratio of required match may vary, if necessary, depending on the financial needs of the school district.

In addition, sites also receiving Arts in Education (AIE) artist residency grants will be expected to demonstrate how those residencies relate to the ABC Project. Grant sites would be required to document their projects, monitor student achievement as it relates to the SDE arts curriculum frameworks as well as general student achievement test scores, and evaluate their overall programs. The ABC Project public awareness plan will include publicizing the results of model projects in professional education journals, and at education association meetings.

Leadership Institute

During FY: '90, the second and third years of the implementation grant period, SCAC will issue a Request for Proposals for a college or university to develop a summer arts education leadership academy which will be implemented during the third year of the project. Plans for the leadership academy will be developed with the SDE, with the Commission on Higher Education, and with selected teachers and school administrators. It is anticipated that approximately 40 participants would benefit from the academy annually. A registration fee would be required, and recertification or graduate credit would be awarded. In this manner, once the initial model for the project had been developed, the Academy could be continued on an annual basis, with earned income from registration fees and minimal support from the SCAC. As conceived, the Leadership Academy in Year

Four and thereafter would become the "doorway" for participation in Model Projects Grants.

Evaluation

Documentation and evaluation of the ABC Implementation Project has been included in the planning of each project component, and, as noted above, will be an on-going activity of the ABC Leadership Coalition. In addition, during the third year of the project, after all components have been implemented, an extensive, formal evaluation of the overall project will be conducted by qualified professionals. This will include evaluation of the effectiveness of the SDE curriculum frameworks, inservice training, student achievement, the advocacy effort, the public awareness activities, the model projects, and the leadership academy. The resulting data, analysis, and recommendations will be used to report to the National Endowment for the Arts (NEA) with regard to the effectiveness of the Implementation Grant. At the same time, this data will be used to modify and improve project activities which are planned for Year Four and beyond.

FROM THE CURRICULUM CONTENT AND INSTRUCTION SUBCOMMITTEE: *ARTS
EDUCATION GOALS*

I. SKILLS AND KNOWLEDGE

Creative writing should include, but not be restricted to: fiction, poetry, nonfiction, and playwriting. A curriculum in Creative writing should attain the following educational goals:

Channel the creative possibilities in various genres - "creative expression"

Discover the cultural history of discipline through studies, including classic, modern, and contemporary writers - "cultural heritage"

Develop the ability to analyze and critique in each genre - "aesthetic valuing"

Dance education should include, but not be restricted to: creative movement, ballet, modern, jazz, folk dance, choreography and improvisation. A curriculum in Dance should attain the following goals:

Develop body movement beginning with creative movement at the lower grades and progress to formal technique study in the upper grades. The elements and subelements of movement: THE BODY (parts and body moves, including locomotor and axial), SPACE (shape, level, direction, size, focus, place, and pathway), FORCE (Heavy, light, bound-free), and TIME (beat, accent, speed, duration, and rhythmic pattern);

Develop the ability to recognize significant dance works and factors which make them so;

Develop an understanding of the socio-historical context in which dance emerged;

Develop perceptual and critical skills through the observation of significant works.

Music education should include, but not be restricted to: singing, playing musical instruments, band, and chorus. A curriculum in music should attain the following educational goals:

Develop expressive skills that include singing, playing, conducting, and writing music;

Develop sound production, the elements of music, and the structure and form of music;

Develop an understanding of musical heritage, the expressive elements of the music of other cultures, and the social and historical influences on music composition, style, and performance;

Develop the ability to make intelligent judgments about a musical work or performance.

Visual Arts education should include, but not be restricted to: drawing, painting, printmaking, sculpture, photography, pottery. A curriculum in art should attain the following educational goals:

Develop skills to express and communicate responses to experiences;

Develop an understanding of the environment in terms of visual and tactile experiences;

Develop an understanding of historical and cultural developments which occur as a result of varying needs and aesthetic points of view;

Develop a base for making informed aesthetic judgments.

Drama/theater education should include, but not be restricted to: acting, directing, mime, improvisation, design and technical production (scenery, costume, lighting, make-up, sound), theater history, and dramatic literature. A drama/theater curriculum should attain the following goals:

Develop observational and perceptual skills for recognizing and comprehending the concepts and structures which underlie dramatic art;

Develop muscular coordination, physical and emotional control in structured and in improvisational situations, as preparation for individual and cooperative group exploration and expression within a dramatic framework;

Develop skills to read, analyze, and interpret literary art throughout history and across cultures, and thereby to understand ourselves and our heritage;

Develop knowledge and skills for critical evaluation, and thus enhance the appreciation and enjoyment of all dramatic forms.

BASIC VISUAL ARTS CURRICULUM

In order to effectively educate artistically gifted and talented students, a beginning point would be to identify program models having theoretical foundations that can be extended to meet the unique educational needs of such students. Concepts presented in the State Department publication **Basic Art Skills* (1985) easily could be adapted to educate gifted and talented students in the visual arts by stressing a program balanced in aesthetic perception, creative expression, visual arts heritage, and aesthetic valuing. *Basic Art Skills* identifies the following ten broad goals as the basis for designing art programs:

- develop lifelong interest in the arts.
- cultivate intellectual basis for aesthetic criticism.
- develop respect for originality in one's own work and the creative expressions of others.
- develop the skills of visual and tactile perception that increase the individual's sensitivity to the visual world.
- develop knowledge of the nature of art and its structure.
- develop manipulative and organizational skills
- develop an attitude of being at ease with art and the capacity to enjoy aesthetic expression in diverse forms.
- develop respect for both expression and craftsmanship in art.

The following is a summary of *Basic Art Skills* (1985). This theoretical framework was produced to facilitate curricular development in art. The complete publication is available through the Curriculum Section of the Office of General Education, South Carolina Department of Education.

**The South Carolina Basic Art Skills Poster was adapted from the Visual and Performing Arts Framework for California Public Schools, (c) copyright 1982, by the California State Department of Education, and used by permission.*

BASIC VISUAL ARTS FRAMEWORK

OUTLINE

COMPONENT ONE: Aesthetic Perception

Visual and Tactile

Content/Skill

Recognize design elements.
See underlying structures.
Discriminate visual characteristics.
Recognize variety in visual and tactile characteristics.
Categorize visual and tactile characteristics.
Respond aesthetically to visual and tactile characteristics.
Analyze aesthetic perceptions.

COMPONENT TWO: Creative Expression

Artistic Knowledge and Skills

Content/Skill

Use artistic skills.
Create in craft media.
Recognize career opportunities.
Apply design elements and principles.
Create in the graphic arts.
Express three-dimensional qualities.
Create in the photographic medium.
Create in print media.
Utilize environmental design.

COMPONENT THREE: Arts Heritage

Historical and Cultural

Content/Skill

Recognize varying cultural themes.
Discriminate national cultural styles.
Analyze the creative process.
Recognize the function of visual arts in a community.
Recognize the artist's role.
Recognize visual arts from world cultures.
Recognize varying cultural styles.

COMPONENT FOUR: **Aesthetic Valuing**

Analysis, Interpretation, and Judgment

Content/Skill

Analyze design elements.
Describe aesthetic characteristics.
Recognize aesthetic characteristics.
Recognize use of design elements.
Discriminate artistic style.
Recognize art media and processes.
Analyze aesthetic similarities and differences.
Recognize artistic mood.
Recognize artistic characteristics.

BASIC VISUAL ARTS FRAMEWORK

COMPONENT ONE: **Aesthetic Perception-Visual and Tactile**

GOAL I: To develop and expand aesthetic perception

OBJECTIVES: The students will be able to:

Increase aesthetic awareness of visual and tactile qualities in works of art, nature, events, and objects within the total environment.

See the world directly and metaphorically by perceiving the physical world in terms of visual and tactile images and symbols which are unique to the visual arts.

COMPONENT TWO: **Creative Expression-Artistic Knowledge and Skills**

GOAL II: To develop and expand visual arts knowledge and skills ideas imaginatively.

OBJECTIVES: Students will be able to:

Acquire artistic skills to express and communicate response to experiences.

Recognize the importance of personal experiences and respect the originality in their own visual expressions and in the art work of others.

Develop manipulative and organizational skills in using arts media effectively to translate ideas, feelings, and values.

COMPONENT THREE: Visual Arts Heritage-Historical and Cultural

GOAL III: To acquire knowledge of historical and cultural developments which occur as a result of varying needs and aesthetic points of view.

OBJECTIVES: Students will be able to:

Study a variety of artworks and accomplishments of contemporary, historic, and prehistoric cultures.

Understand that art reflects, records, and shapes history and plays a role in every culture.

Gain an understanding of their creative abilities and their heritage within the context of comprehensive world view.

Clarify their own aesthetic values and learn to appreciate differences in the aesthetic value of others.

COMPONENT FOUR: Aesthetic Valuing Analysis, Interpretation, and Judgment

GOAL: To develop a base for making informed aesthetic judgments.

OBJECTIVES: Students will be able to:

Make informed responses, to works of arts, nature, and other objects within the total environment by using objective criteria for analysis, interpretation, and judgment.

Derive meaning and value from experiences by making and justifying judgments about aesthetic qualities in works of art and other objects within the total environment.

Use analysis interpretation, and judgment about visual relationships based on learned aesthetic values to improve art production.

OVERVIEW:

COMPONENT ONE: Aesthetic Perception

Grades K-5

The content of an exemplary art program is drawn from a number of domains. In addition to the creative processes involved in the making of art, art programs require students to engage in cognitive processes ranging from comprehending and applying knowledge to analyzing and synthesizing knowledge.

Students need consistent instructional opportunity to examine a wide variety of forms that are natural and of human origin to develop aesthetic perception. As they interact with these forms, students will reflect upon and talk about their observations and feelings to become more perceptive of the aesthetic qualities. Through these encounters, the range and the amount of aesthetic responses are increased and enriched.

Students at this level participate in a wide range of experiences designed to develop and extend their abilities to identify images and symbols in works of art, natural events, and objects within the total environment that are appreciated in and for themselves.

Grades 6-8

Grades 6-8 students will refine their aesthetic perception. They will extend their ways of seeing by learning to select, analyze, and enjoy qualities within works of art, nature, and objects in the total environment that can be characterized as aesthetic. This process of selecting, analyzing, and enjoying is basic to the making of informed aesthetic judgments.

Grades 9-12

Grades 9-12 students will refine their aesthetic perception. They will extend their ways of seeing by learning to select, analyze, and enjoy qualities within works of art, nature, and objects in the total environment that can be characterized as aesthetic. This process of selecting, analyzing, and enjoying is basic to the making of informed aesthetic judgments.

COMPONENT TWO: **Creative Expression**

Grades K-5

Throughout grades K-5 students engage in drawing, painting, designing, sculpting, constructing, printmaking, and crafts. These activities involve the process of selecting, arranging, and decision making. Students will need a variety of experiences with art media. Students at grades 3-5 will continue to work with such visual arts processes as drawing and painting, constructing, printmaking, crafts, graphics, film animation, and environmental design. They will increase their skills in working with art media to express ideas, feelings, and values. Originality should be an essential requirement. Information on the careers in the visual arts should be introduced.

Grades 6-8

Visual arts experiences for grades 6-8 students include opportunities to broaden special art interest and to continue the process of transforming personal experiences

into art forms. Students will also continue to develop knowledge related to careers in the visual arts.

Grades 9-12

In grades 9-12 students should refine their skills in working with art media and learn to think imaginatively. Some will consider the possibility of art careers as a professional field of work.

Grades K-5

Students at grades K-5 should learn about art heritage in terms of contemporary times and places. Learning about artists, their contributions, and ways of communicating cultural values and beliefs of people through the visual arts will be essential areas for study.

Students at grades 3-5 will add to their general knowledge of art heritage by learning that each culture has its own aesthetic value. The creative art efforts of a culture (the paintings, architecture, ritual artifact, and objects used for daily living) are influenced by the culture's aesthetic values as well as by social, political and economic factors. An important learning outcome from this study should be deeper appreciation of their own aesthetic values and those of other people and cultures.

Grades 6-8

A study of art heritage should give grades 6-8 students deeper insights into the role that the visual arts have played in the development of cultures throughout the world.

Grades 9-12

In grades 9-12 students learn to clarify their own aesthetic values and appreciate differences in the values of other people with specialized arts interest. The development of style by individual artists is representative of content areas to be studied.

COMPONENT FOUR: **Aesthetic Valuing**

Grades K-5

Aesthetic perception involves learning to see in the manner of the artist, through direct interactions with the environment, popular and serious works of art, and objects used for daily living. Students at grades K-5 develop aesthetic perceptions by learning to use such thinking skills as observation, discrimination, comparison, contrast, and imagination. Classroom instruction in these early aesthetic interactions provides a base for making informed judgments.

Developing the ability to make aesthetic responses requires consistent interactions with works of art, nature, and objects in the total environment. Students need opportunities to build their capabilities in learning to analyze, compare, and search for relationships as a means of continually learning to make more informed judgements.

Learning to talk about works of art requires opportunities and encouragement to use language in expressive ways at grades 3-5.

Grades 6-8

Grades 6-8 students will develop a degree of expertise in learning to make informed aesthetic responses. They should work in greater detail with questions of meaning as they interact with their own art and works of art by professional artists.

Grades 9-12

In grades 9-12 student's interest in individual artists and their art forms should be encouraged and shared so that insights to aesthetic responses are broadened and enhanced.

BASIC MUSIC CURRICULUM

The fundamental purpose of teaching music in the public schools of South Carolina is to develop in each student, as fully as possible, the ability to understand, to create and to perform music. To accomplish this, a Framework for music education has been established. The components of this Framework - Aesthetic Perception, Creative Expression, Music Heritage and Aesthetic Valuing are adaptable for use in a gifted and talented music program. The broad goals of all music education should be designed to produce individuals who:*

- are able to make music, alone and with others.
- are able to improvise and create music.
- are able to use the vocabulary and notations of music.
- are able to respond to music aesthetically, intellectually and emotionally.
- are acquainted with a wide variety of music, including diverse musical styles and genres.
- understand the role music has played and continues to play in the lives of human beings.
- are able to make aesthetic judgments based on critical listening and analysis.
- have developed a commitment to music.
- support the musical life of the community and encourage others to do so.
- are able to continue their musical learning independently.

The following is a summary of the music education Framework that was developed to facilitate curricula development in music. The complete publication is available from the Curriculum Section of the Office of General Education, South Carolina Department of Education.

* MENC *The School Music Program: Description and Standards* (Reston, Va. 1986)

FRAMEWORK FOR MUSIC EDUCATION

OUTLINE

1. COMPONENT ONE: Aesthetic Perception-Concept Development

- 1.1 Sound generations
- 1.2 Sound modifications
- 1.3 Pitch
- 1.4 Rhythm
- 1.5 Harmony/Texture
- 1.6 Form
- 1.7 Tempo
- 1.8 Dynamics
- 1.9 Timbre

2. COMPONENT TWO: Creative Expression-Skills Development

- 2.1 Singing
- 2.2 Playing
- 2.3 Movement
- 2.4 Reading and Writing
Music
- 2.5 Creating
- 2.6 Listening

3. COMPONENT THREE: Music Heritage-Historical and Cultural

- 3.1 Personal Heritage
- 3.2 Musical Heritage
- 3.3 Social and Historical Heritage

4. COMPONENT FOUR: Aesthetic Valuing-Application of Knowledge and Skills

- 4.1 Cultural Background
- 4.2 Judgment
- 4.3 Function of music
- 4.4 Music structure and elements
- 4.5 Valuing

FRAMEWORK

COMPONENT ONE: Aesthetic Perception - Concept Development

GOALS: 1. To develop sensitivity to the expressive qualities of music.
2. To increase aural awareness.
3. To encourage musical responsiveness, involvement, and discrimination.
4. To promote understanding of the nature and structure of music.

OBJECTIVES: The students will:

1. Demonstrate an understanding of how sound is produced and modified.
2. Demonstrate an understanding of the elements of music.
3. Demonstrate an understanding of the structure and form of music.
4. Demonstrate understandings which will lead to the effective use of written notation.

OVERVIEW:

Grades K-2

Students will experience a wide variety of sound sources, recorded music, and live performances. Students will reflect upon and talk about their experiences.

Grades 3-5

Students will participate in a wide variety of musical experiences and use concepts learned about sound/music to describe their feelings.

Grades 6-8/7-9

Students in grade 6-8/7-9 will continue to refine their aesthetic perception by participating in, selecting, enjoying and analyzing musical works.

Grades 9-12

Students in grades 9-12 will develop understanding of the concepts of Music that will serve as building blocks for future development of Aesthetic judgment.

COMPONENT TWO: Creative Expression - Skills Development

GOALS: 1. To become sensitive to the expressive qualities of musical sounds.
2. To develop musical responsiveness, involvement and discrimination.
3. To develop skills necessary to become capable and intelligent performers, creators and consumers of music.

OBJECTIVES: The student will:

1. Listen to music attentively and respond appropriately.
2. Perform music using a variety of sound sources.
3. Communicate musical ideas effectively through the use of notation.
4. Demonstrate ability to develop and communicate original musical ideas.

OVERVIEW:

Grades K-2

Musical expression requires development of technical skills. During the K-2 years students become involved in experiences that develop an awareness of singing, playing, creating, moving and listening to music.

Grades 3-5

Continued development of music expression is encouraged. Students will sing and play instruments from written notations and create own notation system. They will be encouraged to improvise and create sound collages. Some will begin formal instrumental studies. Information on careers in music will be introduced.

Grades 6-8/7-9

Students will broaden their interest in music studies as well as pursue personal interest in band, orchestra or chorus. Singing, playings, creating and listening experiences will be broadened to include a wide range of musical media, form and style. Greater accuracy, facility, and clarity will be required. Students will continue to develop knowledge about careers in music.

Grades 9-12

Students will develop special interest areas of singing, playing instruments, composing, conducting or listening. Some will consider careers in one or more areas of music.

COMPONENT THREE: **Music Heritage - Historical and Cultural**

GOALS: 1. To develop awareness and demonstrate knowledge of the styles, idioms, performance media and purpose of music that are part of our multicultural heritage.

OBJECTIVES: The students will:

1. Identify and become familiar with their own musical heritage.
2. Identify some of the expressive elements in the music of different cultures and ethnic groups.
3. Describe some of the social and historical situations which have influenced the

composition, style, selection and performance of music.

OVERVIEW:

Grades K-2

The students become aware that music reflects many cultural and ethnic backgrounds, takes many forms, has a place in history and is reflected personally in their background.

Grades 3-5

The students relate their ethnic cultural musical backgrounds to that of other students. Become aware that historical settings influence musical form and style. Recognize a variety of musical forms and styles.

Grades 6-8/7-9

The students recognize the relationships between music and its cultural heritage as well as how this relationship has influenced the music's form.

Grades 9-12

The students compare and analyze the effect of social, ethnic and cultural influences on music. Are able to classify music as to historical period.

COMPONENT FOUR: Aesthetic Valuing - Application of Knowledge and Skills

GOALS: 1. To provide a sound basis of musical experience which can be used in making intelligent judgments of musical value.

OBJECTIVES: The students will:

1. Demonstrate an understanding of the value and role of music in the lives of individuals and cultures.
2. Demonstrate an understanding of how the purpose and function of music in a particular situation have influenced compositions, selections and performance.
3. Demonstrate an understanding of the ways in which the elements of music have been combined to produce characteristic styles and forms.

OVERVIEW:

Grades K-2

As students expand their musical knowledge they begin to make choices from a variety of aesthetic options. Classroom experiences provide the basis for making informed judgments.

Grades 3-5

Through interactions with a variety of music experiences, students begin to identify styles and forms of music as well as recognize that music is a part of many special occasions. Opportunities are provided for students to analyze, compare and search for relationships as a means for learning to make informed judgments.

Grades 6-8/7-9

Using their knowledge of the elements of music, style characteristics of various periods, and an historical perspective, students will have a variety of opportunities to make comparative judgments about music they hear, play or create. These experiences will serve to enhance their ability to make informed aesthetic judgments.

Grades 9-12

Students at this level will continue to develop their ability to make aesthetic judgments. Opportunities will be provided for students to choose music to listen to, perform or create and to defend that choice using their own knowledge and understanding of the elements, style, form and cultural heritage of the music selected.

III. EVALUATION AND ASSESSMENT

A commonly shared aphorism is that what is tested is what gets taught. In other words, what is assessed becomes what is valued. While evaluation of growth in artistic skills and knowledge is a contested concept, testing can lead to reform in curriculum and instruction, particularly as applies to testing the higher-order analytical and evaluative skills promoted in a quality arts education for cultural literacy.

With regard to evaluation and assessment, the South Carolina State Department of Education is piloting a new methodology regarding the Defined Minimum Program (DMP). Two components have been added to the DMP:

1) leadership and management, and 2) performance outcomes.

Relative to the first component, administrators will be trained to use qualitative, in addition to quantitative methods in evaluating teacher performance. A task force will be trained in assessment. Second, performance outcomes translate into measurement and testing; this further affects arts courses funding and offerings. Again, we tend to teach what we test.

Test making begins with the articulation of student outcomes in terms of skills and knowledge pertinent to the subject of study. The Curriculum Content and Instruction subcommittee's listing of such goals, specifying what skills should be included in each of the arts education areas, is the necessary first step in teaching, testing, and valuing the arts as a basic in the curriculum.

From the Arts in the School Day Subcommittee:

“The Concepts for Strengthening Arts Education” conjoining the “Philadelphia Resolution:”

1. The arts should be taught as disciplines to all students. This includes student involvement in creating, studying, and experiencing the arts.
2. Regular instruction in the various arts must be a basic part of the curricula in all elementary and secondary schools; such instruction must be integrated with the highest quality arts experiences both in schools and in theatres, concert halls and museums; such experiences must be integrated with instruction as part of comprehensive curricula.
3. Arts curricula should be for the development of skills in and knowledge of the arts. In addition, learning about and experiencing the arts can develop critical and creative thinking and perceptual abilities that extend to all areas of life. These benefits are best imported through instruction in the basic skills in and knowledge of the art.
4. The arts relate naturally to much of the content of the total educational curricula. For this reason, all teachers should be encouraged to incorporate arts skills and knowledge into their instruction in order to enliven, broaden, and enrich all learning.
5. The curricula of teacher education programs in general should have a stronger arts component as part of the pedagogical preparation of all teachers.
6. Pre-service and in-service training of both teachers and artists should be augmented to include significantly greater experience of one another’s working methods. Arts education benefits when arts teachers have high levels of artistic skill and knowledge of the arts, and when artists develop teaching abilities and knowledge of childhood development.
7. Resources to form the foundation for quality arts education programs in each local community are often already available through individuals and arts organizations and in elementary, secondary and postsecondary education to form the foundation for quality arts education programs in each local community. These resources must be identified, integrated, utilized and expanded.
8. The local focus for decision-making about arts services and arts education, including local control over curricula, must be respected. Within this framework, ways must be found at the local level to meet or exceed the goals and standards established by professional arts education associations and accreditation authorities. This should include criteria for school programs, certification of personnel, the participation of arts organizations, and for artist and teacher preparation programs.
9. Arts education programs, which are designed to increase cultural literacy, will build audiences and strengthen community volunteer and funding support for cultural, visual

and performing arts organizations and institutions. Therefore, these organizations should allocate significant resources and efforts in support of arts education.

10. We must establish for arts education a coordinated policy-making process that includes the arts and arts education communities. Over time, this will vastly increase our ability to affect the policies of others whose support is needed to make the arts and the study of the arts more central to the educational mission of communities throughout the country.

11. Basic research, model projects, and advocacy efforts are critical to establishing a consistent and compelling case for increasing the economic base of support for arts education in schools and in the community at large. While the primary responsibility for increasing budget allocations in support of education programs rests with local school boards and administrators, we all must recognize our share in this responsibility as members of the larger society. We must build a powerful community constituency at local, state and national levels among arts and arts education organizations to initiate a step-by-step process for change.

[These eleven philosophical and operational concepts are published in "Concepts for Strengthening Arts Education," a document formulated by the National Ad Hoc Arts Education Working Group, co-convened by the American Council for the Arts and the Music Educators National Conference, March 24, 1986.]

From the Arts in the School Day Subcommittee: a *Resolution* as an Advocacy Tool,
Identifying the Arts as Fundamental Elements of Education and Society:

WHEREAS, educational reform in the public schools is a priority in South Carolina; and

WHEREAS, the South Carolina Arts Commission, through funding from the National Endowment for the Arts, and in cooperation with the State Department of Education, the Office of the Governor, the Joint Legislative Committee on Cultural Affairs, and the South Carolina Alliance for Arts Education, has developed a comprehensive plan to establish the arts as basic in South Carolina's general education curriculum; and

WHEREAS, the following agencies, institutions, and organizations have participated in the development of the ARTS IN BASIC CURRICULUM PLAN: the Senate Education Committee; the House Education and Public Works Committee; the Select Committee of the Education Improvement Act; the Joint Business Education Subcommittee of the Education Improvement Act; the South Carolina Educational Television Network; the South Carolina Music Educators Association; the South Carolina Art Education Association; the South Carolina Theater Association; the South Carolina Association for Health, Physical Education, Recreation, and Dance; the South Carolina School Boards Association; the South Carolina Education Association; the Palmetto Teachers Association; the South Carolina PTA Association; the South Carolina State Museum; McKissock Museum; Winthrop College; the University of South Carolina; Furman University; Coastal Carolina College; South Carolina State College; The Governor's School for the Arts; South Carolina artists and students; and

WHEREAS, the arts are basic to general education and have profound value in shaping the quality of life in South Carolina; and

WHEREAS, the arts impart necessary knowledge, skills, and understanding, and are a vital part of the education of all children; and

WHEREAS, the arts are the basis of civilization and an important resource in education; and

WHEREAS, creativity, critical thinking, and problem solving skills are fostered through quality arts education; and

WHEREAS, every child in South Carolina schools should have equal educational opportunities to study the arts;

BE IT THEREFORE RESOLVED that the _____
endorses and supports:

THE implementation of South Carolina's Arts in Basic Curriculum Plan; and

THE development of comprehensive, sequential, quality arts instructional programs taught by qualified arts teachers and reinforced by classroom teachers, school administrators, professional artists, arts organizations and the community at large; and

THE development of local, state, and national policies and initiatives that build strong support for the arts and arts education.

From the Curriculum Content and Instruction Subcommittee: *Suggested Advocacy Plan*

Outcomes

Establish procedures to facilitate local curriculum development based upon the state guidelines.

Establish a realistic timetable for each curriculum area to complete drafts, piloting, and final formats.

Use in-service and released time for these tasks throughout the process.

Disseminate support materials for curriculum development.

Arrange workshops and make curriculum specialists available to local staffs.

Encourage the use of grants for creative curriculum development, including integration of the arts programs with other curriculum areas.

Extend writing projects into the southeastern area of the state.

Provide more structure of the follow-through for teachers teaching teachers as part of the South Carolina Writing Project.

Integrate writing across all curriculum areas.

Establish dance and drama/theater certification.

Adopt regulations requiring the provision of dance and drama specialists.

Adopt regulations requiring that all students be provided art instruction by certified arts specialists.

Adopt regulations reducing arts specialist/student ratio.

Provide adequate funding for additional staff.

Develop a delivery system for creative writing instruction.

Assist those specialists and non-specialists in the field with curriculum development and provide instruction and content in the four components.

Influence effective teacher training programs to expand programmatic content/offerings in order to provide general education teachers as well as specialists who are adequately prepared to develop and maintain arts programs based in aesthetics, production, cultural heritage, and criticism.

Facilitate creative writing instruction.

Review the impact of the fine arts requirement in those districts where it has been implemented.

Review the impact of the fine arts requirement in those states where it has been implemented.

Required Materials

1. Completed curriculum frameworks for visual arts, music, drama/theater, and dance.
2. Testimonials from recognized leaders in education, business, government, and arts.
3. Clearly but strongly stated goals/objectives.
4. Statistical, anecdotal, and research documentation which supports our thesis.
5. Clearly written assessment guidelines for progress, effectiveness, evaluation.
6. Thorough cost analysis.
7. Realistic calendar for phased implementation.
8. Attractive promotional literature.
9. Prepared news releases.

Methodology

- A. Acquire the materials cited 1-7 above.
- B. Present those materials to state-wide arts organizations for review and formal endorsement.
- C. Use the materials and endorsements to:
 1. Create items 8-9 above.
 2. Prepare presentations appropriate to the various target groups.
 3. Solicit support from nationally prominent South Carolinians.
- D. Plan and execute a concerted campaign of persuasion at the target groups via personal and postal contact, media events, and stakeholder pressure.
- E. Encourage those target groups to invest in this program and to add their energies and resources to the effort.
- F. Encourage those target groups to lobby decision makers to enact policies or legislation to implement and support the program.

Possible Actions or Strategies

1. Secure support and arrange personal visits from South Carolina "stars" in the arts; or from other "stars" who have visited here, worked here, or have ties here.
2. Secure newspaper ads signed by the "stars" and prominent South Carolinians.
3. Secure newspaper and magazine stories on the history of the arts in South Carolina, our present, and our future.
4. Encourage state and regional organization to adopt this campaign as their theme for:
 - a. Conventions and conferences.
 - b. Speakers
 - c. Festivals, fairs, local celebrations, and parades.
5. Prepare a list of speakers and promoters who will address groups and distribute the promotional materials.
6. Encourage state organizations to consider matching funds from their sources to cover expenses.
7. Prepare materials for potentially opposed interest groups which are supportive, non-threatening, and which explain how they will benefit.
8. Secure the support of practicing artists for in-kind contributions.
9. Encourage arts groups and other direct stakeholders to implement letter writing and lobbying campaigns.
10. Designate 1990 as "Arts Renaissance Year."
11. Encourage businesses to prepare public awareness programs of how they use artists and of employment opportunities for artists.
12. Encourage "arts stars" to appear at conventions, conferences, universities, the governor's mansion, and the legislature.

Possible Time Frame

- A. Spring, 1988: Completion of curriculum frameworks.
- B. Summer-FALL, 1988: Review and endorsement of frameworks.
- C. October, 1988: Initial contact with museums, local festival committees, and similar groups to secure initial support and scheduling for events and exhibitions in 1989.
- D. January, 1989: Initial contact with "stars" and other dignitaries to secure their support for the coming campaign.

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- E. January-June, 1989: Preparation of documentation, speakers bureau, promotional literature and art, etc.
 - F. June-July, 1989: Completion of campaign materials and strategies for each target group.
 - G. August, 1989: Printing of promotional literature and advertising.
 - H. September, 1989: Campaign kick-off.
 - 1. (September-March) Direct contact with local stakeholder groups.
 - a. Student organizations
 - b. Parent/teacher groups
 - c. Teacher groups
 - d. Religious groups
 - e. Service organizations
 - 2. (September-June) Presentations to state agencies, boards, and commissions.
 - 3. (September-August) Presentations before county, regional, and state arts associations.

Target Groups

A. Local

- 1. Student art clubs and organizations
- 2. All teachers (not just arts teachers)
- 3. Principals and assistants
- 4. Parent-teacher groups for each school
- 5. District arts supervisors
- 6. District Superintendents and administrators
- 7. District school boards
- 8. Local arts groups, clubs, and auxiliaries
- 9. Local arts agencies.
- 10. Local religious leaders
- 11. Local business leaders
- 12. Local chambers of commerce
- 13. Local service organizations
- 14. Local teachers associations (professional and union)
- 15. Colleges
- 16. Schools of art, music, dance, and drama

B. Regional

- 1. County school boards and superintendents
- 2. County councils and administrators

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3. County (or multi-county) arts agencies
 4. County/regional promotional associations
 5. Colleges and universities

C. State

1. State-wide arts groups (from SCAAE)
2. State legislature: Senate and House
3. Governor's office
4. Lobbyists
5. State departments, agencies, and commissions
 - a. Education
 - b. Development Board
 - c. Parks, Recreation, Tourism
 - d. Corrections
 - e. Aging
 - f. Alcohol and Drug Abuse
 - g. Arts Commission
 - h. Budget and Control Board
 - i. Educational Television Center
 - j. Health and Environmental Control
 - k. Health and Human Services
 - l. Jobs-Economic Development Authority
 - m. Mental Health
 - n. State Museum
 - o. National Guard
 - p. Social Services
 - q. Law Enforcement
 - r. Vocational and Technical Education
 - s. Youth Services
 - t. Commission on Higher Education

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For additional information, contact:

**S.C. Arts Commission
1800 Gervais Street
Columbia, SC 29201
(803) 734-8696**