

THE COMPLETE CURRICULUM

*Ensuring a Place for the Arts and Foreign
Languages in America's Schools*

NASBE
NATIONAL ASSOCIATION OF
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The Report of the NASBE Study Group
on the Lost Curriculum

The NASBE Study Group on the Lost Curriculum

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Chapter 1

Introduction and Summary Recommendations: The Importance of the Arts and Foreign Languages

State policymakers have invested unprecedented resources in recent years developing standards and accountability systems to improve teaching and learning, and policymakers and practitioners alike are hopeful that the impact of standards-based reform will improve student achievement nationwide. But, with most states emphasizing accountability in only a few academic subjects, many are concerned that teachers, schools, and districts are emphasizing those few subjects at the expense of other important components of a comprehensive education, such as the arts and foreign languages.

The passage of the No Child Left Behind Act of 2001 (NCLB) has further raised concerns about the narrowing of the curriculum. While No Child Left Behind includes both the arts and foreign languages as part of a core curriculum, many fear that there is an unintended consequence: that states will focus their attention—and resources—on complying with

the law's primary emphasis on reading, math, and science, to the detriment of other curricular areas. As educators and policymakers focus on leaving *no* child behind, many are wondering whether our nation's schools may inadvertently leave *half of the child's education* behind.

Overwhelmingly, parents and the public at large support a comprehensive education: one that includes history, civics, geography, foreign languages, and the arts, in addition to other core subjects such as English, mathematics, and science.¹ Whether the label is a well-rounded education, a liberal arts education, or a comprehensive education, the goal is the same: to prepare students for the working world, for their roles and responsibilities as citizens in a democracy, and to prepare them for life in an increasingly interdependent and culturally diverse world.

In 2003, the board of directors for the National Association of State

Boards of Education charged the Study Group on the Lost Curriculum with examining the current status of curriculum in our nation's schools, particularly as regards the arts and foreign languages. After a year of intense study, the group drew several important conclusions about the status of these subjects, as well as some key recommendations for state policymakers.

First, the Study Group concluded that there is a substantial body of research that highlights the benefits of including the arts and foreign languages in the curriculum. For example, one study of third-, fourth-, and fifth-grade students in Louisiana found that those who received daily instruction in a foreign language outperformed those who did not on the Louisiana Basic Skills Test, regardless of race, gender, or academic level. Similar studies have found that actively engaging in the arts increases academic achievement, as well.

Second, while the Study Group on the Lost Curriculum found that the arts and foreign languages are not necessarily "lost," these subject areas have often been marginalized, and are increasingly at risk of being lost as part of the core curriculum. For example, while virtually every state has adopted standards in the arts, only a few have incorporated the subject into their state accountability systems. Similarly, nearly all states require schools to offer coursework in languages, however, that has not translated into instructional time that is equal to that of other subjects, such as mathematics or English. Perhaps most alarming are current education reforms, which have inadvertently placed the arts and foreign languages at risk as policymakers and administrators, as they comply with new federal requirements, choose to narrow the curriculum in order to reach higher student achievement results in a few subjects.

To address these two key conclusions, the Study Group on the Lost Curriculum formulated ten recommendations for state policymakers to ensure that the arts and foreign languages are not lost, and more importantly to position both as integral parts of the core curriculum.

1. Adopt high-quality licensure requirements for staff in the arts and foreign languages that are aligned with student standards in these subject areas. This is a critical juncture because of the requirements NCLB has placed on states to ensure a highly qualified teacher in every classroom. How states will alter licensure require-

ments for arts and foreign language teachers remains unclear. What *is* clear is that NCLB provides state policymakers with an opportunity to set requirements for teachers of the arts and foreign languages that will ensure high-quality instruction.

2. Ensure adequate time for high-quality professional development for staff in the arts and foreign languages. State education officials should help to establish relationships

"Children learn better with arts as part of the curriculum. They learn all their subjects better. They're more engaged. Teacher attendance goes up. The child is happier; the teacher is happier."

Jane Alexander, former chair, National Endowment for the Arts²

between local school districts and universities in order to provide arts and language teachers with an adequate system for professional development. Education leaders should develop strong policies to ensure teachers receive high-quality professional development.

3. Ensure adequate staff expertise at the state education agency to work in the areas of the arts and foreign languages. It is important to designate staff to focus solely in each of these areas to provide assistance, implement policy, and to ensure compliance.

4. Incorporate both the arts and foreign languages into core graduation requirements, while simultaneously increasing the number of

credits required for graduation.

State policymakers should incorporate both the arts and foreign languages into core graduation requirements, while simultaneously increasing the number of credits required for graduation. This will allow students some leeway in deciding which courses to take, while providing seniors an important opportunity to experience the arts and foreign languages during what has become "down time" for students nearing graduation.

5. Encourage higher education institutions to increase standards for admission and include arts and foreign language courses when calculating high school grade point averages. While K-12 policymakers may not have authority to set college admissions

requirements, they can develop a policy that requires the inclusion of arts and foreign language course in figuring high school grade point averages.

6. Incorporate arts and foreign language learning in the early years into standards, curriculum frameworks, and course requirements. Also, encourage local school districts to incorporate the arts and foreign languages into instruction in the early years, whenever possible. Early childhood education is just beginning to earn the recognition it deserves as a critical key to student achievement in later years. Recently, federal, state, and local policy and practice has begun to recognize the benefits of early intervention, instead of waiting to intervene after a child has fallen

behind. As with reading, the more learning that occurs in the preschool and early elementary grades in the arts and foreign languages, the less likely our nation's children are to be “left behind” and the less likely we are to leave half the child's education behind.

7. Advocate continued development of curriculum materials for the arts and foreign languages from the textbook publishing industry.

Currently, there is no K-12 textbook series and few curricular programs for continuous K-12 language study in the United States. Programs are left to piece together their own materials, which is costly and inefficient. Arts education fares no better. While there is a wealth of material available through community and philanthropic organizations and the Internet, it may not always be an organized curricular program that is grade-level appropriate or aligned with state standards. State education officials should advocate continued development of curriculum materials from the textbook publishing industry, with a focus on textbooks and instructional resources for students in kindergarten through grade 12.

8. Incorporate *all* core subject areas, including the arts and foreign languages, into the improvement strategies promoted by the No Child Left Behind Act. The No Child Left Behind Act gave a powerful boost to the arts and foreign languages by including them as core academic subjects—such recognition had not been made in past authorizations of the Elementary and Secondary Education Act. Thus, NCLB empowers states and schools to focus on a well-rounded, comprehensive education, which in turn allows states to reevaluate their policy frameworks—including accountability structures—for all core subject areas.

9. Urge the National Assessment Governing Board to increase the frequency in the administration of NAEP assessments for both the arts and foreign languages. Both the arts and foreign languages have NAEP assessments (foreign language is in the pilot stage). Contrasting the frequency with which NAEP is assessed in mathematics, compared with the arts, for example, has sent a less than encouraging signal to the

states about the importance of the arts as a core subject. It also reduces the potential that states will benefit from the release of test items, results of validity and reliability field tests of assessment exercises, and other ways in which the federal-state relationship works for math, reading, writing, and science in large-scale assessment.

10. Urge Congress and legislatures to make a greater commitment to the arts and foreign languages. At the federal level, the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) are two federal agencies that target study in these areas. Congress created both in 1965 as independent agencies of the federal government. Funding for the each agency hovers around \$125 million. In stark contrast, the funding level for the National Science Foundation (NSF) hovers around *\$5 billion*—with around \$1 billion going toward K-16. Additional funding should be made available to states, universities, and local school districts to help develop programs surrounding the arts and foreign languages, as well as high-quality assessment systems.

Chapter 2

The Benefits of the Arts and Foreign Languages in the Classroom

There is a preponderance of evidence that arts and foreign language education matters. Students who study and participate in the arts do substantially better than those who do not on almost every academic measure. And for their part, foreign language educators point out that decades of research on the benefits of second language learning gives an impressive rationale for foreign language instruction in terms of cognitive benefits and increased academic achievement.

However, those who justify the study of the arts and foreign languages solely because of their impact on student performance in other subjects may be neglecting an important point: that these two vital fields of study teach things no other subject can; they tap into deeply cultural and expressive aspects of peoples' lives that are at the center of what it means to be human. Studies point to the value of arts education as it relates to students' personal

development—to understanding and contributing to the world around them. Similarly, research has found that studying a second language also helps in the development of positive attitudes toward cultural diversity.

The Arts

In 1999 a compilation of research studies on the arts was released in *Champions of Change: The Impact of the Arts on Learning*.³ Researchers not only found a positive impact on student achievement, but also that “learning in and through the arts can help ‘level the playing field’ for disadvantaged students.” Other findings revealed, among other things, that:

- Students who actively engage in learning in the arts outperform those who do not (termed “arts-poor students”) on almost every measure. In addition, the researchers found that *sustained learning* in music and theater were highly correlated with

higher reading and mathematics achievement.

- One study of high-poverty schools in Chicago that were participating in the Chicago Arts Partnerships in Education (CAPE) curriculum program found that when compared to non-participating, high-poverty schools, the CAPE schools were making much bigger gains in closing the achievement gap between high- and low-income students.
- Another study of after-school programs compared at-risk students who were participating in one of three programs: sports/academic, community involvement, or the arts. While students engaged in all three programs showed signs of academic improvement, as well as personal growth, the researchers found that the youth involved with the arts programs outpaced those

involved with either sports/academic or community involvement programs.

In addition to the individual findings of each of the studies, researchers concluded, learning in and through the arts reaches students who are at-risk of dropping out altogether, helping to keep them in school.

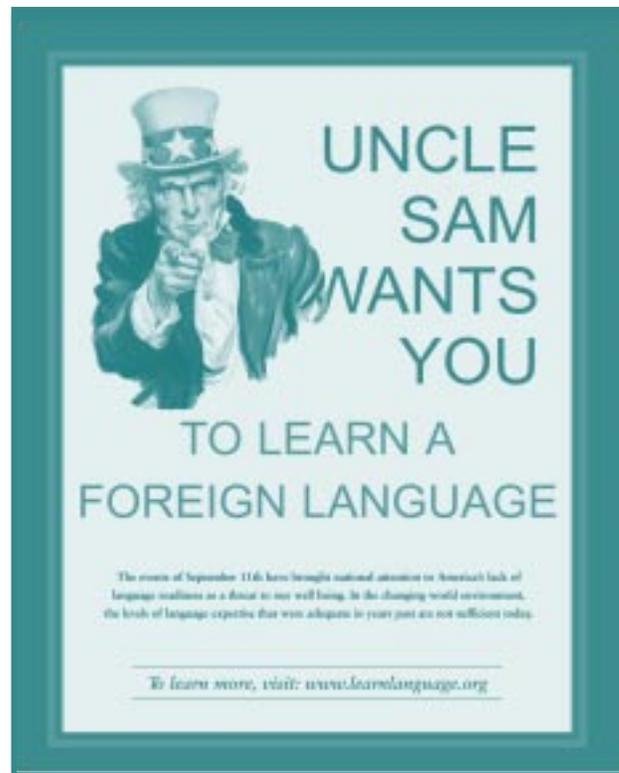
Studies have also confirmed “new brain research [that] shows not only that music is fun, but also that it improves our brain development and even enhances skills in other subjects such as reading and math . . . Music enhances creativity and promotes social development, personality adjustment, and self-worth.”⁴

Finally, one of the larger evaluations of arts programming in recent years focused on a 5-year program, Transforming Education through the Arts Challenge (TETAC), which began in 1996.⁵ The \$15 million program was implemented in 35 demographically diverse schools across the country, and was designed to encourage a comprehensive approach to arts education. Beyond teaching students to create art, TETAC helped the school community develop an understanding of the role of the arts as it relates to history and culture. The program also integrated arts instruction into other subjects. Results of the evaluation revealed that those schools that fully implemented the program saw an improvement in school culture due to increased collaboration among teachers, most prominently that teachers incorporated more critical-thinking skills into their instructional practices. (See box on page 12 for results from an evaluation of North Carolina’s A+ program.)

Foreign Languages

Similar benefits accrue to the nation and to individual students when foreign languages are a part of the curriculum. The advantages of the ability to use more than one language are many. At a minimum, as human beings, we all need to communicate, and learning another language opens a student to communication and interaction with a vastly greater number of people. Languages also provide insight into different cultures and experiences. Foreign language education today does not focus just on rules of grammar and vocabulary, but embraces culture, history, and experi-

ences within the larger humanities context. With today’s ever-increasing diversity—in the classroom, workplace, and community—it is crucial that native-English-speaking students have a greater understanding of the cultural background of their fellow classmates; and perhaps more important, to learn respect for diverse cultures. The experience of developing insight into the language and culture of others provides an opportunity for students to reflect on their own language and culture, thus strengthening their understanding of their native language and how the cultural perspectives in this country are similar and different from those they are learning about.



A poster from the Joint National Committee on Languages emphasizes the importance of foreign language training in world affairs.

There are more concrete benefits as well:

- Some studies suggest that students who begin the study of a second language early in their elementary school years attain higher achievement levels in English language arts.⁶
- One study of third-, fourth-, and fifth-grade students in Louisiana found that those who received daily instruction in a foreign language outperformed those who did not on the Louisiana Basic Skills Test, *regardless of race, gender, or academic level*. These findings were corroborated through another study of elementary students where students who studied a foreign language scored higher on standardized measures of reading and mathematics, even for students from high-poverty backgrounds.⁷
- Findings from other research suggest that second language study develops the skills and habits essential to the learning process, creative inquiry, and critical thinking.⁸
- Studying a second language also enhances problem-solving skills

and general cognitive development.⁹

In the increasingly interconnected world economy, the ultimate advantage to knowing another language may be that it provides a competitive edge. Indeed, a recent survey found that 85 percent of the public felt that the ability to speak another language was very or somewhat important to competing successfully in a global economy.¹⁰ Americans today encounter and do business with millions of people who speak languages other than English—and those same Americans are increasingly becoming aware of the importance of communicating in other languages besides English. Second language learning provides a competitive edge for *all* students regardless of their chosen career path, and addresses a shortage of workers in virtually every field that uses languages to communicate successfully.

There are broader national goals at stake as well, especially the growing need for multilingual individuals to address the increased threat of terrorism. At a time when knowledge of languages and cultures is vital to national security and foreign affairs, the U.S. Departments of State and Defense have both reported a shortage of candidates with foreign

language skills. In a post-September 11 article, *The New York Times* reported roughly half of the State Department's diplomatic postings were filled with people who did not have the necessary language skills.¹¹ Learning a second language not only increases an individual's ability to adapt to different environments and modes of acting and thinking, but it provides insights into America's values and an appreciation of national responsibilities in the world community—a necessity for matters of foreign affairs.¹²

Given the evidence of the benefits of both the arts and foreign language, it is perhaps surprising that they tend to receive short shrift in comparison with other core subject areas. Momentum has been building in recent years for greater inclusion of the arts and foreign languages in the classroom for students in all grades, of all socioeconomic backgrounds, and of all learning abilities. However, budget shortfalls nationwide are causing policymakers and educators to make tough decisions about what is in and what is out when it comes to curriculum. Unfortunately, the trend appears to indicate that the arts and foreign languages are perhaps at greater risk than ever of being pushed to the side as priorities are set.

Chapter 3

The Narrowing of the Curriculum

This chapter examines the state of arts and foreign language education in the country today. While the actual picture of the study of arts and foreign languages is mixed, the Study Group is concerned that the trend is moving toward a more narrowed curriculum—one that does not include an adequate amount of instruction in the arts and foreign languages as a part of the core curriculum.

The good news is that the number of credits earned by high school students in the arts and foreign languages has been rising for 20 years. However, there is bad news in several areas. First, there is a problem with equity. Students who attend wealthy, high-performing schools often have many more opportunities to study the arts and foreign languages than students at low-performing schools or schools that serve low-income students.

Second, there is a large gap in policies surrounding the arts and foreign languages. While most states have standards in these subjects for

what students should know and be able to do, the arts and foreign languages are generally absent from policies that hold districts and schools accountable for student learning. In response, when educators and administrators allocate resources, schedule classes, and implement programs, the arts and foreign languages are often given short shrift.

The State of the Arts

Arts education has received increased attention in recent years, due in large part to promotional efforts in the national arena, as well as recent research citing increased academic, personal and social success as a result of engaging in the arts.

This renewed emphasis on arts education came after a period of neglect during the 1980s and early 1990s when the arts were often slighted as school budgets grew tight and as educational priorities shifted to the basic subjects, such as reading, mathematics, and science. The trend

came to a head in 1989; the National Education Goals were crafted at the historic summit in Charlottesville—with no mention of the arts.

However, work had already begun to reverse this trend. In 1988, the National Endowment for the Arts published *Toward Civilization*, which argued that the state of arts education in American schools was in distress and offered recommendations for improvement. This was followed by a wave of artistic activism and research studies into the benefits of arts education. In 1991, the National Assessment Governing Board approved the inclusion of the arts in the 1997 National Assessment of Educational Progress (NAEP). Three years later in 1994, Congress passed and President Clinton signed the Goals 2000 Act, which added the arts to the National Education Goals, and the National Arts Education Standards were released. During this time, a series of federal initiatives were launched to create sample assessment frameworks, encourage arts education

research, and convene national meetings to promote arts education. As detailed in Chapter 2, the results of these research studies confirmed the advantages of student participation in arts education.

Results from a 1999-2000 Fast Response Survey System (FRSS) on the status of arts education found that music and visual arts instruction were available in nearly all of the public elementary schools across the country.¹³ In high schools, roughly the same percent of schools offered music and visual arts (90 and 93 percent, respectively). However, only one-fifth of elementary schools and 14 percent of secondary schools offered dance. Drama was available for 20 percent of elementary school students and just under half of high school students. It should also be noted that while art and music were available in the majority of schools, the number of schools that offered them with full-time specialists was markedly lower.

The FRSS study also found that schools *offering* courses in the arts did not vary greatly when taking into account race or income. However, a gap did exist when examining issues such as dedicated space for arts instruction, as well as curriculum resources in elementary settings. For secondary schools, those with lower concentrations of minority or high-poverty students were also more likely to receive outside funding and to employ a greater number of specialists, thus creating more opportunities for arts activities.

The development of a national test for arts education was another important step for the field. In 1997, the National Assessment of Educa-

tional Progress (NAEP) arts assessment was administered to 6,500 eighth-grade students nationwide who had received any arts instruction during their school careers (a process which revealed, among other things, that only half of eighth grade students across the country *had* received any arts instruction). The NAEP test measured students' knowledge and skills in music, theatre, and visual arts—an important breakthrough in the development of assessments across art forms. The results further highlighted another alarming trend of the marginalization of the arts in the curriculum.

The framework for the assessment emphasized creating and performing works of art, and studying and analyzing existing works. To capture these elements, the arts assessment focused on exercises that

tested authentic tasks, such as singing or dancing, and constructed-response and multiple-choice questions, which gauged the students' abilities to evaluate works of art in written form.

The results varied by discipline, but tended to be higher when gauging a student's ability to *evaluate* a piece of art versus creating or performing.¹⁴ For example, for visual arts 55 percent of students could identify which of four works were contemporary Western art, while virtually all students found creating three-dimensional tasks challenging.

Using the NAEP assessment as a springboard, a handful of states have also worked to develop assessments in the arts. One state, Missouri, field-tested a fine arts assessment in 2000 for students in grade 5. The state established five achievement levels,

Budget Cutters Target the Arts—and Communities Respond

In Scotts Valley, California, budget woes spurred parents to launch a fund-raising campaign after the superintendent announced a \$300,000 shortfall in the district's \$16 million budget. Following closely on the heels of the superintendent's announcement, Governor Gray Davis proposed to cut the state's education budget to the tune of more than \$5 billion. Fearing among other things that positions would be cut and programs like art and music would be eliminated, the community formed a foundation called the 4 Schools Fund. The foundation targeted 7,000 community members, raising \$30,000 of their \$1 million goal. The \$1 million will allow them to set up an endowment, the interest from which would help sustain the district in the future.¹⁶

A similar threat in Holliston, Massachusetts resulted in another campaign by parents on a much smaller scale. Shrinking state aid, coupled with a decrease in student enrollment forced the local school district to announce the elimination of the district's fourth- and fifth-grade music program. The Music Parents Association quickly moved into action, raising more than \$30,000 to save the program and the teacher who runs it—at least for the coming school year.¹⁷

and based the assessment questions on the state's standards and curriculum frameworks. Unfortunately, due to budget constraints, the test is not a part of the statewide accountability system, leaving local districts to shoulder the cost if they choose to offer the assessment.

The state of policy for arts education is also mixed. Currently, all but one state has standards in place for what students should be able to learn and know in the arts. More than half of the states require arts education in order to graduate, while three-quarters mandate some form of arts education in the schools. However, these requirements fall far below those of other core subjects. In many states, only 1/2 credit may be required of students in order to graduate from high school, and in some cases related coursework (such as industrial arts) may be substituted. Moving from policy to practice, many in the arts education field note the limited amount of instructional time that is devoted to the arts in comparison with other parts of the curriculum—despite what appears, at face value to be a fairly strong policy framework.

Furthering the marginalization, the federal testing requirements under NCLB have focused state and local policymakers on improving student achievement results in reading and math, and in doing so making decisions that increase instructional time for these specific subject areas at the expense of others. In New York City, for example, the *New York Times* reported administrators are scrambling to comply with the new standardized curriculum required by the state education agency, which requires more than half of the instructional periods to be

North Carolina's A+ Program

The A+ Program is a comprehensive school reform model in North Carolina. The program views the arts as fundamental to how teachers teach and how students learn in *all* subjects. A+ was implemented in 25 schools across the state beginning in 1995. By 2001, 35 schools were participating in the pilot. The program is based on both curriculum and instructional strategies, as well as organizational strategies that focus on: increasing arts instruction; fostering two-way arts integration; tapping multiple intelligences; emphasizing hands-on learning; taking an integrated, thematic approach to the curriculum; increasing professional collaboration; and strengthening schools' partnerships.

Researchers evaluated the program from 1995 until 1999, focusing on the differences in A+ schools, when compared with schools that had not participated in the program, after four years of implementation. Key findings are:

- For schools as a whole, the program increased channels of communication, as well as organizational capacity.
- A+ increased parent affiliation with the school, as well as awareness of the curriculum.
- Teachers saw instructional change for enhanced learning opportunities, as well as opportunities for collaborative work and new leadership roles.
- For students, A+ enriched the academic environment, improved attitudes, attendance, and behavior, and garnered assessment results.

Initially funded on a year-to-year basis, in 1999 the North Carolina legislature made the A+ Program a line item in the budget. In addition, the program was approved as an acceptable model under the Comprehensive School Reform Act, which provided funding for four schools to implement the program in 1999.¹⁸

dedicated to reading and math.¹⁵ The unintended consequence of the policy has been a reduction in arts education throughout many schools in the city.

It is not just educators but the public as well that is concerned about this trend. The 35th Annual Phi Delta Kappa/Gallup Poll of the Public's Attitudes toward the Public Schools, released in September 2003, found that 80 percent of Americans have a great deal or a fair amount of concern that

“relying on testing for English and math only to judge a school's performance will mean less emphasis on art, music, history, and other subjects.”

In addition, many districts facing revenue shortfalls are reducing funding for the arts or completely eliminating arts programs in order to meet tight budgets, sometimes forcing advocates to mount extraordinary fundraising crusades in order to save programs or positions (see boxes on pages 11 and

24). Yet such resources are not available in all communities.

Despite the struggle for a place at the table with the other core subject areas, there are many local—and even some state—initiatives that are true exemplars of the best that arts education can offer, such as in North Carolina, Mississippi, and California (see box on page 12). Yet the overall place of the arts within the curriculum remains uncertain in many places. Some still question whether the arts can truly be captured in standards, or whether student performance can be accurately assessed in the arts according to such standards. Perhaps most troubling, however, are the budget constraints face by nearly every state in the country. For these reasons, states are not demanding the assessments—and therefore are often not providing the resources—which would put the arts on equal footing with other subjects.

Foreign Languages

Foreign language education has followed a path similar to arts education, first having no mention when the National Education Goals were crafted in 1989, and later being included in the Goals 2000 Act. At first glance, it also appears that language studies have a firm place in public school classrooms.

The good news is that enrollment figures indicate an upward trend over time in the number of students studying a second language. The National Center for Education Statistics (NCES) estimates that the percentage of students taking

language courses in grades 9-12 nearly doubled during a 50-year period beginning in 1948—from 21 percent to 41 percent. While language instruction has traditionally taken place at the secondary level, in the last decade or so there has also been an

“...a recent public opinion poll reported that 77 percent of respondents felt that a foreign language should be a required subject in high school.”

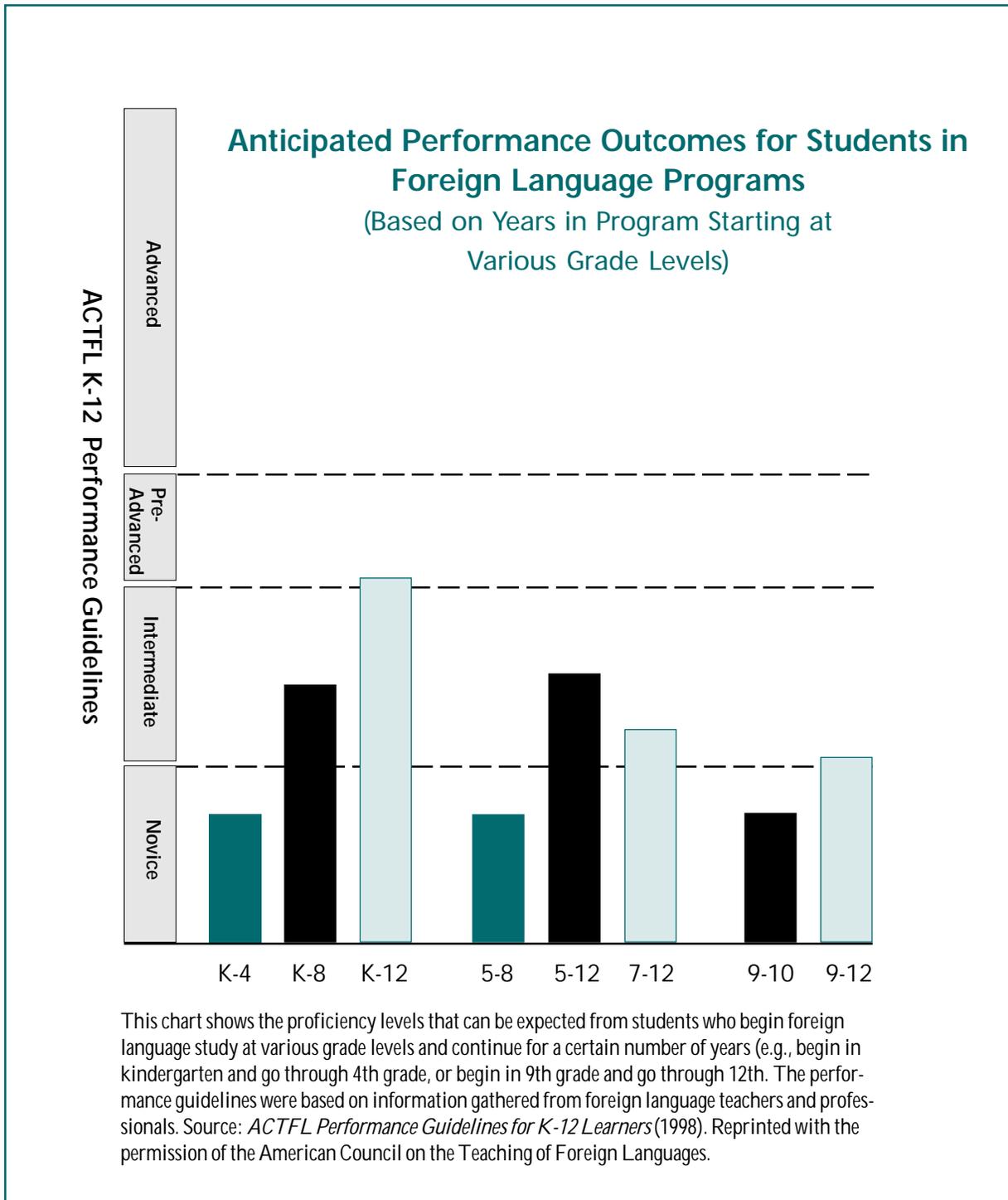
increase in instruction for both elementary and middle school students. In the late 1990's, the Center for Applied Linguistics (CAL) reported an increase of 10 percent over a ten-year period in language instruction at the elementary level. However, most foreign language programs still introduce language study to students in high school—generally, the ninth grade. Unfortunately, most of these students receive instruction for only a two-year sequence—a problem, given the many years that it takes to master a language.

The most popular language courses by far are Spanish and French, usually followed by German and Latin. There is a stark contrast between the languages that are taught and those languages most widely spoken around the world. In a report released by the National Commission on Asia in the Schools, it was noted, “language instruction did not reflect today's realities.”¹⁹ While only 80 million people speak French worldwide, more than a million students in the United States studied the

language. Yet, fewer than 40,000 studied Chinese, a language spoken by almost 1.3 billion people. Further, the amount of time spent on second language study in the United States does not come close to that of other countries. For example, many students in other parts of the world are required to take at least four years of English, while also taking electives in a third language.

Most states' policies address foreign language instruction; however, the degree varies in comparison with other content areas.

States generally require schools to merely offer course work to students who wish to learn a second language, usually at the secondary level (even though a recent public opinion poll reported that 77 percent of respondents felt that a foreign language should be a required subject in high school²¹). A majority of states have also developed content standards for language study. However, only a handful have attempted to develop statewide assessments—mostly administered on a voluntary basis. Further, while some states have policies in place for foreign language instruction, reports indicate that in many places the mandates are not enforced due to a lack of funding, leaving much of the decision-making regarding foreign language study to local policymakers and administrators. Whereas other core subjects such as mathematics tend to have extensive state policies focusing on course requirements, curriculum frameworks, and assessments, in addition to content-focused licensure standards, foreign languages have not received the



same level of attention in the formulation of policy and funding levels.

Despite little attention at the state level, assessment of foreign language skills has slowly evolved over the last few decades, with developments coming from a

combination of national standards and assessment movements as well as local initiatives. Nationally, efforts have focused on gauging the achievement level of students in general, while many local initiatives have focused on how to assess learning in the classroom.

At the federal level, a NAEP test for foreign language is currently under development. The new assessment, scheduled for administration in the fall of 2004, will report how well students in grade 12 have learned Spanish. The exam will evaluate students' skills using tasks

that focus on interpretive listening and reading, interpersonal listening and speaking, and presentational writing. Culture will be integrated into these tasks. The cost of developing such a test at the state level would likely be prohibitively high and achieving sufficient validity and reliability for high-stakes purposes would be difficult. Both of these are factors in why large-scale statewide assessments for foreign language are not as prevalent as with other core subjects such as reading and science. Overall, the development of the NAEP test for

foreign language has made an important contribution to the field.

Local efforts to develop language assessments for various purposes are numerous. The Center for Applied Linguistics (CAL) highlights examples of both local- and state-developed assessments. At the state level, CAL highlights the efforts of Connecticut, which provides sample assessment questions for grades K-4, 5-8, and 9-12. The state provides an extensive online document that highlights standards, assessments,

learning activities, and samples of student work.

As with the arts, the overall place of foreign languages within the curriculum remains uncertain. With the continuing focus on standards in the other core academic subjects, some see there is little room for second language study. To address the marginalization of the arts and foreign languages in the curriculum, the Study Group on the Lost Curriculum made ten recommendations for state policymakers, which follow in the next section.

Language Programs for Young Children

There are a number of types of foreign language programs that are used in elementary schools in the United States:

- **Foreign language in the elementary school (FLES).** A second language is presented as a distinct subject that is generally taught three to five times per week, with classes lasting from 20 to 50 minutes. Most of these programs focus on teaching communication skills and culture, but an increasing number also have a primary goal of reinforcing the concepts learned in the core curriculum, thus accomplishing two tasks at the same time, language learning and content knowledge. These are often referred to as content-based FLES programs.
- **Foreign language exploratory programs (FLEX).** These programs introduce students to other cultures and to language as a general concept, typically in classes taught once or twice per week, with classes lasting from 20 to 30 minutes. Students learn about one or more languages, but the emphasis is not on attaining proficiency.
- **Immersion.** These programs allow English-speaking children to spend part or all of the school day learning a second language. In full immersion programs, students learn all of their subjects—math, social studies, and science—in the second language.
- **Two-way immersion.** In these programs, native English speakers and native speakers of another language (usually Spanish) are enrolled in the same class, preferably in roughly equal numbers. Content instruction is provided in both languages, but only one language is used in the classroom at any given time. Typical goals for two-way programs include the development of high levels of proficiency in the students' first and second languages, and performance at or above grade level in academic areas in both languages.
- **Partial-immersion** programs teach content subjects in the target language for half the day and the remaining content areas in English the other half of the day. Many of these programs are also designated as two-way immersion when native English speakers and native speakers of another language are enrolled in the same class.²⁰

Chapter 4

How Instruction in the Arts and Foreign Languages Fits into a Standards-Based System: Recommendations for Policymakers

As this report has discussed, competition for a slot among the core subjects is stiff in this era of standards-based reform. Class time and funding are scarce resources, and both policymakers and educators, driven by assessment and accountability, have made difficult choices about what to include in the curriculum. Many policymakers hold to the belief that reading, writing, and mathematics are the keys to academic achievement and direct time and resources to these areas. Advocates are concerned about the narrowing of the curriculum and point out the advantages of both arts and foreign language study. Following are ten recommendations from the Study Group on the Lost Curriculum to help policymakers ensure that the arts and foreign languages are an integral part of each state's curriculum.

Standards for Students and Staff

In order to ensure a role for arts and foreign languages in a standards-based system equal to that of other core subject areas, state policymakers must ensure that there are high-quality standards for what students should be able to learn and know—in both the arts and foreign languages.

At the national level, much work has gone into developing student standards for **foreign language** study. In 1999, a coalition of language organizations released a comprehensive set of national standards for students in foreign languages. The standards were developed to reflect the languages taught in the United States, and many go beyond the K-12

grades to include post-secondary education. This set of standards has an expanded view of language learning that provides for the teaching of foreign languages to *all* students. The standards are based on a set of underlying principles called the Five C's of Language Education: Communication; Cultures; Communities; Comparison; and Connection.

Similarly, at the national level, student standards have been developed for **arts** education. In 1992, the Consortium of National Arts Education Associations received a grant to begin looking into developing standards for students. The result was the National Standards for Arts Education, which focused on the arts for their intrinsic value in helping young people make connections between concepts and across subjects.

National Standards for Foreign Language and Arts Education

The *Standards for Foreign Language Learning in the 21st Century* provide an expanded view of language learning that provides for the teaching of foreign languages to *all* students. The standards are based on a set of underlying principles called the Five C's of Language Education: **Communication**; **Cultures**; **Communities**; **Comparison**; and **Connection**.²²

- **Communication** is seen as the “heart of second language study,” in both face-to-face and written form.
- Students gain knowledge and understanding of different **cultures** through language study, to the degree that complete proficiency cannot be reached until culture is fully understood.
- **Connections** to other bodies of knowledge become available when a student learns a second language.
- **Comparisons** allow a student to contrast languages, and to draw conclusions about the many different ways of viewing the world.
- Finally, language study allows a student to participate in **communities**, in a culturally appropriate manner.

The *National Standards for Arts Education*, released in 1994, focus on arts being “taught for their intrinsic value ...to help students make connections between concepts and across subjects.”²³ Developed by the Consortium of National Arts Education Associations, the standards state that students:

- Should be able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts;
- Should be able to communicate proficiently in at least one art form;
- Should be able to develop and present basic analyses of works of art;
- Should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and
- Should be able to relate various types of arts knowledge and skills within and across the arts disciplines.

The standards also addressed cultural diversity and technology.²⁴

A majority of states have developed content standards for both the arts and foreign languages, thus creating a solid foundation for learning in the arts and foreign languages. However there are still a few states that have not developed such standards. Developing and adopting high-quality standards is critical for creating a solid foundation for an education system. In addition, those states that have already adopted standards should periodically

review and update state standards to take advantage of the wealth of information incorporated into the national standards for both the arts and foreign languages.

Recommendation 1: Adopt high-quality licensure requirements for staff in the arts and foreign languages that are aligned with student standards in these subject areas.

It is also important for states to adopt standards for teacher licensure for the arts and foreign languages.

With regard to developing and approving standards for teachers that are *aligned with student standards*, policy traditionally has not been as strong—regardless of the subject area. This is a critical juncture, however, as the new requirements the No Child Left Behind Act have placed on states the responsibility to ensure a highly qualified teacher in every classroom. How states will alter licensure requirements for arts and foreign language teachers remains unclear. What *is* clear is that this is a key moment for both subjects, as

state policymakers have an opportunity to set requirements for teachers of the arts and foreign languages that will ensure high-quality instruction.

Several national organizations that focus on teacher licensing, such as the National Board for Professional Teaching Standards (NBPTS), the Interstate New Teacher Assessment and Support Consortium (INTASC), and the National Council for Accreditation of Teacher Education (NCATE) have done a great deal of work in both the arts and foreign languages to develop standards for teachers that are aligned with national standards for students. These organizations have developed resources, with input from national associations, that states can use in either developing or reviewing licensure requirements for the arts and foreign languages.

States should establish separate licensure areas for each of the K-12 arts disciplines and for foreign language instructors. For example, few states even have basic licensing requirements for dance and theater. States should also establish alternative routes for individuals with language skills or for artists. Higher education institutions should be included in the review of licensure requirements to ensure implementation of the requirements for preparation and licensure. In addition, states should incorporate the arts and foreign languages into licensure requirements for administrators. Many decisions about curriculum happen at the local level, and having leaders that understand the importance of the arts and foreign languages is crucial to their survival in the curriculum.

States should also examine recruitment policies and practices for

teachers. One state that has achieved some success in adopting and implementing a policy for foreign language teachers is Louisiana. Bulletin 741 mandates foreign language instruction for all academically able students in grades 4-8, with instruction being optional for all other students. The classes for grades 4-6 must meet for a minimum of 30 minutes daily for the entire school year, and for grades 7-8 the requirement is 150 minutes per week. One step the state has taken to ensure that schools are able to comply with the mandate is to focus on the supply of qualified teachers—often a challenge regardless of the content area. To address the issue, the state has negotiated agreements with foreign governments for teacher exchanges to help schools sustain the program. States can also encourage study-abroad programs for teachers.

Recommendation 2: Ensure adequate time for high-quality professional development for staff in the arts and foreign languages.

State education officials should also help to establish relationships

between local school districts and universities in order to provide arts and language teachers with an adequate system for professional development. For the arts, many people within artistic communities across the nation aid teachers and consider their professional development a top priority; however, there is still much that state policymakers can do. Data show that hardly any states require professional development that specifically focuses on the arts or foreign languages. State policymakers must ensure that adequate time, adequate funding, and adequate opportunities are available for high-quality professional development for arts and foreign language instructors.

Recommendation 3: Ensure adequate staff expertise at the state education agency to work in the areas of the arts and foreign languages.

Another component of efforts to ensure strong arts and language programs that easily falls to the wayside in times of fiscal belt-tightening is the number of individuals in the state education agency who

Maryland's Arts Education Policy

One state that has successfully implemented arts education statewide is Maryland. In 1989, Maryland enacted a policy to require fine arts credit for graduation. Over the next several years, constituency groups worked together to create a movement at the state level for arts education. In 1995, the Maryland State Board of Education adopted the Schools for Success Goal that by the year 2000, 100 percent of Maryland's students would be participating in fine arts programs that would enable them to achieve state standards in the arts. The board requires "each school system to provide an instructional program in...fine arts each year for all students in grades K-8." In addition, several task forces on arts education were formed throughout the mid-1990s to develop content and achievement standards for students. The state is also working to develop options for measuring student achievement in the arts.

focus on these content areas. It is important to designate staff to focus solely on both the arts and foreign languages in order to implement policy and ensure compliance. Having adequate personnel at the state agency also ensures that local school districts have a resource for keeping abreast of national, state, and other local developments. At a minimum, creating these positions, or keeping them funded if they already exist, ensures advocates at the state level for instruction in each curricular area.

Recommendation 4. Incorporate both the arts and foreign languages into core graduation requirements, while simultaneously increasing the number of credits required for graduation.

Another critical component to an education system for students is grade-level expectations and graduation requirements. For the arts, nearly three-quarters of the states mandate some form of arts education in public schools, while more than half require arts education in order to graduate. However, the numbers are misleading. For example, in many states the Carnegie unit requirements for the arts are far below those of other core subject areas, and in some cases “related” subjects such as home economics can be substituted. Conversely, few states mandate instruction in foreign languages, with most opting instead to require schools to *offer* instruction.

Graduation requirements, as they exist, allow many high school students across the country to spend a significant portion of their senior year in study hall, thus wasting valuable learning time. More attention has

recently been given to this lack of challenging coursework for high school seniors. State policymakers should incorporate both the arts and foreign languages into core graduation requirements, while simultaneously increasing the number of credits required for graduation. This allows a

“More than 90 percent of respondents [to a recent poll] agreed that the arts are vital to providing a well-rounded education for our children.”

student some leeway in deciding which courses to take, while providing an important opportunity to experience the arts and foreign languages during what has become “down time” for students nearing graduation.

Recommendation 5. Encourage higher education institutions to increase standards for admission and include arts and foreign language courses when calculating high school grade point averages.

With enrollment in post-secondary institutions increasing, admission requirements are also playing a role in what students are taking during their secondary years. Two important issues for consideration are whether the arts and foreign languages are required for university admission and whether the arts and foreign languages are included in a student’s grade point average calculation (GPA) for university admission. Higher education has an important role in this regard. The Study Group recommends that higher education institutions increase

standards for admission by including the arts and foreign languages as part of the required coursework, and these subjects should be used in calculating a student’s grade point average. By increasing requirements for admission, K-12 policies would follow suit, which would have a positive effect for all, including those who do not go on to a four-year institution.

Only a few states have policies that require coursework in arts education for university admission. While K-12 policymakers may not have authority to set college admissions requirements, they can develop a policy that requires the inclusion of arts and foreign language courses in calculating high school grade point averages. Several associations have examined the issue of grade point average calculation in recent years and found a link between the courses recommended by guidance counselors and what students take. Establishing strong policy that includes the arts and foreign languages in the calculation of grade point averages can provide an incentive for students to take such courses, and properly recognizes the work of students whose interests and abilities may be in those subject areas. One state that has such a policy is Florida, which now requires schools to include courses in the arts when calculating a student’s grade point average.

Curriculum and Instruction

The act of developing state standards has not necessarily translated into more or better classroom instruction for many students across

Glastonbury, Connecticut's Language Program

The language program in Glastonbury Public Schools began in 1957, and is one of the longest running articulated programs of any public school system in the country for students in grades 1-12. The school district, set in a middle-class suburb of Hartford, Connecticut, mandates language study for all students in grades 1-8. Spanish is taught to all students in grades 1-5. The first transition year, for students in grade 6, allows for a student to continue with Spanish or begin French. Seventh and eighth grade students have another option—to begin the study of Russian. Finally, high school students have the option of studying Spanish, French, Russian, Latin, or Japanese. In recent years, Japanese has been offered to some students in the elementary grades. The instruction time ranges from 20 minutes twice a week for students in grade 1, to 45 minutes per day for students in grades 7-12.

The program has four goals:

- To teach students to communicate beyond their native languages in order to participate effectively in the world;
- To enable students to recognize what is common to all human experience and to accept that which is different;
- To enhance students' ability to analyze, compare and contrast, synthesize, improvise, and examine cultures through a language and a perspective other than their language; and
- To have students begin language study as early as possible in an interdisciplinary environment.

More information can be found online www.foreignlanguage.org.²⁷

the country. Thus it is important for states to not only have in place a set of comprehensive standards for students and teachers, but to ensure that those standards are being implemented in K-12 classrooms, as well as teacher education programs throughout the country.

In a recent poll commissioned by Americans for the Arts, more than 90 percent of respondents agreed that the arts are *vital* to providing a well-rounded education for our children.

In order for teachers and administrators to implement state standards for students at the classroom level, the Study Group recommends several strategies that should be employed to ensure success.

Recommendation 6: Incorporate arts and foreign language learning in the early years into standards, curriculum frameworks, and course requirements. Also, encourage local school districts to incorporate the arts and foreign languages into instruction in the early years, whenever possible.

Introducing both the arts and foreign languages to children at an early age is key to students' success in these subjects. As studies have shown, the earlier instruction begins, the better. There are sound practical and pedagogical reasons for beginning language study in the early years. To build a population fluent in Chinese, Arabic, Pashtu, or other languages important for national security it is critical that students begin some language study early and follow a well-articulated language program through high school. This provides the necessary foundation to develop fluency in the less commonly taught languages.

In a recent article on brain research, it was noted that "some abilities are acquired more easily during certain sensitive periods, or 'windows of opportunity'.... [A]n adult certainly can learn a second language and learn to speak it quite well. However, it is much more difficult to learn a foreign language after age 10 or so, and the language will probably be spoken with an accent."²⁵ Younger students learn a second language by acquiring automatic patterns and vocabulary, and they can more easily and naturally think in the target language; older students rely more on mentally translating from their native language, which slows down the processing of the target language.

Still, one of the key attributes of a successful language program is that its graduates are able to use their language knowledge in later life. Research shows it is important to offer foreign language instruction as part of the academic curriculum in the early grades, with continuation through middle and high school in order to reach this goal.

Research has also shown the benefits of music for brain development.²⁶ For example, brain scans reveal that almost all of the cerebral cortex is active while a musician performs. Studies have also revealed the positive impact music has on improving reading scores, as well as on subjects that require spatial-temporal reasoning, such as mathematics and science.

Early childhood education is just beginning to earn the recognition it deserves as a critical key to student achievement in later years. Recently, federal, state, and local policy and practice has begun to recognize the

Use of Technology

Making use of technology has become an indispensable tool for teachers of both the arts and foreign languages, helping to bridge the opportunity gap for students attending rural and high-poverty schools. For the arts, access to major museums across the country—and the world—is now commonplace. Students and teachers can now access even the Library of Congress, which provides a wealth of information for learning. Distance learning programs have also contributed to a new level of access to the arts and foreign languages, while many individual websites provide databases that allow teachers to search on lesson plans. For example, the Kennedy Center's ARTSEdge program helps educators "to teach in, through and about the arts." The website includes links to standards-based resources for curricula, lessons and activities, as well as offsite web resources. Online courses and assessments, interactive web-based programs, and virtual cultural experiences are setting the stage for a world of possibilities for foreign language instruction, as well.

benefits of early intervention, instead of waiting to intervene until after a child has fallen behind. As with reading, the more learning that occurs in preschool and the early elementary grades in the arts and foreign languages, the less likely our nation's children are to be "left behind" and the less likely we are to leave half the child's education behind.

Recommendation 7: Advocate continued development of curriculum materials for the arts and foreign languages from the textbook publishing industry.

Currently, there is no K-12 textbook series and few curricular programs for continuous K-12 foreign language study in the United States. Programs are left to piece together their own materials, which is costly and inefficient. Arts education fares no better. While there is a wealth of material available through community and philanthropic organizations and the Internet, it may not always be an organized curricular program that is grade-level appropriate. State education agencies should make instruc-

tional materials available for classroom teachers, whenever possible, including technology resources. In addition, state education officials should advocate continued development of curriculum materials from the textbook publishing industry, with a focus on textbooks and instructional resources for students in kindergarten through grade 12.

An important caution, however, is that educators need to ensure that programs and instructional materials, especially for foreign language study, are aligned to prevent overlap for students—referred to as articulation. In a 1997 study by the Center for Applied Linguistics, researchers found that secondary school students who studied a foreign language in elementary school were placed in entry-level classes with students who had no prior exposure to the language in 26 percent of school districts.

Another critical component for curriculum and instruction in foreign languages is the distinction between teaching for performance versus teaching for appreciation and understanding. Whether at the school, district, or state level, some foreign language programs focus on oral proficiency, while others are based more on cultural understanding. As stated earlier, attaining high levels of proficiency in a second language takes many years, and most students only

Articulation

Articulation is the process of creating continuity between elementary, middle, and secondary programs of language instruction. Articulation can be horizontal and vertical.

Horizontal articulation focuses on aligning outcomes, teaching strategies, materials, and evaluation of a particular course level, across schools and linking with other subject areas at the grade level, while vertical articulation focuses on providing continuous progress in students' learning rather than starting over again in later years. For example, those students who began language study in elementary school should not be placed with beginners in a high school course. Many secondary language programs are currently designed as entry-level courses for students with no previous language study.

Vertical articulation focuses on the need to develop program tracks to serve the needs of students who have begun language instruction at different levels.²⁸

Different Ways of Knowing

Different Ways of Knowing (DOK), developed by the Galef Institute, is a school-wide initiative that integrates research from a number of sources on how children learn best. There are 10 “Different Ways of Knowing.” Below are descriptions, as given by the Institute:

1. Intelligence as expertise rather than fixed aptitude.

In many schools across the country, intelligence has remained a narrowly defined set of literacy and mathematical skills. In the past several decades, psychologists have explored the concept of intelligence as the development of expertise. Thus, effort and persistence become relevant if intelligence is no longer viewed as a fixed aptitude.

2. The arts as intelligences. If intelligence is the development of expertise, then the development of artistic competence and expertise become valued as intelligences. Pedagogical structure is based on the growing body of research in the development of intelligences, the importance of the arts to human development, and mental representations.

3. Expanding the literacy spectrum. A literate adult able to develop a full life in the twenty-first century needs to learn more than functional reading, writing, and math skills. Further, if we value the arts as evidence of intelligence, then students ought to have access to a robust curriculum in arts literacy.

4. Tapping prior knowledge. All learners approach novel situations or new learning tasks with their rich knowledge base (intellectual, social, emotional, and practical knowledge domains). Expert learners make connections to what they already know. When prior knowledge is tapped, the learner can build a meaningful and motivating bridge from the known to the unknown. Learners thrive in a safe, supportive environment that begins and builds on their strengths.

5. Practicing habits of mind. Learners are curious. Learners are persistent. Learners strive for accuracy. Learners never stop learning. One line of inquiry leads to another; this is one of the major underpinnings of the model. Learning events end not only with the question, “What did you learn?” but also “What will you learn next?”

6. Project-based, real-life learning. Learners use the world as their laboratory. Real life does not present itself in isolated disciplines. Rather, life provides us with curious

moments, unusual opportunities, interesting projects, and tough problems to solve. Real life requires knowledge and skills in and across disciplines. In real life, we learn new skills from experts and we seek out those who know what we want to learn. School-based learning can reflect this world-as-laboratory paradigm.

7. Collaboration and the social nature of learning.

Learners learn best in collaboration with others, when they are not isolated, but are part of a community of learners that invites dialogue, exchange, and project negotiations.

8. Standards-based planning, instruction and assessment. Planning matters. Educators benefit from planning routines and protocols in which they learn to bundle standards in and across disciplines, plan multiple forms of assessment, and then link their learning goals to big ideas, essential questions, and engaging learning events.

9. Shared leadership in multiple ways around meaningful issues. The Different Ways of Knowing distinction of leadership is the capacity to create a future that otherwise would not exist and enrolling others in that future. Everyone has access to this distinction of leadership, and schools create multiple leadership groups, including parents, students and teachers.

10. Breakthroughs in adult attitudes and practices as necessary for standards-based practices to close the achievement gap. Educators and families of high school students need learning experiences and “uncommon” experiences with students to challenge their implicit and deeply held beliefs in the bell-shaped curve and help them to embrace the belief that all students can learn at high levels and develop expertise in single subjects. We at the Galef Institute also believe in the integration and application of Howard Gardner’s theory of multiple intelligences, which “unlock” and elevate adult expectations for students. The research on cognitive development representation supports the basic assumption of the standards movement: we should have high expectations for all students. However, as long as educators and families have a narrow view of what can and should take place in the high school classroom and lack a vision—a mental picture—of what students can accomplish, there will be a gap between the policy of standards and the practice of standards.

More information about Different Ways of Knowing and the Galef Institute is available online at www.differentways.org.

study a language for a two-year sequence. In addition, many languages require “layering” in order to achieve proficiency. For example, it is easier for a person to learn Arabic if proficiency has already been achieved in one or more other foreign languages. Thus, in recent years, much of the focus on programming has changed to incorporate teaching for appreciation and understanding—especially for student populations that might not reach proficiency—while continuing to focus on proficiency. For arts education, a similar tactic involves integrating the arts into other curricular areas, not only to enhance learning in those other areas, but also to promote a greater appreciation and understanding of the arts.

Accountability and Assessment

As standards-based reform efforts continue to sweep through the education system, proponents of many so-called “peripheral” subjects, such as the arts and foreign languages, have to fight for their place in the school day. Accountability has been at the cornerstone of these reforms over the past two decades, mostly in the form of standardized assessments. Unfortunately, Congress’ decision in writing NCLB to focus on assessing only a few key subject areas, coupled with reluctance from state legislatures to assess beyond a few core areas, has contributed to the marginalization of the arts and foreign languages in the curriculum. Many in the education field are concerned that local school districts are emphasizing those few subjects being tested at the expense of other important components of a comprehensive education, such as

English Language Learners

The National Center for Education Statistics estimates that there are over 3.8 million English language learners (ELL) in public schools, accounting for almost 8 percent of enrollment. In a 50-state survey conducted in 2000-01, states reported more than 460 languages spoken by students with limited proficiency in English.²⁹ This number not only continues to grow nationwide, but also in geographic areas that have not traditionally dealt with an influx of immigrant populations. ELL students are already learning a second language—English—so it is important to take this into consideration when formulating either a policy or program for foreign language study. The ultimate goal is for the student to become proficient in speaking English while maintaining and strengthening both oral language skills and literacy skills in the native language, thus all policies and programs should align to make certain that goal is attainable. The good news is that once students are proficient in English, they are bilingual, with all the attendant advantages. These students are also *potential contributors* to the learning process in courses being offered in their native language or in dual language immersion programs.

the arts and foreign languages. While it can certainly be argued that assessment is only one component of accountability, the unfortunate reality is that in many schools, what is assessed is taught.

In addition, while those in the arts and foreign language fields have been lobbying for years for the development of high-quality assessment tools, the complexity and expense of testing in these fields has made lawmakers reluctant to think of them in terms of high-stakes accountability. Until policymakers and the public are no longer content with multiple-choice assessments and test scores, and understand that such assessments simply cannot measure the full range of human intelligence, arts and foreign language education are at a severe disadvantage. However, the Study Group developed the following recommendations that state policymakers can use to ensure a stronger

position for the arts and foreign languages. The need for assessments in both areas is clear—without them, both subjects will continue to be marginalized at the expense of those core areas that are tested. But beyond being included in the assessment system, it is crucial that the arts and foreign languages become part of state accountability systems, as well.

Recommendation 8: Incorporate *all* core subject areas, including the arts and foreign languages, into the improvement strategies promoted by the No Child Left Behind Act.

The No Child Left Behind Act gave a powerful recognition to the arts and foreign languages by including them as core academic subjects in a well-rounded, comprehensive education—something that had not been done in past authorizations of

the Elementary and Secondary Education Act. Thus, NCLB empowers states and schools to focus on a well-rounded, comprehensive education, which in turn allows states to reevaluate their policy frameworks—including accountability structures—for all core subject areas.

Specific to assessment, policy can be developed in a variety of ways to meet the needs of an individual state. For example, states and local districts could form regional coalitions to help alleviate the expense of test development. A policy could also be adopted that would allow local districts to use state-approved assessments—regardless of who developed them. Another option would be to allow for local school districts or regional consortia to determine the most effective methods for assessing students, whether it is performance tasks or portfolios. Regardless of the option that best suits a particular state's needs, the important factor is to align any assessment measures with state standards, curriculum frameworks, or other requirements.

The grade levels of the assessments are also an important consideration for policymakers. One option for states to consider is to develop and administer assessments at the 8th grade, as a way of maintaining and building K-8 programs for all students. This would incorporate the earlier discussions on the importance of early learning in the arts and foreign languages. States that already test students in the eighth grade in many curricular areas may want to opt for another grade for assessing students in the arts and foreign languages.

Texas Musicians to the Rescue

In Texas, music powerhouses have come together to address budget cuts in the arts. The Texas Music Project, a nonprofit organization that helps raise funds for school music programs across the state, recently launched a public awareness campaign that includes the sale of a CD series. The CD contains songs from big-name artists such as Willie Nelson, Erykah Badu, and the Dixie Chicks, and all proceeds from the sale of the CD, called *Don't Mess With Texas Music*, will be used to support music education programs throughout the state. The project is being supported by more than 30 music and arts organizations, as well as a host of musical artists. More information on the project can be found online at www.texasmusicproject.org.

States should also consider other possible accountability measures as alternatives to assessment. Program monitoring is one option, as is required reporting. States that move in this direction would need to have strong policy in place in order to monitor compliance.

Recommendation 9: Urge the National Assessment Governing Board to increase the frequency in the administration of NAEP assessments for both the arts and foreign languages.

Both the arts and foreign languages have NAEP assessments (foreign language is in the pilot stage). Contrasting the frequency with which NAEP is assessed in mathematics, compared with the arts, for example, has sent a less than encouraging signal to the states about the importance of the arts as a core subject. It also reduces the potential that states will benefit from the release of test items, results of validity and reliability field tests of assessment exercises, and other ways in which the federal-state relationship works for math, reading, writing, and science in large-scale assessment.

Funding

Funding is a cornerstone of every state and local educational system, as well as for every curricular area. In that regard, the arts and foreign languages are no different. However, competition with other core areas has also placed arts and foreign language programs low in the pecking order for funding.

Recommendation 10: Urge Congress and legislatures to make a greater commitment to the arts and foreign languages.

At the federal level, the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) are two federal agencies that support these areas. Congress created both in 1965 as independent agencies of the federal government. Funding for the each agency hovers around \$125 million. In stark contrast, the funding level for the National Science Foundation (NSF) hovers around *\$5 billion*—with around \$1 billion going toward K-16 activities.

The Department of Education also provides minimal funding

resources for each subject to states and local school districts. One source available to states and districts for foreign languages is the federal government's Foreign Language Assistance Program (FLAP). It was designed to support the establishment, improvement, or expansion of innovative foreign language programs for both elementary and secondary schools. The grants are awarded for a period of three years and the Department of Education offers approximately \$6 million in funding between the FLAP program and another similar program that targets elementary schools. As an example, Wyoming made use of FLAP funds to begin four different models of foreign language education across the state, which will be evaluated to determine the outcomes and consequences of each. Unfortunately, no funding existed for new FLAP grants last year, and fewer than 90 grants will be awarded this year.

Similarly, the Department of Education currently allocates approximately \$36 million for arts education.

Further, spending figures on arts education in general indicate that while the majority of funds for supplementary arts programs at the elementary level came from school district funds, ranging from 44 percent to 65 percent, roughly 40 percent of funding still came from parents. This unfortunate practice exacerbates the gap in arts opportunities between high- and low-income students.³⁰

The Study Group believes it is critical that Congress and state legislatures make a greater commitment to the arts and humanities, including foreign languages. Given world events, the future success of the United States depends on it. Additional funding should be made available to states, universities, and local school districts to help develop programs surrounding the arts and foreign languages, as well as high-quality assessment systems.

Others in the public and private sector have a role to play as well. Only a small portion of the nearly \$266

billion that is spent on K-12 education comes from the federal government. There are many groups with a stake in arts education and foreign language instruction, such as representatives from higher education, business, state art agencies, independent arts organizations, and cultural institutions. By working together, these groups not only have the opportunity to enhance the arts and foreign language education dialogue, but to increase the pool of resources and supporters of the efforts for a comprehensive education.

After intense study and deliberation, these are the recommendations the Study Group on the Lost Curriculum believes will move state education systems to place the arts and foreign languages firmly in the position of being true core subjects. Adopting the policies suggested by the Study Group will ensure that the arts and foreign languages do not get "lost," and that they become a firm part of the educational foundation of every American student.

Endnotes

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Appendix A. Organizational Resources

The **American Council on the Teaching of Foreign Languages** (ACTFL) is a national organization dedicated to the improvement and expansion of the teaching and learning of all languages at all levels of instruction. ACTFL is an individual membership organization of more than 7,000 foreign language educators and administrators from elementary through graduate education, as well as government and industry. The mission of the American Council on the Teaching of Foreign Languages is to promote and foster the study of languages and cultures as an integral component of American education and society.

American Council on the Teaching of Foreign Languages
700 South Washington Street, Suite 210
Alexandria, VA 22314
Telephone: (703) 894-2900
E-mail: headquarters@actfl.org
Web: www.actfl.org

Americans for the Arts is a non-profit organization focused on advancing the arts in America. The organization is dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. With offices in Washington DC and New York, NY, and more than 5,000 organizational and individual members across the country, Americans for the Arts focuses on three primary goals: increasing public and private sector support for the arts; ensuring that every American child has access to a high-quality arts education; and strengthening communities through the arts.

Americans for the Arts
Washington Office
1000 Vermont Ave. NW, 6th Floor
Washington, DC 20005
Telephone: (202) 371-2830
E-mail: webmaster@artsusa.org
Web: www.artsusa.org

New York Office
One East 53rd Street
New York, NY 10022
Telephone: (212) 223-2787

The **Arts Education Partnership** (AEP) is a national coalition of arts, education, business, philanthropic, and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools. Based at the Council of Chief State School Officers (CCSSO), the Partnership includes over 140 organizations that are national in scope and

impact. It also includes state and local partnerships focused on influencing education policies and practices to promote quality arts education. Partnership organizations affirm the central role of imagination, creativity and the arts in culture and society; the power of the arts to enliven and transform education and schools; and collective action through partnerships as the means to place the arts at the center of learning.

Arts Education Partnership
One Massachusetts Avenue, NW, Suite 700
Washington, DC 20001-1431
Telephone: (202) 326-8693
E-mail: aep@ccsso.org
Web: aep-arts.org/

The **Council for Basic Education** (CBE) is a national non-profit organization that advocates high academic standards for all students and exemplary teaching in every classroom in the nation's public schools. Throughout its history, CBE has directed its programs and publications to strengthen teaching and learning of the liberal arts to prepare students for lifelong learning and responsible citizenship. CBE advises states and local districts as they develop, review, revise, and implement academic content and performance standards. The organization also helps build curriculum frameworks aligned to standards and provides professional development for teachers and principals.

The Council for Basic Education
1319 F Street, NW Suite 900
Washington, D.C. 20004-1152
Telephone: (202) 347-4171
E-mail: info@c-b-e.org
Web: www.c-b-e.org

The **Center for Applied Linguistics** (CAL) is a private, non-profit organization made up of a group of scholars and educators who use the findings of linguistics and related sciences in identifying and addressing language-related problems. CAL carries out a wide range of activities including research, teacher education, analysis and dissemination of information, design and development of instructional materials, technical assistance, conference planning, program evaluation, and policy analysis.

Center for Applied Linguistics
4646 40th Street, NW
Washington, DC 20016-1859
Telephone: (202) 362-0700
E-mail: info@cal.org
Web: www.cal.org/

The French Embassy's **Department of Educational Cooperation** works to develop French language instruction, to enhance academic cooperation, and to promote French culture. The Cooperation helps teachers by providing training assistance, supporting exchange programs and supplying school equipment. The Cooperation also helps students with French teaching assistant programs, grants, internships, and the Studying in France Program.

French Embassy
Department of Educational Cooperation
4101 Reservoir Road, NW
Washington DC 20007
Telephone: (202) 944-6090
Web: www.consulfrance-washington.org

The **Joint National Committee for Languages–National Council for Languages and International Studies** (JNCL-NCLIS), combined, form a 501(c)3 non-profit association that endeavors to focus public awareness on the issue of language education and to create a national constituency for its promotion. JNCL-NCLIS provides a forum for cooperation and discussion among language professionals, bringing together representatives of over 60 organizations encompassing virtually all areas of the language profession, including: the major and less-commonly taught languages (including English and English as a second language), bilingual education, the classics, linguistics, translation, research, and educational technology. JNCL-NCLIS functions as a point of reference for the planning of national language policies and the identification of national needs in this area, and the organization's Washington office produces an annual survey of state initiatives providing an overview of the status of foreign language education across the nation.

The Joint National Committee for Languages–National Council for Languages and International Studies
4646 40th Street, N.W.
Suite 310
Washington, DC 20016
Telephone: (202) 966-8477
E-mail: info@languagepolicy.org
Web: www.languagepolicy.org

The **National Art Education Association** (NAEA) is a non-profit, educational organization that promotes art education through professional development, service, advancement of knowledge, and leadership. The association was founded in 1947 with the merger of the Western, Pacific, Southeastern, and Eastern Region Art Associations, plus the art department of the National Education Association (NEA). It's membership includes more than 22,000 art educators from every level of instruction, including: early childhood, elementary,

intermediate, secondary, college and university, administration, museum education, and lifelong learning in addition to publishers, manufacturers and suppliers of art materials, parents, students, retired teachers, arts councils, schools, and others concerned about quality art education in schools.

National Art Education Association
1916 Association Drive
Reston, VA 20191-1590
Telephone: (703) 860-8000
E-mail: naea@dgs.dgsys.com
Web: www.naea-reston.org

The **National Assembly of State Arts Agencies** (NASAA) is the membership organization that unites, represents, and serves the nation's state and jurisdictional arts agencies. NASAA's mission is to advance and promote a meaningful role for the arts in the lives of individuals, families, and communities throughout the United States. The organization supports state arts agencies through strategic assistance that fosters leadership, enhances planning and decision-making, and increases resources. In addition to supporting both established and emerging artists and arts organizations, state arts agencies are involved in developing, promoting, and sustaining programs that reach rural and underserved populations; provide alternatives for at-risk youth; act as catalysts for economic development; and offer innovative approaches to arts education.

National Assembly of State Arts Agencies
1029 Vermont Avenue, NW
2nd Floor
Washington, DC 20005
Telephone: (202) 347-6352
TDD: (202) 347-5948
E-mail: nasaa@nasaa-arts.org
Web: www.nasaa-arts.org

The **National Endowment for the Arts** (NEA) provides national recognition and support to significant projects of artistic excellence, thus preserving and enhancing the nation's diverse cultural heritage. The Endowment was created by Congress and established in 1965 as an independent agency of the federal government. This public investment in the nation's cultural life has resulted in both new and classic works of art reaching every corner of America.

National Endowment for the Arts
1100 Pennsylvania Avenue, NW
Washington DC 20506
Telephone: (202) 606-5400
E-mail: web@arts.endow.gov
Web: arts.endow.gov/

The **National Endowment for the Humanities** (NEH) is an independent federal agency created in 1965. It is the largest funder of humanities programs in the United States. The NEH promotes excellence in the humanities and conveys the lessons of history to all Americans. The humanities include, but are not limited to, the study of: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism and theory of the arts; and those aspects of social sciences which have humanistic content and employ humanistic methods. Also, the NEH offers EDSitement (edsitement.neh.gov), which provides online lesson plans and activities related to the humanities for children, developed in coordination with the Council of the Great City Schools and MCI WorldCom.

National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington DC 20506
Telephone: 1-800-NEH-1121 or (202) 606-8400
E-mail: info@neh.gov
Web: www.neh.gov/index.html

The National Council of State Supervisors of Foreign Languages (NCSSFL) is an organization of education agency personnel who have the responsibility of foreign language education at the state level. The purpose of NCSSFL is to increase the effectiveness of state education agency personnel involved in foreign language education by: acting as an information service for state programs, experimental studies, and latest developments; cooperating with other organizations in the improvement of instruction in foreign languages at all levels; promoting foreign language study; developing position papers on issues in foreign language education; and providing leadership for the development and maintenance of foreign language education throughout the country.

The National Council of State Supervisors of Foreign Languages
Web: www.ncssfl.org/

The **President's Committee on the Arts and the Humanities** helps to incorporate the arts and humanities into White House objectives. The Committee bridges federal agencies and the private sector to recognize cultural excellence, access, and participation; engage in research and recognition programs that underscore the civic, social, educational, and historical value of arts and humanities; initiate special projects that celebrate the spirit of our nation and its relationship to other nations; and stimulate private funding for these activities. Members of the

Committee are private citizens appointed by the President and the heads of federal agencies with cultural programs, including: the National Endowment for the Arts; National Endowment for the Humanities; Institute of Museum and Library Services; Library of Congress; Smithsonian Institution; John F. Kennedy Center for the Performing Arts; and the National Gallery of Art.

President's Committee on the Arts and the Humanities
1100 Pennsylvania Avenue, NW, Suite 526
Washington, DC 20506
Telephone: (202) 682-5409
E-mail: pcah@pcah.gov
Web: www.pcah.gov

The **U.S. Department of Education's** mission is to ensure equal access to education and to promote educational excellence throughout the nation. The Department's 4,800 employees and \$54.4 billion budget are dedicated to: establishing policies on federal financial aid for education, and distributing as well as monitoring those funds; collecting data on America's schools and disseminating that research; focusing national attention on the educational issues it prioritizes; and prohibiting discrimination and ensuring equal access to education.

U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC 20202
Telephone: 1-800-USA-LEARN
TTY: 1-800-437-0833
E-mail: customerservice@inet.ed.gov
Web: www.ed.gov

Wolf Trap Education Institute for Early Learning Through the Arts provides arts-in-education services for children ages 3-5 and their teachers and families through the disciplines of drama, music and movement. Regional programs of the Institute are located throughout the country to help enrich and motivate teachers' professional development; engage young children in active, creative learning experiences; energize efforts to bring parents and caregivers together into the classroom; and enliven the classroom environment.

Wolf Trap Institute for Early Learning Through the Arts
1645 Trap Road
Vienna, Virginia 22182
Telephone: (703) 255-1933 or (800) 404-8461
E-mail: education@wolftrap.org
Web: www.Wolf-trap.org/institute

Appendix B. Annotated Bibliography

Arts Education in Public Elementary and Secondary Schools. Nancy Carey, Brian Kleiner, Rebecca Porch, and Elizabeth Farris. Project Officer: Shelley Burns. U.S. Department of Education and the National Center for Education Statistics, 2002.

The authors compiled a national profile of the status of arts education in the nation's public elementary and secondary schools based on surveys conducted by the National Center for Education Statistics. This report outlines data on characteristics such as the availability of instruction in the arts, staffing, funding, supplemental programs, and administrative support of arts education. The data were collected from elementary and secondary school principals, elementary school specialists, and elementary classroom teachers.



Champions of Change: The Impact of the Arts on Learning. Edward B. Fiske. The President's Committee on the Arts and the Arts Education Partnership, 1999.

This report describes the work of seven research teams that examined a broad spectrum of education programs using a variety of methods. The compilation of their work examines *what* the arts change about the learning experience along with *why* and *how* the arts impact the learning experience. Among other conclusions, researchers found that learning about and through the arts can help 'level the playing field' for students from disadvantaged backgrounds and demonstrated that students with high levels of arts participation outperform "arts-poor" students. The authors conclude by discussing the relevance of their studies for policy and practice in the education system.



Critical Issues in Early Second Language Learning: Building for Our Children's Future. Myriam Met. Addison-Wesley Educational Publishers Inc., 1998.

This book was compiled in honor of the National Network for Early Language Learning's tenth anniversary, and it focuses on issues that help determine successful programs of instruction in the foreign languages. Topics include: the advantages and disadvantages to the current model programs

for teaching early foreign language education; when elementary school foreign language programs should begin; which languages young students should learn; content-based language instruction; using technology to promote language learning; challenges to articulation; assessing foreign language abilities of early language learners; useful strategies for advocating the initiation of programs; and considerations for implementing an elementary school language program.



Critical Links: Learning in the Arts and Student Academic and Social Development. Richard Deasy. The Arts Education Partnership, 2002.

This compendium provides summaries of 62 studies that relate the academic and social effects of studies in dance, drama, music, visual arts, and multi-arts. Each art form is addressed in its own chapter, with commentary provided throughout and an essay at the end of each section to fully discuss ramifications of the studies. Essayists and commentators claim that the body of information provided in this compendium supports the role of arts learning in assisting with the development of critical academic skills. They also recommend ways to restructure the curricula and instructional practices, based on the studies. The essayists further argue that "learning in the arts – and its relationship to other learning – is complex and interactive," and for the "development and acceptance of forms of assessing teaching and learning that respect and reveal that complexity."



Envisioning Arts Assessment: A Process Guide for Assessing Arts Education in School Districts and States. Nancy Pistone. The Arts Education Partnership and the Council of Chief State School Officers, 2002.

This guide provides a step-by-step plan to help states and school districts design and establish their own arts assessments. Part One of the report briefly addresses the history, theory, and values surrounding the assessment movement. The authors stress that, particularly with the rise of the standards-based movement, establishing arts education assessments will help to increase instruction time for the arts. Part Two outlines specific plans and action steps necessary for creating and implementing an assessment program. The authors break the process down

into three phases, including: Plan and Clarify, Develop and Generate, and Implement and Model. Each phase concludes with questions to ask and discuss, numerous specific activities with guides and examples, and models for writing letters to elected officials and other parties of interest. Finally, the guide includes a complete assessment as an example.



Foreign Language Teaching: What the United States Can Learn From Other Countries. Ingrid Pufahl, Nancy C. Rhodes, and Donna Christian. Center for Applied Linguistics, 2000.

This report is based on a study of foreign language programs in 19 countries that was conducted by the Center for Applied Linguistics. It highlights eight characteristics that are commonly found in successful foreign language programs in various countries, including: an early start; a well-articulated framework; rigorous teacher education; comprehensive use of technology; innovative methods; strong policy; role of assessment; and maintenance of heritage, regional, and indigenous languages. The authors then use those characteristics to develop suggestions for what the United States can learn from the study and from other countries.



Frames of Mind: The Theory of Multiple Intelligences. Howard Gardner. Harper-Collins, 1983.

Howard Gardner challenges the notion of intelligence as a single property of the human mind, suggesting instead that a wider range of competences should be considered when evaluating human cognition. By Gardner's definition, an intelligence is the ability to solve problems, or to create products, that are valued within one or more cultural settings. Gardner identifies seven basic intelligences, in the original text, adding an eighth at a later date: 1) Linguistic Intelligence, 2) Logical-Mathematical Intelligence, 3) Spatial Intelligence, 4) Bodily-Kinesthetic Intelligence, 5) Musical Intelligence, 6) Interpersonal Intelligence, 7) Intrapersonal Intelligence, and 8) Naturalistic Intelligence. The author also stresses four main points when discussing the intelligences, including that: each person possesses all eight intelligences to some degree; most people can develop each intelligence to an adequate level of competency; intelligences usually work together in complex ways; and there are many ways to be intelligent within each category.



Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education. The President's Committee on the Arts and the Humanities and The Arts Education Partnership, 1999.

Gaining the Arts Advantage: More Lessons from School Districts that Value Arts Education. The President's Committee on the Arts and the Humanities and The Arts Education Partnership, 2000.

In the original report, the authors detail a national study of 91 school districts across the nation that had proven a commitment to reaching students through the arts over a number of years. Each district was asked to describe strategies, strengths, and practices that they believed contributed to their ability to teach the arts. The authors conclude that the active involvement of influential segments of the community is the single most important factor to the success of arts programs. Other factors that are discussed include: school boards, superintendents, continuity, the district arts coordinator, principals, teachers, parent involvement, and planning.

In *More Lessons*, the authors revisit these factors to consider how success is sustained by school districts. They also outline a set of action points for schools hoping to build a strong arts program.



Lessons Learned: Model Early Foreign Language Programs. Douglas F. Gilzow and Lucinda E. Branaman. Center for Applied Linguistics and Delta Systems Co., 2000.

The authors offer a comprehensive analysis of seven foreign language programs around the nation that were identified through a strenuous nomination and selection process. The seven case studies include instruction programs in Spanish, French, Latin, Russian, and Japanese. Each of the seven model programs has a chapter of the book devoted to examining its history, philosophy and goals, challenges, keys to success, and other important issues like assessment and funding. The book's conclusion addresses these topics in a more general manner, while also discussing national standards, professional development, and future considerations for foreign language programs.



Performance Guidelines for K-12 Learners. Project Director: Elvira Swender. American Council on the Teaching of Foreign Languages (ACTFL), 2002.

The guidelines outline how well students should be performing certain tasks at specific levels of their development. The measurements include: how well students are understood; how well they understand; how accurate their language is; how extensive and applicable their vocabulary is; how they maintain communication; and how their cultural awareness is reflected in their communication. These abilities are divided into three levels, including Novice Learning Range, Intermediate Learning Range, and Pre-Advanced Learner Range; and they are further divided into specific skill sets, including interpersonal skills, interpretive skills, and presentational skills. Each of the subcategories relates how students should be using the language, what they should understand, and how sophisticated their skills should be.



Reclaiming the Legacy: In Defense of Liberal Education. Denis Doyle. CBE Web Publication and The Council for Basic Education, 2000.

Doyle approaches liberal education from the business perspective, reasoning that such education is the tool that prepares people to think, reason, and criticize. He predicts that the 21st century will be filled with change, and that only a liberal education can prepare tomorrow's labor force for that change. Doyle argues that a liberal education should begin early, in elementary and high schools where students develop lifelong learning skills and habits. He also suggests that schools conduct an academic analysis to determine whether or not they are meeting their academic goals, and outlines ways to use education data to conduct such an analysis.



Standards for Foreign Language Learning. June K. Phillips and Christine Brown. National Standards in Foreign Language Education Project, 1999.

The authors assert that as the United States continues to diversify, understanding of foreign languages grows in importance. They emphasize five reasons why students should study foreign languages—the five C's—which include: *communication* with others; understanding other *cultures*;

establishing *connections* to additional bodies of knowledge; making *comparisons* and contrasts with other languages and cultures so they can better understand their own; and participating in multilingual *communities* at home and around the world. These reasons are rounded out in chapters dedicated to their rationale. Finally, extensive standards for learning are addressed for the following languages: Chinese, Classical, French, German, Italian, Japanese, Portuguese, Russian, and Spanish.



Teaching Heritage Language Learners: Voices from the Classroom. John B. Webb and Barbara L. Miller. American Council on the Teaching of Foreign Languages: Foreign Language Education Series, 2000.

This book is separated into three sections—Part One addresses Heritage Language Learners, defining who they are and providing student profiles; Part Two goes inside the classroom, relaying case studies and teacher stories; and Part Three approaches heritage language learning from the national perspective by analyzing the ACTFL-Hunter College FIPSE Project. The authors provide a strong framework for learning more about heritage language students, offer instructional tools for teachers to use when teaching heritage language students, and analyze methods of assessment for monitoring the progress of heritage language students.



What Teachers Need to Know About Language. Lily Wong Fillmore and Catherine E. Snow. Educational Resources Information Center Clearinghouse on Languages and Linguistics, 2000.

The authors explore the roles of teachers as communicators, educators, evaluators, educated human beings, and agents of socialization to establish the many reasons why they should know more about languages. The authors then offer suggestions for what kind of information teachers should know about languages—both oral and written. This section addresses such topics as how to judge the quality of writing and why some types of writing or speaking (i.e. expository or narrative) are more difficult than other types. Finally, the authors recommend the types of courses teachers need to take, encouraging the study of language through both linguistics and cultural diversity, and courses in second language learning and teaching.