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A Word from the Director…
Liane Brouillette

The ArtsBridge America conference in April was an historic occasion. This year’s conference marked the move of the national ArtsBridge America office back from Lawrence University to the University of California, Irvine. Creation of a national advisory board provided ArtsBridge America with a new governance structure.

On Friday, April 24 participants in the Mapping the Beat project met to look back on three highly successful years. Funded by the National Geographic Education Foundation, this signature ArtsBridge project links ethnic and regional music with the 5th and 8th grade geography and American history curriculum. The host campuses--UCLA, University of Delaware, UC Irvine, Michigan State University, Oklahoma State University, Lawrence University, Appalachian State University, and California State University, Long Beach-- shared new lessons and innovative implementation strategies.

Saturday, April 25, the ArtsBridge America administrators’ conference was joined by a new strand, funded by the Dana Foundation and dedicated to advancing the preparation of pre-service teaching artists. ArtsBridge scholars from across America attended master classes presented by outstanding teaching artists. In addition to a rich selection of two-hour workshops, a generous donation from the Andrews Family Foundation made possible a seven-hour series of training workshops focused on the needs of kindergarteners and taught by Avo Randruut of Reading in Motion.

We extend our heartfelt thanks to all whose contributions made this conference a success. Special thanks are owed to conference coordinator Jasmine Yep and to our hosts at the California Institute for Telecommunications and Information Technology.
First Annual ArtsBridge America Scholar Retreat and Training a Success

The annual ArtsBridge America Conference took place at UC Irvine on April 24-26. Hosted by the Center for Learning through the Arts and Technology, the conference brought together ArtsBridge America campus directors, campus faculty mentors and representatives, and pre-service teaching artists for three full days of meetings, workshops and performances.

The first day of the conference welcomed ArtsBridge Mapping the Beat directors and scholars to the fourth annual Mapping the Beat gathering. Mapping the Beat is a signature ArtsBridge project linking visual and performing arts with the geography and social studies curriculum. Mapping the Beat projects have been conducted in elementary classrooms by ArtsBridge programs at the University of Delaware, Michigan State University, Oklahoma State University, Appalachian State University, Lawrence University of Wisconsin, CSU Long Beach, UC Los Angeles, UC San Diego, and UC Irvine. CLA&T worked with Ron Richardson, principal at Madrona Middle School, and teaching artist Stephanie Feder, to adapt the project for the eighth grade curriculum (see “ArtsBridge America Spotlight” on pg 6) and the University of Delaware developed a dance-based project to support the fourth grade curriculum. Funded by a three-year grant from the National Geographic Education Foundation, the campuses implementing Mapping the Beat in K-12 schools have not only integrated music, geography and social studies, but also developed lessons that introduce standards-based lessons in theater, dance, visual arts, and media arts.

The Conference continued on April 25 and 26 with meetings discussing the current and future direction of the national network, research and publications, and the new Advisory Board. Presentations from ArtsBridge directors Patricia Harter, UCLA Department of Theater, Film and Television; Kristi Burns, University of Utah; and Amy Schiffner, University of Hawaii at Manoa presented exemplary models in scholar training and preparation, and inspiring methods that can be replicated at other ArtsBridge campuses and K-12 schools.

This year, a new track was developed to provide workshops for pre-service teaching artists and ArtsBridge scholars. The inaugural ArtsBridge Scholar Retreat offered hands-on workshops, training, networking opportunities, and professional development for exceptional ArtsBridge scholars and scholar candidates. Master teachers introduced lessons from broadly tested curricula in visual and performing arts for a range of K-12 levels. Avo Randrut led a seven-hour training in the “Reading In Motion” curriculum that uses music to support literacy development at the kindergarten level (http://readinginmotion.org). Denise Lynne from the San Diego Unified School District let two inspiring workshops that introduced the Teaching Artist Project (Please Teaching Artist Project/ITQ Project, pg 3). Her workshop introduced nine standards-based sequential lessons in theater and dance for grades K-2 (www.clat.uci.edu/artslessons.html). Faculty mentors Brigetta Miller and Phillip Swan of Lawrence University led a workshop presentation that provided an in-depth look at Mapping the Beat (www.clat.uci.edu/mappingtheBeat.html). Laurie Baefsky and Nadra Haffar of the Nora Eccles Harrison Museum of Art at Utah State University introduced the Spiraled Learning Project, an inspiring curriculum that uses visual art to introduce math. Jill Beck, founding director of ArtsBridge America, taught the World Dance Workshop (http://repositories.cdlib.org/clta/artsbridge). Over twenty participants, from university dance faculty to first-time dancers, learned a Vietnamese harvest dance and the Israeli Hora Khedera to bring the inaugural Retreat to a close.

The ArtsBridge Scholar Retreat was well received, and the Center is pleased to announce that we will once again offer workshops and training for pre-service teaching artists and ArtsBridge scholars at the spring 2010 Conference. Please visit the CLA&T website in January 2010 for conference information.

If you attended the 2009 conference, please go to the below link to complete the online participant survey.

Call for Articles

The Journal for Learning through the Arts is a peer-reviewed, on-line journal published by CLA&T. It provides a forum for discussing all aspects of learning that integrate the visual and performing arts within K-12, community, or higher education settings. Submissions are invited from university faculty, researchers, teaching artists, and school district personnel who have explored the link between learning and the arts. Manuscripts are currently being accepted for a special issue on integrating the arts with social studies and geography education. Submissions should be made online. The deadline is August 24, 2009. Guidelines are available online at http://repositories.cdlib.org/clta/lta/styleguide.html.
Teaching Artist Project with San Diego Unified School District
By Meryl Zwanger

Funded by the California Post-Secondary Education Commission, the Improving Teacher Quality (ITQ) Program is a collaboration between the Center for Learning through the Arts and Technology and the Visual and Performing Arts department (VAPA) of the San Diego Unified School District. The project has been moving forward this spring and summer with the qualitative research component of the project. Initial findings suggest a strong impact on the participating teachers and students.

The ITQ Program (or Teaching Artist Project) is a teacher professional development program that brings teaching artists in theater, dance, and the visual arts into K-2 classrooms 27 weeks to train teachers in integrating the arts into their classrooms and curricula. In the program, each classroom in a participating school works with one teaching artist for nine weeks in theater, a second teaching artist for nine weeks in the visual arts, and then a third teaching artist for nine weeks in dance. Each week, the teaching artist teaches a standards-based lesson in the arts to the students while also instructing the teacher in arts content, techniques, and materials. After the first year, teachers are expected to have enough knowledge and comfort with the arts content that, with the support of the resource teachers at VAPA and online videos of the teaching artist lessons, they will be able to integrate the arts into their classrooms and curricula.

The research component of the ITQ Program includes teacher interviews. These will be used to illuminate the quantitative analysis of the effect of the program on student test scores while also capturing other impacts of the program on teachers and students, as well as documenting the functioning of the program. The study’s findings will be provided to VAPA as a formative evaluation for improving the ITQ Program. It will also provide an example of “best practices” for an arts education teacher professional development program. By documenting high quality, sustained, and in-person training in integrating the arts for teachers who are mostly unfamiliar with the arts, the study demonstrates some wider possibilities and implications for public policy.

The qualitative study consists of interviews with, as of this summer, nineteen teachers (at the two schools which completed all three 9-week sessions with teaching artists); four resource teachers and administrators at VAPA; and eleven interviews with the teaching artists. Interviews consist of questions about the functioning of the program, the aspects of the program that worked well and those that needed improvement, the benefits of working with teaching artists, the impact on students, and the support and knowledge that teachers might need to effectively integrate the arts into their classroom.

The interviews were initially examined by UCI undergraduates in a field methods course that taught them the basics of qualitative research. The undergraduates transcribed three or four interviews and then searched them for instances in which teachers identified impacts of the ITQ Program on their students. Each example of an impact was coded in one of the following categories: academic impact, behavior improvement, English language learning and vocabulary, exposure to the arts, fun/enjoyable activities, motivation to do other schoolwork, social-emotional development, success in a non-academic area, and visual and performing arts skills. A few quotations from the interviews follow:

“I think it’s engagement, I think it’s enthusiasm, I think it’s really helping the ELL [English language learners] with their language. Every single teacher that I’ve talked to will say: ‘He understands the language because he’s physicalizing it.’” [English language learning and vocabulary]

“I hear this in theater a lot. The kids who are afraid to speak because of language or because they are teased, if they are given a line to say, will speak. The other kids stop trying to protect them, saying ‘No, he won’t talk,’ or saying it ahead of time. The artist will coach it out. And they almost all without exception have grown in that area, so that whole idea about standing in front of somebody, feeling confident enough to verbalize something even it it’s given to them, is a good thing.” [social-emotional development]

“It also benefits me [as the teacher] to see how some kids may not feel successful in other areas but when you see them on the dance floor and they feel confident and are doing great, you say, ‘Wow! I thought that kid was really shy. Look how they are really expressing themselves in different ways.’ And I think it’s really important that kids do get different ways to express themselves.” [success in a non-academic area]

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**New Arts Education Resource**

**Art = Education: Connecting Learning Communities in Los Angeles**

Overview by Amy Shimshon-Santo, Ph.D.

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*Art = Education: Connecting Learning Communities in Los Angeles* is filled with fresh process writing, surprising analytical essays, personal testimonies, useful resources, and inspiring student artwork from 28 different contributors including UCLA students and faculty, and K-12 students, teachers, and administrators in Los Angeles, Compton, and Lynwood Unified School Districts. The compilation celebrates the intricate process of teaching and learning through the arts. Epitomizing the aims of praxis oriented study that links both theory and practice, every author in the book is an artist; each writer an arts educator.

The guiding visual metaphor for the book, deftly designed by ArtsBridge alumni Brittany Maxwell, is that of a playful game of cat’s cradle that magically transforms from a stringed jacob’s ladder into a solid rope bridge capable of carrying people’s weight as they cross over from one place to another. The resilient power of the imagination and the real human connections of collaboration and friendship developed among participants are the rope and skillful knotting required to build the bridge.

As a young artist, I viewed arts teachers as gatekeepers to my most coveted dreams. Generous teachers affirmed in us a sense of cultural heritage, and connected us to the people and institutions that guide each creative discipline. Even today, arts educators have the power to prepare and include young people who aspire to become a part of the broader creative landscape of our region. For most arts educators, it is a luxury to find time to write and reflect on their teaching because one is quickly jettisoned off to the next school project. As a young dance educator I may have spent as much time driving from school to school as I did in the classroom.

This exposed me to the city in ways that most residents rarely see, and I became well versed in the expansive disjointed geographies of Los Angeles County. I simply filed away that invaluable knowledge as “experience” and did not have the opportunity to reflect on it through critical writing. Now, years later, I make a point of encouraging reflection and analysis from my student arts teachers. Dancers, musicians, visual artists, and designers don’t often think of ourselves as community based researchers, but we do as much fieldwork as an anthropologist, sociologist, or urban planner. This unique compendium of written works shares divergent perspectives from ArtsBridge Scholars, guiding teachers, youth, parents, and school administrators regarding their rich experiences with ArtsBridge. The aim of the book is to share, remember, and honor the diverse voices of partnership.

Twenty years of teaching the arts in Los Angeles public schools convinced me of important roles for artists as educators. Later in life, as a UCLA professor, I saw the opportunity for higher education to contribute to emerging artists and the city at large through rigorous teacher preparation. If we didn’t do so, where would the next generation of arts educators come from, and, without them, who would identify and prepare young people in under resourced schools to tap into their creative voices? A commitment to filling this gap made me accept the challenge of directing ArtsBridge at UCLA Arts from 2005-2009 until state budget cuts evaporated funding for the position. But what productive years they were! The program mission linked UCLA student artists and faculty, K-12 teachers, students, and administrators to share resources and learning opportunities. Together, we explored new approaches to unite the K-20 pipeline in the arts through teacher preparation in higher education, K-12 instruction in the arts, and vital community partnerships.

The book is structured into discreet sections clustered around the ideas of process, translation, correlation, and gathering. Each division begins with a section overview to orient and welcome readers into the text. The process section includes revealing essays that capture the liminal moment when arts educators - equipped with their genre experience, intentions for teaching and learning, and meticulously scaffolded lesson plans - are confronted by real living students who each require their own way into the material. The act of beginning requires a leap of faith where theory wed practice and quality teachers learn from their students as they make the content accessible to diverse learners.

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Art = Education: Connecting Learning Communities in Los Angeles
Continued from page 4

In the *translate* section, language acquisition and the arts take center stage. As a global city, hundreds of different languages are spoken in Los Angeles schools. However, more than a simple linguistic issue, cultural awareness also grows each time a geographical border is crossed. A series of reflections on places of study, developed through the visual storytelling project, shares student and parent perspectives on their learning communities.

Arts integration, where correlations are simultaneously made between the arts and other disciplines from public health to politics, unite the essays of the *correlate* section. The *gather* section offers examples of community presentations at our annual citywide symposia convened from 2006 to 2009. Impressive student voices and artwork from David Starr Jordan High School in Watts, and Dominguez High School in Compton are featured. The compendium concludes with critical reflections on the urgency and utility of uniting the K-20 pipeline in the arts, and the positive impact this can have for educational justice, as well as regional, cultural and economic development.

It was a remarkable gift to work and innovate alongside such committed youth, educators, and administrators who share the goals of inspiring creative achievement for all, preparing a new generation of arts educators for work in urban communities, and cultivating mutually beneficial community partnerships between urban schools and the university. This original book (now available through LULU) transmits the motivation, process, and struggles of ArtsBridge in action. *Art = Education: Connecting Learning Communities in Los Angeles* is a delightful new resource for those interested in arts education, urban schooling, and educational reform.

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**Teaching Artist Project**
Continued from page 3

The undergraduates and researchers refined the coding categories, discussed similarities and differences among examples of the codes, then students learned to analyze the examples of the codes for insights into how the arts achieved these impacts. Finally, the undergraduates developed some of their own ideas about the impact of the ITQ Program on students. Overall, then, these undergraduates gained both a basic understanding of the philosophy and methods of qualitative research and a practical experience in coding and analyzing qualitative data.

Further analysis of the interviews in the qualitative study of the ITQ Program will continue to examine the benefits of integrating the arts into the classroom and the knowledge and support that teachers might need so they can effectively integrate the arts into their classroom. Through this study, we should learn much more about the unique and powerful possibilities teachers discover when integrating the arts into the classroom.

[Thanks to all of the undergraduates for their interest and hard work on this project; their ideas contributed a great deal.]
In the fall of 2008 I was invited to participate in a research study being conducted by Ron Richardson, Principal at Madrona Middle School in Torrance, CA which intended to explore the success of Mapping the Beat lessons in aiding the education and retention of material for 8th grade history students. This research was part of Richardson's UCI doctoral dissertation and he had been encouraged to contact me to partner with him as I had been involved in creating lessons for Mapping the Beat and also spent ample time out in the field teaching sample lessons and experimenting with the integration of the arts into general education curriculums in my own teaching. I was very excited to have been asked to be a part of this team and study.

Over the course of the first semester, the students in both the Control Group and the Treatment Group were given nine lessons covering similar material. But the Treatment Group lessons were adapted from Mapping the Beat lessons (intended as supplemental musical lessons, which I was to provide) while the Control Group's lessons were supplemented with related selected readings. After each lesson all students were asked to answer the same question in a "Quick-write" short essay format. Instead of teaching nine individual music lessons to the Treatment Group we determined it would be more efficient to combine three of the nine lessons into three separate "survey" music classes which would be designed to address the specific topics and information covered in the classroom lessons. The individual history classes would meet together in the multipurpose room on three separate occasions for the supplemental music classes (approximately 80 students in each session).

The first three classroom lessons focused on early immigration to the New World through the metaphor of instrument migration (specifically the origins of the banjo, guitar, and fiddle) and exploring how those instruments influenced early American County Music and American Work Songs. The music lesson that I created to compliment the classroom readings and discussion drew music and material from the “Country: America's Music,” “The Ngoni, the Banjo and the Atlantic Slave Trade,” and the “American Work Songs” Mapping the Beat lessons as well as transitional material from new sources. The music lessons were presented as three fifty-minute class periods, approximately three weeks apart, so as to give the classroom instructors sufficient time to present the necessary lesson material.

Of course there were some key issues to address as I created this lesson series: 1) the Mapping the Beat lessons this study used were originally created for fifth graders and based on fifth grade state and national standards, so this had to be taken into account when adapting the lessons for the eighth graders; 2) I would not be able to pay my desired amount of personal attention to individual students and their needs when instructing a “survey” course to a room of combined classes; and 3) this large number of students in each session also limited the kind of activities I could incorporate into the lesson structure. In my development of these lessons I ultimately discovered that, not only could the lessons be adapted for the eighth grade level, but they could be easily adapted for many grade levels. It became quite clear through the weeks of instruction that the activity and hands-on portion of the Mapping the Beat lessons is a vital and necessary tool in the teaching of the material.

In the end, we were delighted to discover that the resulting statistics did in fact show improvement in comprehension and retention of material across the board for those students exposed to the influence of Mapping the Beat lessons! While the study is yet to be completed and full statistics yet to be tallied, it is has brought us a great deal of pride and pleasure to note that our principle hope and goal for the Mapping the Beat curriculum seems to be manifesting itself.