

**DESIGNING EFFECTIVE
PROFESSIONAL DEVELOPMENT
FOR TEACHERS OF THE
VISUAL AND PERFORMING
ARTS**



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**"THE QUALITY AND
SUCCESS OF ARTS
EDUCATION IN THE UNITED
STATES ULTIMATELY
RESTS WITH THOSE WHO
TEACH THE ARTS. IT IS THE
TEACHERS WHO ARE
RESPONSIBLE FOR
FOSTERING STUDENTS,
CREATIVITY AND FOR
CONVEYING TO THEM A
SENSE OF CIVILIZATION"**

**- NATIONAL ENDOWMENT FOR
THE ARTS. TOWARD
CIVILIZATION**

**CURRENT PRACTICE IN
VISUAL AND
PERFORMING ARTS
CLASSROOM
INSTRUCTION AND
TEACHER
PROFESSIONAL
DEVELOPMENT IN
CALIFORNIA**

THE CALIFORNIA EDUCATION CODE includes the visual and performing arts among the subjects that shall be taught in Kindergarten and grades one through twelve.¹ Historically, the California Department of Education has maintained a collaborative leadership role with The California Arts Project to expand teacher instructional and content competency in the arts.² The 1996 *California Visual and Performing Arts Framework* contained a call for “curricular content capable of demanding the most rigorous academic commitments on the part of both students and teachers.”³

The 1997 *Arts Work Task Force Report* called for trained and qualified arts educators and the strengthening of arts-related professional development.⁴ In 2001, The California State Board of Education adopted the *Visual and Performing Arts Content Standards*. While most secondary level arts teachers receive an in-depth preparation in the skills and concepts of their specific arts discipline, school arts instruction shows significant gaps in meeting all five-component strands of the arts content standards. Teachers at the elementary level have no prior knowledge of the arts obtained from pre-service multiple subjects credential programs or from their elementary and secondary school experiences as a student.

Passage of the federal *No Child Left Behind Act* (NCLB) included the arts as a core subject area.⁵ Additionally, arts programs are subject to the requirements of the Elementary and Secondary Education Act. Among the other compliance areas included in NCLB, teachers instructing dance, music, theatre and visual arts classes are required to show subject matter competency.

Arts instruction is carried out differently within elementary and secondary schools. At the secondary level, arts instruction is provided primarily through elective courses and is often taught by specialists in each of the four arts disciplines. In contrast, at the elementary level, arts instruction is usually limited to music and visual arts and is part of a standards curriculum in which all students participate⁶

Unique to the arts are two dimensions. When the arts are referenced, it refers to the four distinct disciplines of music, dance, theatre, and visual arts. Secondly, each arts content discipline has sub-domains consisting of the knowledge, skills, and practices unique to that area. For instance, in the visual arts there are the sub-domains, or “media,” of drawing, painting, design, sculpture, ceramics, photography calligraphy, digital imagery, filmmaking, and so forth. To satisfactorily align visual arts content standards and instructional practice, teachers need training and

¹ California Education Code Sections 51220 and 51225.3.

² California Department of Education *Strengthening the Arts in California Schools: A Design for the Future*. Sacramento 1989.

³ California Department of Education. *An analysis of the recommendations contained in the report of the Arts Education Advisory Committee: Extended editorial commentary and implementation objectives*. Sacramento, 1991.

⁴ California Department of Education. *Arts Work: A call for arts education for all California students*. Sacramento, 1997.

⁵ No Child Left Behind Act, Title IX, Part A, Section 9101(11).

⁶ Carey, N., et al. *Arts education in public elementary and secondary schools*. U.S. Department of Education. Washington, D.C. 1995.

experience each of these visual arts media areas. This impacts how professional development is structured for these educators beyond basic pedagogical best practices.

As stated above, elementary classroom teachers have little or no prior training in the arts, yet they are the predominate providers for visual and performing arts instruction in Kindergarten and grades one through six. Credentials are in place for specialist teachers of music and visual arts. Under the Ryan Act provisions, single subject credentials for dance or theatre are not available. These teachers must use a physical education or English credential to authorize instruction in these two arts disciplines, respectively. Therefore, consistency of pre-service preparation in dance and theatre is suspect and many teachers in these disciplines lack sufficient content knowledge about the discipline's genres, historical repertoire, and cultural traditions.

The current methods of delivering arts instruction and professional development training for teachers of the arts have implications for the content and design of training programs for educators of the arts. The following sections will examine the research in effective professional development practices that apply to arts educator training programs and the arts content knowledge and skills development issues affecting the on-going professional development of elementary classroom teachers and arts specialists.

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**- TERRY L. BAYER,
REFLECTIONS ON
VISUAL ARTS EDUCATION
STUDIES**

CURRENT RESEARCH

IMPLICATIONS FOR

TEACHER

PROFESSIONAL

DEVELOPMENT

PROGRAMS IN THE ARTS

RECENT INQUIRY within and outside of the educational establishment has recognized the need to provide teacher training programs that directly affect improved student achievement of subject matter content standards.

The following is a synthesis of research focusing on 1) proven strategies for teacher training programs, 2) the teacher knowledge and beliefs that must be in place, and 3) the principles for adult learning programs that offer guidance in building strong professional development programs for visual and performing arts teachers.

Arts professional development programs should be designed around proven methods for providing training to adults. According to a research-based⁷ U.S. Department of Education model⁸, effective teacher training programs are:

VOLUNTARY AND PEER-LED. Personal choice and control are central to the learning process of adults. Begin with the willing and work patiently through a faculty, drawing in the more reluctant teachers as they see the successes enjoyed by the early volunteers and excited students. Nothing substitutes for the credibility and expertise of fellow teachers. While outside experts, can supplement, the principal facilitators of professional development should be respected colleagues.

⁷ Marzano, R.J. *A theory-based meta-analysis of research on instruction*. Aurora, CO. 1998. Mid-Contentment Research for Education and Learning (McREL).

⁸ At the Congressional Hearings held in 2001 for implementing the requirements of NCLB, these research-based effective practices for designing training programs for teachers were cited by USDOE.

CURRICULUM-CENTERED AND STANDARDS-ORIENTED. The most effective programs put content at the center. Broader concerns such as student thinking skills or classroom management then are quite naturally covered in the context of content learning, not vice versa.

LENGTHY, ACTIVE AND PRACTICAL. Helping teachers to change long-standing and often cherished classroom practices takes time. Require teachers to attend a 30-hour workshop to start, with significant site-based follow-up sessions later. Training teacher-leaders to deliver training programs takes three to four times as long, usually involving a multi-week summer leadership institute followed by a school-year internship of 30 to 60 hours. Beyond seat time, teachers need involving demonstrations, not lectures, of the new activities recommended for students as well as specific ideas and examples of how to reorganize time, space, materials, children, and help in their daily schedules. Teachers must personally experience new activities themselves in professional development workshops; and, practical issues are absolutely critical to the change process - just as important as teachers buying into the conceptual and theoretical basis of an innovation. The practical implications of change can be dealt with quite effectively when trainings are led by teacher-consultants who address these management issues in their own classrooms.

OPEN-ENDED AND FOLLOWED BY LONG-TERM ASSISTANCE. Respecting the diversity of adult learners, workshops are structured to provide choices, options, and alternatives, so that each teacher can find his or her way into new practices. It is vital for professional educators to determine what is the next step for them, and then commit to a sequence of personal changes that they can believe in and sustain. While initial, intensive programs - like workshops or summer institutes - can get innovation started in a school or district, follow-up is necessary to "install" and sustain change over the long run. This continuing assistance can take many forms, including support, reading, or discussion groups, classroom consulting, seminars, retreats, or demonstration lessons.

SUPPORTED AND ATTENDED BY THE PRINCIPAL. Staff development works best in buildings where the principal takes on the role of instructional leader. That means the principal:

- Is a learner that joins personally in at least some of the ongoing staff development projects.
- Involves teachers democratically in planning professional development activities.
- Gives teachers choices in their professional growth.
- Finds the funds to bring valuable programs to the school or to send teachers to important outside professional events.
- Encourages change, innovation, and risk-taking among faculty
- Consistently reinforces the value of professional growth in teacher evaluations and other communications
- Nurtures curricular and instructional leadership growth within the staff
- Makes and sustains outside partnerships which can feed the professional growth of teachers

Four things must happen in order for teachers of the visual and performing arts to help students in meeting the requirements of the arts standards successfully⁹:

1. Teachers should themselves be competent in the context and skills they are teaching; and, should be able to meet the K-12 arts standards.
2. Teachers should be able to teach from the base of their own knowledge and skills, not merely model or present prefabricated lessons.
3. Teachers should be able to provide content-based guidance to the uninitiated, the beginner, and the advanced student.
4. Teachers should be able to learn and develop on their own in the primary disciplinary fields associated with their work.

The following are the components needed in professional development programs for arts educators:

<i>EFFECTIVE ARTS EDUCATION PROFESSIONAL DEVELOPMENT PROGRAMS¹⁰</i>
<ul style="list-style-type: none">• Provide teachers with the tools they need for advancing personal mastery in artistic and intellectual independence, both in the arts disciplines and in the art of teaching.
<ul style="list-style-type: none">• Enable teachers to assess and prioritize their professional development needs in various arts disciplines and in pedagogical skills.
<ul style="list-style-type: none">• Focus on arts content while addressing technical, methodological, and contextual issues.
<ul style="list-style-type: none">• Help teachers to: (a) motivate students with different learning styles, (b) bring research findings into appropriate relationships with curricular objectives, and (c) find pedagogical alternatives.
<ul style="list-style-type: none">• Develop intellectual techniques such as compilation, synthesis, observation, analysis, and evaluation.
<ul style="list-style-type: none">• Help teachers lead, collaborate with, and learn from full-time artists and others in the arts in ways that foster student achievement in terms of the arts standards
<ul style="list-style-type: none">• Help teachers become more sophisticated about when and how to mix disciplinary, multidisciplinary, and interdisciplinary approaches
<ul style="list-style-type: none">• Encourage the individual teacher to maintain a personal and professional responsibility for his or her art form and to take an active role in the development and evaluation of curricula and teaching methods.
<ul style="list-style-type: none">• Enable teachers to make effective site- and class-specific decisions about content and engagement in all aspects of their work.
<ul style="list-style-type: none">• Provide teacher with strategies for organizing and managing the varying amounts of time needed to meet specific student standards.

⁹ Consortium of National Arts Education Associations. *Teacher education for the arts disciplines*. Reston, VA. 1996.

¹⁰ Consortium of National Arts Education Associations. *Teacher education for the arts disciplines*. Reston, VA. 1996.

- Prepare and develop teachers to work with current and future technologies, as they relate to creation, performance, analysis, teaching, and research.
- Develop teacher competence to make appropriate choices about technical means and in helping students to meet the arts standards.

TEACHER KNOWLEDGE AND BELIEFS NEEDED FOR STANDARDS-BASED INSTRUCTION IN THE ARTS

- Knowledge of a subject area and its connections to other fields
- Knowledge of how to represent subject matter to students including an understanding of student errors (pedagogical content knowledge)
- A repertoire of instructional strategies that balances higher order interactive teaching with didactic skills instruction
- An understanding of how differences among students in development, culture, language, gender, and class influence student learning
- The capacity to adapt instruction in response to the learning needs and styles of different students
- Knowledge of how to assess students' learning and understanding
- Knowledge of how to use collaboration among students to support learning
- Beliefs that all students are capable of higher order learning

PRINCIPLES OF TEACHER LEARNING: A GUIDE FOR DESIGNING PROFESSIONAL DEVELOPMENT PROGRAMS¹¹

- Consider teachers' prior knowledge and stage of career development.
- Engage teachers in higher order thinking, problem solving, and resolving dissonances between current and more effective practices.
- Give teachers sufficient time to practice and revise their new learning.
- Provide models of successful teaching performance.
- Support new learning through collaboration with other teachers.

¹¹ *Standards in classroom practice: Research synthesis.* McREL, 2001.

**"OPPORTUNITIES FOR
STAFF DEVELOPMENT IN
THE ARTS ARE ALL TOO
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AND ARTS TEACHERS."**

**- HAROLD M. WILLIAMS
PUBLIC POLICY AND ARTS
EDUCATION**

**ARTS DISCIPLINE
ISSUES INFLUENCING
TEACHER
PROFESSIONAL
DEVELOPMENT
PROGRAMS**

According to a paper issued by the Consortium of National Arts Education Associations in 2002, four things must happen in order for teachers of the visual and performing arts to help students in meeting the requirements of the arts standards successfully¹²:

- Teachers should themselves be competent in the context and skills they are teaching; and, should be able to meet the K-12 arts standards.
- Teachers should be able to teach from the base of their own knowledge and skills, not merely model or present prefabricated lessons.
- Teachers should be able to provide content-based guidance to the uninitiated, the beginner, and the advanced student.
- Teachers should be able to learn and develop on their own in the primary disciplinary fields associated with their work.

The *Visual and Performing Arts Framework* identifies, in addition to the above, the ability to teach the arts from the perspective of the five component strands of (1) artistic perception, (2) creative expression, (3) cultural and historical context, (4) aesthetic valuing, and (5) connections relationships, and applications. These capacities are attained during pre-service education and are further developed, refined, and expanded through professional development throughout the teacher's career¹³

¹² Consortium of National Arts Education Associations. *Teacher education for the arts disciplines*. Reston, VA. 1996.

¹³ California Department of Education. *Visual and performing arts framework for California public schools*. Sacramento, CA. 1996.

Only a few California elementary schools have music or visual arts specialists on their staffs; as a result, the instruction children receive often comes from their regular classroom teachers or from a combination of teachers and non-school personnel. In general, classroom teachers also provide theatre instruction at the elementary level, and, in the case of dance, instruction may be provided by the classroom teacher or by a physical education specialist.

Virtually all high school teachers of music and visual arts are specialists in their respective fields. High school theatre teachers tend to be theatre specialists or English teachers who are certified (often with minimal coursework in theatre) to teach theatre. Dance specialists, still a rare breed in California high schools, teach mainly under the auspices of a physical education credential.

In general, it is difficult to assess the coherence and relevance of teachers' professional development experiences, given the largely disparate character of staff development workshops and graduate courses in the arts.¹⁴

According to data obtained by the National Center for Education Statistics, participation in particular professional development activities for most music and visual arts specialists and regular classroom teachers lasted from one to eight hours, or the equivalent of one day or less of training. Moreover, the participants spent a smaller amount of the time on activities involving connecting arts learning with other subject areas, new methods of teaching, student performance assessment, and integrating education technologies into instruction¹⁵.

The challenge for many teachers and administrators is the multiple number of arts disciplines, the sub-domains within each arts discipline, the need to understand the sequence of instruction unique to each discipline, and the five organizing strands of the arts¹⁶. For elementary classroom teachers, additional professional development training in the arts is often neglected¹⁷. With the new University of California and California State University admissions requirement, there is a need for secondary school arts specialists to reflect standards-based practice in their classrooms. These courses should provide students with a meaningful experience and breadth of knowledge of the arts so that they may apply their knowledge and experience to the creation of art and art better able to understand and appreciate artistic expression on the basis of that experience and knowledge. Secondary arts teachers must now include portfolio/performance preparation, reading, writing, research projects and critical listening/viewing of art as a part of the course requirements¹⁸.

¹⁴ May, Wanda. *If ever the twain should meet: Arts education and teacher education*. Paper commissioned for The Arts in American Schools: Setting a Research Agenda for the 1990's conference in Annapolis, MD, May 1992.

¹⁵ National Center of Educational Statistics. *Arts education in public elementary and secondary schools 1999-2000*. U.S. Department of Education. Washington, D.C. 2002.

¹⁶ California Department of Education. *Visual and performing arts framework for California public schools*. Sacramento, 2004 (Draft).

¹⁷ National Center of Educational Statistics. *Arts education in public elementary and secondary schools 1999-2000*. U.S. Department of Education. Washington, D.C. 2002.

¹⁸ University of California Office of the President. *2004-2005 Quick reference for counselors*. Berkeley, CA. 2004.

"good arts teachers...build their teaching on an understanding and knowledge of their students and their lives to a greater extent than do teacher in other subject areas."

*- terry l. baier,
reflections on
visual arts education*

DEVELOPING HIGHLY QUALIFIED TEACHERS IN THE ARTS: SUMMARY AND CONCLUSIONS

A BROAD CONSENSUS exists for standards-based instructional programs for students in the arts and other content disciplines. Yet, major challenges confront classroom teachers or those teaching in self-contained classroom for receiving rigorous training to implement all or any of the arts disciplines within their instructional day. Moreover, specialist arts teachers in dance, music, theatre, and visual arts are unsure how to properly provide a complete curriculum based on all five strands of content standards.

THE CALIFORNIA ARTS PROJECT. Administered by the University of California Office of the President in concurrence with the State Superintendent of Public Instruction and the Chancellor of the California State University, The California Arts Project (TCAP) is one of the California Subject Matter Projects (CSMP's). The primary mission of TCAP is to influence reform in arts education by providing high-quality professional development for arts educators at the Prekindergarten through post-secondary levels. TCAP is implementing a professional development model based on research and effective practice as a means for strengthening the academic performance of students in creating, performing, and responding to the arts.

CALIFORNIA PROFESSIONAL ARTS EDUCATOR ASSOCIATIONS. The four California professional associations for arts educators provide content specific workshops and conferences to refine content knowledge and pedagogical skills. They also provide a venue for collegial mentoring of new teachers and for arts discipline specialists to learn from nationally recognized leaders in their discipline. Contact information for the four arts educator professional associations and The California Arts Project may be found on the chart below.

COUNTY OFFICES OF EDUCATION. Each County Office of Education has a County Arts Leads. Various of the County Offices provide professional development in visual and performing arts (arts) education. Contact your County Arts Lead to see if such professional development is available in your county or in a neighboring county. If you need assistance in knowing the County Arts Leads in your county, contact Nancy Carr at the California Department of Education at ncarr@cde.ca.gov or 916-445-5669.

<i>ARTS EDUCATION PROFESSIONAL DEVELOPMENT</i>		
Organization	Website	Phone or E-Mail
The California Arts Project (TCAP)	<i>http://csmp.ucop.edu/tcap/</i>	<i>kalexan@csusb.edu</i>
California Art Education Association	<i>http://www.caea-arteducation.org/</i>	<i>pvenola@sbcglobal.net</i>
California Dance Educator Association	<i>http://www.cdeadans.org/</i>	<i>smcgreevy@adelphia.net</i>
California Educational Theatre Association	<i>http://www.cetaweb.org/</i>	<i>aswannie@aol.com</i>
CMEA: The California Association for Music Education	<i>http://www.calmusiced.com/</i>	<i>singingsam@aol.com</i>

You may also contact Nancy Carr, Visual and Performing Arts Consultant at the California Department of Education, for further professional development questions, at ncarr@cde.ca.gov or 916-445-5669.

OTHER ARTS PROFESSIONAL DEVELOPMENT PROVIDERS. Many institutions of higher learning offer courses in the arts to advance their learning in and teaching of the arts. Across the state, arts education consultants and arts providers (e.g., museums, arts centers, music, dance and theatre companies) have educational outreach personnel as resources for professional development.