

About the Workshop

Overview

The Arts in Every Classroom is a professional development video workshop for K–5 teachers. Whether you are a classroom teacher or an arts specialist teacher, the workshop’s video programs, Web site, and printed materials will help you incorporate the arts into your curriculum as you:

- **discover** the power of a multi-arts curriculum,
- **learn** arts-based teaching approaches,
- **find** classroom-ready ideas and lesson plans,
- **investigate** a process for curriculum design that can help you teach the arts and other subject areas more effectively, and
- **see** teachers from three schools begin to bring the arts into their classrooms.

The eight one-hour programs are guided by workshop leaders from the Southeast Center for Education in the Arts. The workshop leaders work with Learner Teams from three elementary schools. Each Learner Team is made up of the school’s principal, an arts specialist teacher, and two classroom teachers. Also included in the programs are extensive examples of elementary school students working with the same material as the Learner Teams.

The eight workshop programs introduce key concepts about the arts and arts education. The programs are designed to be viewed sequentially.

- Programs 1–4 present a unit of study that integrates four art forms: theatre, music, dance, and visual art. The unit of study is based on a multi-arts performance piece, *Quidam*, by the world-famous troupe Cirque du Soleil. Each program includes several lessons that build on each other, each with activities and discussion. The unit is designed for viewers to use in their own classrooms.
- Programs 5–6 demonstrate a step-by-step process for developing your own multi-arts curriculum unit, using the *Quidam* unit as an example.
- Programs 7–8 explore practical experiences of using the arts in elementary school classrooms, as members of the Learner Teams are seen in their own schools, using what they learned and discussing their experiences.

An online version of this workshop guide is available at www.learner.org/channel/workshops/artsineveryclassroom. In addition to the material presented here, the Web site features other information and resources that you may find useful, including complete lesson plans, background on key ideas and works of art, vocabulary words, links to related organizations, and additional extended workshop sessions to help deepen your knowledge and skills.

A companion to the workshop is *The Arts in Every Classroom: A Video Library, K–5*. The video library is a series of 14 documentary programs showing classroom and arts specialist teachers using the arts in a variety of successful ways in elementary schools around the country. Print and online guides are available for the video library. The online version is at www.learner.org/channel/libraries/artsineveryclassroom.

About the Workshop, cont'd.

Program Descriptions

Program 1. What Is Art?

Learner Teams and students investigate the nature of art by identifying elements of four art forms: theatre, music, dance, and visual art. The teams explore their perceptions about each art form separately, then examine how the art forms work together in the multi-arts example *Quidam*.

Program 2. Responding to the Arts

Using two multi-arts performance pieces from different eras, *Quidam* (1996) and *Parade* (1917), Learner Teams and students examine how artists and audiences form their perceptions of art. Participants examine theatrical and musical elements in *Quidam* and *Parade* to investigate the role of social and historical context, recognize the artists' creative intentions and expressive techniques, study the influence and practices of vaudeville, and master and apply a process of criticism by going to "critic school."

Program 3. Historical References in the Arts

This program explores the concept of historical context. How do artistic and historical references inform and influence our understanding of works of art? Using visual and dance elements, Learner Teams and students recognize the use of historical references in *Quidam*, use costumes to investigate the ways that historical references can affect a work of art, study a painting by René Magritte and choreography by Alwin Nikolais to see their influence on the creators of *Quidam*, and take on the role of art historian to discover how art history is being made today.

Program 4. Creating a Multi-Arts Performance Piece

Applying knowledge gained through the lessons modeled in Programs 1–3, Learner Teams and students create, rehearse, and revise a multi-arts performance piece that is based on the central narrative theme in *Quidam*. In a sequential series of large- and small-group interactions, they create original plots based on *Quidam*'s "journey" story structure, communicate their stories in a multi-arts medium, and critique and refine their performance pieces.

Program 5. Designing a Multi-Arts Curriculum Unit

This program introduces a curriculum design process sometimes called "backward design." This process builds on the enduring ideas/understandings that drive a curriculum unit—the "why" rather than the "what." Using the multi-arts unit of study seen in Programs 1–4 as a model, Learner Teams investigate the components of this process—how the enduring ideas form the basis for essential questions and unit objectives. Learner Teams then construct enduring ideas, essential questions, and unit objectives for integrated units of study that they can use in their own schools.

Program 6. The Role of Assessment in Curriculum Design

Learner Teams discover how to build formative and summative assessments into the units they are developing. They consider assessment strategies used in the lessons of Programs 1–4, continue working on their own units by developing performance tasks that address assessment criteria, and create scoring guidelines to measure student success.

Program 7. Three Schools, Three Approaches

During the school year that followed the filming of the first six programs, a television production crew visited the three Learner Teams at their own schools. Documentary segments show the Learner Teams planning and teaching arts-based lessons that grew out of what they learned. Discussions at the end of the school year, facilitated by one of the workshop leaders, give the Learner Team members the chance to reflect on developments in their teaching practice.

Program 8. Building on New Ideas

More documentary segments show further work by the team members—with their students, among themselves, and with colleagues. The end-of-year discussions continue, with team members reflecting on how their new initiatives in the arts have affected them and their schools and offering advice for other teachers who want to bring the arts into their own classrooms.

Workshop Components

This guide provides everything you need to know to conduct this workshop, either with colleagues or on your own. (Note: If you are taking this workshop alone, you are your own facilitator.) The workshop consists of activities carried out with your colleagues on-site (Workshop Sessions) and those to do on your own (Between Sessions). See Helpful Hints for Facilitators in this guide for more information on preparing for workshop sessions.

Workshop Sessions (On-Site)

Weekly workshop sessions may be scheduled around live broadcasts of the programs, in which case you will want to begin at least 30 minutes before the scheduled broadcast. You may prefer to watch the programs on videotape, so that you can schedule the sessions at a time that is more convenient for all participants. Sessions outlined in this guide are approximately two hours, including viewing time.

Each two-hour session consists of three parts.

Getting Ready

In preparation for watching the program, you will engage in 10 to 25 minutes of discussion and activity (for specific times, see the individual workshop sessions).

Watch the Workshop Program

Then you will watch the 60-minute program. You may want to consider the questions posed in this guide before or while viewing the program and discuss them later.

Suggested Activities and Discussion

Wrap up the session with an additional period of activities and discussion (for specific times, see the individual workshop sessions).

Optional Extended Sessions

As an alternative to the two-hour sessions designed to accompany each program of the workshop, Programs 1–4 offer optional four-hour sessions, which you can find on the workshop Web site at www.learner.org/channel/workshops/artsineveryclassroom. These extended sessions feature additional on-site activities for each of the first four programs, which will enhance significantly your understanding of the material presented in the workshop.

Between Sessions (On Your Own)

Homework Assignments

You will be assigned exercises and activities that put into use practices learned in the previous program and prepare you for the next one.

Reading Assignments

You will be given a reading assignment that will introduce you to the topics for the next program. Reading assignments may be found in the Appendix of this guide.

Workshop Components, cont'd.

Ongoing Activities

You can enrich the experience of this workshop by continuing your personal investigations and reflections in your daily activities. Here are some suggestions.

- **Keep a journal.** You are encouraged to keep a journal, including thoughts, questions, and discoveries about the arts in education that arise from the workshop and learning experiences in your own classroom.
- **Attend a show by a museum, theatre, dance company, or orchestra in your community.** Share this experience of the arts with workshop participants and students in your classroom.
- **Learn more about *The Arts in Every Classroom* by visiting the workshop Web site at www.learner.org/channel/workshops/artsineveryclassroom.** Go online for materials and resources to extend your understanding and implementation of the practices shown in the workshop.
- **Watch the programs in *The Arts in Every Classroom* companion video library.** For more information, visit the video library Web site at www.learner.org/channel/libraries/artsineveryclassroom. Here you will find additional ideas, links, and other resources on relevant topics.
- **Share ideas on Channel-TalkArtsk5@learner.org.** You can subscribe to an email discussion list and communicate with other workshop participants online. To subscribe to Channel-TalkArtsk5, visit www.learner.org/mailman/listinfo/channel-talkArtsk5.

Helpful Hints for Facilitators

Successful Workshop Sessions

This guide provides you with detailed instructions for leading workshop sessions, particularly the group discussion and activities included in the Getting Ready and Suggested Activities and Discussion segments of each program. These discussions before and after the program screenings help participants better understand the programs and enhance the workshop experience. Getting Ready prepares participants for what to focus on during the screening, and Suggested Activities and Discussion gives them the opportunity to analyze and reflect on what they saw. These activities range in length from 15 to 45 minutes, depending on the program, with the entire session running around two hours.

Participants watching the program at the time of broadcast may reflect on the questions provided for each session as they watch and then discuss them as a group at a later time. Groups watching the programs on videotape can stop the program after each lesson to discuss the questions (five minutes recommended).

The following hints are intended to help you get the most out of your sessions.

Designate Responsibilities

Each week, one person should be responsible for facilitating the workshop session (or two people might share the responsibility—one facilitating Getting Ready and the other facilitating Suggested Activities and Discussion). The facilitator does not need to be the same person each week; in fact, it is recommended that participants rotate the role of facilitator on a weekly basis.

Prepare for the Session

The facilitator should review the entire session in this guide before arriving at each session. The sessions will be most productive if you and your colleagues come prepared.

Bring the Necessary Materials

A few of the activities require group brainstorming or list making. It will be useful to have markers and a flip chart, as well as a few sheets of paper available for each participant. The facilitator should be responsible for bringing these and other items, listed in the Materials Needed section, to the session when necessary. Note: You will need these materials for the first workshop session.

Keep an Eye on the Time

We have suggested the amount of time you should spend on each question or activity. While these times are merely guidelines, you should keep an eye on the clock, particularly if you are watching a live broadcast. You may want to set a kitchen timer before you begin Getting Ready to ensure that you won't miss the beginning of the program. If you are watching the programs on videotape, you will have more flexibility if your discussions run longer.

Record Your Discussions

We recommend that someone take notes during each discussion or, even better, that you tape-record the discussions each week. These notes or audiotapes can serve as make-up materials in case anyone misses a workshop.

Share Your Discussions on the Web

The workshop sessions serve as a starting point to share and think about the video program. We encourage you to continue your discussions with participants from other sites on Channel-Talk at the workshop Web site at www.learner.org/channel/workshops/artsineveryclassroom.

Explore Extended Workshop Sessions

This guide is structured to provide teaching and learning activities for two-hour workshop sessions. For Programs 1–4, you are encouraged to explore an alternate set of four-hour sessions, which are featured on the workshop Web site at www.learner.org/channel/workshops/artsineveryclassroom. These extended sessions include in-depth, on-site activities for each program, which will enhance significantly your understanding of the material presented in the workshop.

Materials Needed

For each workshop session, you will need:

- the videotape or broadcast of the relevant program;
- a television (and a videotape player if you are using videotapes);
- a blackboard or flipchart, a few pages of paper for each participant, and writing materials to record discussion and facilitate activities;
- copies of this guide (also available on the workshop Web site at www.learner.org/channel/workshops/artsineveryclassroom) for all workshop session participants;
- copies of the session's handouts (originals of which are available in the Appendix of this guide or on the workshop Web site) for all workshop session participants;
- copies of the session's readings (originals of which are available in the Appendix of this guide or on the workshop Web site) for all workshop session participants; and
- any other materials specified in the Materials and Resources section of each program in this guide.

Program 1 includes the opening sequence of Cirque du Soleil's *Quidam*. Participants are encouraged to view *Quidam* in its entirety, ideally after watching Program 1 and before watching Program 2. Your public library or local video store might have a copy, or you can purchase it at <http://store.yahoo.com/cirquestore/video1.html> or from video stores or online video sellers. If you obtain a single copy for all participants to share, you may wish to set a time when participants can view *Quidam* together or establish a schedule for participants to borrow the videotape.

Likewise, participants may want to develop a similar system for sharing the tapes of *The Arts in Every Classroom* companion video library or gathering to view a broadcast of these documentary programs via the Annenberg/CPB Channel. See the video library Web site at www.learner.org/channel/libraries/artsineveryclassroom for more ideas.

For the Classroom

Audio and video demonstration materials needed to teach the classroom lessons in Programs 1–4 can be found on the Classroom Demonstration Materials videotape, which is provided free to buyers of the set of workshop videotapes. This videotape includes all the examples seen in the workshop programs, along with additional examples that may be useful when you take these lessons back to your classroom. If you are watching the broadcast on the Annenberg/CPB Channel, call 1-800-LEARNER or visit www.learner.org to purchase the Classroom Demonstration Materials videotape separately.

When using the lessons in the classroom, teachers are advised to show students *Quidam* in its entirety (please see the information above about obtaining a videotape).

About the Contributors

Instructional Designers

Content for *The Arts in Every Classroom: A Workshop for Elementary School Teachers* was developed by the Southeast Center for Education in the Arts (SCEA), in collaboration with Lavine Production Group and KSA-Plus Communications. Located at the University of Tennessee at Chattanooga (UTC Chattanooga), SCEA is a think tank and laboratory for creative inquiry into teaching and learning. SCEA's multi-arts focus on comprehensive arts education and arts integration provides a dynamic approach to innovative professional development and education reform.

SCEA Staff

Kim Wheatley, director of the Southeast Center for Education in the Arts, holds the UTC Lyndhurst Chair of Excellence in Arts Education. He served on the writing committees for the *National Standards for Arts Education* and the *Interstate New Teacher Assessment and Support Consortium (INTASC) Arts Education Standards* for teachers.

Susanne Burgess is the music specialist at Solvang Elementary School in Solvang, California. She previously was director of music at the Southeast Center for Education in the Arts. She has worked with all age groups from newborn to college, teaching general and choral music in public and private schools, conservatories, and community organizations.

Scott Rosenow is the director of the Southeast Institute for Education in Theatre at the Southeast Center for Education in the Arts. He has taught and directed theatre at the elementary school, middle school, high school, and university levels.

Project Collaborators With SCEA

Kathy Blum is the headmaster at Cliff Valley School, a private elementary school in Atlanta, Georgia. She previously was director of theatre at the Southeast Center for Education in the Arts and has provided professional development for elementary and secondary school teachers throughout the country.

Kathy DeJean is the dance specialist at Lusher Alternative Elementary and Middle Schools in New Orleans, Louisiana. She has taught, danced, and choreographed in schools and professional dance companies in the United States and Europe.

Ann Rowson Love is the curator of education at the Ogden Museum of Southern Art in New Orleans, Louisiana. She previously was director of visual art at the Southeast Center for Education in the Arts, and is a museum educator.

Hazel Lucas is a curriculum coordinator at Browns Mill Elementary School in Lithonia, Georgia. She previously taught fifth-grade social studies there and has given workshops in visual art education in the United States and China.

Workshop Leaders

Kathy Blum, Susanne Burgess, Kathy DeJean, and Hazel Lucas appear as on-camera workshop leaders for *The Arts in Every Classroom: A Workshop for Elementary School Teachers*.

About the Contributors, cont'd.

Learner Teams in the Workshop Programs

Drew Model School, Arlington, Virginia

Janice Adkisson, principal

Stephanie Ellison, fourth-grade teacher

Walter McKenzie, instructional technology coordinator

Angela Snead, kindergarten teacher

Connie Usova, visual art teacher

Ridgeway Elementary School, White Plains, New York

Sandi Cangialosi, principal

Monica Bermiss, third-grade teacher

MaryFrances Perkins, visual art teacher

Joan Roberts, second-grade teacher

Kingsbury Elementary School, Memphis, Tennessee

Brett Lawson, principal

Lokita Glover, third-grade teacher

Thomas Raphael, Orff music teacher

Angela Tillery, kindergarten teacher

Classroom Demonstrations in the Workshop Programs

Classroom demonstrations were filmed at:

Browns Mill Elementary School, Lithonia, Georgia

Yvonne Butler, principal

Hazel Lucas, fifth-grade teacher

Lusher Alternative Elementary School, New Orleans, Louisiana

Kathy Hurstell Riedlinger, principal

Kathy DeJean, dance specialist

Carolyn DuBois, fourth-grade teacher

Marti Dumas, fifth-grade teacher

Kathy Guidry, kindergarten teacher

Megan Neelis, second-grade teacher

Amanda Newberry, theatre teacher

Wallace A. Smith Elementary School, Ooltewah, Tennessee

Lisa Miller, principal

About the Contributors, cont'd.

About the Learner Teams

Drew Model School, Arlington, Virginia

www.arlington.k12.va.us/schools/drew/

www.arlington.k12.va.us/schools/drew/a&a/a&a.htm

Drew Model School focuses on the “four As”—academics, accountability, appreciation, and the arts. Interdisciplinary connections between the visual, performing, and literary arts and the curriculum provide innovative and creative learning experiences that excite and engage children. Drew provides instruction through the multi-age Montessori program and the Graded program to 475 children from diverse backgrounds. The school seeks to foster a strong sense of community, honor all students by encouraging cooperation and de-emphasizing competition, and provide a friendly and dynamic place to work and learn.

Since the early 1970s, Drew Model School has been a school of choice for all school-age residents of Arlington, Virginia, just across the Potomac River from Washington, D.C. In fall 2001, the staff and student body moved into a new building located in south Arlington, minutes from the Pentagon.

Janice Adkisson has been principal of Drew Model School since 1999. Previously she held positions as program development coordinator, supervisor of early childhood, and supervisor of staff development for Arlington Public Schools. Prior to joining the district staff, Adkisson was director of research and information for the Association for Supervision and Curriculum Development (ASCD) and served as manager of the Computer Alliance for the National School Boards Association. She has taught elementary grades in Maine, New Hampshire, Michigan, and Maryland. Adkisson received her master’s degree from George Mason University and her doctorate from George Washington University.

Stephanie Ellison has taught fourth grade at Drew Model School since 2000. Her collaboration with a local Arlington theatre group and the school art and music staff has helped her make Virginia history especially exciting for her students. Prior to joining the school district, Ellison taught fifth and sixth grades in Moreno Valley, California, and Moses Lake, Washington. She holds a bachelor’s degree in elementary education and a master’s degree in reading from Central Washington University.

Walter McKenzie is Drew Model School’s instructional technology coordinator and a veteran classroom teacher of 14 years. His professional interests include curriculum integration, multiple intelligences, and the arts. His book, *Multiple Intelligences and Instructional Technology: A Manual for the Mind*, was published by the International Society for Technology in Education in May 2002.

Angela Snead has taught kindergarten and preschool at Drew Model School since 1999. Since the start of her career, she has collaborated with colleagues to integrate the arts into her teaching. Angela holds a bachelor’s degree in liberal arts and a master’s degree in education from Marymount University.

Connie Usova has worked as a visual art teacher at Drew Model School since 1990. She received her undergraduate degree from Carlow College and, in addition to graduate coursework at Carnegie Mellon University and the University of Pittsburgh, earned a master’s degree in education at George Mason University. She brought to Drew 15 years of experience in arts education, including work at a highly diverse, inner-city school outside of Pittsburgh, Pennsylvania; a private school in Charleston, South Carolina; and the Smithsonian Institution in Washington, D.C.

Information provided by Drew Model School. Current as of May 2002.

About the Contributors, cont'd.

Kingsbury Elementary School, Memphis, Tennessee

www.memphis-schools.k12.tn.us/schools/kingsbury.es/index.asp

Kingsbury Elementary is a K–6 school that uses the ATLAS and arts integration models of education. Kingsbury's 35 classroom teachers and 10 support teachers bring an average of eight years of experience to instruction. Local organizations that have "adopted" Kingsbury Elementary include Amro Music, Hicks Convention Services, Kroger, St. Stephen United Methodist Church, and Variety Clubs Children's Charities.

Kingsbury Elementary is a neighborhood school serving the Berclair/Highland Heights area in Memphis, Tennessee. The families in the school attendance district generally have low income, with 82 percent of the school's nearly 600 students qualifying for free or reduced-price lunch. Twenty-six percent of students at Kingsbury Elementary receive special education services. Eighty percent have limited English proficiency. The student body is 48 percent Caucasian, 38 percent African American, 12 percent Hispanic, and 2 percent Asian.

Brett Lawson, principal of Kingsbury Elementary and a native of Jonesboro, Arkansas, received his bachelor's degree in music education from Arkansas State University and earned his master's degree in leadership from the University of Memphis. He has taught music at Crawfordsville and Marion schools in Arkansas and at Munford High School and Cherokee Elementary School in Tennessee. Lawson became assistant principal at Kingsbury Elementary in 1998 and principal in 2001.

Lokita Glover has been a third-grade teacher in the Memphis City Schools since 1996. She earned her bachelor's degree in education at the University of Memphis.

Thomas Raphael is an Orff music teacher at Kingsbury Elementary. He received his bachelor's degree in music education from Syracuse University in 1998. Raphael served as band director in the St. Charles Parish Public School System in New Orleans, Louisiana, before becoming an Orff music teacher and band director at Kingsbury Elementary.

Angela Tillery has been a kindergarten teacher in Memphis City Schools since 1998. She earned her bachelor's degree in science from LeMoyné Owen College in Memphis, Tennessee. She currently teaches kindergarten at Kingsbury Elementary.

Information provided by Kingsbury Elementary School. Current as of May 2002.

Ridgeway Elementary School, White Plains, New York

www.wpcsd.k12.ny.us/2schools/index.html

Ridgeway Elementary School, a K–5 elementary school of more than 600 students, is located in White Plains, New York, about 30 miles northwest of New York City. Ridgeway is a Child Development Project school that emphasizes children's intellectual, moral, and ethical development. The school's theme of "global understanding" addresses issues relating to diversity and the environment.

Educators support students' roles as producers of their own knowledge in this caring community of learners. The school uses a "thinking curriculum" in which knowledge and thinking are intertwined. Teachers use the Balanced Literacy approach to teach reading and writing and offer students hands-on experiences in mathematics and science. Classroom activities are designed to foster creativity, a sense of community, mutual respect among children, and an understanding of the world in which they live. Hallways and classrooms are organized and decorated to celebrate students' work in the arts and academic subjects. Located in a one-story facility, the school has nature trails adjacent to its playing fields.

Sandi Cangialosi has been principal of Ridgeway Elementary School since 1999. Prior to coming to White Plains she worked as a teacher, an assistant principal, and a principal in the New York City Schools. As a teacher, Cangialosi was trained by the Metropolitan Opera in its Writing Original Opera With Children series. As an administrator, she founded the Professional Performing Arts School, a public middle/high school for students who demonstrate a serious desire to study for a career in the arts.

About the Contributors, cont'd.

Monica Bermis has taught third grade in the White Plains Public Schools since 2000. Previously, she was an elementary school teacher in Harlem, New York, for five years. In addition to academic programs, she has a long history of working with youths, ages six to 19, at a camp in Huguenot, New York.

MaryFrances Perkins is a visual art teacher in the White Plains Public Schools. She has more than 30 years of experience working with both regular and special-needs children of all ages. She has held teaching positions at the Hudson River Museum and with the Board of Cooperative Educational Services. Perkins has worked on summer art projects with the City of White Plains as well as the Youth Bureau. She earned her bachelor's degree in art education from Florida A&M University in Tallahassee, Florida, and master's degree in art therapy from the College of New Rochelle in New Rochelle, New York.

Joan Roberts, a second-grade teacher at Ridgeway Elementary School, has been teaching since the mid-1980s. She has taught in Massachusetts, Michigan, New York, and Ohio. Roberts has a bachelor's degree in science from Wright State University in Dayton, Ohio. She served as a building substitute at Ridgeway for more than a year before becoming a full-time teacher there.

Information provided by Ridgeway Elementary School. Current as of May 2002.

Advisors to the Project

Arnold Aprill is the executive director of the Chicago Arts Partnerships in Education, a network of 30 Chicago public schools, 45 professional arts organizations, and 11 community organizations dedicated to co-planning whole-school improvement through the arts.

Deborah Brzoska is the director of arts education for the Vancouver School District in Vancouver, Washington, which has been recognized by the President's Committee on Arts and Humanities as one of nine districts in the nation with exemplary K–12 arts education.

David Diaz Guerrero has been a documentary photographer for more than 30 years. He has been a recipient of a Colorado Humanities and Arts grant, an NEA Collaborative Project grant, and a Colorado Council on the Arts Visual Artist fellowship. He has taught as a visiting artist in several schools in Colorado.

Joseph Juliano, Jr., is the director of fine arts for the Hamden Public Schools in Hamden, Connecticut, where he supervises programs in all the arts for grades K–12. In addition, he is president of the American Alliance for Theatre and Education, an association of artists and educators serving young people. He also is on the steering committee of the Arts Education Partnership and is chair of the Interdisciplinary Committee of the Consortium of National Arts Education Associations.

Donald J. Killeen is national program manager of the National Arts Education Consortium, Department of Art Education, Ohio State University. He has more than 20 years of experience teaching and administering in higher education settings both in the United States and internationally. From 1997 to 2002, he directed the Transforming Education Through the Arts Challenge, a five-year national education reform initiative designed to link comprehensive arts education with national and local efforts to reform our nation's schools.

Sally Nogg, a first-grade teacher at John F. Kennedy Elementary School in Brewster, New York, is an early childhood specialist who has been a classroom teacher for more than 25 years. She began teaching at the secondary level but after six years moved to primary grades. Her teaching experience ranges from living and teaching on Indian reservations in Arizona and New Mexico to working in an inner-city school in Albuquerque, New Mexico. She specializes in diverse populations and developmentally appropriate practices.

Martha Rodriguez-Torres is the principal of P.S. 156, The Waverly School of the Arts, in the Brownsville section of Brooklyn, New York. When she started at Waverly, it was a relatively low-performing school with only 17 percent of the children reading at or above grade level. She made the school into an arts magnet school and improved student performance outcomes.

About the Contributors, cont'd.

Vicki Rosenberg is vice president and chief operating officer of the Council of Michigan Foundations. Before taking this position, she was senior program officer with the Getty Grant Program, a subsidiary of the J. Paul Getty Trust, where she managed national programs designed to improve the quality and status of arts education in American public schools.

Wayne Walters is principal of the Frick International Studies Academy in Pittsburgh, Pennsylvania. Previously he was assistant principal at Northview Heights Elementary School, where he fostered a music program for inner-city children. He also was an elementary and vocal music teacher at Martin Luther King, Jr. Elementary School, also in Pittsburgh.

Stella Yu is associate director of the Mayor's Office of Art, Culture, and Film in Denver, Colorado. She has a background in fine arts, arts education, and business and is an accomplished visual artist who spent many years as a visual art specialist teacher.