A Report to Governor Martin O'Malley

and the Maryland General Assembly

Regarding

The Governor's P-20 Leadership Council of Maryland

January 2015

The Governor's P-20 Leadership Council of Maryland advises the Governor and General Assembly on strategies to ensure that the state's educational systems equip Marylanders for success in advanced education and in the knowledge-based, globally competitive workforce.

Overview

The Governor's P-20 Leadership Council of Maryland ("P-20 Council")[1] was authorized under Chapter 191 of the Acts of the General Assembly of 2010 to provide a forum in which the Governor, legislators, and stakeholders from elementary and secondary education, postsecondary education, and the workforce and economic development communities can discuss policy priorities and the alignment of the various elements of our education and workforce systems. The mission of the Council is to better prepare Maryland students for the jobs of the new economy while enhancing the State's economic competitiveness by developing a workforce with 21st century skills. The Council also ensures that college and career readiness and college completion strategies for Maryland students are implemented.

In accordance with §24-801 of the Education Article of the Annotated Code of Maryland, the P-20 Council is charged with developing strategies to:

- Prepare all students with skills necessary to succeed in the modern workplace;
- Reduce dropout rates while increasing retention and graduation rates at the high school and college levels;
- Improve student achievement and close achievement gaps;
- Improve teaching quality and retention;
- Strengthen and expand educational leadership programs;
- Redesign and expand career technology education (CTE) programs to meet college expectations and employer needs;
- Strengthen science, technology, engineering, and mathematics (STEM) programs at all levels;
- Align high school, college, and employer expectations and needs;
- Create pathways for all students to obtain college degrees;
- Provide teachers with the resources and professional development needed to help students reach higher standards;
- Expand opportunities for continuous learning;
- Align high school graduation requirements with college readiness requirements;
- Improve connections between the pre-kindergarten, primary, secondary, and postsecondary education systems;
- Create programs and incentives to encourage mutually beneficial relationships between schools, school systems, postsecondary education, and the business community; and
- Ensure college and career readiness and college completion strategies are implemented.

The P-20 Council is required to submit an annual report to the Governor and General Assembly containing a summary of the Council's activities and any recommendations from the Council. The P-20 Council is also required to submit a biennial report to the Governor and General Assembly on progress toward implementing college and career readiness and college completion strategies, as prescribed in the

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[1] "P-20" refers to a system of education that encompasses preschool through graduate studies and/or careers, and ensures that students from an early age are learning the necessary skills for a competitive workforce.

College and Career Readiness and College Completion Act of 2013 (CRCCA, SB740). This report will be submitted separately from this annual report.

A list of the 2014 P-20 Council members and their affiliations is included as Appendix A at the end of this report.

2014 Key Initiatives

The P-20 Council focused on five key initiatives in 2014:

1. Continuing to support the implementation of the Maryland College and Career Ready Standards and related assessments through the Partnership for the Assessment of College and Career Readiness (PARCC);
2. Expanding the state's postsecondary outreach and coordination efforts;
3. Strengthening education-workforce alignment partnerships;
4. Supporting the work of the P-20 Council Task Force on Teacher Education; and
5. Supporting the work of the P-20 Council Task Force on Arts Education in Maryland Schools.

Maryland College and Career Ready Standards and PARCC

Maryland is a member of the PARCC consortium and continues to play a leading role as a governing state. Effective January 1, 2014, the Maryland State Department of Education became the fiscal agent for PARCC. The 13 PARCC states have worked together to develop a common set of K-12 assessments in English and Mathematics that are aligned to the Common Core State Standards and anchored in preparation for college and careers. The PARCC assessments have been developed for initial administration during the 2014-2015 school year.

To support the full implementation of the new standards and related assessments, the P-20 Council has continued to receive regular updates on both national and Maryland-specific developments. At the May 2014 P-20 Council meeting, Henry Johnson, Assistant State Superintendent, Maryland State Department of Education, and Jack Smith, Deputy Superintendent and Chief Academic Officer, Maryland State Department of Education, provided an update on the ongoing implementation of the Maryland College and Career Ready Standards and the field testing of the PARCC assessments. They presented a summary of "listening tour" visits that were conducted with all 24 Maryland LEAs in support of these efforts, including highlights of major issues raised and resources needed as implementation continues. They reported that feedback has continued to move in a positive direction. The most frequently cited resources needed by schools were videos/webinars that showed teachers implementing the new standards with technology; strategies to address specific needs for students who are English language learners, students in special education, and students in gifted-talented programs; instructional strategies aligned to the instructional shifts of the new standards; and professional development on universal design for learning (UDL), especially for general education teachers and high school teachers. Learning opportunities and outreach related to the new standards and assessments are continuing through a variety of meetings and venues throughout the state.

Maryland was the only state to conduct PARCC field testing in almost every public school during the 2013-2014 school year, involving 31,709 students in both online and paper/pencil testing formats. While there were some challenges with the use of technology at the local level, it was critical that students, teachers, and schools had the opportunity to gain hands-on experience with the assessments, and to

provide feedback on both successes and challenges with the implementation. Ongoing developments in implementation include transition planning from the Maryland State Assessments (MSAs) to the PARCC assessments (determining how and when to roll out the assessments at various grade levels during this transition period), PARCC score determinations for college and career readiness, and the development of transition courses in all Maryland public high schools for students who are not determined to be college and career ready by the end of the 11th grade.

Postsecondary Outreach and Coordination

At both the May and September P-20 Council meetings, Jared Billings, Director of Education Policy, Office of the Governor, facilitated discussions about creating a proactive statewide outreach campaign for college and career readiness. This topic has been of particular importance and interest to both the Governor's Office and the General Assembly. Unlike some states, Maryland does not currently have a comprehensive, statewide college outreach campaign or program. At the May 2014 meeting, information was shared on the current status of college outreach efforts coordinated by the Maryland Higher Education Commission, Maryland State Department of Education, University System of Maryland, individual colleges and universities, and other groups. Examples of current programs were shared such as Maryland College Day, Way2GoMaryland, MarylandGo4It, Achieving Collegiate Excellence and Success (ACES), the College Board's outreach initiatives, and community college outreach initiatives in partnership with LEAs (e.g., Middle College, dual enrollment, scholarship programs).

At the September 2014 meeting, there were breakout discussions with P-20 Council members, who explored topics such as the role that PARCC scores would play in college outreach and messaging in the future (particularly the need to understand their potential impact on students and parents); preparation for middle skills jobs and the role of industry sector partnerships (use of "postsecondary education" language in outreach to be inclusive of career preparation); and the role of transition courses and developmental courses in the college readiness process. Ongoing challenges for outreach were also examined: reaching parents, reaching students earlier (including middle school), support for guidance counselors who are already overwhelmed with high caseloads and other responsibilities, financial awareness/literacy, current reliance on external grant funds to support many of the State's outreach initiatives, and the need to increase targeted efforts and resources for underserved populations.

In terms of action items and next steps, there was general agreement that these conversations should continue to be facilitated by the P-20 Council, and that a statewide postsecondary outreach communications campaign was needed so that common messages could be developed, shared, and then tailored by various groups involved in postsecondary outreach.

Education-Workforce Alignment

The P-20 Council frequently reviews statewide efforts and provides guidance on increasing education-workforce alignment. In previous years, agenda topics have included career technology education (CTE), internship and apprentice programs, Maryland Business Roundtable for Education (MBRT) initiatives (e.g., STEMNet), and the Governor's Workforce Investment Board's (GWIB) convening of education and business leaders across industry clusters. In 2014, discussions focused on the role that the P-20 Council could play in supporting education-workforce partnerships to help the state become more competitive for external workforce-related grants (particularly at the federal level). The goal is not to encroach on the autonomy of individual agencies, organizations, or institutions, but to increase collaboration and have the strongest and most competitive grant applications possible. Federal workforce grant opportunities were discussed during the May 2014 P-20 Council meeting, including H1-B Ready to Work Partnership Grants, Trade Adjustment Assistance Community College and Career Training Grants Program

(TAACCCT), and FY 2014 Economic Development Assistance Programs. A commitment was made on the part of the Council members to share more grant opportunities through the P-20 listserv and to continue to explore formal channels for communication.

In September 2014, the U.S. Department of Labor awarded a $14.9 million TAACCCT grant to fund the Cyber-Technology Pathways Across Maryland (CPAM) Consortium, comprised of 14 Maryland community colleges and led by Montgomery College. This project seeks to train and educate trade adjustment assistance workers, women, veterans, unemployed and underemployed adults, and other underrepresented groups into the growing fields of cyber-technology and cyber-security.

P-20 Council Task Force on Teacher Education

Building on the outcomes of the October 2013 statewide Teacher Education Summit, the P-20 Council created the Task Force on Teacher Education. It was charged with examining Maryland policies and regulations on teacher education in the context of the Common Core State Standards and Next Generation Science Standards in order to identify gaps; reviewing pertinent research on global best practices in teacher education; and making recommendations for changes in policies and regulations, curriculum and instruction, induction and internship programs, and resource allocations. This 26-member task force included representatives from both K-12 and higher education and was co-chaired by Tim Chandler, Acting President, Towson University, and Jack Smith, Deputy Superintendent and Chief Academic Officer, Maryland State Department of Education.

At the May 2014 P-20 Council meeting, a summary of the report from the task force was presented (Appendix B). It provided a series of recommendations in four key areas: Pre-Service Preparation, Pre-Tenure Induction, Professional Development for Current Teachers, and Accountability. In addition to major recommendations, the report also suggested specific action items for further exploration in each of these four areas. The report was accepted by the P-20 Council, which recommended that the Executive Committee develop an action plan with the task force co-chairs in order to prioritize the recommendations and action items, cost them out, develop work plans, and assign areas of responsibility.

An update on progress was provided at the September 2014 P-20 Council meeting, with a summary of prioritized recommendations spanning five-year teacher preparation programs, three-year residency induction programs with mentoring and reduced teaching loads, and professional development programs and centers. Given concerns about feasibility, funding, and making incremental changes versus more sweeping reforms, there was consensus to ask the task force members to reconvene as a workgroup, including additional participants, to reexamine these issues and make additional recommendations for developing the "Maryland Model for Teacher Preparation." This workgroup met on three occasions in Fall 2014 and is scheduled to convene again in February and April 2015. Joann Boughman, Senior Vice Chancellor for Academic Affairs at the University System of Maryland, has joined Jack Smith to co-chair this continuing workgroup.

P-20 Council Task Force on Arts Education in Maryland Schools

In September 2013, the P-20 Council created the Task Force on Arts Education in Maryland Schools. This task force was charged with examining the current state of arts education in Maryland and making recommendations for addressing any gaps in curriculum, professional development, and resource allocation. The 26-member task force was co-chaired by Mary Ann Mears, Board of Trustees, Arts Education in Maryland Schools Alliance, and Jack Smith, Deputy Superintendent and Chief Academic Officer, Maryland State Department of Education. The task force engaged a variety of stakeholders

(education, community, and workforce) from across the state in its work; conducted surveys; and collected data from LEAs.

The task force developed a final report (Appendix C), which was presented to the P-20 Council in September 2014. The report outlined the following summary recommendations for arts education, which were adopted by the P-20 Council:

- Revise the applicable sections of the Code of Maryland Regulations (COMAR) to provide greater equity for the arts. There is a great deal of variability across the state.
- Establish a clear set of data points to be collected by the LEAs and reported to MSDE, in order to provide consistent information on arts education for decision-makers.
- Improve alignment between Maryland's standards and the new national standards.
- Set standards at the state level and develop curriculum at the local level, with MSDE as a partner.
- Establish strong leadership in the arts within the LEAs.
- Align programs with current and future trends, including the use of technology.
- Develop teacher preparation and professional development programs that provide teachers with the tools necessary to effectively teach the arts in the classroom.

The co-chairs have also had the opportunity to present and disseminate the report and its recommendations more broadly, including to the Governor's Workforce Investment Board (GWIB) in December 2014.

Proposed Policy Areas for 2015

The P-20 Council will continue to foster effective working relationships with the education and business communities and will begin its work on the policy priorities and initiatives of the Hogan-Rutherford Administration. In addition, the P-20 Council expects to continue to engage in the work of the Task Force on Teacher Education; support the ongoing implementation of CCRCCA; support the ongoing implementation of the Maryland College and Career-Ready Standards and PARCC assessments; and expand STEM education and STEM workforce development in Maryland.

Appendix A:

2014 P-20 Council Membership Roster

Executive Committee, in addition to the Governor:

Mr. Leonard J. Howie, III, Secretary of Labor, Licensing and Regulation, Department of Labor, Licensing and Regulation

Dr. William E. "Brit" Kirwan, Chancellor, University System of Maryland

Dr. Lillian M. Lowery, State Superintendent of Schools, Maryland State Department of Education

Mr. Dominick E. Murray, Secretary of Business and Economic Development, Department of Business and Economic Development

Ms. Catherine M. Shultz, Acting Secretary of Higher Education, Maryland Higher Education Commission

Working with the Executive Committee:

Mr. Jared M. Billings, Senior Policy Analyst, Office of Policy, Office of the Governor

Ms. Pat Foerster, Special Assistant for Education Policy, Office of the Governor

Members of the Council:

Ms. Tina Bjarekull, President, Maryland Independent College and University Association

Dr. Joann A. Boughman, Senior Vice Chancellor for Academic Affairs, University System of Maryland

Ms. Eleanor M. Carey, Esq., Synergies Consulting Group

Mr. James DeGraffenreidt, Esq., Member and Former President, Maryland State Board of Education

Ms. Marietta English, President, Baltimore Teachers Union and AFT-Maryland

Mr. Thomas G. Evans, Principal, Eastern Technical High School, Past President, Maryland Association of Secondary School Principals

Dr. Patricia S. Florestano, Chair, Southern Maryland Higher Education Council, Former Secretary, Maryland Higher Education Commission, Former Regent, University System of Maryland Board of Regents

Mr. Ronald S. Goldblatt, Executive Director, Assocociation of Independent Maryland Schools

Ms. Kathryn B. Groth, President, Maryland Association of Boards of Education, Former President, Frederick County Board of Education

Ms. Hope Reynolds Harrington, Former Member and President, Talbot County Council and Talbot County Board of Education

Mr. Anwer Hasan, Chair, Maryland Higher Education Commission, Senior Vice President, Louis Berger Group

Dr. Kathleen Hetherington, President, Howard Community College, Chair, Maryland Council of Community Colleges

Dr. Mary Ellen Hrutka, Executive Director, Mid-Atlantic Catholic Schools Consortium

Mr. Theodore ("Ted") E. Imes, Director, Corporate Citizenship, Northrop Grumman Electronic Systems

Mr. Martin G. Knott, Jr., Chair, Governor's Workforce Investment Board, Department of Labor, Licensing and Regulation

Dr. Maravene Loeschke, President, Towson University

Dr. Kevin J. Manning, President, Stevenson University

Dr. Michael J. Martirano, Superintendent, St. Mary's County Public Schools, President, Public School Superintendents Association of Maryland

Mr. Javier Miyares, President, University of Maryland University College
Dr. Elizabeth M. Morgan, The Morgan Education Group
Mr. W. Christopher Motz, Campus President, Kaplan University
Ms. Jennifer Nizer, Director, J.H. Bayview Medical Center, Child Development and Child Day Care Center
Ms. Katharine M. Oliver, Assistant State Superintendent, Division of Career and College Readiness, Maryland State Department of Education
Mr. Steve Rohde, Deputy Director, Resource and Referral Services, Maryland Family Network
Dr. Bernard J. Sadusky, Executive Director, Maryland Association of Community Colleges
Dr. T. E. (Ed) Schlesinger, Dean, Whiting School of Engineering, The Johns Hopkins University
Ms. Lynn M. Selby, Executive Director, Governor's Workforce Investment Board, Department of Labor, Licensing and Regulation
Ms. June Streckfus, Executive Director, Maryland Business Roundtable for Education
Dr. Karen A. Verbeke, Professor and Chair, Education, University of Maryland Eastern Shore, President, Maryland Association of Colleges for Teacher Education
Ms. Elizabeth ("Betty") Weller, President, Maryland State Education Association
Dr. David Wilson, President, Morgan State University

Members from the General Assembly:

The Honorable Nancy J. King, Maryland State Senate
The Honorable Paul G. Pinsky, Maryland State Senate
The Honorable Guy J. Guzzone, Maryland House of Delegates
The Honorable John A. Olszewski, Jr., Maryland House of Delegates

Appendix B:

Report from the P-20 Council Task Force on Teacher Education

Partnerships for Preparing Teachers:
Transforming Teacher Preparation and Professional Development in Maryland
Report Prepared for
Governor's P-20 Leadership Council Task Force on Teacher Education

Charge: The P-20 Task Force on Teacher Education is charged with making recommendations and creating an action plan that will ensure high quality teacher education programs that are responsive to the needs of the prekindergarten through grade 12 schools, aligned with Maryland College and Career Ready Standards (MDCCRS), and designed to support student success for all Maryland students. Specifically the Task Force will:

- Examine Maryland policies and regulations on teacher education in the context of the new Common Core State Standards and Next Generation Science Standards to identify gaps and alignment needs;
- Build on the outcomes of the October 11, 2013 Teacher Education Summit, and review pertinent research on global best practices in teacher education;
- Make recommendations to the Governor's P-20 Leadership Council for appropriate changes in (a) policy and regulations, (b) curriculum and instruction, (c) induction and internship programs, and (d) resource allocations in order to advance the quality of teacher education programs in Maryland.

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Task Force Membership

Tim Chandler, co-chair, Towson University
Jack Smith, co-chair, Maryland State Department of Education,
James Ball, Carroll Community College
Tina Bjarekull, Maryland Independent College and University Association
Joann Boughman, University System of Maryland (Zakiya Lee, designee)
Margaret Dammeyer, Catholic Schools' Archdiocese of Baltimore
Colleen Eisenbeiser, Anne Arundel Community College
Richard Green, The New Teacher Project
Darren Hornbeck, Maryland State Education Association
Danette Howard, Secretary of Higher Education Commission
Deborah Kraft, Stevenson University
Melinda Kramer, Prince George's Community College
Kristina Kyles, Baltimore City Public Schools
Tawana Lane, Maryland State Education Association
Elizabeth Ysla Leight, Maryland PTA
Bernadette Sandruck, Howard Community College
Jean Satterfield, Maryland State Department of Education
Nancy Shapiro, University System of Maryland
Robert Stevenson, Beall Elementary School
Deborah Sullivan, Prince George's County Public Schools
Karen Verbeke, Maryland Association of Colleges for Teacher Education
Henry Wagner, Public School Superintendents of Maryland
Patricia Welch, Morgan State University
Donna Wiseman, University of Maryland, College Park

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Subcommittees

Teacher Education, the Common Core and Other Current Reforms
Chair: Bernadette Sandruck, Howard Community College
Diane Hampton, Maryland Independent College and University Association
Danette Howard, Maryland Higher Education Commission
Andrea Kane, Anne Arundel County Public Schools
Melinda Kramer, Prince George's Community College
Dana McCauley, Cecil County Public Schools
Carolyn Teigland, Cecil County Public Schools

Internships and Induction Continuum
Chair: Tina Bjarekull, Maryland Independent College and University Association
Portia Bates, Morgan State University
Colleen Eisenbeiser, Anne Arundel Community College
Tawana Lane, Maryland State Education Association
Elizabeth Ysla Leight, Maryland PTA
Henry Wagner, Dorchester County Public Schools
Patricia Welch, Morgan State University
Donna Wiseman, University of Maryland, College Park

Criteria for Teacher Education Programs and External Accreditation Requirements
Chair: Jean Satterfield, Maryland State Department of Education
Margaret Dammeyer, Catholic Schools Archdiocese of Baltimore
Darren Hornbeck, Maryland State Education Association
Deborah Kraft, Stevenson University
Fran Kroll, Howard Community College
Zakiya Lee, University System of Maryland
Maggie Madden, Maryland State Department of Education
Karen Verbeke, University of Maryland Eastern Shore

Alternative Teacher Education Pathways and Leveraging Pipelines
Chair: Krisina Kyles, Maryland Association of Secondary School Principals
James Ball, Carroll Community College
Michelle Dunkle, Maryland State Department of Education
Richard Green, The New Teacher Project
Scott Pfeifer, Maryland Association of Secondary School Principals
Bob Stevenson, Allegany County Public Schools
Deborah Sullivan, Prince George's County Public Schools

Staff
Gail Hoerauf-Bennett, Maryland State Department of Education
Dewayne Morgan, University System of Maryland

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Abstract
On November 18, 2013, the Governor's P-20 Leadership Council charged a P-20 Task Force on Teacher Education with making recommendations and creating an action plan to ensure that all teacher preparation programs in Maryland will produce the high quality teachers our students deserve. Co-chairs Jack Smith, Deputy Superintendent, Maryland State Department of Education, and Tim Chandler, Provost, Towson University, convened five meetings of the Task Force between December 2013 and April 2014. The appointed members included representatives from Prekindergarten through grade-12 (PreK – 12)schools, the higher education community, parent organizations and teacher associations. In addition to the monthly Task Force meetings, the co-chairs presided over targeted sub-committee meetings, conference calls, and electronic reviews of documents.

Building on a strong foundation of educational excellence in Maryland, and taking lessons from many sources, the P-20 Task Force on Teacher Preparation offers recommendations in four key areas:

1. Pre-service teacher preparation
2. Pre-tenure teacher induction
3. Professional development for current teachers
4. Continuous improvement through accountability

Key recommendations:

Pre-Service Teacher Preparation:
1. Establish higher Maryland standards for admission to all teacher preparation programs.
2. Align teacher preparation programs, including Associate of Arts in Teaching (AAT) programs, with Maryland College and Career Readiness Standards (MCCRS).
3. Transition to Professional Learning Networks built on a model of internships and residencies to increase the number and variety of field placements for teacher candidates.
4. Increase the number and variety of field placements to promote adaptive expertise, with the final placement organized in a way that simulates what is expected in the first year of teaching.
5. Prioritize in-state programs for field placements, internships, and post-baccalaureate residencies.
6. Invest in scholarships, loan forgiveness, and early college/teacher academies to recruit highly qualified students into teaching careers.

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Pre-Tenure Induction
1. Establish a 3-year residency model for all pre-tenured teachers that engages higher education teacher preparation programs in collaborative partnerships with school districts.
2. Establish collaboratively supported Teaching Innovation Centers (hubs of innovation).
3. Fund three initial pilot Teaching Innovation Centers with state "seed" money and subsequently with savings from reduced teacher attrition.

Professional Development for Current Teachers
1. Establish career-long professional development programs and career ladders for educators that are aligned with the high expectations of MCCRS.
2. Establish a school/university partnership process for building professional development programs for educators.
   a. Programs should be collaboratively developed by PreK-12 and higher education.
   b. Programs should build strong content and pedagogy competencies.
3. Reallocate existing funds for professional development to support the new collaboratively developed models.

Continuous Improvement through Accountability
1. Build Maryland accountability recommendations around the ideal conditions that contribute to the development of highly effective teachers and set a high bar for qualifications and expectations for all teacher preparation programs.
2. Align current Institutional Performance Criteria to reflect school reform initiatives.
3. Ensure that higher education institutions have access to all data necessary for continuous improvement research.
4. Align elements of the Council for the Accreditation of Educator Preparation (CAEP) standards for accreditation with Maryland's priorities to ensure efficient and effective use of resources.

Regulatory Revision

As a co-requisite to the implementation of these recommendations, the Task Force recommends that the Maryland State Department of Education (MSDE), in collaboration with representatives from the Maryland Association of Colleges for Teacher Education (MACTE) review current regulations for clarity and revise or propose new regulatory language aligned with the recommendations and priorities identified in this report.

Fiscal Impact

These recommendations represent the current best practice and scholarship in the policy area of teacher preparation and teacher professional development. The Task Force arrived at consensus on these recommendations as the priorities for Maryland's teacher preparation policy framework, with the understanding that subsequent work will be needed to develop a fiscal analysis and implementation plan.

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Overview of the Process

On November 18, 2013, the Governor's P-20 Leadership Council charged a P-20 Task Force on Teacher Education with making recommendations and creating an action plan to ensure that all teacher preparation programs in Maryland will produce the high quality teachers Maryland's students deserve. Co-chairs Jack Smith, Deputy Superintendent, Maryland State Department of Education, and Tim Chandler, Provost, Towson University, convened five meetings of the Task Force between December 2013 and April 2014. The appointed members included representatives from PreK-12 schools, the higher education community, parent organizations and teacher associations. In addition to the monthly Task Force meetings, the co-chairs presided over sub-committee meetings, conference calls, and electronic reviews of documents.

In responding to the charge, the Task Force examined national research reports and policy documents assembling categories of best practices, reviewed existing Maryland statutes and regulations related to teacher preparation, reached out to stakeholder groups, and circulated multiple drafts of the recommendations. The Task Force engaged with a variety of stakeholders including deans and directors of education at Maryland's two-year and four year colleges and universities, principals and Professional Development Coordinators convened by the University of Maryland, local school district superintendents, teachers and teacher association representatives, alternative certification providers, parent organizations, a number of national professional organizations, and the business community.

Maryland has also been a leader, through the use of Race to the Top (RTTT) funding, in reflecting global priorities. The increase in the quality and quantity of teachers in the science, technology, engineering and mathematics (STEM) areas has been a focus for the last four years. Additionally RTTT prioritized preparing principals and teachers to be effective in challenging schools. The Task Force recommendations underscore the belief that closing the achievement gap is paramount in preparing all of Maryland's students for college and for successful careers.

The recommendations in this report draw on ideas and suggestions from all these sources. Three drafts (4/12/14; 4/18/14 and 4/23/14) of the report were sent out for review to the broad community of stakeholders and the recommendations were presented to the Governor's P-20 Council on Education on May 7, 2014. The list of the sources that the Task Force used is included in the references section of this report.

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Just as the Task Force was completing its work, President Barack Obama issued his call for action on teacher preparation.

> [T]he vast majority of new teachers – almost two-thirds – report that their teacher preparation program left them unprepared for the realities of the classroom. Moreover, for decades, institutions that prepare teachers have lacked the feedback needed to identify their strengths and weaknesses, and had little information on where program graduates go to teach, how long they stay, and how they perform in the classroom. Existing federal regulations on teacher preparation focus on information that is not sufficiently meaningful to preparation programs, potential teachers or potential employers.
>
> Today, President Obama directed the U.S. Department of Education to lay out a plan to strengthen America's teacher preparation programs for public discussion by this summer, and to move forward on schedule to publish a final rule within the next year. The Administration will encourage and support states in developing systems that recognize excellence and provide all programs with information to help them improve, while holding them accountable for how well they prepare teachers to succeed in today's classrooms and throughout their careers. (http://www.whitehouse.gov/the-press-office/2014/04/25/fact-sheet-taking-action-improve-teacher-preparation).

We believe that the recommendations included in this report anticipate and directly respond to President Obama's call for action.

Purpose of the Task Force:
The Task Force on Teacher Preparation grew out of a Teacher Education Summit, October 11, 2013 at Towson University. The keynote speaker, Chancellor Nancy Zimpher of the State University of New York, challenged the assembled participants to think broadly about their aspirational goals and the changing context of teaching and teacher preparation. The Task Force accepted the charge, and has framed a set of recommendations that attempts to balance the on-the-ground realities with transformational best practices. The Task Force agreed that the recommendations should:

- Address the gap between teacher preparation programs and the on-the-ground realities in schools.
    - Align and integrate teacher preparation programs with the world of classroom teachers.
    - Prepare all teachers with background and strategies to understand and adapt to changing student populations, including cultural differences, poverty, and special learning, social and emotional needs.
- Recognize that while new teachers must be adequately prepared in advance to enter the classroom, preparation must link seamlessly with school district induction and embedded professional development to ensure a successful and long-lasting teaching career.

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- Use multiple qualitative and quantitative measures to study teacher preparation and look for evidence-based ways that lead to building continuous improvement
- Develop a common Maryland framework that, while allowing for program flexibility and innovation, holds all education preparation providers, both traditional and alternative, accountable to a common set of rigorous expectations.
- Address the need for cycles of regular review and evaluation.

Building on a strong foundation of educational excellence in Maryland, and taking lessons from many sources, the P-20 Task Force on Teacher Preparation offers recommendations in four key areas:

1. Pre-service teacher preparation
2. Pre-tenure teacher induction
3. Professional development for current teachers
4. Continuous improvement through accountability

The Task Force recognizes the importance of scholarship and research to guide the work (for example, Darling-Hammond and Sykes, 2003; Lampert and Ball 1998; Wilson, Floden, and Ferrini-Mundy , 2001), and the necessity of building in a continuous improvement system of accountability in recognition of the dynamic nature of teaching and research in this field. (Council of Chief State School Officers, 2012) Changes in technology, increased knowledge, changing student populations, and new brain research are only a handful of the many transformational currents affecting teaching and educator preparation. The Task Force began its work by asking the question: How do we prepare future professionals to have the knowledge, skills and dispositions to meet the needs and unanticipated realities of the future?

Maryland's current policy is grounded in the work of a 1991 Task Force, which developed the original criteria for State program approval. Maryland's current Institutional Performance Criteria include four key elements:

1. Strong Academic Content
2. Extended Clinical Experiences
3. Performance Assessment
4. Linkage with PreK-12 Priorities

The P-20 Teacher Preparation Task Force took a close look at the current policies and offers recommendations intended to revise the current policies to align them more closely with the rapidly changing context of teaching and teacher preparation. Building on Maryland's strong history of partnership, and Professional Development Schools as original "communities of practice," the Task Force recommends revisiting the current model to align it more closely with current realities; Maryland is a majority minority state, with a decreasing PreK-12 enrollment projected over the next ten years. According to the most recent National Center for Education Statistics publication, public school enrollments are expected to decrease 9 percent between

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2008–09 and 2020–21 for students who are White; decrease 6 percent between 2008–09 and 2020– 21 for students who are Black; and increase 63 percent between 2008–09 and 2020–21 for students who are Hispanic (http://nces.ed.gov/pubs2013/2013008.pdf).

Teacher preparation and professional development need to be reconsidered in light of the changing nature of the reality on the ground. While the economic outlook is murky and technology has progressed in ways that no one imagined even five years ago, teachers must not only have technological competencies, but be culturally proficient to effectively teach in diverse classrooms.   In addition, new models must include these competencies and layer them onto content, assessment, and classroom management expertise. Finally, teacher preparation must prepare individuals to build strong, positive relationships with students.

The Task Force recommends that MSDE, in collaboration with representatives from MACTE review current regulations for clarity and revise or propose new regulatory language aligned with the recommendations and priorities identified in this report.

The first three categories of recommendations below are tightly inter-connected. They can best be understood as a three-legged stool that supports a high quality teaching profession that is developed and designed to support success for all students. If the medical profession has as its mission "First, do no harm," the teaching profession's mission may best be captured by the comment most closely associated with Christa McAuliffe, as she boarded the space shuttle Challenger: "I touch the future. I teach."

The last category—continuous improvement through accountability - is in service of this greater vision.

Recommendations

I. Key recommendations in the area of pre-service preparation
A comprehensive policy approach to pre-service teacher preparation should include investments in recruitment (scholarships and loans), investments in urban and rural programs to expand training into high need locations, attention to teaching diverse student populations, and clear, competency-based exit standards for teachers graduating from programs and entering classrooms. The recommendations related to pre-service preparation are drawn from multiple sources.

All of the key sources recommend that an academic/intellectual threshold be based on grade point average (GPA) and test scores for entrance into teacher preparation programs be balanced against the need for social and cultural understandings, communication skills, grit and perseverance.

The intent of the recommendations below, the first of our three-legged stool, is to affirm that candidates should not qualify for internships until they have met a high standard, and they do not exit without exhibiting high levels of independent performance.

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1. Establish higher standards for admission to teacher preparation programs using multiple indicators, recognizing that successful candidates will embody different types of exceptional qualities. (Darling-Hammond & Bransford, 2005)
   a. Raise GPA requirements for entry into teacher preparation programs. Ensure that the average GPA of students accepted into teacher preparation programs (traditional and alternative) meets or exceeds the CAEP minimum GPA of 3.0. (Ball, Hill, & Rowan, 2005) (American Federation of Teachers, 2012) (Council of Chief State School Officers, 2012) (Council for the Accreditation for Educator Preparation, 2013) (National Council on Teacher Quality, 2013)
   b. Following practices of other professions (LSAT, MCAT) require that teacher candidates pass Praxis I prior to admission to all teacher preparation programs.
   c. Require that teacher candidates demonstrate a minimum level of performance on essential classroom culture and instructional skills in order to complete a pre-service training program. (Haberman, 1996)

2. Align all teacher preparation programs (traditional and alternative) with Maryland's College- and Career- Ready Standards (MCCRS). Two-year Associate of Arts in Teaching (AAT) programs should be promoted and aligned with four-year programs and state priorities.

3. Transition Professional Development Schools to Professional Learning Networks built on a model of internships and residencies.[1]
   a. Both higher education and school districts must be involved in the preparation of teachers, and in the design and development of the networks. Development and design of the networks must respect logistical and capacity issues.
   b. Provide state resources for school district-college/university collaborations.
   c. Support existing and new professional networks through partnerships between schools and teacher preparation programs at Institutes of Higher Education (IHE), (both community colleges and four-year universities) and Maryland Approved Alternative Certification Programs.

4. Increase the number and variety of field placements to promote adaptive expertise, with the final placement organized in a way that simulates what is expected in the first year of teaching. This will include:
   a. "Wall-to-wall" field placements (continuous placement from admissions to graduation, scaffolding greater degrees of sophistication and responsibility, including team teaching and collaborative teaching experiences);
   b. Variety in grade levels within the certification range;
   c. Variety and diversity in the students and communities served (e.g.: medical school rounds, legal education model, post-doc fellowship model, CPA model); and

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[1] http://www.nea.org/assets/docs/Teacher-Residencies-2014.pdf

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d. Autonomous functioning in a re.. classroom setting for an appropriate length of time to ensure that teachers have extensive "active teaching practice," with ongoing direct feedback, in order to be prepared to enter classrooms as teachers of record.
5. Prioritize in-state programs (traditional and alternative) over out-of-state programs for purposes of field placements, internships, and post-baccalaureate residencies. Collect and analyze data on the impact of out-of-state programs on the availability of quality field placements, internships, and post-baccalaureate residencies.
6. Invest in scholarships, loan forgiveness, and early college/teacher academies to recruit highly qualified students into the teaching profession.

II. Key recommendations in the area of pre-tenure induction

The Task Force envisions a robust and revolutionary induction period that needs to be conceptualized as building a bridge between pre-service and fully empowered classroom teachers. Taking the lead from the CCSSO Task Force on Educator Preparation and Entry into the Profession (2012):

> *States should also leverage the relationships between preparation providers and the districts in which their candidates are placed (either for clinical practice, residencies, or employment) so there is follow through into the early induction years and a culture of collegial coaching carries over from preparation into early practice. The state's interest is in seeing initial licensure candidates supported and further developed so they reach the professional licensure stage with limited attrition. This opportunity to learn and scaffold the development of early educators should be transparent and resourced, and should be a shared responsibility among preparation providers, districts, and states. (p. 16) NCTAF has estimated the annual cost of teacher turnover in Prince George's County Public School System to be $23,292,500 and the annual cost for Baltimore City was estimated to be $19,013,750. (National Commission on Teaching and America's Future (NCTAF), 2007) (Zimpher, 2013)*

The intent of the recommendations below builds on the pre-service recommendations and can be seen as the second leg of the three-legged stool. During the induction period, it should be clear that only teachers who exhibit the highest standards of performance with reasonable support will be promoted to tenured positions.

1. Establish a three-year residency model, in collaboration with higher education, for all pre-tenured teachers of record that would include ongoing direct feedback and continuous practice through extended mentorship, continuing communities of practice, and opportunities for pre-tenure teachers to participate in professional development at teaching innovation centers. (National Education Association, 2014)
    a. Research and analyze costs of recommended new models to school districts and institutions of higher education. Such costs might include: substitutes, stipends, and mileage.

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     b. Integrate community college AAT programs into continuing communities of practice and innovation centers.

     c. Research and analyze creating a specialized post-baccalaureate/master's program or endorsements in Teacher Leadership for mentors and content-specific instructional leaders.

     d. Research and analyze the impact of mentoring and other new teacher professional development on multiple measures of teacher performance, by using classroom observations and including student outcome and growth measures.

2. Establish collaboratively supported Teaching Innovation Centers (hubs of innovation) where pre-service and in-service teachers can be exposed to state-of-the art professional development.

     a. Centers should be collaboratively supported by two-year and four-year institutions of higher education and school districts.

          i. Centers are envisioned as regional pilots to explore "out of the box thinking" about preparation and professional development.

          ii. Centers would be venues to explore virtual learning and social networking as learning vehicles in addition to traditional, research-based instructional practice.

     b. Centers should include capacity to anticipate the impact of technology and focus on preparing teachers for future classrooms where teaching and learning may happen differently than it does now.

     c. Centers should include capacity to offer simulations to pre-service and in-service educators.

     d. Community colleges should be looked at as possible venues for centers of innovation.

3. Provide funding for Centers initially with state "seed" money, and subsequently with savings from reducing teacher attrition.

     a. Analyze costs associated with teacher attrition and realistically estimate savings.

     b. Evaluate Centers after three years using multiple sources of data.

III. Key Recommendations in the area of professional development for current teachers

Finally, as the third leg of the stool, the recommendations below offer a framework for professional progression with high accountability for continued strong performance and cutting edge professional development experiences. Such experiences should be based on action research, learning and teaching theory, and evidence-based current best practices.

Reimagining teacher preparation only addresses a small percentage of current teachers. The Task Force makes recommendations for continuing professional development for all current teachers, since they will have the most immediate impact on student success. Additional research and policy studies recommend that colleges and universities "be at the table where teacher career ladders are being developed...because...the promise of options has a major impact on teacher education recruitment efforts...and because the quality of teacher education

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increasingly depends on the ...inclusion of practicing teacher as teacher educators(Clark, 1985, p77).[2]

1. Establish career-long professional development programs and career ladders for educators that are aligned with Maryland's prekindergarten through grade 12 curriculum.
2. Establish school/university partnership processes for building professional development programs for educators.
   a. Programs should be collaboratively developed by school districts and higher education.
   b. Programs should build strong content and pedagogy competencies.
3. Reallocate existing funds for professional development to support new collaboratively developed models.

IV. Key recommendations in the area of continuous improvement through accountability

These recommendations are in service to the three previous recommendations and they echo President Obama's call for high quality teacher preparation programs. Key points include:
- *Build on state systems and efforts and the progress in the field to encourage all states to develop their own meaningful systems to identify high- and low-performing teacher preparation programs across all kinds of programs, not just those based in colleges and universities.*
- *Ask states to move away from current input-focused reporting requirements, streamline the current data requirements, incorporate more meaningful outcomes, and improve the availability of relevant information on teacher preparation.*
  http://www.whitehouse.gov/the-press-office/2014/04/25/fact-sheet-taking-action-improve-teacher-preparation

1. Set a high bar for qualifications and expectations for all teacher preparation programs. Establish a "level playing field" for program accountability for all programs, holding all Maryland approved programs to the same high standards. (Hill, 2009)
2. Align current Institutional Performance Criteria to reflect school reform initiatives such as Maryland College- and Career- Ready Standards, dual enrollment and early college.
3. Ensure that IHEs have access to all program data from higher education and prekindergarten through grade 12 that contribute to research for continuous improvement.
   a. Incentivize universities and their faculties to research "problems of practice," recognizing that colleges and universities have different capacities to provide research grants and incentives.

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[2] Richard J. Clark, 1985, The logical link between career ladders and teacher education, November, *Education Leadership*, pp 77-81)

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b. Align the appointment, review and tenure practices of higher education institutions to reward scholar-practitioners, prioritizing scholar/practitioner research with respect to its value to practicing educators.

c. Prioritize partnership relationships between researchers and practitioners with incentive funding (Snow, C., AERA, 4.4.14).

d. Build accountability systems from the beginning of teacher preparation programs through the induction years (years 1-3).

e. Identify indicators of program quality and impact based on multiple sources of evidence, including school/district input, surveys, classroom performance and impact on student outcomes. (Darling-Hammond, 1999)

f. Develop a systematic approach to formative assessment of the teacher candidate's ability to influence student learning.

4. Align educator preparation assessment systems with Teacher and Principal Evaluation systems in school districts whenever possible (i.e.: Danielson[3] and edTPA [4] or PPAT[5]).

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[3] http://www.danielsongroup.org/
[4] http://edtpa.aacte.org
[5] http://www.ets.org/ppa/

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Immediate Next Steps

- P-20 Council Executive Committee will review the report and recommend next steps.
- Possible next steps include:
  - Establish a working group of district level leadership (both instructional and administrative), teacher educators at IHEs, school district principals, and MSDE staff tasked with identifying models of teacher preparation that involve systematic preparation across the five-year pre-service/pre-tenure period. The work group should:
    - Propose models
    - Identify specific steps to implementation
    - Calculate the associated costs and likely benefits
    - Project a budget for recommended actions
  - Establish a working group of PreK-12 and higher education educators and policy advisors (including industry, community, and government representatives) to review and adjust teacher certification and licensure regulations to reflect the shared assumption that "less is more" with respect to regulatory language. New regulations should focus less on inputs and more on outcomes and accountability.
  - Ensure that institutions of higher education have access to school system curricula/instructional materials through website access, collaborative meetings, and greater transparency.
  - Establish a workgroup of MSDE staff and MACTE deans to review, revise and propose new regulatory language aligned with the recommendations of the Task Force.

SWOT Review of Recommended Action Items:

In addition to the major recommendations, the Task Force raised a number of action items that require further analysis of implementation challenges and unintended consequences. The Task Force recommends that P-20 Leadership Council charge a group to do a SWOT analysis (Strengths, Weaknesses, Opportunities and Threats) of the recommendations below. These action items are organized according to the four categories of the report: Pre-service, Pre-tenure induction, Professional development for current teachers, Continuous improvement and accountability.

Pre-Service
- Establish ongoing programs of scholarships and loan forgiveness to support individuals who prepare to teach in shortage content areas shortage fields and hard to staff locations.
- Review the existing AAT transfer agreements to ensure transferability among IHEs and alignment with Maryland College and Career Readiness Standards, Next Generation Science Standards, and teacher shortage areas.

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- Explore impact of dual certification in special education
- Design pre-service programs to ensure that all pre-service teachers develop knowledge and skill sets to work with students with a broad spectrum of cultural, language and learning needs
- Review, evaluate and revise program entrance requirements to ensure highest quality candidates. Consider the following and ensure alignment with CAEP standards:
    - State-approved basic skills test (i.e., Praxis I) for entry into a teacher education program rather than as a certification requirement
    - Successful completion of a state-approved content test for program completion
    - Raising GPA requirements for entry into programs.
- Align pre-service models with educational reform priorities including, but not limited to: cultural competence, classroom management, multi-campus Professional Development sites that include challenging schools, intern rotations, and paid internships.
- Revisit, revise and update the requirement for the number of reading courses required for teacher candidates for all content/grade level areas.
- Revisit, revise and update current mathematics requirements for elementary education teacher candidates.
- Develop a cost/benefit analysis of the potential impact of requiring all teacher candidates to have a bachelor's degree in a content area before beginning a teacher preparation program, including but not limited to impact on higher education institutions and other providers and school districts.
- Investigate innovative programs such as UTeach at Towson University and Terps Teach at the University of Maryland, College Park that could serve as models for teacher preparation programs.

Induction
- Establish regional P-20 councils where IHEs and PreK-12 school districts can work on local and regional issues. Regional Councils would set their own agendas, engage in collaborative leadership, and report regularly to the Governor's P-20 Leadership Council.
- Bridge pre-service and induction by creating alignments between pre-service and in-service professional development experiences and strengthening the structure for induction by creating opportunities for IHE engagement.
- Restructure the school schedule/calendar to include opportunities for collaborative planning between experienced and new teachers.

Professional Development
- Restructure school calendars to employ teachers on regular 12-month contracts, allowing time for professional development, extended year experiences for students and annual leave opportunities for teachers
- Restructure higher education calendars to ensure that faculty members involved in Professional Development are employed and available in the summer months.
- Establish new specialist roles to bridge the technological challenges of digital teaching, learning and assessments

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- Utilize technological tools for professional communities of practice.
- Schedule annual statewide and/or regional teacher preparation forums focused on sharing proven best practices, highlighting common challenges and identifying potential solutions.

Continuous Improvement and Accountability
- Reward programs that produce high quality teachers and teacher leaders:
    - Offer subsidies and expanded capacity, with focused scholarships, for programs that recruit and prepare a highly qualified, diverse pool of effective educators in high-need fields and locations,;
    - Allocate reduced attrition savings to IHEs that prepare teachers who are retained in school districts beyond three years.
    - Create new pathways into teaching that align the resources of Maryland community colleges and universities with supports for candidates willing to commit to working in high-need schools;
    - Recognize existing pathways, such as Teacher Academy of Maryland, with support for tuition or loan repayment.
    - Offer incentives and high-quality accessible pathways for already licensed teachers to become cross-trained in shortage areas like special education, English language acquisition, bilingual education, mathematics or science.

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Appendix C:

Report from the P-20 Council Task Force on Arts Education in Maryland Schools

The Governor's P-20 Leadership Council

Task Force on

Arts Education in Maryland Schools

Final Report

September 2014

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Mr. Richard Deasy, a former Director of the national Arts Education Partnership and nationally
recognized arts expert and advocate; Mr. Ross Goldstein, Executive Director of the Maryland
Longitudinal Data System Center; and Dr. James V. Foran, lecturer in the Secondary Education
Department at Towson University. Dr. Foran provided major contributions to the report by writing the
Review of the Literature and drafting sections of the report.

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EXECUTIVE SUMMARY

INTRODUCTION

Throughout the history of mankind, the greatest civilizations, such as those of the ancient Greek, Egyptian, Roman, Persian, Mayan, Aztec, Ming, and Byzantine eras, are understood, remembered, and celebrated most for their arts and letters. Those are the enduring legacies of any civilization for they broaden and enhance the human condition for centuries to follow. They are a means to experience the beauty, emotion, conflict, and power that are integral to understanding our collective and individual history, and they are at the very core of our humanity. Today the arts connect us across cultures in ever more complex times.

The arts are essential to the well-being of Marylanders, to the fabric of our communities, to the economic health of the state, and to the competitive edge of Maryland businesses. Students who have the opportunity to study the arts during their PreK-12 education are taught the skills and capacities that can lead them to becoming creative, innovative voices in the scientific and business sectors, active audience members and contributors to the cultural community, teachers of the arts, and artists. Dance, music, theatre, and the visual arts are core academic subjects that need to be part of every child's education.

The arts in public education are in danger of being marginalized. Budgets have been cut, positions have been lost, and arts education programs are receiving less time in the school day. There are pockets of excellence throughout Maryland, but there are also schools where students do not have access to the arts. Preparing students to be college and career ready is an important goal, and the arts can be invaluable in that effort. The Common Core State Standards (now referred to as the Maryland College and Career Ready Standards) are an important reform effort in Maryland; the arts have a significant role to play in those reforms. More importantly, the arts stand on their own as core to the content, skills, and capacities to be delivered to our students. The evidence is overwhelming, and as thoughtful educators and stakeholders in the future of our youth, the research cannot be ignored.

UNESCO has stated that education in the arts is a universal human right. Access to a comprehensive arts education program is one of the most fundamental equity issues facing public education today, and it is also one of the most profound social justice issues confronting our increasingly diverse population. For many reasons, arts education in public schools has been in decline nationally. In Maryland there has been success in protecting programs in most of the school systems and even advancing the quality in many. The challenge is that not all systems are consistently providing adequate arts instruction. This report,

requested by Governor Martin O'Malley' P-20 Leadership Council, provides a unique opportunity to address these challenges and place Maryland at the forefront of arts education nationally.

Recognizing that a task force on arts education would be a powerful conduit for conversation and action in the state, the Governor with his P-20 Leadership Council created the task force as an important step to maintaining the arts as a major instructional focus for creativity, imagination, and innovation in Maryland. The task force was charged with creating a plan that ensures a quality arts education for all Maryland students. Specifically, the task force was asked to:

- Examine Maryland policies and regulations on arts curriculum and instruction in the context of the new standards in arts education so as to identify gaps and alignment needs;
- Determine the current status of arts education in Maryland schools;
- Review pertinent research on the impact of fine arts instruction on student success in school; and
- Make recommendations to the Governor's P-20 Leadership Council regarding fine arts education in Maryland public schools to include (a) policy and regulations, (b) professional development, (c) curriculum and instruction, and (d) resource allocation.

The task force was co-chaired by Mary Ann Mears, Founder and Trustee, Arts Education in Maryland Schools Alliance and Dr. Jack Smith, Chief Academic Officer, Maryland State Department of Education. The task force divided its work into three committees: Resource Allocation, Curriculum and Instruction, and Policies and Procedures. Professional development was included as an area of study for each committee. Each committee was asked to address statements developed by the co-chairs and make recommendations for the entire task force to consider. The task force met as a whole in October and December of 2013 as well as in February, March, and May of 2014. Committees convened as necessary between meetings.

Part of the work of the task force was to seek input from a wide variety of stakeholders. In order to do that, the task force developed an electronic outreach effort through the Arts in Maryland Schools Alliance website where teachers, administrators, and other stakeholders could submit their best thinking and recommendations by completing the three designated online questionnaires. These questionnaires were available to the public from November 2013 through February 2014. Additionally two surveys were created -- one for central office staff and one for individual schools. The questionnaires and surveys were publicized through a number of venues and organizations. There were approximately 460 responses to the online questionnaires. The task force also conducted six regional forums to build support for the work of the task force and to gather further input and recommendations from teachers, administrators, and the public. Approximately 225 participants took part in these forums. Additionally, phone calls were

Recommendation I: Provide learning opportunities and resources for fine arts teachers to continue the development of skills needed to deliver a comprehensive fine arts program, for non-arts teachers to integrate the arts into their disciplines, and for leaders in school systems and in higher education to enhance their knowledge of effective arts education.

Recommendation J: Strengthen the quality of fine arts teacher preparation programs.

THE MARYLAND CONTEXT

Maryland's constitution obligates the state to provide a *thorough and efficient* system of education for all young people. The fact that this requirement is a direct role of state government in providing public service clearly underlines that historically Maryland has understood the role of education as a benefit for citizens as individuals and as participants in society. Thomas Jefferson believed that public schools should enable every American "to understand his duties to his neighbors and country." With Brown vs. Board of Education, the Supreme Court of the United States explicitly determined nationally that the obligation is to provide *equal* opportunities to all students in public schools across the land.

The State Board of Education has established a number of policy positions that directly connect the arts to the overarching goals of public education in Maryland. Since 1994 the Code of Maryland Regulations (COMAR 13A.04.16) has required fine arts education (dance, music, theatre and visual arts) every year for students K-8 and one credit of a fine arts discipline for graduation from high school. In 1995, the Maryland State Board of Education approved the following goal for the arts: *100% of Maryland students will participate in fine arts programs that enable them to meet the content and achievement standards established by state standards for the arts.* This language addresses equality of opportunity and quality (standards). In 1997 the state standards (Essential Learner Outcomes) were developed. The State Board of Education has accepted the fine arts curriculum. Certification exists for teachers of dance, music, visual arts, and high school theatre. Additionally, the state has published facilities guidelines for the fine arts. In many ways, Maryland is indeed a national leader in arts education, but still too many of our students are not getting the rich arts programs they deserve and need.

Governor Martin O'Malley charged a task force in 2009 with making recommendations on a Science, Technology, Engineering, and Mathematics (STEM) initiative for the state. As a result of its recommendations, STEM approaches in education became statewide priorities and, at the same time, arts advocates and others voiced the need to include arts skills and capacities in STEM courses. This effort,

made to each local school system to follow up on the central office surveys. A more complete discussion of the Public Input process and results can be seen in Appendix A. The feedback gained through the electronic questionnaires and regional forums was then distilled by a small group of the task force members and shared with appropriate committees so that it could help inform their work.

After completion of the initial round of discussions, each committee shared its preliminary thinking with the entire task force. The task force as a whole provided additional input, and committees continued to refine their recommendations and proposed strategies. Another small group of the task force members discussed committee reports and made some decisions about synthesizing proposed recommendations for the final report. The entire task force reviewed two iterations of recommendations and strategies before consensus was reached and the final set of recommendations and strategies were approved. The task force respectfully submits the following ten recommendations to Governor Martin O'Malley and his P-20 Leadership Council:

Recommendation A: Revise the Code of Maryland Regulations (COMAR) to provide specific direction to local school systems in the consistent implementation of comprehensive fine arts programs in dance, music, theatre, and visual arts for all children at all grade levels.

Recommendation B: Establish a comprehensive, statewide data system that collects elementary, middle, and high school data on fine arts instruction.

Recommendation C: Establish a minimum per pupil funding allocation required for and dedicated to comprehensive fine arts programs in dance, music, theatre, and the visual arts for all schools and for start-up funding for new programs in those disciplines.

Recommendation D: Revise the Maryland State Standards for Fine Arts Education.

Recommendation E: Develop and/or align school system curriculum documents with the revised State Standards in Fine Arts.

Recommendation F: Provide central office leadership and support at the curriculum and instruction level so the fine arts have Maryland certified staff assigned supervisory responsibilities.

Recommendation G: Staff all fine arts classes with Maryland fine arts teachers who have the depth of knowledge and skills necessary to teach the courses to which they have been assigned.

Recommendation H: Ensure that instructional time in all arts disciplines is not replaced or removed to facilitate additional time in another subject area.

called "STEAM", added arts to the STEM disciplines and created additional conversation and innovative action PreK-20.

The concept of STEAM has gained national focus, including a caucus on the issue in the United States Congress. Eighty-three congressmen are part of this initiative. They and increasing numbers of educators and people in the business sector are recognizing that the authentic integration of the arts and sciences is critical for our students to be globally competitive and for our country to be economically vital. The task force strongly supports the importance of the arts to our STEM education programs. Both Pre-K through 12 curriculum and the education of our future teachers and scientists in Higher Education will require these skills.

There are two aspects of the value of the arts to science. First, there is the value of exposure to the artistic process. There are aspects of the artistic process that reinforce, expand, and enrich the scientific process. Second is the value that comes from involvement in the arts. The arts afford vital skills and capacities that support student growth and learning across all disciplines. The salient point in the STEAM approach is that the arts need to be authentically integrated into the sciences for these benefits to be gained.

Research and input from the business community have reinforced the value of creative thinking, experiential artistry, problem solving, collaboration, and artistic design to the scientific process. Equally important is the value of the scientific process to artists. Both programs are enhanced when partnered with each other. While the term STEAM is gaining strong momentum, the task force was less focused on whether STEAM should replace STEM as an acronym. What the task force strongly recommends is that the State authentically implements integration of the arts into the education of all children PK-12, as well as future scientists and teachers at the college level.

The infusion of arts into other disciplines, however, cannot be viewed as a substitute for the specific arts programs in schools. The arts cannot be viewed as needing other disciplines in order to have value. Dance, theatre, music and visual arts programs must have a high profile. The task force believes that arts integration does not replace strong arts education programs in our schools. Nor does the presence of strong theatre, music, dance, and visual arts programs naturally address the concepts of arts integration. Arts education and arts integration are both important aspects of an arts-rich, school culture. The arts are often referred to as the conscience of a society and are needed now more than ever in an increasingly diverse and complex world. The future of Maryland's citizens depends on it.

ABSTRACT OF THE REVIEW OF THE LITERATURE

The research studies and reports discussed in the Review of the Literature (Appendix C) serve as the foundation for the recommendations in this task force report. Although the task force hopes that all interested parties will become well-grounded in the research, the members also believe that it is important to provide a quick summary of those findings to the reader as part of this introduction. Below is a snapshot of the findings in the Review of the Literature. For a more complete discussion, please refer to Appendix C.

For the individual student, the arts teach and foster:

- Creativity and innovation
- Cognition as evidenced through emerging neuroscience
- Identity, self-efficacy, self-esteem, and self-confidence
- A sense of community and collaboration
- Critical thinking and problem solving skills
- Language and memory skills
- Tolerance and empathy
- Attention span and motivation

For schools and school districts, the arts contribute to:

- Improving low-achieving and high-poverty schools and districts
- Fostering innovative, systemic change in schools and school districts
- Increasing student performance in other subjects
- Promoting student engagement and a positive school climate
- Facilitating improved classroom management
- Encouraging an appreciation of diversity
- Strengthening parent and community engagement

Moving forward, it is important to understand that national and state policy studies strongly support arts education programs, and public opinion is unequivocally on the side of excellent arts education programs. Maryland State Arts Council surveys show that in Maryland residents want the arts as part of their child's public education. It is also a fact that the arts provide a $1 billion impact on Maryland's economy. See Appendix C "Public Opinion on the Role of Arts in Education" for additional information on the survey results.

RECOMMENDATIONS, STRATEGIES, AND RATIONALES

Recommendation A: *Revise the Code of Maryland Regulations (COMAR) to provide specific direction to local school systems in the consistent implementation of comprehensive fine arts programs in dance, music, theatre, and visual arts for all children at all grade levels.*

<u>Strategies:</u>

1. Submit proposed COMAR revised language (see Appendix D) to State Board of Education according to the COMAR review process.
2. Encourage key stakeholders to submit comments to the State Board during the Public Comment portion of the COMAR review process.
3. Review local policy implications of the proposed revisions with the goal of having alignment of local policy to state policy.
4. Review local school system policy changes to ensure alignment with revised COMAR.

<u>Rationale:</u>

The existing COMAR regulation (13A.04.16) was approved by the State Board of Education in 1994. As currently written it does not adequately support the policy intentions of the State Board as reflected in actions taken subsequent to 1994. Those actions more completely define the goals for arts education, establishing the arts as core disciplines and setting a specific goal for access for all students and quality as defined by standards and curriculum. In addition, MSDE has certification for arts teachers aligned with expectations of high quality instruction to enable students to meet standards. Further, MSDE provides fine arts facility guidelines to systems. These and other developments in arts education in Maryland are detailed in *The Arts and Education Reform,* a document updated annually by MSDE and available on the Arts Education in Maryland Schools Alliance website.

Recognizing that other disciplines were updating language in COMAR, the MSDE Fine Arts Education Advisory Panel began discussions in 2008 on aligning the fine arts with other relevant state policy such as the approved standards and curriculum. The Panel also began an analysis of the effectiveness of the current COMAR regulation in impacting equitable access to arts instruction for students. The Panel noted discrepancies in interpretation of this regulation among school systems and determined that the regulation needed to be more specific. Lastly, the process that certifies compliance has not provided data regarding the access to arts instruction for students across Maryland. The work of the MSDE Fine Arts Education Advisory Panel was the starting point for the task force review of COMAR.

The task force is recommending a number of changes in language in the current COMAR regulation. These changes are intended to clarify and strengthen current language while providing clear guidance to local school systems. There should be no ambiguity regarding the intent of the State Board of Education's position on the arts. See Appendix D for a complete comparison of current language and proposed language changes. Some of the changes are technical in nature while others are quite substantive. For example, the current language provides for arts education K-12. That should be changed to include prekindergarten throughout the regulation to align with current policy. In places, soft words such as "offer" are changed to stronger words such as "provide." The word "all" is added to ensure no misinterpretation of intended recipients of rich arts education programs.

Language is provided to meet the intent that in the early years students receive instruction in all four arts disciplines each year so that they meet standards in all four arts disciplines and, further, are able to explore the arts to ascertain their areas of strongest interest. Then in the middle years, students should be able to continue to explore the arts disciplines while being able to focus more deeply in one or more areas of particular interest. It is important to recognize that achieving mastery in a given art form may require more committed study as students transition from the early years through the middle years to high school where advanced study should be available.

In appropriate places, language related to demonstrating outcomes replaces former language that refers to developing abilities. Language is added to refer to the Universal Design for Learning (UDL) requirements. Current language regarding student participation states that each student shall have the "opportunity to participate" in the fine arts (art, music, dance, theatre) instructional programs required by this chapter. The new language is stronger and reads that each student "shall participate..."

Original language stated that superintendents would certify every 5 years that they were in compliance with requirements of this regulation. The new language is stronger and requires an annual data collection and review that documents students' access to and the quality of arts programs.

This recommendation to change the Code of Maryland Regulations is supported by stakeholders as evidenced in the public input received by the task force (see Appendix A). The need for updating and clarifying state regulations was a recurring theme in the regional forums. Additionally, as stated in Appendix C, the literature is quite clear in this regard. *Reinvesting in Arts Education* (2011), a product of the President's Commission on the Arts and the Humanities, calls for utilizing federal and state policies to reinforce the place of the arts in K-12 education. Richerme, Shuler, and McCaffrey (2012) in a State Education Agency Directors of Arts Education (SEADAE) Arts Education White Paper talked about the need for ensuring that all students in public schools have access to sequential, standards-based arts

instruction taught by certified arts educators. The point is that state regulations need to be clear and strong and with an accountability process if Maryland is to achieve the goal of ensuring that the arts are core disciplines and that all students are provided equitable access to rich arts education programs.

Recommendation B: *Establish a comprehensive, statewide data system that collects elementary, middle, and high school data on fine arts instruction.*

Strategies:

1. Establish a timeline for completion and a collaboration strategy for technological interaction.
2. Communicate purpose and timeline to all entities.
3. Build, test, and institute the system.

Rationale:

It is currently difficult to collect accurate data at the school system or individual school level for the purpose of conducting policy discussions or to determine the extent to which local school systems are in compliance with regulations. Such data are badly needed so that good educational decisions can be made. The Maryland State Department of Education (MSDE) has a major role to play in collecting, analyzing, and reporting these data. Because of the uneven nature of arts instructional programs across the state in terms of quality and student access as shown in this report, it is critical that Maryland has good data for the ongoing tracking of the status of arts education in the state. For example, Appendix A shows that there is a wide disparity in the data among local school systems and that nine school systems do not have a full-time central office staff person assigned to the arts. These kinds of data are important to gather in moving forward. MSDE should design and create the appropriate data collection system for its website that contains all of the information needed by stakeholders to ensure transparency and the consistent application of the proposed language for COMAR found in Recommendation A.

Many important policy questions can be answered with good data. For example, it is important to know about the funding of arts programs. However, as stated in Appendix A, it is presently difficult to measure the percent of funds allocated to fine arts programs because the funds are dispersed among many budget line items. Therefore, determining the financial commitment of school systems in the fine arts areas is unclear. A statewide data system could capture this information just as it could capture other important information such as the level of staffing by qualified arts teachers and the number of professional development opportunities provided by school systems for fine arts teachers. A state data system could be structured to track all pertinent data regarding instruction in the arts without over burdening local school system staff. The state system could be programmed to communicate with the local data systems.

The Maryland Arts Council in a recent survey (2013) found an overwhelming number of citizens who place a high priority on the arts and want them to be considered a core subject. However, if the arts are to be a core subject, data similar to those collected for other core subjects are needed. This recommendation requires the collection and analysis of such data. It comes at a time when the state is also developing the longitudinal data system; therefore, the relationship between that data system and the data needed to fulfill the intent of this recommendation needs examination.

Recommendation C: *Establish a minimum per pupil funding allocation required for and dedicated to comprehensive fine arts programs in dance, music, theatre, and the visual arts for all schools and for start-up funding for new programs in those disciplines.*

Strategies:

1. Consider available funding guidelines established by arts organizations at the national, state, and local levels.
2. Identify effective funding guidelines that take into account funding changes over time and share statewide.
3. Ensure equitable funding practices across fine arts disciplines in each school.
4. Investigate fine arts funding sources, such as federal programs, state grants, and arts organizations and institutions.
5. Inform the legislative review of Thornton funding about the minimum per pupil funding for arts education.
6. Provide appropriate levels of central office funding for system-wide program support, such as transportation, equipment, and professional development.

Rationale:

If all Maryland students are to have access to high quality arts education programs, proper funding is required. There is wide disparity in arts funding across the state (see Appendix A). Some school systems report that they have no local funding and must depend on the small arts grants that they receive from MSDE. Important policy questions arise. The task force members believe that each school system should include a percentage of the system's budget dedicated to arts education. The task force also recognizes that the percentage must be determined at the local level based on local government support of education overall and believes that it should be sufficient to sustain the comprehensive, arts rich program for all students described throughout this report. Unfortunately and as stated during the public forums and on the questionnaires (see Appendix A), having percentages assigned to funding, policies, and regulations do

not ensure consistent implementation at the school level. That accountability rests with each local school system.

Maryland is not the first state to face this issue. Chicago has recently developed a new policy and plan requiring every student to receive a comprehensive and sequential arts program from PreK-12 to include visual art, music, dance, and drama with the full support of the mayor and the Board of Education (Chicago Public Schools, 2012). The Missouri Alliance for Arts Education Research (2013) studied district data and the relationship between the arts and attendance/graduation rates, disciplinary infractions, and statewide tests. They found attendance rates were higher for districts with greater student enrollment in the arts. They reasoned that a one percent increase in student enrollment yielded $430,000 in additional dollars annually for a school district of 12,000 students due to the funding formula for their schools. The point is that where there is a will and some ingenuity, there is a way to fund important programs like arts education.

Throughout the Review of the Literature, there is overwhelming evidence of the value of a rich, comprehensive arts education program to the academic and social development of each child as well as to the improvement of school districts and individual schools. For example, Catterall (2009) found a strong correlation between arts education and academic success. Ingram and Reidel (2003), Lorimer (2009), and Martin, Mansour, Anderson, Gibson, and Liem (2011) had similar findings. A rich arts program should indeed result in a savings for districts that are spending funds for credit recovery, summer school, and dropout prevention. Preventing problems before they occur is most always preferable to trying to fix them after they have happened.

Recommendation D: *Revise the Maryland State Standards for Fine Arts Education.*

Strategies:

1. Create a statewide fine arts standards team to review the National Standards for Fine Arts and identify considerations for the revision of the State Standards in Fine Arts.
2. Develop a structure for ensuring statewide input into the revision process.
3. Engage statewide writing teams in the revision process.

Rationale:

In 1997, the Maryland State Board of Education approved the outcomes, expectations, and indicators that comprise *The Essential Learner Outcomes for the Fine Arts*, thus creating curricular standards for dance, music, theatre, and visual art education programs from elementary through high school. The outcomes

define a balanced curriculum that will enhance student abilities to reason, solve problems, and communicate effectively through the development of artistic literacy, creative capacity, and informed aesthetic judgment. The PreK through 8 State Curriculum for the Fine Arts was accepted by the State Board in 2008 as part of an effort to further articulate what students should know and be able to do at each grade level. The *Essential Learner Outcomes* and State Curriculum for the Fine Arts ensure consistency, quality, and equity for every student.

Since that time, there has been a movement to create standards for the arts at the national level. Draft standards were reviewed by the states, and Maryland educators played a significant role in this work. Maryland artists served on the national panel, and educators in Maryland provided valuable responses to each draft of the document. The final draft is now available to states. MSDE will need to take the lead in examining the philosophical tenets and instructional guidance of the national curriculum and the present Maryland curriculum to determine what alignments are wanted and/or appropriate. In addition to analyzing the relationship of the national standards to the Maryland standards, it is also necessary to revise the present curriculum because of technological advances and a statewide emphasis on PreK,

As mentioned in Recommendation A, Richerme, Shuler, and McCaffrey (2012) in a SEADAE Arts Education White Paper, discussed the need for sequential, standards-based arts instruction taught by certified arts educators. Standards are not new to the arts nor are they limited explicitly to arts standards. In an article by Robelen (2013) in *Education Week*, David Coleman, a lead writer of the English Language Arts Common Core Standards, suggests that some of the components of the English Language Arts Standards are already outcomes of a rich arts program. A number of Maryland arts educators are already aligning arts outcomes with Common Core standards.

As a strong local control state, Maryland needs to make certain to engage a wide range of stakeholders in discussing and writing Maryland's revised standards. In Appendix A, the public was clear that it is MSDE's role to convene professionals from across the state to define standards and provide support to local school systems.

Recommendation E: *Develop and/or align local school system curriculum documents with the revised State Standards in Fine Arts.*

Strategies:

1. Establish a schematic which shows major State Standards in Fine Arts revisions to assist in local school system alignment efforts.
2. Establish a process for collaboration across local school systems in the curriculum work.

3. Establish a timeline, structure, and system support for the ongoing review and revision of system curriculum.

Rationale:

Local curriculum documents guide teachers in their schools. Once the state standards for the fine arts are finalized (Recommendation D), each local school system will need to conduct a gap analysis to determine what alignments are needed to the local curriculum. MSDE, however, will need to provide support by providing a document that shows the major revisions to the state standards so that each school system does not have to do that analysis individually. The state can also support local education agencies by providing opportunities for collaboration among school systems.

In *Qualities of Quality: Understanding Excellence in Arts Education* (2009), Seidel, Tishman, Winner, Hetland, and Palmer discuss the complex set of conditions, influences, and dispositions that are characteristics of sustaining high-quality arts programs. Several of those characteristics have to do directly with local curriculum. School systems must decide what should be taught, how it should be taught, at what grade level(s) it will be taught, and how it should be assessed. These are the underpinnings of any good curriculum document, and they are a perfect starting place for school systems as they begin their revision process. School systems would also be wise to consider the "Best Practices" documents already developed by MSDE (2007) as they revise their curriculum in the fine arts. There is a separate document for each of the disciplines – dance, music, theatre, and visual arts.

Finally, school systems should review the public input from the task force report. Appendix A contains what the respondents felt were the critical capacities developed by the arts. Local curriculum should capture these capacities. Ideas related to curriculum also surfaced in the regional forums (see Appendix A), so school systems should consider these ideas during their curriculum revision/development process.

Recommendation F: *Provide central office leadership and support at the curriculum and instruction level so the fine arts have Maryland certified staff assigned supervisory responsibilities.*

Strategies:

1. Identify certified representatives in each of the fine arts disciplines to support the work of the central office supervisor in providing guidance on program and practice.
2. Construct annual budgets that include fine arts educators for central office positions proportionate to the size of the school system.
3. Identify models for structuring and supporting central office staff in fine arts.

<u>Rationale:</u>

Teachers need support, and schools need to be held accountable for providing a rich arts education curriculum for their students. These activities cannot be done without staffing at the central office level. Ideally, a certified supervisor would be available for each of the arts disciplines. Recognizing, however, the difficulty of providing such staffing in a small school district, the task force believes it is critical that each of the fine arts disciplines in a system have an expert from the schools to support the assigned supervisor in providing guidance on program and practice. Such support would also include program evaluation to ensure that all students are receiving a rich arts experience. The expert, by definition, would have deep knowledge in the content, thereby being able to provide the necessary support to the supervisor in a small district.

Likewise, superintendents need to ensure that the annual budget includes appropriate funds to support a rich arts program, including appropriate staffing. Once again, the task force realizes that school systems come in different sizes and that they are funded at different levels by local government. The intent of this recommendation is not to hamstring local superintendents; rather, it is to make certain that all children across the state participate in a rich arts program each and every year of their public schooling. MSDE should provide all school systems with sample staffing models that have worked in other jurisdictions of various sizes and levels of funding. The bottom line is that funding will be required to staff central offices appropriately in order to provide the necessary support and accountability across school systems.

The public (Appendix A) was very direct in suggesting the capacities (i.e., ideation, imagination, sensory perception, perseverance, communication, inquiry, critical judgment, motor and technical skills, cultural literacy, creativity and innovation, creating meaning and understanding meaning, collaboration/teamwork, and understanding other subject areas through the arts) that students need to have and which are delivered through the arts. These capacities and how they are delivered through the arts are reinforced in the Review of the Literature (see Appendix C). Central office staff must be available and capable of making certain that the local arts education program delivers those capacities. The issue of providing appropriate resources was also expressed clearly in the regional forums conducted across the state (see Appendix A). In Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education, Longley, (Ed 1999) points out the importance of strong district arts coordination. This recommendation is critical to delivering a rich arts program to all students.

Recommendation G: *Staff all fine arts classes with Maryland fine arts teachers who have the depth of knowledge and skills necessary to teach the courses to which they have been assigned.*

<u>Strategies:</u>

1. Staff schools according to COMAR regarding certification (13A.12.01 and 02.)
2. Include central office fine arts personnel in the hiring/staffing process.
3. Develop best practices for recruiting and retaining fine arts teachers.

<u>Rationale:</u>

The old axiom still holds true -- you cannot teach what you do not know. Teachers of the arts, just like teachers in all disciplines, must be experts in their field if students are to receive a rich arts education program. Certification requirements do not guarantee excellence. They do, however, provide a threshold requirement that must be met before a teacher of the arts is put in front of students. Assigning arts classes to teachers who do not have in-depth knowledge of the particular art form being assigned results in a less than adequate learning environment. Experts in their disciplines need to be the ones teaching students.

All school systems should adopt a policy of including arts specialists in the hiring process for arts teachers. Certainly, the principal of the school should have the final say in who will be on his/her staff. However, there should be a screening process whereby all arts candidates must first pass the filter of the school system's arts supervisor and/or expert. This practice would help ensure that only those who have deep content knowledge and understand how to motivate young people are hired. It has often been said that a good principal is a teacher magnet. All teachers want to work for an outstanding leader. Likewise, all arts teachers want to work for a principal who appreciates and supports the arts. Thus, the relationship between the arts supervisor and/or expert and the principal is critical to ensuring that, only the most effective teachers are instructing students. Further, there is compelling evidence about the relationship between strong arts programs and school improvement, for example Catterall, Dumais, and Hambden-Thompson (2012) and Stevenson and Deasy (2005).

Participants in the regional forums made it clear that having certified teachers in the classroom and finding ways to retain those teachers is so very important (see Appendix A). Studies in transfer of knowledge such as Deasy (Critical Links, 2002), Burton, Horowitz, and Abeles (2000), and Catteral and Chapleau (1999) show the relationship between the arts and learning in other disciplines. Several studies in cognitive and/or neuroscience such as Bonbright, Bradley, and Dooling (2013), Costa-Giomi (1999), Dunbar (2008), Kraus (2010), and Rhinne, Gregory, Yarmolinsaya, and Hardiman (2011) also show the relationship between the arts and brain functioning (see Appendix C). There is compelling evidence in this regard about the cognitive differences between students involved in the arts and those who are not. The task force believes this remarkable relationship among the arts, other disciplines, and the functioning

of the brain underscores the need for knowledgeable, skilled arts education teachers with that understanding.

Recommendation H: *Ensure that instructional time in all arts disciplines is not replaced or removed to facilitate additional time in another subject area.*

Strategies:

1. Provide opportunities for school counselors and schedulers to have professional development opportunities that increase their knowledge and understanding regarding fine arts education.
2. Develop and disseminate models of effective scheduling of fine arts instruction during the school day at all instructional levels.
3. Create an ongoing process for sharing research with educators, parents, and the public showing the impact of the arts on the academic achievement of students.

Rationale:

Time on task is critical to learning any discipline, including arts education. A common practice in schools is to remove students periodically from their arts classes to give them remediation in another subject or general school information. In addition, oftentimes the building of a master schedule at the school level is done with primarily the tested area subjects in mind. Because of the research on the benefits of arts education, the unintentional harm being done by both of these practices is now becoming quite clear.

MSDE has a role to play in implementing this recommendation. It should collect and disseminate widely creative models of effective scheduling at all instructional levels. Likewise, MSDE and local school systems need to share the research found in the Review of the Literature with the school community to make certain that all interested parties understand the implications of decisions they make. Counselors, administrators, and schedulers should receive professional development on this research. Once parents, community members, and school personnel understand the impact of the arts on student achievement, there will be a clamoring for alternative approaches to providing extra help for students rather than sacrificing time in arts courses. There will also be clearer expectations about the design of the master schedule.

Comments from the regional forums clearly show that respondents want the arts to be considered core subjects, not something secondary that can be manipulated for other purposes (see Appendix A). They were also concerned about the practice of economically disadvantaged students being pulled from arts

classes for math or reading remediation. This practice is in opposition to research showing the benefits of arts education to high-poverty and underperforming schools. Catteral, Dumais, and Hambden-Thompson (2012) found that students who had high-arts participation and were low socio-economic status showed better academic outcomes than their low-arts participation, low socio-economic status counterparts. Rabkin and Hedberg (2011) and Stevenson and Deasy (2005) had similar findings. The evidence is clear. The arts cannot be considered as an afterthought in scheduling or as a class from which students can be pulled for other reasons.

Recommendation I: *Provide learning opportunities and resources for fine arts teachers to continue the development of skills needed to deliver a comprehensive fine arts program, for non-arts teachers to integrate the arts into their disciplines, and for leaders in school systems and in higher education to enhance their knowledge of effective arts education.*

Strategies:

1. Convene working groups to analyze research, including brain-based research, and examine other available resources in order to create program guidelines and researched-based professional development experiences.
2. Develop a resource describing the characteristics of quality fine arts programs, including exemplars of learning environments, staffing, scheduling, and materials for instruction.
3. Develop models of best practices for delivering fine arts instruction.
4. Provide models for effective fine arts integration for non-arts teachers.
5. Develop models for utilizing community resources that provide instructional enrichment opportunities for students.
6. Establish a statewide Governor's Arts Institute for college and university deans and PreK-12 principals.
7. Offer enhanced tuition support for arts teachers who are pursuing learning opportunities through continuing education courses, post-baccalaureate certificates, and master's degrees.

Rationale:

Ongoing, sustained professional development is critical to continuous improvement in any profession. The arts are no different. Such professional development should be research-based and provided in formats easily accessible to participants. Collaborative planning would be the hallmark of developing the content for such experiences in the arts. A workgroup should be established by MSDE to review the literature and examine available resources. That workgroup should be charged with developing a

resource that describes the characteristics of quality arts programs and best practices (see Appendix D) for delivering arts instruction, integrating the arts across other disciplines, and models for utilizing community resources for enrichment.

Partnering with higher education should be part of the overall plan for improvement. Developing a statewide Governor's Arts Institute for college and university deans and PreK-12 principals would be a wonderful opportunity to bring key decision makers to the table and an excellent first step in building statewide understanding of the impact of the arts on academic achievement and student engagement in school. Leveraging the power and authority in that group could produce quick and dramatic results. Additionally, providing enhanced tuition assistance for arts educators pursuing continuing education courses, post-baccalaureate certificates, and master's degrees would be a huge step forward in sustaining and improving rich arts education programs over time.

The public input (see Appendix A) suggests that MSDE has a major role to play in professional development. According to the comments, MSDE should support funding and provision of professional development. It should provide professional development in both fine arts content and in arts-integration and take the lead in assisting local school systems in identifying gaps in professional development.

Garett (2010) emphasized the benefits of professional development on arts integration and the transfer to instructional practice. Burnaford, April, and Weiss (2002) also explored how to create, implement, and assess curriculum units that integrate the arts, as well as how to forge and nourish arts partnerships. Longley (1999) focused on key factors in school districts that were successful in sustaining strong arts education programs, and opportunities for higher levels of achievement and continuous improvement were among those factors. Continuing opportunities for learning are vital for arts educators, and a powerful response to this need would be collaborations among the state, local school systems, and institutions of higher education.

Recommendation J: *Strengthen the quality of fine arts teacher preparation programs.*

Strategies:

1. Engage in an ongoing evaluation of the quality of fine arts teacher preparation programs.
2. Establish inter-campus and cross-campus conversations about best practices in fine arts teacher preparation programs.
3. Convene P-20 teams to share, analyze, and report on current approaches to discipline-specific arts training for students pursuing certification in the arts, arts-rich professional development, and arts integration.

4. Develop a process for collaboration between the school systems and institutions of higher education in determining teacher preparedness for the workforce.

Rationale:

At the heart of ongoing excellence in arts education is the preparation of fine arts teacher candidates. Maryland must be willing to evaluate its teacher preparation programs to determine the extent to which they are delivering high-quality arts educators and the degree to which they support arts integration in other disciplines. It is also important for inter-campus and cross-campus discussions to be held about best practices in teacher preparation programs as they affect the arts and thus all other disciplines. Higher education has much to offer PreK-12 education, whether it is specific arts training for students pursuing certification in the arts, arts-rich professional development, or arts integration. Collaboration in these efforts would be extremely helpful.

Input from the public (see Appendix A) suggests that higher education has a role in policy and regulation, professional development, curriculum and instruction, and in sharing valuable resources, including facilities and staff. Noppe-Brandon, Deasy, and Gitter (2011) wrote a paper for the Lincoln Center Institute that described the findings from their *Imagination Conversations*. This paper resulted from a call from a wide variety of stakeholders for renewed focus on imagination, creativity, and innovation (ICI). These conversations took place in a variety of venues around the country including in Maryland. Several of the recommendations coming from these conversations were the need to train teachers to be creative, build the capacity of teachers to integrate skills and content across disciplines, and engage business, higher education, and PreK-12 in these initiatives.

The realization that the arts have a tremendous impact on a state's economy has helped spur these conversations. According to a report from the Maryland State Arts Council, *Economic Impact of the Arts in Maryland* (2012) the arts are an economic engine for the state. They create over 11,000 full-time jobs, $399 million in salaries, and $37.8 million in tax revenue for the state. It is, therefore, in the best interest of higher education, PreK-12, and the entire state to find ways to improve and expand the arts, including the preparation of the next generation of arts and non-arts educators.

CONCLUSION

As seen in the Review of the Literature and Bibliography, this report describes the existing research on the effects of arts education programs on children in Maryland schools. This Review of the Literature directly informed and affected the work of all three committees and served as the foundation for their recommendations. The task force has discussed at length the cognitive and affective capacities of children who are nourished by the arts. Task force members looked at how the arts affect student performance in other disciplines and reviewed the emerging research in neuroscience and brain functions related to the arts. The task force recognizes the connection of school and school district improvement to arts education research, particularly for high-minority/low-achieving populations. Policy studies at the state and national level, as evidenced in the research, support these recommendations.

Public input gathered through online questionnaires and public forums also informed the task force. Teachers, educational leaders, and other public stakeholders described what they were experiencing in their districts and school communities. Their real-world experiences provided the task force with a context for the research, as well as insights into the status of arts education across the state. Public opinion is most certainly supportive of rich, comprehensive arts education programs.

The economic impact of arts education in Maryland is clear that the arts strengthen the economy of a state. It is also clear that although there are costs involved in delivering arts education, just as there are in all disciplines, there is a positive impact on learning that outweighs the costs. This task force believes that ignoring the positive impact of the arts on student achievement, student attendance in school, school culture, and parent involvement in schools would result in a negative economic environment for the state.

Because of the widespread and positive feedback received during the task force outreach efforts, the research on the positive effects of arts education, and the economic realities associated with arts education, the task force is respectfully submitting a set of recommendations that provide a roadmap to action on behalf of all Maryland students and their education in dance, music, theatre, and visual arts. The task force members have great faith that Maryland citizens will coalesce around the recommendations in this report because they serve the needs of our students and the larger purposes of the common good. The opportunity to enhance the capacity of current as well as future generations of students to lead meaningful and productive lives will yield great benefits for our economy, our society, and our way of life. Once again, Maryland has the opportunity to lead the nation. Maryland has done it in many educational areas and can certainly do it in regard to all students and the arts.

APPENDIX A

PUBLIC INPUT

The task force decided that before it developed recommendations, it was important to solicit input from a wide variety of stakeholders through multiple avenues. Questionnaires and surveys were designed to gather information about what stakeholders believe students should gain from fine arts experiences, what the roles of the different stakeholder groups should be in school arts programming, what is currently being offered in Maryland public schools, how arts programs are currently funded and staffed, and what experiences stakeholders believe students should have. These questionnaires were available to the public from November 2013 through February 2014. In addition, members of the public were offered the opportunity to attend regional public forums, which were held in January and February 2014, to offer their thoughts on Maryland arts education.

The online questionnaires and public forums were publicized through communications with the following:

- The 24 local school system superintendents/chief executive officers, who were encouraged to share the information with their staffs and communities;
- The Governor's P-20 Leadership Council;
- Task force members, who were encouraged to send out the information to their constituents;
- The Arts Education in Maryland Schools (AEMS) Alliance listserv of 4800 contacts; and
- Forum attendees who were encouraged to speak with other stakeholders to share information about the questionnaires and future public forums.

Process

The task force provided multiple avenues through which teachers, administrators, and the public could provide input regarding the issues under study.

- Seven regional public forums were scheduled in Western, Central, and Southern Maryland, and on the Eastern Shore. Unfortunately, the forum in Caroline County was cancelled because of multiple incidents of inclement weather. Individuals who were planning to attend this forum were encouraged to submit input through the other available channels.
- Three questionnaires were developed, each designed to collect specific, yet discrete, information. In total, the task force received 460 responses to the online questionnaires.
  - o Questionnaire #1 asked respondents to rate on a 4-point scale - ranging from not important to very important – what they believe about the capacities students can learn through arts education.
  - o Questionnaire #2 asked open-ended questions about the roles of arts institutions and organizations, the business community, higher education, local decision makers, and the Maryland Department of Education in the areas of policy and regulations, professional development, curriculum and instruction, and resource allocation. These four areas were chosen because they were listed in the charge to the task force.
  - o Questionnaire #3 allowed for open-ended responses regarding the four arts disciplines that the task force was charged with addressing: dance, music, theatre, and visual arts.

○ Two surveys were designed to garner input from the following two sources:
  ○ The Central Office Survey was sent to the 24 local school system's superintendents/chief executive officers. This survey asked for information about system-wide funding of fine arts programs, system-wide professional development opportunities, central office staffing in the fine arts, and curriculum sequencing. Follow-up phone calls were made to each school district in order to clarify the questions and get comparable information about system funding and personnel.
  ○ The School Survey asked individual schools to respond to questions about the size of the school; funding for the arts; dance, music, theatre and visual arts curricular offerings; arts integration; and staffing for arts courses.

Task force members also had the data from a survey of performing arts teachers conducted by the Maryland Education Association: Report of the MSEA Performing Arts Task Force to the MSEA Board of Directors, September 20, 2013.

Summary

Questionnaire #1

Capacities for Student Learning in the Arts

Employers want students entering the workforce to bring with them certain skills and capacities. Research has shown that arts education helps students learn and develop a variety of capacities that are transferrable to other subject areas as well as to work environments. This questionnaire listed 12 critical capacities that are learned through arts education and asked respondents to state how important they believe the capacities are.

When combining the responses "very important" and "important," the learned capacities rank as follows:

- Ideation – generating ideas (97%)
- Imagination – envisioning possibilities (97%)
- Sensory perception – perceiving through one's senses – such as seeing and listening (96%)
- Perseverance – practicing and experimenting until desired results are achieved (96%)
- Communication – expression of ideas through multiple arts modes (95%)
- Inquiry – asking questions and exploring multiple possibilities and perspectives (95%)
- Critical judgment - evaluating and making thoughtful decisions (95%)
- Motor and technical skills – drawing, dancing, acting, singing, playing an instrument, among others (94%)
- Cultural literacy – understanding oneself, others, and diverse histories through the arts (94%)
- Creativity and innovation – bringing the new into existence (94%)
- Creating meaning and understanding meaning – using images, sounds, movements, narrative, symbolism, and metaphor (92%)
- Collaboration/teamwork – working with others toward shared goals (91%)
- Understanding other subjects through the arts – transferring arts skills to learning non-arts subjects (88%)

The full results of this questionnaire are as follows:

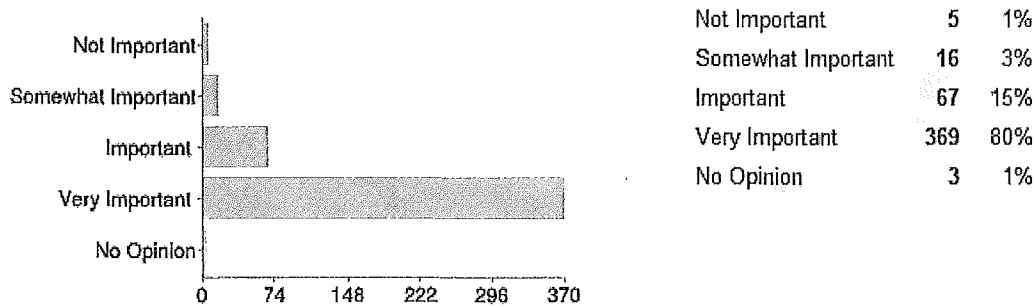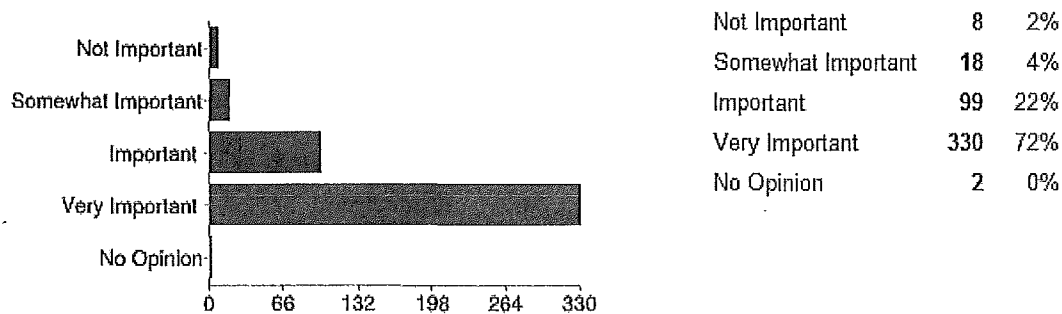**Sensory perception** - perceiving through one's senses-such as seeing and listening
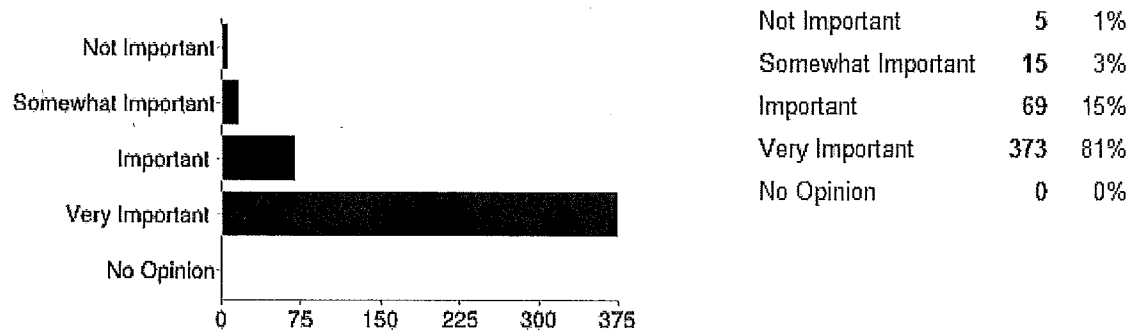
Not Important	5	1%
Somewhat Important	15	3%
Important	69	15%
Very Important	373	81%
No Opinion	0	0%

Ideation - generating ideas

Not Important	3	1%
Somewhat Important	10	2%
Important	64	14%
Very Important	378	83%
No Opinion	2	0%

Motor and technical skills - drawing, dancing, acting, singing, playing an instrument, among others

Not Important	7	2%
Somewhat Important	16	3%
Important	116	25%
Very Important	316	69%
No Opinion	3	1%
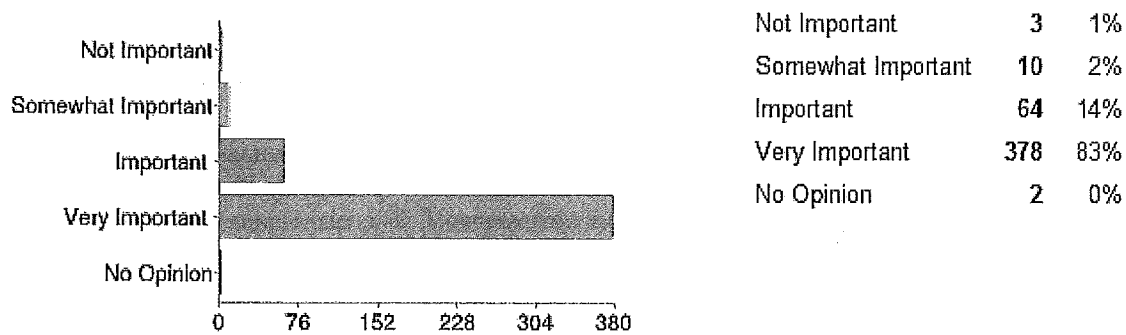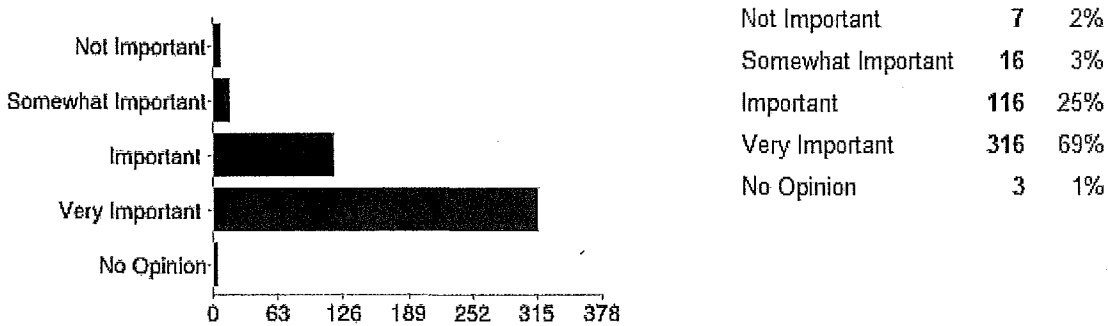
Communication - expressing of ideas through multiple arts modes

Not Important	5	1%
Somewhat Important	16	3%
Important	67	15%
Very Important	369	80%
No Opinion	3	1%

Cultural literacy - understanding oneself, others, and diverse histories through the arts

Not Important	8	2%
Somewhat Important	18	4%
Important	99	22%
Very Important	330	72%
No Opinion	2	0%

Inquiry - asking questions and exploring multiple possibilities and perspectives
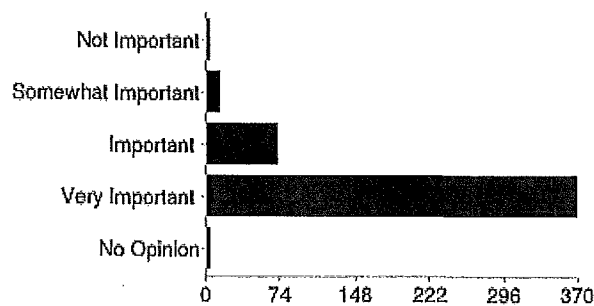
Not Important	3	1%
Somewhat Important	13	3%
Important	71	15%
Very Important	368	80%
No Opinion	4	1%

Understanding other subjects through the arts - transferring arts skills to learning non-arts subjects
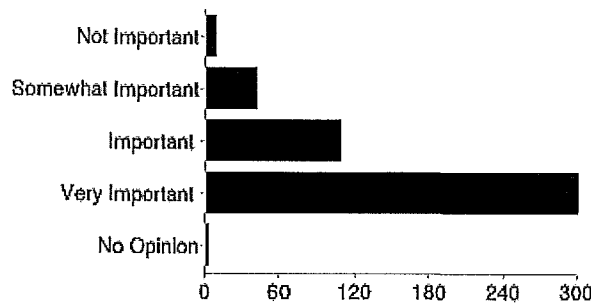
Not Important	8	2%
Somewhat Important	41	9%
Important	108	23%
Very Important	300	65%
No Opinion	3	1%

Creating and understanding meaning - using images, sounds, movements, narrative, symbolism, and metaphor
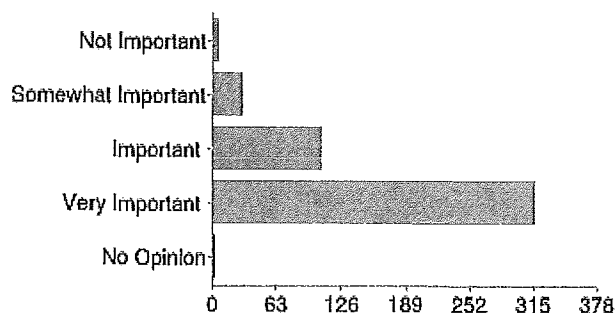
Not Important	5	1%
Somewhat Important	30	7%
Important	106	23%
Very Important	316	69%
No Opinion	2	0%

Imagination - envisioning possibilities
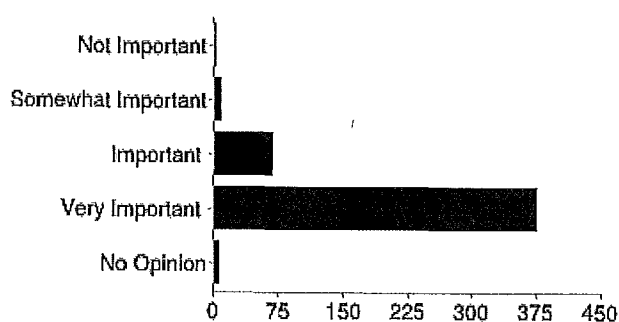
Not Important	2	0%
Somewhat Important	8	2%
Important	68	15%
Very Important	376	82%
No Opinion	6	1%

Perseverance - practicing and experimenting until desired results are achieved
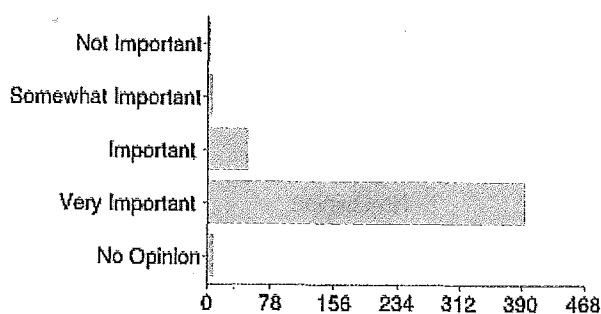
Not Important	3	1%
Somewhat Important	6	1%
Important	51	11%
Very Important	392	85%
No Opinion	8	2%

Critical judgment - evaluating and making thoughtful decisions
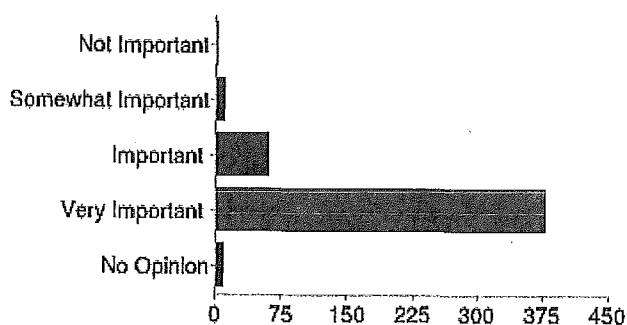
Not Important	2	0%
Somewhat Important	10	2%
Important	61	13%
Very Important	377	82%
No Opinion	9	2%

Collaboration/teamwork - working with others toward shared goals
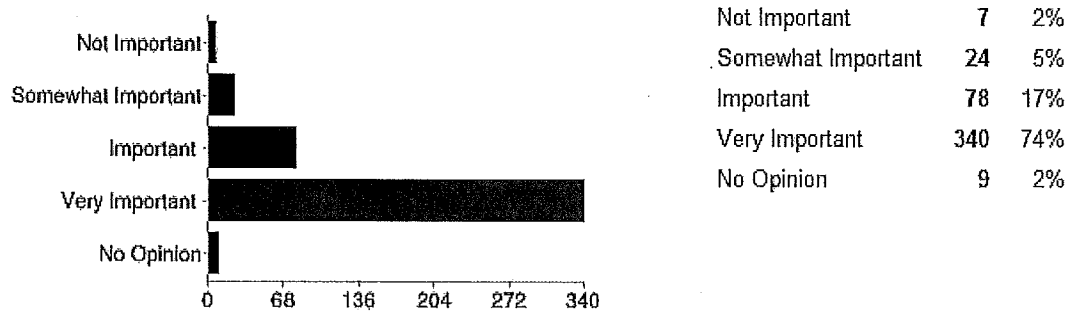
Not Important	7	2%
Somewhat Important	24	5%
Important	78	17%
Very Important	340	74%
No Opinion	9	2%

Creativity and innovation - bringing the new into existence
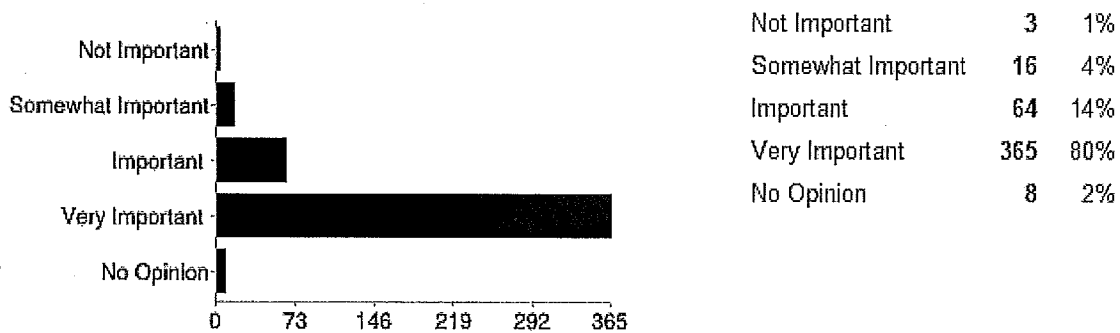
Not Important	3	1%
Somewhat Important	16	4%
Important	64	14%
Very Important	365	80%
No Opinion	8	2%

Roles of Organizations and Institutions in Arts Education

Questionnaire #2 was designed to help the task force discern what public expectations are for five stakeholder groups that are considered pivotal to quality arts education. These organizations and institutions include the Maryland State Department of Education; arts institutions and organizations; higher education institutions; local decision makers; and the business community. Task force members analyzed the responses and identified commonalities. Below is a summary of what the respondents believe are the critical roles of the identified organizations and institutions in arts education.

The Role of Maryland State Department of Education (MSDE)

MSDE's role in Policy and Regulation should be to:

- Establish and implement state arts education policy and regulation
- Articulate and advocate for students to have greater access and exemplary programming in the arts
- Provide greater equity in arts access
- Share data and research focused on both access to and the economic impact of the arts
- Provide leadership to ensure that instructional programming is based on research

MSDE's role in Professional Development should be to:

- Support the funding and provision of high quality professional development
- Provide professional development in arts integration and in content-based and trans-disciplinary components, and assist local school systems in identifying gaps in professional development at the local level
- Provide local school systems with standards for high quality professional development

MSDE's role in Curriculum and Instruction should be to:

- Provide support for local school systems, teachers and supervisors
- Convene professionals from across the state to define standards and create state wide goals
- Examine national trends, evidence-based research and major developments in the arts disciplines
- Foster understanding and use of arts integration across all content areas in local school systems

MSDE's role in Resource Allocation should be to:

- Advocate for equity at the local level in materials, equipment, and staffing

The Role of Arts Institutions and Organizations

Arts Institutions' and Organizations' roles in Policy and Regulation should be to:

- Serve as an internal stakeholder, advisor, consultant and critical friend
- Serve as an external advocate, lobbyist and influencer of policy

Have no role — this was the one view that was repeated in the responses

Arts Institutions' and Organizations' roles in Professional Development should be to:

Provide resources and space
Provide a cadre of experts and facilitators
Act as teachers of teachers

Arts Institutions' and Organizations' roles in Curriculum and Instruction should be to:

Provide information about current research
Review materials and curricular documents
Support arts integration
Support the arts through partnerships and access and create perspective for both schools and the community

Arts Institutions' and Organizations' roles in Resource Allocation should be to:

Advocate for funding
Provide direct aid as appropriate and possible
Provide ideas and access for experiences and experiential learning

The Role of Higher Education

Higher Education's role in Policy and Regulation should be to:

Serve as a sounding board and advisor for local school systems and the state
Collaborate with MSDE and local school systems on policy questions
Implement strong policies to guide the preparation of teachers
Advocate for supportive policies for the arts in the state

Higher Education's role in Professional Development should be to:

Offer appropriate courses, as needed, across the state
Partner with local school systems to provide research and best practices in professional development and to articulate the most relevant and current thinking about the arts, arts education, and arts integration to local school systems
Provide high quality programs for the ongoing preparation of teachers to meet the staffing needs of the local school systems

Higher Education's role in Curriculum and Instruction should be to:

Provide reality-based curricular frameworks as models for local school systems
Articulate state and national standards in arts curriculum design for local school systems and the state
Provide support and research in the area of arts integration in curricular programs

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Higher Education's role in Resource Allocation should be to:

- Provide facilities and expertise, as appropriate and possible, to local school systems and the state
- Provide staff to serve as advisors/mentors to teachers, building administrators, and arts supervisors in local school systems.

The Roles of Local Decision Makers and the Business Community

Two separate surveys were designed to solicit responses regarding two major constituent groups – Local Decision Makers and the Business Community. Since the responses were so similar for the two groups, they are summarized together below. In general, the respondents indicated that these two groups should have no significant role in the areas of Professional Development and Curriculum and Instruction.

Local Decision Makers' and the Business Community's roles in Policy and Regulation and Resource Allocation should be to:

- Advocate within the community and across the state for sufficient arts funding to support equitable programming for all students
- Support school systems with local public funding to provide a foundation for arts programming which state and federal funds can augment to build effective programs
- Identify and communicate that the skills and understandings taught in arts programs enhance the value that individuals bring to the workplace, whether it be in a business, nonprofit or governmental setting
- Provide connections for school arts programs with the community that will provide "real world" experiences for the students
- Provide spaces and equipment to arts programs, as appropriate, and support school system efforts to ensure that arts facilities in schools are equitable and suitable for student learning

Questionnaire #3

Aspects of an Effective Arts Program

This final questionnaire offered respondents the option of commenting on one or more art forms. The questionnaire was designed to solicit information about the priority areas of resource allocation, curriculum and instruction, and policy and regulation.

Dance

What do you believe should be the priority areas for resource allocation for dance?

What should be priority areas for resource allocation in dance?

Access to Professional Dancers, 7
Other, 6
Staffing/ Certified dance teachers, 39
Dance studio, 8
Technology/Digital Media, 9
Materials, 10
Professional Development, 25
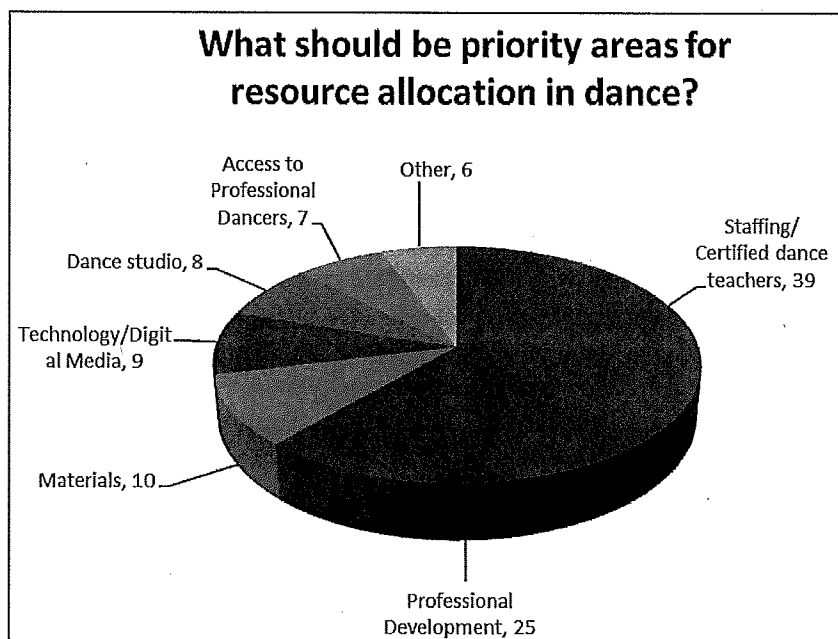
1. Staffing – certified dance teachers
2. Professional development
3. Materials
4. Technology and digital media
5. Dance studio space
6. Access to professional dancers
7. Other – access to professional performances, curriculum development, grow programs, alternative pathways to certification, add programs in elementary schools, scheduling

What do you believe are the major characteristics of an effective dance program?

Characteristics of Effective Dance Programs

performance opportunities, 4

professional development, 4

creative expression, 6

exposure to choreography, 6

proper techniques, 17

movement, coordination, 15

balance of dance types, 7

good curriculum & instruction, 9

other, 13

history & traditional culture, 13

knowledgeable teachers, 13
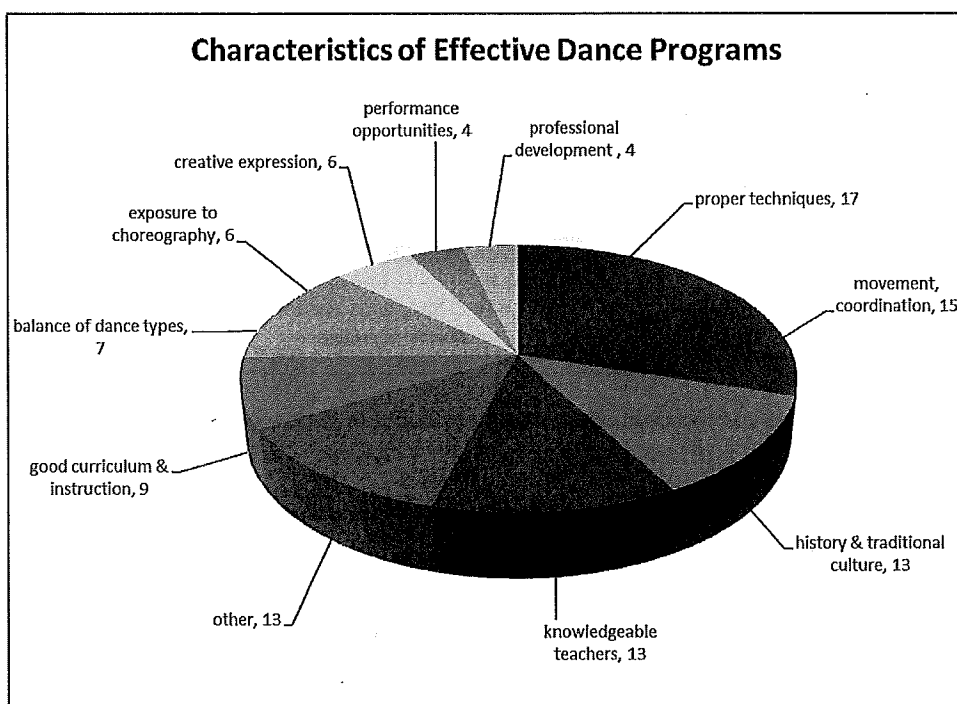
1. Teaching proper techniques
2. Movement, coordination
3. History and traditional culture
4. Knowledgeable, qualified teachers
5. Good curriculum and instruction
6. Balance of dance types
7. Exposure to choreography
8. Creative expression
9. Performance opportunities
10. Professional development
11. Other – teamwork, exposure to professional dancers, critical thinking, cross-curricular, community/administrative support

To what degree do you believe your local school system currently addresses the priorities for dance?

- Thirty-five respondents said their school system does not support dance programs.
- Eight said their school system gives inconsistent/average support to dance programs.
- One respondent believes that the school system gives good support to dance programs.
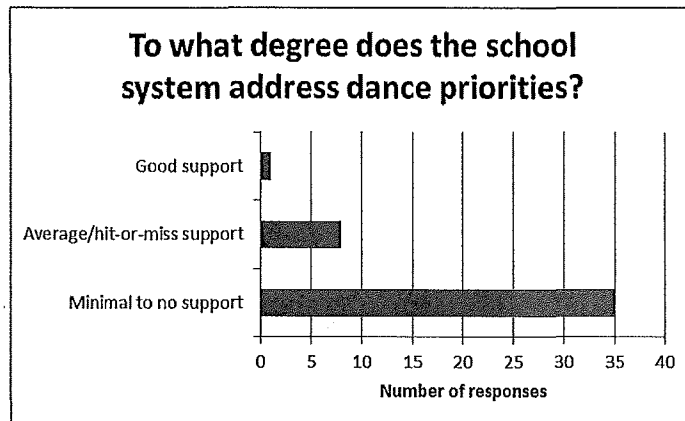
To what degree does the school system address dance priorities?

Number of responses

- Good support
- Average/hit-or-miss support
- Minimal to no support

0 5 10 15 20 25 30 35 40

To what degree do you believe your local elementary, middle, and high school currently address these priorities for dance?

> At the elementary level, 29 respondents believe that their school offers poor support to dance priorities; six believe the support is inconsistent; none believe the priorities are addressed well.
> At the middle school level, 23 respondents believe that their school offers poor support to dance priorities; eight believe the support is inconsistent; one believes the priorities are addressed well.
> At the high school level, 21 respondents believe that their school offers poor support to dance priorities; six believe the support is inconsistent; four believe the priorities are addressed well.

To what degree do you believe your local elementary, middle, and/or high schools implement dance education in accordance with current state regulations?

> Dance is not adequately addressed – most schools meet regulation requirements for fine arts but do not have dance programs.
> Generally, dance is incorporated into physical education classes.
> Generally, dance is not taught by a certified dance teacher.

Are there any policies/procedures that should be in place in your school system to support a high-quality dance program?

> Require adequate number of certified dance teachers (11)
> Require dance in all schools (10)
> Curriculum (7)
> Fund after school programs (2)
> Support dance facilities (2)
> Support characteristics of effective programs (1)
> Require use of research-based programs (1)
> Professional development (1)
> Articulation policy (1)

Music

What do you believe should be the priority areas for resource allocation for music?

What should be priority areas for resource allocation in music?

- Other, 23
- Technology/Digital Media, 35
- Professional Development, 47
- Staffing, 104
- Materials, 77
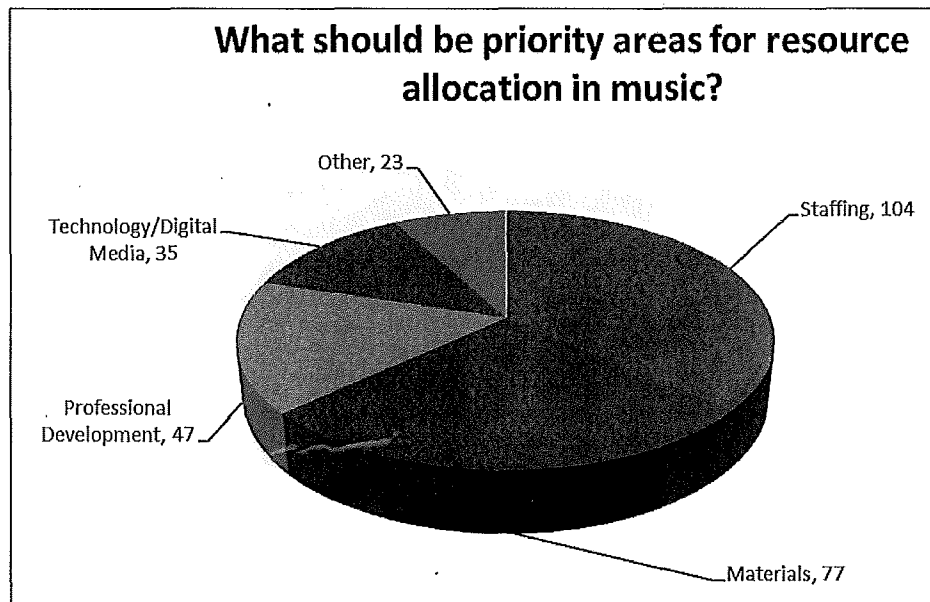
1. Staffing - dedicated, highly qualified teachers
2. Materials of instruction - including music and musical instruments
3. Professional development
4. Technology and digital media
5. Other - enrichment opportunities for students, increased instructional time, scheduling, and facilities

What do you believe are the major characteristics of an effective music program?

Characteristics of Effective Music Programs

teamwork/ collaboration, 10

Well-funded/ good materials, 14

Proper techniques, 14

Cross curricular, 14

Read/ write music, 16

Cross cultural, 16

Encourage creativity, 18

Opportunities for all, 18

Supportive community/ administration, 22

Performance based experiences, 38

Curriculum based on standards with music theory, 56

Qualified teachers, 41

other, 40

1. Curriculum based on standards with music theory
2. Qualified teachers
3. Performance-based experiences
4. Supportive administration and community
5. Opportunities for all students
6. Creativity is encouraged
7. Cross-cultural programming
8. Students learn to read and write music
9. Cross-curricular
10. Students learn proper techniques
11. Well-funded with good materials
12. Teamwork and collaboration
13. Other – conducive scheduling, professional development, music appreciation, teaches communication and expression, students learn multiple instruments, students learn self-discipline, loaner instruments available, field trips, auditory awareness, incorporates technology, small classes

To what degree do you believe your local school system currently addresses the priorities for music?

    Respondents were almost evenly split as to whether their school system does not support (47) or
    gives inconsistent/average support (46) to music programs.
    Twenty-six respondents believe that the school system gives good support to school music
    programs.
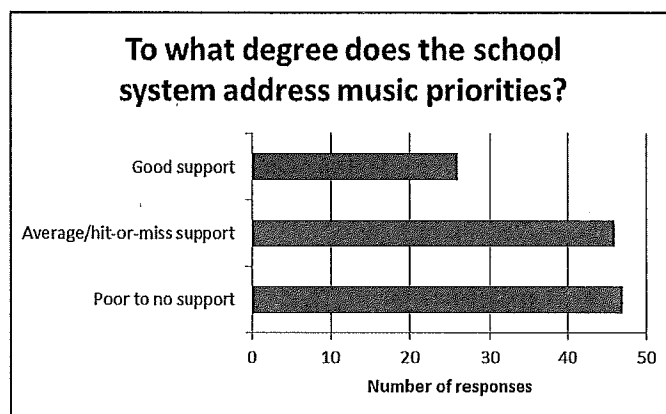
To what degree does the school system address music priorities?

To what degree do you believe your local elementary, middle, and high school currently address these priorities for music?

    At the elementary level, 27 respondents believe that their school offers poor support of music
    priorities; 26 believe the support is inconsistent; 22 believe the priorities are addressed well.
    At the middle school level, 28 respondents believe that their school offers poor support to music
    priorities; 27 believe the support is inconsistent; 20 believe the priorities are addressed well.
    At the high school level, 24 respondents believe that their school offers poor support of music
    priorities; 27 believe the support is inconsistent; 22 believe the priorities are addressed well.

To what degree do you believe your local elementary, middle, and/or high schools implement music education in accordance with current state regulations?

    Programs are offered, but they are not necessarily well-funded or well-staffed.
    The vigor of the programs often varies from school-to-school based on the community's and/or
    administration's support.
    Programs are implemented according to regulations and policy, but students may be pulled out of
    class for work in other academic areas.

Are there any policies/procedures that should be in place in your school system to support a high-quality music program?

    Mandate staffing, programs, time (24)
    Explore new scheduling models (11)
    Require all students to take music (9)
    Funding requirements (6)
    Mandate professional development (5)

- Require equity among schools (3)
- Add programs (3)
- Class size limits (2)
- Review graduation requirements (2)
- Mandate integration (1)
- Use only evidence-based programs (1)
- Mandate curriculum (1)
- Require a minimum grade average in core classes in order to take music (1)
- Mandate classroom space (1)

Theatre

What do you believe should be the priority areas for resource allocation for theatre?

What should be priority areas for resource allocation for theatre?

- other, 11
- Performances, 6
- Performance Space, 6
- Professional Development, 15
- Technology/Digital Media, 17
- Staffing, 29
- Materials, 20
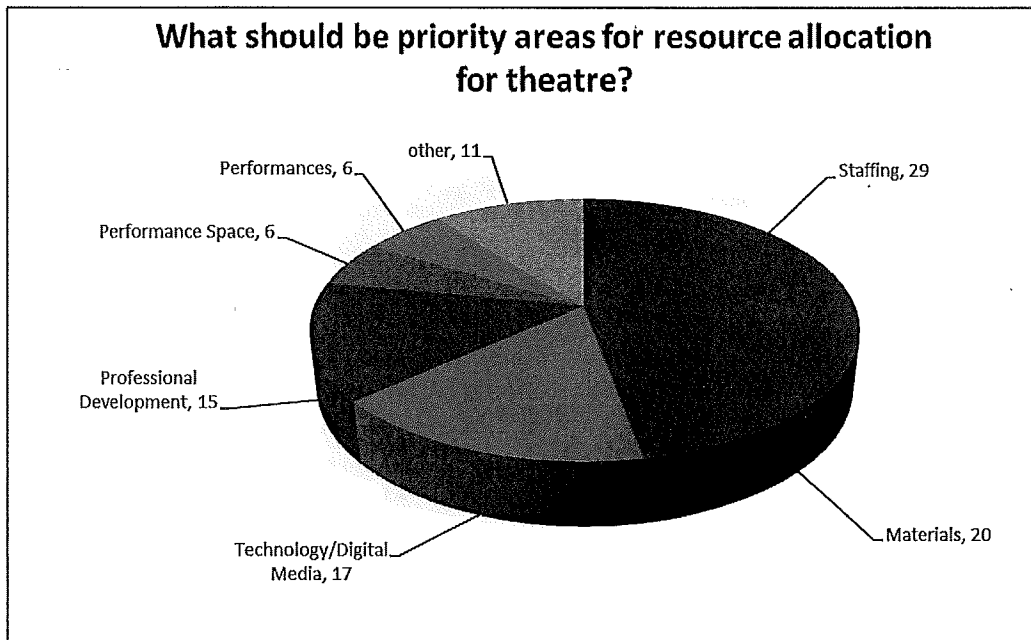
1. Staffing - dedicated, highly qualified teachers
2. Materials of instruction - including scripts, costumes, props, and sets
3. Technology and digital media
4. Professional development
5. Performance space
6. Performances
7. Other – integration of curriculum; access to professional productions, directors and actors; literature and writing; and curriculum

What do you believe are the major characteristics of an effective theatre program?

Characteristics of Effective Theatre Programs

other, 18

performance development, 16

exposure to theatre literature, 15

dedicated space, 5

life skill development, 11

backstage/ technology opportunities, 12

verbal/nonverbal communication, 6

knowledgeable teachers, 10
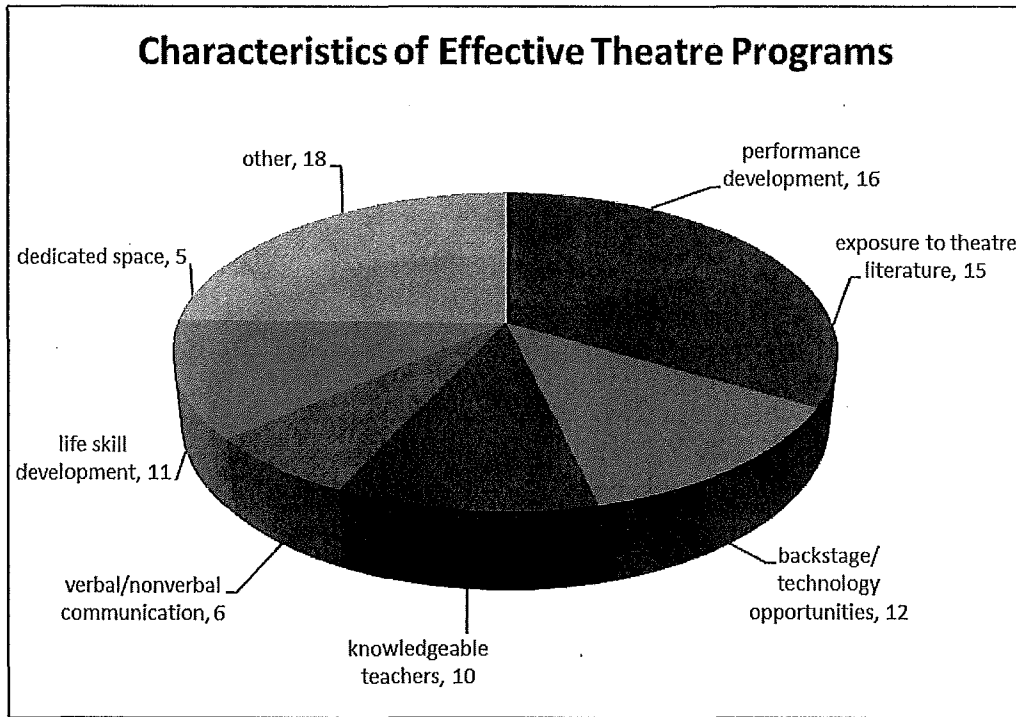
1. The process of developing the performance
2. Exposure to each genre of theatre literature and knowledge of playwrights
3. Exposure to backstage work and technology
4. Life skill development
5. Knowledgeable teachers
6. Teaching verbal and nonverbal communication skills
7. Dedicated space
8. Other - cultural and genre diversity, administrative support, learning to be a good audience member, reading literature and analyzing text, creative writing, financial support, high standards, integrated lessons, successful students, access to professional productions

To what degree do you believe your local school system currently addresses the priorities for theatre?

- Respondents noted that, in general, high school theatre programs receive good support.
- There are often either no programs in middle and elementary schools or the programs are only offered after school.
- Twenty respondents reported that their school systems offer poor or no support of theatre programs; twelve respondents believe that the school system offers average or inconsistent support; four respondents believe that the school system support is good.
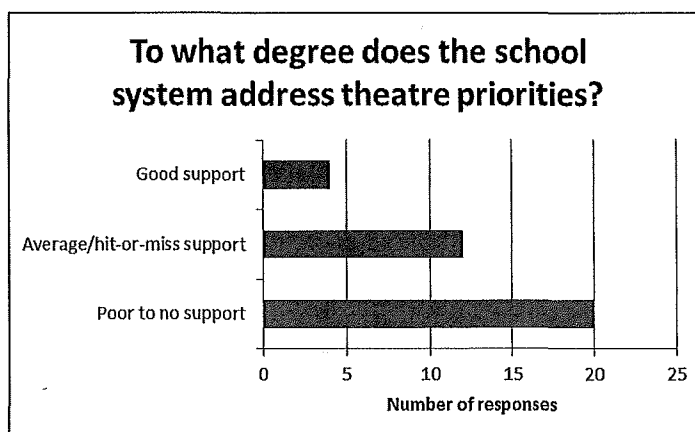
To what degree does the school system address theatre priorities?

A horizontal bar chart showing:
- Good support: approximately 4 responses
- Average/hit-or-miss support: approximately 12 responses
- Poor to no support: approximately 20 responses

X-axis: Number of responses (0, 5, 10, 15, 20, 25)

To what degree do you believe your local elementary, middle, and high school currently address these priorities for theatre?

- At the elementary level, 15 respondents believe that their schools offer poor support of theatre priorities; seven believe the support is inconsistent; one believes the priorities are addressed well.
- At the middle school level, 12 respondents believe that their schools offer poor support of theatre priorities; nine believe the support is inconsistent; two believe the priorities are addressed well.
- At the high school level, 10 respondents believe that their schools offer poor support of theatre priorities; six believe the support is inconsistent; nine believe the priorities are addressed well.

To what degree do you believe your local elementary, middle, and/or high schools implement theatre education in accordance with current state regulations?

- Schools meet the regulations, but having regulations sometimes encourages minimal efforts.
- Some respondents are unaware of regulations specifically addressing theatre programs.
- Staffing and course offerings vary from school-to-school.
- The quality of theatre programming depends on administrative support and teacher enthusiasm.

Are there any policies/procedures that should be in place in your school system to support a high-quality theatre program?

- Set adequate staffing levels and require teachers to be certified in theatre (9)
- Require all schools – elementary, middle, high – to offer theatre programs (9)
- Set adequate funding levels (6)
- Support professional development (4)
- Exclude disruptive or uninterested students (2)
- Require all students to participate in at least one aspect of a production (1)
- Support the elements of effective programs (1)
- Require research-based evidence of effectiveness (1)
- Create alternative pathways to certification (1)

Visual Arts

What do you believe should be the priority areas for resource allocation for visual arts?

What should be priority areas for resource allocation in visual arts?

- Class/ehibit space, 6
- Other, 15
- Technology/Digital Media, 49
- Staffing, 101
- Professional Development, 54
- Materials, 91
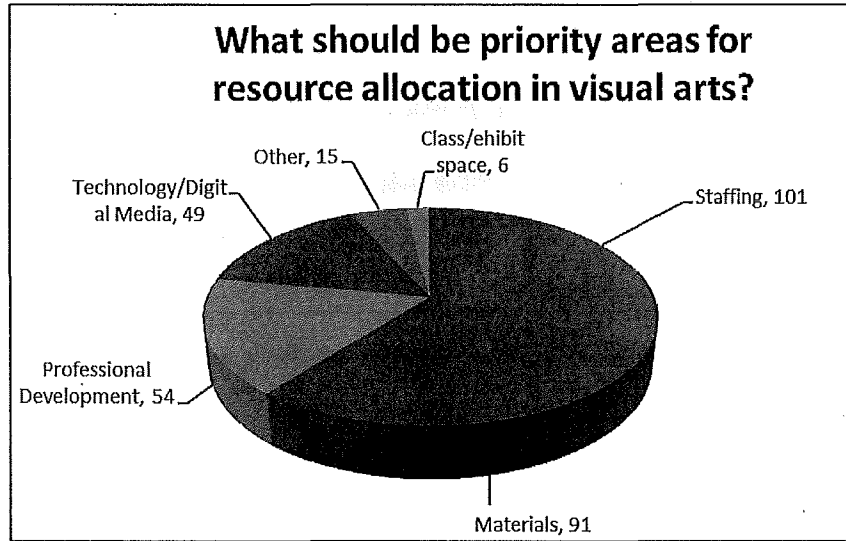
1. Staffing - dedicated, highly qualified teachers
2. Materials of instruction
3. Professional development
4. Technology and digital media
5. Classroom and exhibit space
6. Other – access to professional artists, curriculum development, grow programs, student opportunities, integration opportunities

What do you believe are the major characteristics of an effective visual arts program?

Characteristics of Effective Visual Arts Programs

Teaches communications/ expression, 13
Hands on experiences, 14
Cross cultural, 15
Adequate space/ time, 17
Well-funded/ good materials, 18
Art history/ appreciation, 18
Critical thinking, 18
Exposure to art techniques, 19
other, 20
Cross curricular, 22
Curriculum based on standards, 26
Encourage creativity/ risk taking, 30
Exposure to variety of art mediums, 30
Qualified teachers, 40
Supportive community/ administration, 10

1. Qualified teachers
2. Exposure to a variety of art mediums
3. Encourages creativity and risk taking
4. Curriculum is based on standards
5. Cross curricular
6. Exposure to art techniques
7. Critical thinking
8. Art history and appreciation
9. Well-funded with good materials
10. Adequate space and time
11. Cross cultural
12. Hands-on experiences
13. Teaches communication and expression
14. Supportive community and administration
15. Other – exhibit and portfolio opportunities, field trips, professional development, across grade levels, exposure to visual arts professionals

To what degree do you believe your local school system currently addresses the priorities for visual arts?

Fifty-nine respondents said their school system does not support visual arts priorities.

Forty-nine said their school system gives inconsistent/average support to visual arts priorities.

Twenty-three respondents believe that the school system gives good support to school visual arts priorities.
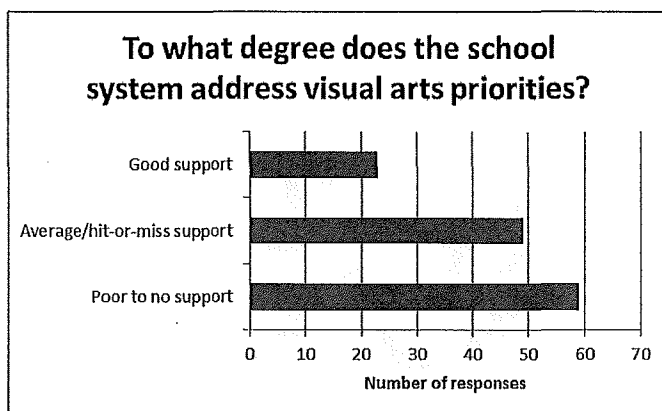
To what degree does the school system address visual arts priorities?

Category	Number of responses
Good support	~23
Average/hit-or-miss support	~49
Poor to no support	~59

To what degree do you believe your local elementary, middle, and high school currently address these priorities for visual arts?

At the elementary level, 29 respondents believe that their school offers poor support to visual arts priorities; 6 believe the support is inconsistent; none believe the priorities are addressed well.

At the middle school level, 23 respondents believe that their school offers poor support to visual arts priorities; eight believe the support is inconsistent; one believe the priorities are addressed well.

At the high school level, 21 respondents believe that their school offers poor support to visual arts priorities; six believe the support is inconsistent; four believe the priorities are addressed well.

To what degree do you believe your local elementary, middle, and/or high schools implement visual arts education in accordance with current state regulations?

Regulations in this area sometimes result in compliance but with minimal effort.

Implementation can vary from school-to-school based on the community's and/or administration's support.

Programs are implemented according to regulations and policy, but students may be pulled out of visual arts classes for work in other academic areas.

Are there any policies/procedures that should be in place in your school system to support a high-quality visual arts program?

Mandate staffing, programs, time (20)

Funding requirements (8)

Require equity among schools (8)

Class size limits (5)

Explore new scheduling models (4)

- Mandate professional development (3)
- Add visual art graduation requirements (3)
- Mandate integration (3)
- Add programs (1)
- Tests/assessments in arts (1)
- Allow only evidence-based programs (1)

Regional Forums

Approximately 225 individuals attended six regional forums. The seventh forum was cancelled because of multiple incidents of inclement weather.

At the forums, the task force co-chairs led a brief presentation describing the formation of the task force and the purpose of the forums. The presentation was followed by conversation and comment.

Participants included teachers, central office staff, teaching artists, students, school and school system administrators, art institution and non-profit leaders, political leaders, representatives from advocacy groups, a state PTA representative, and staff from the Governor's office.

Participants had the opportunity to comment on any aspect of arts education in public schools. Comments were made on wide ranging issues regarding arts education in public schools. The following is a synthesis of the participants' comments.

- Arts must be seen as core academic subjects. They are foundational to learning.
  - Arts provide experiences that are vital to human life. It is hard to imagine a world without music, a movie without a sound track, no music on the radio, and no bands at halftime. The arts provide a legacy of our culture for future generations.
  - Arts can provide common ground in a meaningful way for students from diverse backgrounds. Cultural literacy is important and can add to a positive school climate. The arts are culturally diverse and serve as a universal language for self-expression. This is especially critical for students with learning challenges as well as English language learners. The arts can be powerful and transformational. They can save money down the road by engaging students and, thus, preventing delinquency.
  - College and career readiness is the new focus of prekindergarten through grade 12 education, and the arts are crucial to college readiness. Schools that have robust arts programs produce the most marketable graduates.
- While Maryland is a national role model for arts education, it has gone backwards in recent years. Reducing arts offerings is counterintuitive since it positively impacts attendance, achievement, school completion, and interest in school.
- In the current context of public education, it is important to correctly frame the conversation surrounding arts education. This cannot be viewed as a choice between arts and other content areas, such as STEM (science, technology, engineering and mathematics), physical education, etc.
- The capacities that students learn through the arts are the keys to leadership. The skills taught in arts classrooms match the 21st century workplace skills. We must clearly articulate what students gain from arts education. These capacities include respect, creativity, the sense of belonging, innovation, collaboration and teamwork, the ability to think things through, problem solving, setting a goal, and developing an end product.
- Student-teacher relationships are critical. The arts can help develop positive relationships and can help students find their talents and passions.
  - The arts promote social/emotional learning.
  - Middle school would be a good place to focus, since elementary and high school programs seem to be more established.

- Resources are often an issue for school systems, schools and teachers. We must explore how resources can be shared across communities.
- The qualifications of the person teaching the arts course make a difference. Some working artists can be good teachers, but this is not a given. Also, not all certified teachers can teach well. It is important, however, to have certified teachers teaching courses in visual arts, music, theatre and dance.
  - o Some arts teachers have to teach more than one art discipline. This puts pressure on the teacher and can lead to teachers leaving.
  - o Schools should be funded adequately for arts education so they do not have to choose whether to have an art teacher or a school counselor, for example.
- Working artists and arts organizations must reach out to individual schools and school systems. Schools need more venues and more interactions with arts organizations to help students thrive. Also, non-profit organizations can help schools shepherd the grant-funding process.
- It is important that classroom spaces are appropriate for the art content area (visual arts, music, theatre, and dance). The state of the facilities can energize everyone – the students, teachers, parents and community.
- We can use the arts to direct young children to programs that have a positive impact.
  - o Arts integration fits well with the Common Core, which is intended to go deeper rather than wider. We need to educate all stakeholders about how arts integration can be used to effectively teach other content areas. More professional development is needed for arts integrations to be implemented successfully.
  - o Arts integration is not a substitute for a rigorous arts program. There is an important place for both arts integration and arts instruction.
  - o We need more teacher training in arts integration during pre-service and in-service. School principals would also benefit from this training so they can understand how this can be used. The attitude and understanding of the school administrator is critical to an effective arts program.
- The arts can offer great ways to teach other content standards.
  - o Research supports the correlation between arts experiences and academic success.
  - o The implementation of the Common Core and the new assessments offers the opportunity to analyze what prekindergarten through grade 12 education should look like. Ideas could include new ways of scheduling students.
- There is a culture of testing in our country, so math and reading receive more time than any other subjects; yet students come to school for the arts.
- Sometimes, students are pulled from arts classes for math or reading remediation or test preparation. This particularly impacts students who are economically disadvantaged, have special needs such as learning disabilities, or for whom English is a second language.
- Unfortunately, arts education is sometimes an economic issue, raising the idea of equity of resources.
  - o There is concern about extreme inequity among school systems, as well as from school-to-school, even within the same school district. More wealthy areas tend to have more vigorous programs.
  - o Not all students can afford musical instruments.
  - o Transportation impacts participation in before- and after-school programs.

- Too often, teachers must supplement supplies because there are not enough financial resources allocated for the purchase of consumable supplies.
- Schools and school systems need to think outside of the traditional way education has been offered to find creative ways to offer arts programs.
  - Arts in elementary and middle schools do not receive enough instructional time in the schedule. This diminishes the quality of the arts programs.
  - Flexible scheduling is needed. Students should not have to choose between an arts course and an additional Advanced Placement (AP) course. In the past, students could take multiple arts courses, but now they are stressed with too many requirements. Also, weighting AP course grades disadvantages students taking arts courses because it could potentially hurt their class rankings.
  - Students are told that they need multiple AP classes in high school to get into college. This is not really true. Perhaps school counselors need to better understand that value of arts experiences for students in the college process.
  - Adding new graduation requirements (e.g. financial literacy, environmental literacy, four years of mathematics) reduces a student's flexibility in scheduling.
  - Local boards of education should be able to make their own decisions based on what is best for their communities.
- Most schools do not have film programs. These programs integrate many other academic courses and cross-pollinate many other art forms. The skills learned are very marketable.
- State regulations (COMAR) need to be updated and tightened.
  - Students should be required to take one arts course every year in high school.
    - Having a state requirement does not ensure that arts education is meaningful.
    - Arts courses should be taught by certified arts teachers.
  - The regulations should not be too prescriptive. It is important to find the sweet spot between standardized and non-standardized requirements.
- It is important for the public to be aware of the task force and its recommendations. It is important to:
  - Lobby elected officials
  - Advocate for the arts and engage parents in this effort
  - Expand the idea of what the arts are and show they can be applied to everyday life
  - Show how the arts improve health and improve brain function
  - Look for innovative ways to reach people by making the arts accessible and affordable

Central Office Survey

Of the 24 local school systems, 18 systems provided input through 46 responses, with five systems providing more than one response. Among the systems completing multiple surveys, all contained some conflicting information. Through the survey, the task force gathered the following information about arts programs in local school systems.

- An overwhelming majority (35) of respondents reported that other than staffing, each school receives funding dedicated to the fine arts. Four (4) systems responded that there was no such funding allocated by the system.
- A majority of respondents (27) did not know what percentage of the system's operating budget is dedicated to the fine arts.
- Central office respondents reported having funding available each year for fine arts resources in the following areas: county-wide high quality professional development (35); county-wide arts initiatives (23); supplies (31); equipment (31); technology/digital media (13); transportation (3); uniforms (1); and adjudicator funds (1).
- Regarding the total number of county-wide professional development opportunities offered to fine arts teachers, responses ranged from 0 to 30 opportunities, with conflicts within the multiple responses from school systems.
- A majority of respondents noted that their school system has a sequenced Prekindergarten through grade 8 fine arts curriculum in the areas of music (35) and visual arts (33). A minority of systems had this in dance (6) and theatre (3).
- For grades 9 – 12, the following number of respondents reported having a sequenced curriculum in fine arts areas: music (32), visual arts (31), theatre (21) and dance (15).
- A majority (31) of respondents noted that their school system has policies and regulations regarding fine arts curriculum and/or instruction. Only eight (8) systems reported that no such policies existed.

A follow-up phone call was made to each school system to collect more accurate data on central office staffing, dedicated funding, and involvement in the hiring process. The results are captured in the following chart. The systems are grouped according to enrollment size (large - Montgomery to Harford; middle - Carroll to Wicomico; small - Allegany to Kent).

School System	# of Staff Dedicated to Arts Education	Arts Specific Budget	CO Involved in Hiring Arts Educators
Montgomery	4	Yes	Yes
Prince George's	5	Yes	Yes
Baltimore County	6	Yes	Yes
Baltimore City	1	Yes	Yes
Anne Arundel	7	Yes	Yes
Howard	5	Yes	Yes

Frederick	2	Yes	Yes
Harford	1	Yes	Yes
Carroll	2	Yes	Yes
Charles	1	Yes	Yes
Washington	2	Yes	Yes
St. Mary's	1	Yes	Yes
Calvert	1	Yes	Yes
Cecil	1	Yes	Yes
Wicomico	1	Yes	Yes
Allegany	0 (time provided as part of assignment with other disciplines, estimated at.6)	Yes	Yes
Queen Anne's	0 (time provided as part of assignment with other disciplines, estimated at.2)	Yes	Yes
Worcester	0 (time provided as part of assignment with other disciplines, estimated at.2)	Yes	Yes
Caroline	0 (time provided as part of assignment with other disciplines, estimated at.1)	Yes	Yes
Dorchester	0 (time provided as part of assignment with other disciplines, estimated at.4)	Yes	Yes
Talbot	0 (time provided as part of assignment with other disciplines, estimated at .5)	Yes	Yes
Garrett	0 (time provided as part of assignment with other disciplines,	Yes	Yes

	estimated at .5)		
Somerset	0 (time provided as part of assignment with other disciplines, estimated at .2)	Yes	Yes
Kent	0 (time provided as part of assignment with other disciplines, estimated at .2)	Yes	Yes

*Many of the smaller counties said that the budget they have for the arts comes from a grant from MSDE.

School Survey

Almost 500 schools responded to the School Survey asking for data on school type and size, funding for the arts, instruction in all four art forms, arts integration, and additional arts opportunities for students. Although this seems like a good sampling, it represents only twelve of the twenty four school systems. In addition, this was self-reported data that in some instances contained conflicting information.

After reviewing the data and identifying problems with the data, which more often than not arise when self-reporting data is collected, the task force members determined that a centralized data collection system connecting the Maryland State Department of Education with each school system would result in more accurate and timely data. Such a system would provide the Maryland State Department, school system leaders, and school staff with needed and valuable information on the status of arts education in each school and school district.

Recommendation B in this report addresses the issue of problematic data by recommending a statewide data system that would enable educators to collect and track accurate and pertinent data.

RECOMMENDATION AND STRATEGY TIMELINE

Recommendation A: *Revise the Code of Maryland Regulations (COMAR) to provide specific direction to local school systems in the consistent implementation of comprehensive fine arts programs in dance, music, theatre, and visual arts for all children at all grade levels.*

Strategies:

1. Submit proposed COMAR revised language to State Board of Education according to the COMAR review process.
2. Encourage key stakeholders to submit comments to State Board during the public comment portion of review process.
3. Review local policy implications of the proposed amendments with the goal of having alignment of local policy to state policy.
4. Review school system policy changes to ensure alignment with revised COMAR.

Recommendation B: *Establish a comprehensive, statewide data system that collects elementary, middle, and high school data on fine arts instruction.*

Strategies:

1. Establish a timeline for completion and a collaboration strategy for technological interaction.

2014 > 2015 > accomplish by June 2015

accomplish by February 2015

February - May 2015

Work with local school districts

Work with local school districts

2014 > 2015

March - October 2015

2. Communicate purpose and timeline to all entities.

March - October
2015

3. Build, test, and institute the system.

March - October
2015

Recommendation C: *Establish a minimum per pupil funding allocation required for and dedicated to comprehensive fine arts programs in dance, music, theatre, and the visual arts for all schools and for start-up funding for new programs in those disciplines.*
Strategies:

Recommendation and all strategies will require ongoing work with all stakeholders

2014 | 2015 | 2016 | 2017 | 2018

1. Consider available funding guidelines established by arts organizations at the national, state, and local levels.

2. Identify effective funding guidelines that take into account funding changes over time and share statewide.

3. Ensure equitable funding practices across fine arts disciplines in each school.

4. Investigate fine arts funding sources, such as federal programs, state grants, and arts organizations and institutions.

5. Inform the legislative review of Thornton funding about the minimum per pupil funding for arts education

6. Provide appropriate levels of central office funding for system-wide program support, such as transportation, equipment, and professional development.

Recommendation D: *Revise the Maryland State Standards for Fine Arts Education.*

2015 > 2016

Strategies:

1. Create a statewide fine arts standards team to review the National Standards for Fine Arts and identify considerations for the revision of the State Standards in Fine Arts.
2. Develop a structure for ensuring statewide input into the revision process.
3. Engage statewide writing teams in the revision process.

2015 > 2016

2015 > 2016

2015 > 2016
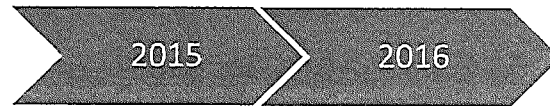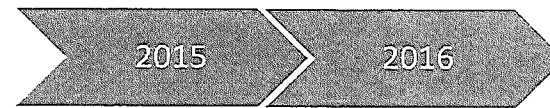
Recommendation E: *Develop and/or align school district curriculum documents with the revised State Standards in Fine Arts.*

Strategies:
1. Establish a schematic which shows major State Standards in Fine Arts revisions to assist in school district alignment efforts.
2. Establish a process for collaboration across school districts in the curriculum work.
3. Establish a timeline, structure, and system support for the ongoing review and revision of system curriculum.

Recommendation F: *Provide central office leadership and support at the curriculum and instruction level so the fine arts have Maryland certified staff assigned supervisory responsibilities.*

Strategies:
1. Identify certified representatives in each of the fine arts disciplines to support the work of the central office supervisor in providing guidance on program and practice.
2. Construct annual budgets that include fine arts educators for central office positions proportionate to the size of the local school system.
3. Identify models for structuring and supporting central office staff in fine arts.

2017

2017

2017

2017

Recommendation and all strategies will require ongoing work with all stakeholders

| 2014 | 2015 | 2016 | 2017 | 2018 |

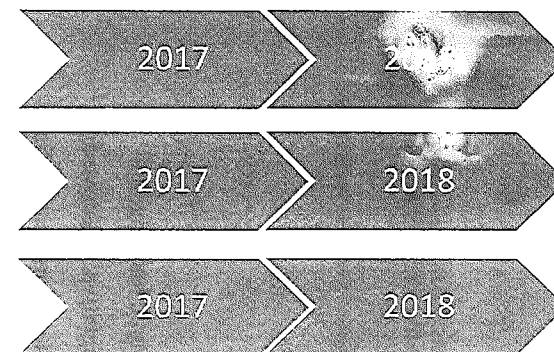**Recommendation G**: *Staff all fine arts classes with Maryland fine arts teachers who have the depth of knowledge and skills necessary to teach the courses to which they have been assigned.*

Strategies:
1. Staff schools according to COMAR regarding certification (13A.12.01 and 02).
2. Include central office fine arts personnel in the hiring/staffing process.
3. Develop best practices for recruiting and retaining fine arts teachers.

Recommendation and all strategies will require ongoing work with all stakeholders

2014	2015	2016	2017	2018

Recommendation H: *Ensure that instructional time in all arts disciplines is not replaces or removed to facilitate additional time in another subject area.*

Strategies:
1. Provide opportunities for school counselors and schedulers to have professional development opportunities that increase their knowledge and understanding regarding fine arts education.
2. Develop and disseminate models of effective scheduling of fine arts instruction during the school day at all instructional levels.
3. Create an ongoing process for sharing research with educators, parents, and the public showing the impact of the arts on the academic achievement of students.

Recommendation and all strategies will require ongoing work with all stakeholders

2014	2015	2016	2017	2018

Recommendation I: *Provide learning opportunities and resources for fine arts teachers to continue the development of skills needed to deliver a comprehensive fine arts program, for non-arts teachers to integrate the arts into their disciplines, and for leaders in school systems and in higher education to enhance their knowledge of effective arts education.*
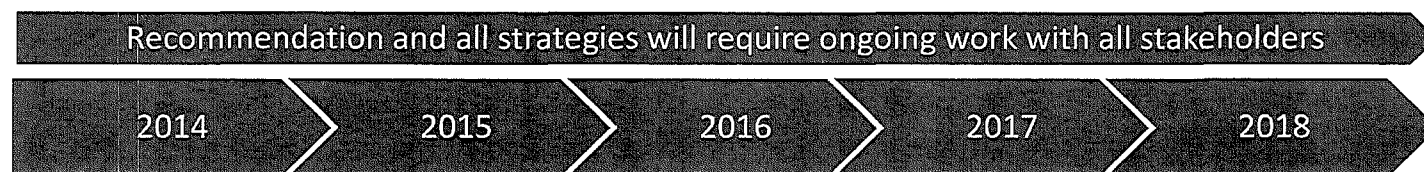
Strategies:

1. Convene working groups to analyze research, including brain-based research, and examine other available resources in order to create program guidelines and research-based professional development experiences.
2. Develop a resource describing the characteristics of quality fine arts programs including exemplars of learning environments, staffing, scheduling, and materials for instruction.
3. Develop models of best practices for delivering fine arts instruction.

4. Provide models for effective fine arts integration for non-arts teachers.

Recommendation and all strategies will require ongoing work with all stakeholders

2014 → 2015 → 2016 → 2017 → 2018

2015 → 2016

2016 → 2017

2017 → 2018

2017 → 2018

5. Develop models for utilizing community resources that provide instructional enrichment opportunities for students.
6. Establish a statewide Governor's Arts Institute for college and university deans and Prek-12 principals.
7. Offer enhanced tuition support for arts teachers who are pursuing learning opportunities through continuing education courses, post-baccalaureate certificates, and master's degrees.

Recommendation J: *Strengthen the quality of fine arts teacher preparation programs.*

Strategies:

1. Engage in an ongoing evaluation of the quality of fine arts teacher preparation programs
2. Establish inter-campus and cross-campus conversations about best practices in fine arts teacher preparation programs.
3. Convene P-20 teams to share, analyze, and report on current approaches to discipline-specific arts training for students pursuing certification in the arts, arts-rich professional development, and arts integration.

2017	2
2017	2018
2017	2018

Recommendation and all strategies will require ongoing work with all stakeholders

| 2014 | 2015 | 2016 | 2017 | 2018 |

APPENDIX C

REVIEW OF THE LITERATURE AND BIBLIOGRAPHY

Introduction

While there is and has been a vast body of literature on the methodologies for teaching, learning, and practicing the art forms, relatively new to the field are studies and reports on the cognitive, affective and social impact of learning in the arts on students, the value and relationships of that learning to other fields of study, and role of the arts in efforts to improve the quality of public education. This review focuses on this more recent literature relevant to the work of the task force. It serves as the foundation for the recommendations found in this task force report.

The task force wishes to express its gratitude to the Arts Education Partnership and ArtsEd Search for a powerful and helpful database of peer-reviewed research on the importance of arts education to our children. That work made this review much easier than it would otherwise have been. The task force also wishes to express its gratitude to Richard J. Deasy, founder and former director of the Arts Education Partnership, for his advice, guidance, and support throughout this Review of the Literature.

The bibliography that follows this review is in the same format as the below outline.

Nature and Effects of Learning in the Arts

- Cognitive and affective capacities required and nurtured by the arts
- Relationship of arts learning to other fields of study
- Brain functions related to learning and practicing an art form

Arts and School Improvement

- Impact of the arts on high-poverty and underperforming schools
- Sustaining the arts in school districts

Policy Studies and Reports Germane to the Arts

- National studies and reports
- Maryland policies, studies and reports

Public Opinion on the Role of the Arts in Education

- National studies and reports
- Maryland studies and reports

Relevant Media Coverage of Arts Education

- New York Times
- Washington Post
- The Wall Street Journal

Best Practices

- Dance
- Music
- Theatre
- Visual Arts

The reader should be aware that many of the citations found in the bibliography could easily have been placed in multiple sections of this review since there is often evidence in the research that crosses categories. For the most part and for the purposes of writing this review of the literature, the citations are placed in the one section deemed most appropriate. The research on arts education has exploded in recent years. The task force members are excited about the extent to which the research supports the recommendations found in this report and how those recommendations should impact policy decisions, regulation, funding, curriculum writing, and classroom instruction.

Nature and Effects of Learning in the Arts

In 2002, business, community, education leaders, and policymakers formed the nationally recognized Partnership for 21st Century Skills (2002). This partnership began a national conversation on the skills needed by students to be successful in the 21st century. Over the past decade, the message has evolved and has resulted in the Framework for 21st Century Learning. This task force believes that the arts integrate those 21st century skills into daily instruction.

The Partnership created a graphic representation in the form of a two-tiered arch of those skills deemed necessary for students. The bottom tier represents the core subjects, which include the arts. The second tier includes life skills as well as information, media, and technology skills. At the top of the arch, however, are learning and innovation skills, including critical thinking, collaboration, communication, and creativity. It is these learning and innovation skills that the Partnership suggests separate those students who are prepared for the 21st century.

To explore further, critical thinking skills include the ability to reason effectively, use systems thinking, make judgments and decisions, and solve problems. Communication and collaboration skills include the ability to use oral, written, and non-verbal communication. They also include the ability to listen effectively, work with diverse teams, and share responsibility. Creativity requires the ability to think creatively, work creatively with others, and implement innovations.

The cognitive and affective capacities identified as essential "skills" by the 21st Century Skills Partnership were also identified by Deasy (Ed.) *(Critical Links*, 2002) as those skills that are engendered by the arts and serve as the foundation for the positive relationships of learning in the arts and learning in other domains. Likewise the Arts Education Partnership (2013) in *Preparing Students for the Next America* identified those capacities necessary for students to be prepared for school work, and life, all of which shall be explored in this Review.

The following three subsections of this Review of the Literature demonstrate the integration of skills gained through the arts and the impact of the arts on enhancing those skills. The conclusion is inescapable – the arts are critical to the success of students by preparing them for the workforce of the future.

Cognitive and affective capacities required and nurtured by the arts

A number of researchers and authors have looked at the various cognitive and affective capacities that make for successful human beings and the extent to which those capacities are nurtured by the arts. This section explores the findings of a number of those researchers. For example, Binder and Kotsopoulos (2010) state that the arts can provide children with an identity journey that helps them understand the world around them. They further state that the journey helps children understand and express their own inner thoughts through which they can explore and validate their social and cultural ways of knowing. Children's visual representations allow them different forms of expression and moves them from an "I" mentality at the beginning of their work to a "we" mentality and a sense of community as they engage with each other and share their work. Heather Malin (2012) studied the outcomes of art-making by elementary school students over an entire year. She wanted to know how art prepares students to connect, collaborate, and communicate in society. She found that art allows children to feel what it is like to be part of a community, explore boundaries, develop a community of critique and encouragement, and enjoy a sense of self-fulfillment and an identity in the community.

Catterall (2007) looked at the effect of drama instruction on pro-social behavior, learning processes, and attitudes toward drama in an after-school drama program. He found that students who participated in a 24-week theatre program developed more self-efficacy and conflict resolution skills than a control group comprised of students who were unable to participate. This study was conducted in schools with high instances of poverty and low academic track records. Podlozny (2000) studied the relationship between drama instruction and student verbal achievement. Such instruction resulted in larger effect sizes for story understanding, reading achievement, reading readiness, writing, and oral language development, depending upon chosen instructional approaches. Montgomerie and Ferguson (1999) looked at effects of a process drama program on four-to-eight- year- old students. They found that students were able to explore multiple viewpoints in addition to those in the text. They also showed improved language development, including the construction of argument and ways of speaking depending upon circumstances.

In another study, Catterall and Peppler (2007) suggest that arts students in Los Angeles and St. Louis who participated in different types of rich arts programs made significant gains in self-efficacy and in creativity. These outcomes would, of course, benefit all children, but they are especially important with children from challenged backgrounds. The above findings corroborate those of two other studies. De la Cruz (1995) stated that students showed improvement in social skills and oral expressiveness as a result of participating in a creative drama program. Kennedy (1998) studied the effect of musical performance on the self-efficacy and self-esteem of juvenile delinquents and disadvantaged children. Guitar instruction was provided to 45 participants during a three-month study. He found that students who received instruction on musical performance techniques improved their self-esteem and self-efficacy compared to students in other conditions. Kagan (2009) suggests that participation in the arts increases self-confidence and the ability to work cooperatively towards a common goal.

Heath and Wolf (2005) conducted a study of four- to seven year-olds who worked with a professional visual artist one day a week for an entire academic year. They found that the visual art environment helped improve students' vocabulary, command of syntax, use of metaphor, analogical reasoning, hypothetical thinking, and problem solving skills. The children's art showed confidence in working through problems, paying attention to detail, and understanding of complex terms and processes. Weinstein (2010) studied the personal and social outcomes of students engaged in poetry. She found that students who engage in writing and performing poetry begin to see themselves as writers thereby developing literate identities.

Karakelle (2009) studied the notion of divergent thinking through the creative drama process and found that fluent and flexible thinking, two important aspects of divergent thinking, led to increased creativity. Because divergent thinking requires a student to think in different directions, it is essential to creativity and vice versa. Creative drama tends to increase the tolerance of uncertainty and the sparking of curiosity, both of which lead to fluent and flexible thinking. Luftig (2000) studied the effects of an arts infusion program on creative thinking among other outcomes. He found that students who were involved in an arts infusion program demonstrated advantages in creativity, academic achievement, and social self-esteem. Adams (2005) wrote a paper for the National Center on Education and the Economy where she studied the sources of innovation and creativity. She made a number of recommendations, including designing curriculum that promotes divergent thinking, promoting decisions to be creative, encouraging problem-based learning, and realigning testing to focus on creativity.

Noppe-Brandon, Deasy, and Gitter (2011) wrote a paper for the Lincoln Center Institute that described the findings from their *Imagination Conversations*. Behind this paper was the call from a wide variety of stakeholder and organizations, particularly the business community, for a renewed focus on imagination, creativity, and innovation (ICI). President Obama also focused on innovation during his 2011 State of the Union Address. The conversations were an ongoing series of public panel discussions held around the country, including in Maryland. The ultimate goal was to generate knowledge and build a critical mass of support for environments where ICI could flourish. They found that environments that encourage risk-taking are crucial to the conversation. Likewise there needs to be an atmosphere where ICI are not hindered. Collaboration was another key ingredient. In schools, these findings suggest the need for real-world challenges. Dr. William "Brit" Kirwan (p. 12), Chancellor of the University System of Maryland, states that engineering programs have changed to require a final year major problem that needs to be solved by students working in teams. In K-12 education, there needs to be similar opportunities for collaborative problem-solving where risk-taking is allowed and a culture that seeks creativity, and innovation exists.

Maryland participated in the Imagination Conversations through a cooperative effort between The Arts in Maryland Schools (AEMS) Alliance and the Lincoln Center Institute. Maryland focused on three key questions during their conversations:

1. What is the role of imagination/creativity/innovation in our own domains?
2. What conditions and strategies nurture imagination/creativity/innovation in our work?
3. What conditions and strategies best nurture imagination/creativity/innovation in education?

Among the many recommendations coming from the Maryland Imagination Conversations were the following:

- Articulate the vital role of arts education in developing ICI.
- Reflect the value of ICI in policy and practice in instruction and accountability across the curriculum as well as in the arts.
- Recognize and support the role of teachers in supporting ICI.
- Train teachers to be creative, to value creativity explicitly, and to enable students to see themselves as creative agents.
- Build the capacity of teachers to integrate skills and content across arts disciplines as well as across other content areas.
- Make the intersection of art and technology a nexus of creativity.
- Infuse ICI in teacher pre- and in-service training as values and ways of thinking to be transmitted to students as well as to be used in effective teaching.
- Inform and engage business, higher education, and public policy leaders in ICI initiatives in PK-12 schools.

Sandra Ruppert (2010) from the Arts Education Partnership has stated that "The United States is competing in a dynamic global economy in which two assets – a skilled, versatile, and highly adaptable workforce and the capacity for creativity, innovation, and entrepreneurship – provide a decisive edge." Richardson (2011) also suggests that there is a need to start focusing on creativity, originality, and design thinking.

Two other capacities nourished by the arts include attention and perseverance. Scott (1992) examined the effect of Suzuki violin lessons of children's development of these two traits. Children in the two Suzuki groups scored higher on attention tasks than other students. Likewise, children in the two Suzuki groups spent significantly more time on the perseverance task than children not in these groups.

Miller (2013) reports on a study by University of Arkansas social scientists examined the benefits of exposure to the arts, specifically in this instance exposure to cultural institutions such as museums and performing arts centers. The researchers found that such students not only have higher levels of engagement in the arts but also display greater tolerance, empathy, memory skills, and critical thinking skills, further corroborating other studies. Galinsky (2010) focused on the need for teenage boys to develop such empathy.

Montgomery County Public Schools in Maryland and the Arts Education in Maryland Schools Alliance (AEMS), with the help of a grant by the United States Department of Education, also looked at the impact of an arts integration model on selected schools. They determined the following:

- The selected schools showed a high level of student engagement.
- Students were enthusiastic and excited about participating.
- Students' level of self-confidence and cooperation improved.
- Alternative instructional approaches met their needs.
- The atmosphere in the schools became more positive and cohesive.
- The project precipitated whole-school change.
- Teachers with more professional development showed the greatest gains.

One of the outcomes of this study was the creation of the Post-baccalaureate Certificate in Arts Integration in 2007, a multi-institutional graduate credential offered through Towson University.

Daniel Pink, former chief speechwriter for Vice President Al Gore and attorney in the Department of Labor, argues that our country is entering a new era -- the so-called conceptual age -- during which right-brained skills such as those fostered by the arts will become far more critical than left-brained skills such as accounting and computer programming. He suggests that the latter can be readily outsourced; whereas, such capacities as empathy and creativity are more crucial in the 21st century.

The oft-quoted, late Elliott Eisner (2002), Stanford Graduate School of Education, has contributed greatly to the literature with his ten lessons that the arts teach. They include:

1. The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts it is judgment rather than rules that prevail.
2. The arts teach children that problems can have more than one solution and that questions can have more than one answer.
3. The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.
4. The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.
5. The arts make vivid the fact that neither words in their literal form nor numbers exhaust what can be learned. The limits of language do not define the limits of cognition.

6. The arts teach students that small differences can have large effects. The arts traffic in subtleties.

7. The arts teach students to think through and within a material. All art forms employ some means through which images become real.

8. The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

9. The arts provide experiences that other source cannot.

10. The arts in the school curriculum symbolize to the young what adults believe is important. (pp. 80-92)

Relationships of arts learning to other fields of study

The arts not only develop required cognitive and affective capacities in successful human beings, but also learning in the arts has a direct relationship to other fields of study, often referred to as transfer. The notion of transfer has received much attention over the years and was addressed in an essay by James Catterall in Deasy, (Ed.), (*Critical Links*, 2002) when referring to the "Mozart makes you smarter" craze in the mid-1990s:

Amidst the excitement, skeptics raised their voices. One group of psychologists, who had reason according to the traditions of their discipline, questioned transference. They believed claims such as cognitive development through music, reading achievement through drama, problem-solving through the visual arts, or persistence through dance were based on flawed research. Or if examined closely, such relationships must be trivial, or not instances of transfer, or simply evidence of something else. And the nation's arts educators and artists found themselves in a dilemma as interest in learning through the arts escalated. Arts educators and advocates feared that the talk of learning mathematics through music or producing increased standardized test scores through the visual arts would demean the higher place of art in society, further shielding the intrinsic worth of the arts from the public eye. At the same time, however, increased interest in the arts was serving to shift public and private resources toward arts education in a significant way. Some artists and arts educators heralded a revival of the arts, for whatever rationale; others felt their callings compromised (p.151).

In another article in that same compendium (Deasy, ed. 2002), Minton also addresses the notion of transfer through dance instruction. She states:

> This study suggests a possible relationship between dancing and improved ability to consider multiple perspectives. Such flexible thinking is useful in a range of disciplines.
> The study finds that high school students who studied a variety of styles of dance for a semester scored better than non-dancers on the elaboration, originality, and abstractness, factors of the Torrance Test of Creative Thinking. This study also models an experimental design that allows reliable conclusions about transfer to be drawn.
> Experimental designs establish the direction of effect, in this case, from dance instruction to the outcome measure of creative thinking (p. 8).

The whole notion of causality vs. correlation has been a topic of transfer conversations for many years. While most research in education in general and arts education specifically does not claim to demonstrate strict causality as opposed to correlation, it is undeniable that the volume of research on this matter is now quite dramatic in terms of the effect of the arts on other disciplines and the intrinsic value of the arts as disciplines that do not require justification through other disciplines.

Some of the research is quite compelling. A team of multidisciplinary researchers studied Michigan State University Honors College Graduates (Science Daily, 2013) from 1990 – 1995 who majored in science, technology, engineering, or mathematics. They found that those graduates who own businesses or patents had received as much as eight times more exposure to the arts as children than the general public. Sustained participation over the years increased the likelihood of the participant becoming an inventor.

Burton, Horowitz, and Abeles (2000) also addressed the notion of transfer and the effects of learning in the arts on non-arts subjects as well as school climate. They administered numerous tests of creativity to fourth, seventh, and eighth grade students at 12 schools. They then compared students in the lowest quartile of arts exposure to those in the highest quartile of arts exposure. They found that the latter scored higher on the creativity test and were scored higher by their teachers on expression, risk-taking, creativity-imagination, and cooperative learning. Teachers and principals in schools with strong arts programs also believed that the arts encouraged more creativity across the school and created a more enjoyable place to work. The significance of this work is that it demonstrates that transfer in not just a direct relationship between the arts and another subject; rather there are a number of relationships between capacities and ways of thinking that impact other subjects and indeed school climate.

Spelke (2008) looked at the effects of music instruction on developing cognitive systems at the foundations of mathematics and science. The results show that from two of the three experiments, musical training is associated with higher skills in mathematical representation, reasoning in geometry, and estimation. Musicians outperformed non-musicians on a geometry activity. Music and dance majors

outperformed other majors in estimation, number line, map activities, and geometric invariants, while visual arts majors outperformed creative writing and theatre majors.

Catterall and Chapleau (1999) described results from data emanating from the National Educational Longitudinal Survey which followed 25,000 students in middle and high school for 10 years. This research looked at student involvement in the arts across disciplines and the importance of sustained involvement in a single discipline (specifically music and theatre arts). They found that students engaged in the arts showed comparative academic success gains which became more pronounced over time, including for students of low-economic status. Students who showed high levels of involvement in instrumental music over time showed significantly higher levels of mathematics proficiency by grade 12. Likewise students who showed sustained involvement in theatre arts had gains in reading proficiency, self-concept, motivation, levels of empathy, and tolerance for others. These findings are significant in that they show a relationship between arts education and student achievement. Moreover, they show that different art forms impact learning differently and thus we should be able to expect different outcomes depending upon the art form studied.

Courey, Balough, and Siker, and Paik (2012) examined the effects of a music intervention on a conceptual understanding of music notation, fraction symbols, and fraction size. They found that conceptual understanding of music informed the way in which they solved fraction computation problems. Students who had less fraction knowledge at the outset responded well to instruction and scored similar to their higher achieving peers. It is suggested that this approach to early fraction instruction may well provide the basis for a deeper understanding of fractions due to the fun and engaging ways that fractions are presented.

DeMoss and Morris (2002) studied 30 students taught by veteran teaching artists to try to understand their cognitive processes when involved in arts-integrated instruction compared to traditional instruction for the same unit of instruction. They found that students who received the arts-integrated instruction improved their ability to assess their learning. They also reported greater intrinsic motivation among this group of students, as well as problem-solving skills and motivation to continue learning. This study suggests that curriculum writers should look at ways to incorporate arts integration into their instructional units. There are also implications for pre-service training. Lajevic (2013) suggests that it is necessary to re-evaluate the position of art in teacher education. She states that even though teachers live in an inter-connected world, their academic education does not always promote teaching and learning in such ways since it does not often embrace arts integration. She says that learning to become a teacher is comparable to thinking

like an artist by using creativity and taking risks. The latter are woven throughout one's life. Integrating the arts should be similarly woven throughout the curriculum.

Smithrim and Upitis (2005) also looked at arts-integrated curricula developed by professional teaching artists in collaboration with classroom teachers. They wanted to determine if students who participated in a "Learning through the Arts" program showed positive gains in mathematics, language arts, attitudes towards the arts, and learning. They found that students in the program scored higher than counterparts on tests of computation and estimation across all socioeconomic classes, with greater mathematics gains accruing to those who were engaged over a longer period of time. Furthermore, they found that participants were more engaged in their learning.

Seidel (1999) studied students understanding of Shakespeare plays and found that students used active reading skills developed in the Shakespeare program in other academic areas, including mathematics, physics, and other types of literature. Additionally, he found that drama provides an ideal setting for deeper learning experiences. Harris (2007) studied groups of students in Ontario, Canada who received traditional Montessori instruction and those who receive music-enhanced Montessori instruction. Students were randomly assigned to one of two groups for three times a week for six months. Students in the music-enhanced instruction scored significantly higher on the Test of Early Mathematics Ability.

Heitin (2012) wrote an article for *Teacher PD Sourcebook* describing the efforts of the non-profit Story Pirates who wish to inspire children to use their imaginations through writing. The children write stories, and the professional actors act out those stories. The group has a great deal of anecdotal evidence from teachers saying that their students are writing more than ever before because of seeing what they write actually make it to the stage. This program has rich potential for integrating drama and writing and is currently engaging the services of professional evaluators to determine its effectiveness. Walker, Tabone, & Weltsek (2011) studied the integration of drama strategies into language arts curriculum for sixth and seventh graders in New Jersey and found that those students who had been exposed to the arts-integrated curriculum passed the assessment at a higher rate than those who did not participate. Likewise, students in the arts-integrated curriculum missed fewer days of school.

Brain functions related to learning and practicing an art form

Neuroscience has spawned an emerging branch of research on brain functioning related to the study of the arts. It is an exciting field in that it affirms the importance of the contributions of the arts to cognitive development and thus has significant implications for policymakers at the local, state, and national level.

Bonbright, Bradley, and Dooling (2013) quote Sousa (2006) in their compendium of research for the National Dance Education Association as making the connection between neuroscience and the arts and how the arts impact a young person's brain.

> During the brain's early years, neural connections are being made at a rapid rate. Much of what young children do as play -- singing, drawing, dancing -- are natural forms of art. These activities engage all the senses and wire the brain for successful learning. When children enter school, these art activities need to be continued and enhanced. Brain areas are developed as the child learns songs and rhymes and creates drawings and finger paintings. The dancing and movements during play develop gross motor skills, and the sum of these activities enhances emotional well-being. And sharing their artwork enhances social skills. The arts are not just expressive and affective, they are deeply cognitive. They develop essential thinking tools -- pattern recognition and development; mental representations of what is observed or imagined; symbolic, allegorical and metaphorical representations; careful observation of the world; and abstraction from complexity (p. 38).

Regarding the neurological benefits of dance and movement in schools, they quote Sousa again stating:

> Even short, moderate physical exercise improves brain performance. Studies indicate that regular physical activity increases the number of capillaries in the brain, thus facilitating blood transport. It also increases the amount of oxygen in the blood, which significantly enhances cognitive performance. ... Not only does the movement increase cognitive function, but it uses up some kinesthetic energy so students can settle down and concentrate better later. ... Dance techniques help students become more aware of their physical presence, spatial relationships, breathing, and of timing and rhythm in movement. Movement activities are also effective because they involve more sensory input, hold the students' attention for longer periods of time, help them make connections between new and past learnings and improve long-term recall (pp. 38, 39).
> The authors go on to say: "The evidence has been growing for the ways in which dance impacts learning, as a part of the arts, and as a separate and unique discipline" (p. 56).

Costa-Giomi (1999) was among the first to look at the effects of music instruction, specifically piano, on children's cognitive development. She studied these effects on 9-12 year-olds, comparing those who received after-school piano instruction once a week to those who received no instruction. She found the piano lessons to have positive effects on students' general (attention, memory, logic, and reasoning) and spatial (mental visualization and manipulation of patterns) cognitive development. Even though this difference seemed to even out over time, it is believed that it is more related to reduced student effort over time rather than the short-term effect itself. Also, Hyde (2009) conducted brain scans before and after

using MRIs in young children to determine if direct instrumental music instruction made a difference and found that there were indeed brain and behavioral changes in the auditory and motor areas.

Dunbar (2008) conducted a three-year study of college students using neuroscience methods to determine if there are cognitive differences between performing arts students and non-performing arts students. He found that such a difference did indeed exist and that performing arts students activated regions of the brain associated with language processing (which can lead to increased activation of conceptual thinking); whereas, non-performing arts students activated regions associated with perception. Sparks (2013) in a paper describing findings from the Society for Neuroscience suggests that music training may increase the neural connections in the brain that are closely associated with creativity, decision making, memory, and the processing of conflicting information. She also reported on a study in China using functional magnetic resonance imaging to record blood flow that found students who began musical training prior to age 7 had significantly more developed brain areas associated with language and executive function.

More compelling evidence of the value of music education comes from Nina Kraus, Ph.D., Knowles Professor of Neurobiology, Physiology, and Communication Sciences at Northwestern University. In a press briefing as reported in Science Daily, Kraus (February, 2010), she argued that music training has profound effects that shape the sensory system and thus should be a critical component of K-12 education. By comparing brain responses to predictable vs. variable sound sequences, she suggests that playing an instrument may help students better process speech sounds and auditory signals in noisy classrooms and more accurately interpret nuances of language. In another article later that same year, Kraus and Chandrasekaran (August 2010) state that music prepares the auditory system for listening challenges beyond music processing. Smaka (2013), in an interview with Kraus found that because of her research, Kraus believed that working on making sound to meaning connections through such things as musical instruments can help create a nervous system that is able to respond more consistently by picking up on sound patterns and represent meaningful elements of sound.

Retention of content has also seen attention among researchers in recent years. Jonides (2008) looked at the impact of rehearsal and memorization on long-term memory. He found that trained musicians have better long-term memory and increased activity in their temporal lobes than non-musicians. Retention also appears to be a byproduct of arts integration in schools. Rhinne, Gregory, Yarmolinskaya, and Hardiman (2011) propose that arts integration leverages a number of factors that research has shown to affect long-term memory. Those factors include:

> Rehearsal – It is well documented that rehearsal of information leads to long-term retention of information. The more that rehearsal is tied to prior knowledge, the more effective it

becomes. Artistic activity can significantly enhance rehearsal, and students are more likely to want to participate in artistic activity than simply memorize content.

- Elaboration – Semantic elaboration (that which adds meaning) can improve memory and recall of information. Writing a story, poem, song, poem, or creating a work of visual art assist in adding such meaning to content.

- Generation – Generating information in response to a cue can lead to better retention of content than simple reading of the information. Activities such as having students create a work of art provide opportunities for generating information in an active way rather than simply receiving the information.

- Enactment – Physically acting out material tends to improve long-term memory. One can see this effect in the performing arts, especially theatre.

- Oral Production – Producing a word orally yields better recall than reading silently. Thus singing songs or performing in theatrical pieces can lead to better long-term retention.

- Effort after Meaning – The effort expended to understand new information is critical to long-term retention. Artistic activity can play an important role in motivating students to put effort into understanding the meaning of what they witness.

- Emotional Arousal – Emotional arousal can impact long-term retention. Certainly art brings out emotion in stories, paintings, theatre, and dance.

- Pictorial Representation – The "pictorial superiority effect" suggests that information presented in pictures is retained better than the verbal counterpart. Using images with artistic content in pictorial representations can assist with long-term memory.

Petitto (2008) focused her research on the impact of dance education on attention and perception and the effects of childhood music education on later adult second language learning. Using brain imaging, she found that dancers were significantly more accurate in terms of paying attention to detail, probably due to their focus on precision and their ability to tune out distractions. Additionally, she found that early dancing improved memory and processing speed in spite of the fact that there were no genetic differences between dancers and non-dancers. She also found that adults who were exposed to music as children performed better on language learning tasks than those who were not exposed to music. Gazzaniga (2008) states that research indicates that dance training can enable students to become highly successful observers. That outcome has been affirmed by the Grafton and Cross research as cited in Gazzaniga (p. 62, 2008).

Posner, Rothbart, Sheese, and Kieras (2008) studied the impact of arts training on motivation, attention, cognition, and achievement. They found that motivation improves attention and sustained attention tends

to improve cognition. They also found that success in the arts is somehow related to the temperament of the child.

Using children who were part of an NIH study, Wandall, Dougherty, Ben-Shacher, Deutsch, and Tsang (2008) wanted to determine whether there was any correlation between arts training and reading performance. Changes in physiological behavior were measured through the use of diffusion tensor imaging. They found that a strong correlation existed between visual arts training and phonological awareness as well as math calculation ability.

Arts and School Improvement

Although the arts require no additional justification beyond their intrinsic value to individual students, they also have an impact on overall school improvement, especially high-poverty and low-achieving schools. As principals, central office administrators, policymakers, and parents search for answers to the many challenges facing public schools, the value and impact of the arts can provide research-based solutions.

Impact of the arts on high-poverty and underperforming schools

One of the more promising arenas for demonstrating the impact of the arts in school improvement is with high-poverty and underperforming schools. In analyzing data from four large-scale, longitudinal, national datasets to determine how a student's level of arts participation during PreK-12 relates to academic achievement and civic engagement, Catterall, Dumais, and Hambden-Thompson (2012) arrived at some important conclusions. They compared outcomes for students from low socio-economic status (SES), high SES, and the general population based on level of participation in the arts. They found that teens and young adults who had high arts participation and were low SES showed better academic outcomes than their low-arts, low-SES counterparts. They also found that intensive arts experiences for at-risk youth generally were close to or exceeding the results of the general population. The strongest relationship was between high-arts and low-SES students' academic outcomes. The findings of this study offer possibilities for schools and school districts wishing to improve outcomes for disadvantaged youth. In spite of the above findings, a troubling outcome from the research of Rabkin and Hedberg (2011) suggests that arts education is the most influential factor in terms of arts participation, but that the general trend is one of declining rates of childhood arts education, especially among low-income and minority children.

Stevenson and Deasy (2005) conducted a comparative case study of ten schools with economically disadvantaged students. They found that arts education provides safe spaces for children to be risk-takers and learn to adapt and be flexible in arriving at solutions. Students in these schools embraced the creative process, taking responsibility for their own goals and measuring their own success. Self-efficacy improved. Teachers were better able to relate to their students and were more satisfied in their profession. Arts education also helped build a sense of community with greater tolerance and empathy. One significant overall finding was that within the complexity of schools comprehensive arts programs may help bring about systemic change. The "third space" in this research refers to the space that allows for deep learning between a work of art and the viewer. The practical impact of this study for a school is potentially immense.

The relationship between low-achieving schools and the availability of the arts is of international interest, as well. For example, Caldwell and Vaughan (2012) studied students in ten schools in highly disadvantaged settings in Sydney, Australia that had the benefit of free arts-based programs. They stated at the outset that UNESCO considered education in the arts to be a universal human right, implying that its absence or "sidelining" is a breach of the convention on rights of the child (p. 3). They found that students who participated in the program had significantly higher grades in their academic subjects compared to students who did not participate in the program. The students also had higher overall resilience scores.

Sustaining the arts in school districts

Beyond the impact that the arts have demonstrated for high-minority and low-achieving schools, the arts have also shown positive effects on entire schools and school districts. Citing the existing research, Chicago Public Schools (2012) developed a new policy and plan requiring every student to receive a comprehensive and sequential arts program from PreK-12 to include visual art, music, dance, and drama with full support of its Board of Education and mayor's office.

The Missouri Alliance for Arts Education Research (2013) conducted a three-year analysis of district data from 514 school districts, studying the relationship between student participation in the arts and attendance/graduation rates, disciplinary infractions, and statewide tests in language arts and mathematics. They found that attendance rates were higher for districts with greater student enrollment in the arts. Participation in the arts was significantly correlated with proficiency in mathematics. Standardized test scores for communication arts were significantly higher for districts with greater arts participation. Higher graduation rates and fewer disciplinary infractions occurred in districts with higher arts

particiɒation. Interestingly, this study pointed out that a mere 1% increase in student attendance equals an additional $430,000 annually for a school district of 12,000 students because of their funding formula.

In one of the earlier pieces of research in this field, Barry, Walls, and Wood (1990) conducted a qualitative study to ascertain the role of the fine and performing arts in high school dropout prevention in Florida. They wanted to determine if teachers' claims that students who were identified as potential dropouts attended and performed well in their classes. Forty students were surveyed, and 83% responded to a direct question that the arts played a role in keeping them in school.

Barry (2010) studied the Oklahoma A+ Schools improvement initiative to determine the impact of art integration on schools. This initiative had its roots in North Carolina and has been identified as one of the more successful initiatives in the nation. The overall goal of the initiative was to improve student achievement and engagement. Barry found that both community and staff held strong, positive beliefs about the impact of the initiative on student achievement and engagement due to the positive climate that existed in the schools.

Catterall (2009) found a strong correlation between arts education and academic/social success. An integrated arts curriculum delivered better college outcomes and career opportunities. These findings are important for all states and local school systems that desire to deliver college- and career-ready students through the Common Core State Standards. The AEP Wire wrote a review of *Doing Well and Doing Good by Doing Art* (2009 Catterall) which suggested that the significance of Catterall's work was the empirical evidence it provided on the impact of arts education on the lives of young people.

Effective integrated-arts programs require a great deal of hard work and ongoing training. Garett (2010) studied the benefits of professional development on arts integration for elementary school teachers and the transfer to instructional practice. Teachers reported that training helped improve their instructional practice in planning, delivery, and assessment. They believe that their improved practice impacted student outcomes in terms of academic achievement, engagement, and collaboration. Because of the engagement, teachers also reported less difficulty with classroom management. Dr. Hardiman of Johns Hopkins University (2013) adds that the arts will also help with school accountability and should be part of any new accountability design.

Ingram and Riedel (2003) looked at the impact of arts integration on student achievement. This study was a three-year effort out of the University of Minnesota. They found that reading scores were reliably higher for students whose teachers integrated the arts into English and reading lessons. The relationship was strongest for ELL students and disadvantaged children. Lorimer (2009) states that "Infusing visual

and performing arts into the curriculum adds critical components to educating the whole child" (p. 8). Martin, Mansour, Anderson, Gibson, and Liem (2011) studied arts integration in Australia, paying particular attention to in-school and out-of-school programs for a fee. They found that in-school arts integration programs had a greater impact than out-of-school programs, especially those for which students had to pay. Similarly, Nichols and Stevens (2013) found that arts integration programs may have a significant impact on the sciences. They provided multiple examples of arts integration in science lessons. Poland (2012) conducted a meta-analysis of arts integration, documenting the positive impact of arts education programs on academic achievement in core content areas. Scott, Harper, and Boggan (2012) arrived at the same conclusion.

Burnaford, April, and Weiss (Eds., 2002) wrote an early but important text, *Renaissance in the Classroom,* on arts integration and arts partnerships in schools that is still a mainstay in the literature today. The book described how to create, implement, and assess curriculum units that integrate arts and academic subjects. It also discussed how to forge, nourish, and maintain successful partnerships. They explored various collaborations between classroom teachers and visiting artists as well as constraints in schools that must be overcome.

All schools in Maryland must be prepared for the Common Core State Standards, the resulting curriculum, and the assessments. David Coleman, a lead writer of the English language arts standards and current president of the College Board, was described as saying in an article by Robelen (2013) for *Education Week* that some of the components of the English Language Arts Standards, including building knowledge through reading, writing, listening, and speaking, using high quality source material, observation, and analysis of text, were already outcomes of a rich arts program. Coleman was quoted as saying, "The great news is that the standards call on so many things the arts do well" (p. 18). The standards represent wonderful opportunities for arts integration, and curriculum writers need to take notice.

How a school district goes about creating and sustaining high-quality arts programs inside and outside of school for K-12 students was a study commissioned by the Wallace Foundation and conducted by Seidel, Tishman, Winner, Hetland, and Palmer (2009) from Project Zero at the Harvard Graduate School of Education. Their report *The Qualities of Quality: Understanding Excellence in Arts Education*, suggested that there are a complex set of conditions, influences, and dispositions that are characteristics of such programs. Additionally, the system needs to understand what decisions need to be made, who the decision makers are, and what the decision making process will be.

Central to this conversation in school districts will be the need to come to resolution to four foundational questions:

Who should teach the arts? The researchers they found no theorist or educator who believed that the arts should only be taught by arts specialists and never by teaching artists. Nor did they find anyone who believed that the arts should only be taught in stand-alone classes or solely as integrated into the curriculum.

Where should the arts be taught? The researchers stated that no arts educators in their study believed that the arts should not be taught in schools or that there should be no out-of-school art experiences. They also discussed the dangers of relying too heavily on an out-of-school arts program.

What should be taught and how? Some argued that the curriculum should be more diverse, including contemporary art and art beyond the western culture. Others suggested that art should be taught in stages – western culture first before bringing in other cultures. Additionally, a decision needed to be made regarding whether arts education should be focusing on making works of art or developing students' capacities to perceive, react to, and understand works of art.

How should arts learning be assessed? Arts advocates wanted to see the arts assessed alongside other core academic subjects. Others worried about the potential detrimental effects of large-scale assessment.

One of the earliest studies on sustaining the arts in school districts was done in partnership between the President's Committee on the Arts and the Humanities and the Arts Education Partnership (Longley, Ed., 1999), *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*. This study identified several key factors in school districts that were successful is sustaining arts education program in spite of tremendous obstacles. They included: school board support; superintendent support; continuity of community leadership; strong district arts coordinator; a cadre of supportive principals; effective arts teachers; parent/public relations; elementary school foundation; opportunities for higher levels of achievement; national, state, and outside forces; planning; and continuous improvement. The study concluded that "The single most critical factor in sustaining arts education in their schools is the active involvement of influential segments of the community in shaping and implementing the policies and programs of the district" (p. 9).

Policy Studies and Reports Germane to the Arts

National studies and reports

A number of national studies and reports germane to the arts have been written, including some that have been previously cited which could also easily be included in this category. The Institute of Education Sciences (2008), in preparing the *Nation's Report Card*, produced data on music and the visual arts in comparison to 1997 data. They found that there were gender and racial achievement gaps evident in both music and visual arts. Frequency of arts instruction remained about the same. The important point here was that although the research showed clearly that there was a positive impact of arts education on these populations, they were still not getting the exposure to the arts as were other populations. Parsad and Spiegelman (2008) analyzed similar data and provided an analysis for the National Center for Educational Statistics. They reviewed data on the availability of arts programs, characteristics of those programs, instructors, graduation requirements, community partnerships, and teaching loads the elementary and secondary levels in dance, music, drama/theatre, and visual arts.

The Arts Education Partnership (2013) reports regularly on the status of arts education across the country through their State Policy Report Generator and their State of the States Report. Interested readers can go to their website to review data by state such as: state fine arts standards; arts education instructional requirements by elementary and middle school, high school graduation requirements, and assessment requirements.

Reinvesting in Arts Education (2011), a product of the President's Committee on the Arts and the Humanities, released five recommendations on arts education: 1) Build collaborations among different approaches (for dealing with access issues); 2) Develop the field of arts integration; 3) Expand in-school opportunities for teaching artists; 4) Utilize federal and state policies to reinforce the place of the arts in K-12 education; and 5) Widen the focus of evidence gathering about arts education. *Tough Choice or Tough Times* (2007) discussed the need for educational systems to pay attention to developing in students capacities such as innovation, facility with ideas and abstractions, self-discipline, organization, drive, and the ability to function as a member of a team.

Zakaras and Lowell (2008) produced a report for the Rand Corporation that looked at the decline in arts participation generally over the years. They suggested that many Americans do not have the knowledge and skills to appreciate what the arts have to offer and that too many policymakers have not included the arts. They claimed that the decline is a supply and demand issue and that demand for the arts was drying up because too many people graduate without an appreciation of the art. This situation, then, would

eventually have the negative effect of a decrease in funding for the arts. They suggested that public policy makers need to cultivate the demand by providing rich art education programs in schools.

Richerme, Shuler, and McCaffrey (2012), in *A SEADAE Arts Education White Paper*, dealt with some extremely important policy issues in looking at the training of three, key partners in arts education – certified arts educators, certified non-arts educators, and providers of supplemental arts instruction. Certified arts teachers were more broadly trained than teaching artists because they needed to deliver a comprehensive curriculum. Thus, they were a necessary component to a rich arts experience, but they were unable in many cases to bring depth to the table because of their broad training. The certified non-arts educators were those who were not certified to teach art, yet they taught other subjects. The subjects they taught provided multiple opportunities for interdisciplinary activity as well as collaborative partnerships with arts educators and partner arts organizations. The authors claimed that providers of supplemental arts instruction, including teaching artists and community-based organizations, can contribute the richness needed to fill the gap left by arts educators and non-arts educators because of the depth of their experience and their daily work focused on their art. They also provide the real world connection needed so badly by students. As a result of the foregoing discussion, the authors offered four recommendations:

1. Ensure that all students in public schools have access to sequential, standards-based arts instruction taught by certified arts educators
2. Foster instructional collaboration between certified arts educators, certified non-arts educators, and providers of supplemental arts instruction
3. Foster advocacy collaborations among these groups to provide children the best possible arts education and their communities with quality arts opportunities
4. Bring these groups together to develop a National Accord on Professional Practice in Arts Education

On May 6, 2013, a number of national organizations, including the State Education Agency Directors of Arts Education (SEADAE), participated in the National Arts Accord Summit and developed a statement titled *Arts Education for America's Students, a Shared Endeavor*. This statement embraced the four recommendations and stated that an education without the arts was inadequate.

Funding for the arts remains another national issue facing states, schools, and school districts, with each constantly searching for additional resources. Stevenson, Landon, and Brazell (2013) developed a white paper for the California Alliance for Arts Education designed to clarify a policy pathway regarding allowable expenditures for Title I funds on arts education. Because research in the arts demonstrates that

students from low-socioeconomic backgrounds can improve achievement levels in English language arts and/or mathematics as a result of certain arts education strategies, Title I funds in California could be used for the arts without fear of reprisal as long as the strategies employed supported the Title I goals. California has spent considerable time aligning school and district practice with federal and state guidance in this regard, including evaluation of program outcomes. They also developed cohorts of schools and districts that are interested in pursuing these strategies in a more comprehensive manner. Maryland also has a history of using Title I funds to support arts education.

Maryland policies, studies and reports

Maryland has a long history of rich arts programs across the state; however, arts education in public schools is currently uneven. There are certainly numerous instances of exemplary arts education programs in Maryland, but far too often there are school systems and individual principals that have reduced and/or eliminated arts positions, funding for the arts, and instructional time. The Code of Maryland Regulations (COMAR), which is addressed in the recommendations of this task force report, outlines program requirements for the arts. The language, however, is often so nuanced that avoiding the intent of the regulation becomes quite simple.

Four studies/reports stand out in this arena which are especially worthy of mention. The first is *The Evolution of Arts in Maryland: Working in Consortium* by Mears, O'Dell, and Rotkovitz (2013). The Arts Education in Maryland Schools (AEMS) Alliance's mission has been to create equitable access to high quality arts programs for all Maryland students. Its advocacy efforts have led to policy formulation and implementation across the state. This chapter looked at the evolution of professional development in arts integration in Maryland. It included discussions of the Maryland Artist/Teacher Institute, Deans' Roundtables, the Arts Integration Institute at Towson University, and the Higher Education in the Arts Task Force (HEAT). It also described the Superintendents' Summits, the Maryland Arts Integration Network (MAIN); the Cultural Arts for Education (CAFÉ); the Arts Education Leadership Awards Luncheon; the Teaching Artist Institute; the 21st Century Institute; the Driving the Future: Creativity and Motivation in the 21st Century; the Imagination, Creativity, and Innovation Conversations; and a variety of publications. Moving forward, the existing collaborations will work on establishing a clear understanding of the intersections among elements of school reform, balancing tradition and innovation, conducting high-quality research, and facilitating transparency.

Higher education has been an integral part of the discussion of rich arts programs in Maryland as well. Sponsored by the Arts Education in Maryland Schools Alliance, the Dean's Roundtable (2009) comprised of the Deans of Education, Arts & Sciences, and Arts & Humanities met to address the preparation of

teachers for 21st century teaching and learning. Through a series of roundtable discussions, "the roles, purposes, and benefits of arts education were discussed in light of their perceived relationships with other parts of the schools' curriculum and teacher preparation" (p. 1). In another article, Carroll (2011) raised some interesting questions about the preparation of arts education teachers in Maryland. She concluded that content-area expertise delivered in teacher preparation programs in Maryland were characterized by breadth but not depth.

One very important report that has emanated from Maryland has been the Economic Impact of the Arts in Maryland (2012) publication from the Maryland State Arts Council. This brochure described how the arts are an economic engine for Maryland. It claimed that the arts generated 11,434 full-time equivalent jobs in Maryland as a result of non-profit arts organizations and their audiences at the time of this report. Additionally, $399 million in salaries were paid to those employees, with $37.8 million in tax revenue returned to the state. There were 7.9 million people who attended arts events, classes, and workshops. Overall, there was a $1 billion impact on Maryland's economy. Clearly, as the publication states, "Marylanders value and engage with the arts! And the arts provide many opportunities for learning and cultural enrichment free of charge" (n.p.).

Public Opinion on the Role of the Arts in Education

National studies and reports

The Arts Education Partnership and Lake Research Partners (2008) released an analysis of their findings in a national poll of likely voters. It found a new and growing constituency of voters who were extremely concerned about innovation in America. This constituency, marked by concerns about limiting public education to "basic skills", was seen as becoming more vocal about public education. The findings from this survey were consistent with the findings of the Partnership for 21st Century Skills poll and focus groups. Among the group's findings were the following:

- Almost nine in ten believed imagination was a key to innovation and student success.
- Only 19% felt that the United States was ahead of other countries in developing imagination and creativity.
- 91% indicated that the arts were essential to building the capacities of the imagination.
- 73% felt that building the capacities of the imagination was just as important as the "basics" in public education.
- 82% wanted to build imagination and creativity in public schools.

Maryland studies and reports

Public opinion in Maryland is also quite clear when it comes to the arts. The Maryland Arts Council commissioned the Maryland Statewide Survey if the Arts: Assessing the Value of Creativity in our Lives (2013). There were several findings of note:

    One quarter of Maryland adults considered themselves to be active or aspiring artists...

    Among self-described non-artists, an overwhelming 83% were engaged in various forms of artistic expression in their spare time...

    By their own assessment, six in ten residents statewide said the arts in Maryland touch their lives.

    They described profound and moving emotions when they encountered artistic expression. Their feelings were overwhelmingly positive, evocative, and personal.

    The public in Maryland placed an extremely high priority on bringing children in contact with the arts. Marylanders wanted art to be a core subject in school like science, technology, engineering, and math.

    Citizens overwhelmingly saw a role for the State in encouraging art and creativity...

    The public rated the quality and diversity of artistic expression highly. They remained positive but had some concerns about the accessibility of the Arts, particularly in the more rural parts of the State. (n.p.).

In Why Art (2007), the Maryland State Teachers Association, an affiliate of the National Education Association and the primary voice of teachers statewide in Maryland, described in its Action Newsletter how the arts are an integral part of a high-quality PK-12 education. They stated, "In an era of high-stakes testing, arts enrich and engage students" (n.p.). In 2011, the Maryland State Education Association voted to appoint a task force to conduct an online survey of elementary and secondary performing arts teachers and to report findings and make recommendations. The survey gleaned 236 responses, and the *Report of the MSEA Performing Arts Task Force to the MSEA Board of Directors* (2013) described inadequacies pertaining to budgets, staffing, scheduling, and facilities.

Relevant Media Coverage of Arts Education

Media articles appear regularly in support of rich arts education programs. Kisida, Green, and Bowen of the New York Times (2013) reported that the arts make a person smart. They cited the Crystal Bridges project in Arkansas that exposed children to a museum and how that experience provided them with different perspectives on life. They concluded by stating that expanding the arts should be a central art of

any school's curriculum. Glenn (2013) discussed how the arts and the Common Core are a natural fit by describing the partnership between Young Audiences Maryland, a non-profit arts education group, and the Arts Education in Maryland Schools Alliance. Students experience the Common Core in action as they engage in the arts. Grant (2013) wrote an article for the Wall Street Journal that answers the question: What does a fine arts degree get you? She suggested that maybe the answer is –a job – and provided some backup data from various authors.

Hawkins (2012) wrote for the Washington Post that less arts and music will not lead to academic success for students. Quoting Secretary of Education Arne Duncan, she wrote, "…low-income high school students who earned few or no arts credits were five times more likely not to graduate from high school than low-income students who earned many arts credits" (p. 3). Hollander (2013) wrote an article for the Wall Street Journal stating that Stanford University was requiring all undergraduates to take two creative expression classes, which could include design, dance, music, fine arts, drama, or creative writing. She also discussed the movement to include the arts into STEM, calling it STEAM.

Strauss (2013) wrote two articles for the Washington Post. In one article she discussed the top ten skills (as reported by others) that students learn from the arts, which is similar to what has already been discussed in previous research in this Review of the Literature. She also wrote about what poor children need in school, suggesting through the works of other authors that our best schools are places where children learn about the world and begin to imagine life beyond their neighborhoods.

Best Practices

There are four documents developed by the Maryland State Department of Education that describe "better practices" in the visual arts, music, dance, and theatre. They were written by practitioners in the field from K-12 as well as higher education.

Overby, Bradley, and Tucker (Ed.), (2003) wrote the publication on dance education. They focused on teaching through dance (interdisciplinary, non-traditional dance forms, self-concept, and gender issues); dance analysis, health, and applied movement theory; teacher effectiveness; advocacy policy; and special programs (at-risk and special needs). McCarthy, Carlow, Gabriele, Moore, Woody, and Tucker (Ed.), (2003) wrote the publication on music education. They discussed learners and the learning environment; teacher effectiveness; perceiving, performing, and responding; historical, cultural, and social context; creative expression and production; and aesthetic criticism. Smith, McCarty, Strachan, Decker, Germinaro, and Tucker (Ed.) (2003), wrote the publication for theatre education. They focused on theatre and language development; the development of thinking skills; social cognition; student success; and

teacher effectiveness. Carroll and Tucker (Ed.), (2003) wrote the publication on visual arts education. They described effective classroom practices on how to develop a repertoire of skills for visual perceptions and artistic response; facilitate investigation into historical, cultural, and social context; facilitate engagement in the art-making process; and facilitate critical and aesthetic inquiry.

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APPENDIX D

Proposed Language

Revision of COMAR 13A.04.16

Programs in Fine Arts

April 2014

Current Regulation Effective August 15, 1994	Draft Proposed Language April 2014
Chapter 16 Programs in Fine Arts	**Chapter 16 Programs in Fine Arts**
.01 Requirements for Fine Arts (Art **Dance, Music, Theatre) Instructional** **Programs for Grades K – 12.**	**.01 Requirements for Fine Arts (Dance, Music, Theatre, and Visual Arts) Instructional Programs for Grades Prekindergarten – 12.**
A. The following fine arts instructional programs shall be required in public schools for grades K – 12: (1) Grades K – 8. Each local school system shall provide an instructional program in fine arts each year for all students in grades K – 8. (2) Grades 9 – 12. Each local school system shall offer fine arts instructional programs in grades 9 – 12 which shall enable students to meet graduation credit requirements and to select fine arts electives.	*A. Each local school system shall:* (1) Provide a comprehensive, structured instructional program in all of the fine arts each year for all students in grades PreK- 5 *(2)* Provide a structured instructional program in fine arts each year for all students in grades 6-8 (3) Provide fine arts instructional programs in grades 9-12 that enable all students to meet graduation requirements and to select fine arts elective courses that will prepare them for post-secondary education and careers
B. Maryland Fine Arts Program. The instructional program shall encompass at some time in grades K – 8, at a minimum, the arts instructional program competencies and objectives listed in the Declared competencies Index, incorporated by reference in COMAR 13A.03.01.03, and the expected outcomes related to these competencies and objectives described in guidelines of the State Department of Education. Program accommodations shall be made for students with disabilities. The comprehensive instructional program shall provide for the diversity of student needs, abilities, and interests, at the early, middle, and high	**B. The Maryland Fine Arts Program.** The instructional program shall provide for the diversity of student needs, abilities, and interests in grades Prek-12 and reasonable accommodations shall be made for all diverse learners, such as students with disabilities, English Language Learners, and gifted and talented learners. The program shall establish time for students to master the content standards set forth in §§C of this regulation. **C. Students shall:**

school learning years, and shall include all of the following goals and subgoals:

(1) To develop the ability to perceive and respond to experiences and the environment through the fine arts, which includes:

(a) Developing an understanding of ways that sensory stimuli effect perception of the acquisition of knowledge,

(b) Developing an understanding and appreciation of a variety of artistic responses to ideas, images, forms, sounds, and experiences, and

(c) Developing an understanding of ways that organizing concepts effect expression in fine arts;

(2) To Develop an understanding of the fine arts in historical, cultural, and social contexts, which includes:

(a) Developing the ability to recognize and appreciate the fine arts as forms of individual and cultural expression,

(b) Developing an understanding of the philosophies, traditions, styles, forms, and conventions of the fine arts, and

(c) Developing an understanding of the interrelationships among the fine arts and other forms of cultural expression such as the humanities and sciences;

(3) To develop skills and attitudes and to organize knowledge and ideas for creative expression and performance in the fine arts which includes:

(a) Developing the skills and attitudes required to perform or produce in one or more of the fine arts disciplines,

(b) Developing the ability to create compositions using the organizing concepts of the fine arts and a variety of materials, techniques, and processes, and

(c) Developing the ability to improvise and experiment with artistic media;

(4) To develop the ability to apply criteria to aesthetic

(1) Demonstrate competence in perceiving, interpreting, and responding to ideas, experiences, and environments in each of the four arts disciplines in grades Prek-5 and in one or more of the four arts disciplines in grades 6-12

(2) Demonstrate knowledge of the arts disciplines and their relationship to history and culture in each of the four arts disciplines in grades Prek-5 and in one or more of the four arts disciplines in grades 6-12

(3) Demonstrate skill in organizing content, creating, and performing in each of the four arts disciplines in grades Prek-5 and in one or more of the four arts disciplines in grades 6-12

(4) Demonstrate competence in identifying, analyzing, and applying criteria for making aesthetic judgments in each of the four arts disciplines in grades Prek-5 and in one or more of the four arts disciplines in grades 6-12

decision making, which includes: (a) Developing the knowledge, skills, and sensitivity to make aesthetic judgments, (b) Developing the ability to identify, describe, apply, and communicate personal criteria for assessing one's own work, and (c) Developing the ability to apply aesthetic criteria to the environment.	
C. Curriculum Guides. Consistent with Education Article, §4-110, Annotated Code of Maryland, each of the local school systems shall provide fine arts education curriculum guides for the elementary, middle, and high schools under its jurisdiction.	**D. Curriculum Documents.** Consistent with Education Article § 4-110, Annotated Code of Maryland, each local school system shall provide and monitor annually the use of fine arts curriculum documents in each of the fine arts disciplines for the elementary and secondary schools under its jurisdiction that: (1) Include the content standards described in §§ C of this regulation. (2) Align with the State Curriculum for the Fine Arts for grades PreK-8 and the Maryland State Standards for the Fine Arts (Essential Learner Outcomes) for grades 9-12 as developed by the Maryland State Department of Education in collaboration with local school systems (3) Comply with the Code of Maryland Regulation 13A.03.06.01 adopted by the Maryland State Board of Education stating that beginning in 2014-2015 all curriculum must adhere to the Universal Design for Learning (UDL) principles to maximize learning opportunities for all diverse learners, including students with disabilities, students who are English Language Learners and students who are gifted and talented. UDL shall guide local school systems in the development of curriculum, instructional planning, instructional delivery, material selection and assessment.
D. Student Participation. Each student shall have the opportunity to participate in the fine arts (art, music, dance, theatre) instructional programs required by this chapter.	**E. Student Participation.** Each student shall participate in the fine arts instructional program (dance, music, theatre, and visual arts) required by this chapter.

.02 Certification Procedures.	.02 Certification Procedures.
By September 1, 1989, and each 5 years after that, each local superintendent of schools shall have certified to the State Superintendent of Schools that the instructional programming within grades K – 12 meets, at a minimum, the requirements set forth in Regulation.01.	Beginning September 1, 2016 and annually thereafter, the State will collect data on fine arts programs. The Fine Arts Education Advisory Panel will review the data, determine whether the Prek-12 instructional programming meets, at a minimum, the requirements set forth in Regulation .01, and submit a report to the local superintendent for certification of accuracy and present the report to the State Board of Education.

Competence 1. The quality of or state of being competent. 2. Sufficient resources for a comfortable existence. 3. *Law*, legal qualification, eligibility, or admissibility. 4. *Genetics*, the ability of bacteria to be genetically transformable. 5. *Ling*, that knowledge that enables one to produce and comprehend a language.

Competent 1. Properly qualified: CAPABLE. 2. Adequate for the stipulated purpose; SUFFICIENT <competent performance> 3. *Law*, legally fit or qualified: ADMISSABLE.

Skill 1. Proficiency, ability, or dexterity. An art, trade, or technique, especially one requiring the use of hands or body.

APPENDIX E

Standards for Fine Arts

On September 23, 1997, the Maryland State Board of Education approved the outcomes, expectations, and indicators that comprise *The Essential Learner Outcomes for the Fine Arts*, thus creating curricular standards for dance, music, theatre, and visual art education programs from elementary through high school. The outcomes define a balanced curriculum that will enhance student abilities to reason, solve problems, and communicate effectively through the development of artistic literacy, creative capacity, and informed aesthetic judgment. The Pre-K through 8 State Curriculum was accepted by the State Board at its May 28-29, 2008 meeting as part of an effort to further articulate what students should know and be able to do at each grade level. The *Essential Learner Outcomes* and State Curriculum for the Fine Arts ensure consistency, quality, and equity for every student.

Maryland posts all of its curriculum documents online. Readers are encouraged to go to the following URL to view Maryland curriculum documents by grade level for the fine arts.

http://mdk12.org/instruction/curriculum/arts/index.html

The Governor's P-20 Leadership Council Task Force on Arts Education in Maryland Schools Final Report is available in its entirety in PDF format on the AEMS Alliance website: www.aems-edu.org.