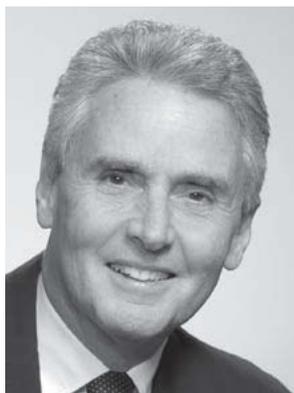


Voices in the Arts

Perspectives on the Importance of the Arts in Education



Voices in the Arts



Dear Colleague:

For more than a decade, intense interest in how the arts stimulate learning has engaged researchers. Their efforts show that the study of music, drama, writing, dance and the visual arts helps excite and reinforce learning in subjects beyond the arts, like math, English and science. Yet, as budgets shrink, the arts have been withdrawn from many of our schools and classrooms.

We need to change this. Arts education is not a frill; it is beneficial to every student. The arts help teachers reach students across a broad spectrum of learning styles and raise achievement in at-risk students, young children, underserved populations and students with disabilities.

The arts play a primary role in students' development. They are the cornerstone of emotional, creative and expressive development in young people. I couldn't agree more with Secretary of Education Arne Duncan when he said, "The arts can help students become tenacious, team-oriented problem solvers who are confident and able to think creatively."

Recent findings that link an arts education to brain development and improved memory hold out hope that introducing the arts early will benefit all children. If we also can use the arts to encourage students to stay in school through graduation and do well in their classes, we will have been truly successful.

Of course, the exploration of any art form requires a knowledgeable teacher. Teachers create and maintain successful learning environments and raise student achievement. Through the arts, teachers and mentors can encourage community building and collaborative learning, and help make school a place where students want to learn.

For all of these reasons, the College Board's Trustees approved a set of short- and long-term strategies recommended by the National Task Force on the Arts in Education that will enable the College Board and its more than 5,700 member institutions to take a leadership role in making the arts accessible to all students.

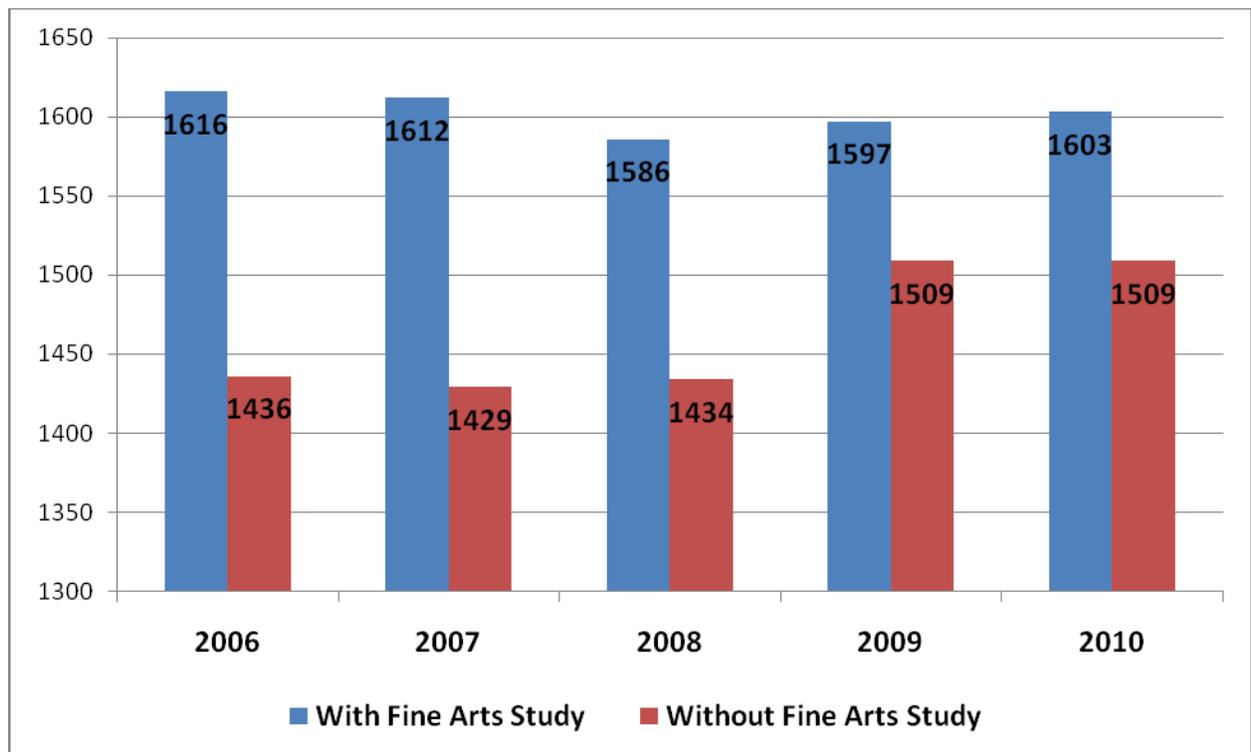
Our goal is to provide an opportunity for young people to engage the arts in ways that draw upon their creativity and contribute to their lifelong learning. With your help, we will reach this goal.

Gaston Caperton
President
The College Board

Find the full "Voices in the Arts" report at www.tmea.org/smlink/voicesinthearts

Students Enrolled in Fine Arts Courses Score Higher on the SAT than those with no Fine Arts Coursework

Students of the arts continue to outperform their non-arts peers on the SAT, according to reports by the College Entrance Examination Board. Data from the College Board, Profile of College-Bound Seniors National Reports from 2006–2010 show that students enrolled in fine arts courses score from 11 to 13% higher than students not enrolled in any fine arts courses.

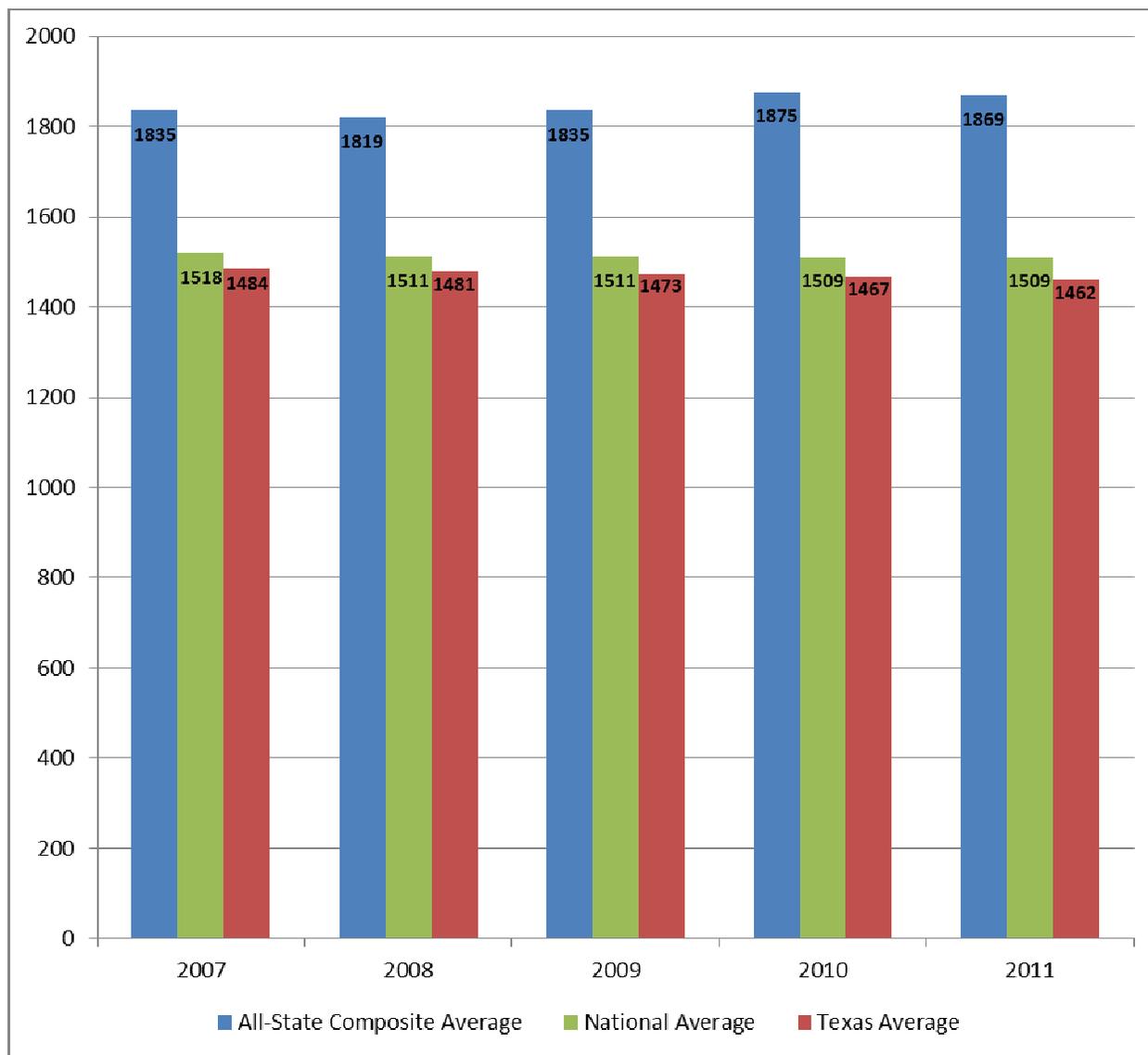




Five-Year SAT Score Comparison

Texas All-State Musicians Compared to the National and State Average

Texas All-State musicians have consistently scored about 22% higher than the national average and about 25% higher than the Texas average.



Texas Music Educators Association

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Creativity in 21st Century Workforce Preparation

Creativity and innovation are the keys to success for students entering the workforce of the future according to business and technology leaders who addressed Texas Legislators at a special briefing January 26, 2009 in the Senate Chamber co-chaired by Senator Florence Shapiro (R-Plano), Senate Education Committee Chair, and Representative Rob Eissler (R-The Woodlands), House Public Education Committee Chair.

“Schools need to promote creative, inventive thinking by integrating the arts with other subjects,” Sen. Shapiro said. “It’s not about art or science; it’s about melding the two and promoting both of them together.”

Dan Pink, author of the *New York Times* and *BusinessWeek* bestseller, *A Whole New Mind—Why Right-Brainers Will Rule the Future* shared his message on why “left-brain” dominance is gone and why the future belongs to a different kind of person with a different kind of mind—creative and emphatic “right-brain” thinkers.

Pink was joined by Dr. Viktors Berstis, IBM master inventor; Raymond Hartfield, Director K-12 Education, AT&T; and Jack Bacon, NASA systems engineer and former project manager of the International Space Station.



It's not art or science; it's art and science combined. We should promote both of them together, not either or. What this is about is melding the two, not one in place of the other.

—Sen. Florence Shapiro

We look for artists because those are the people who are going to fill 21st century jobs. They have to know the science to comprehend but they have to go beyond the science to serve the customer.

—Raymond Hartfield, AT&T

We have the strongest arts education programs in the country. And people look to Texas as a leader. We want to make sure we are not moving in the wrong direction when other countries are getting it and are moving to enhance right brain creativity and thinking.

—Robert Floyd, TMEA Executive Director

We need to make sure we are preparing our kids for their future and not our past . . . What I see in businesses is a premium on novelty, nuance and customization. That's what business is about today. And I fear that our schools are going exactly in the opposite direction. They are increasingly about routines, right answers, and standardization at precisely the moment that the economy is no longer about those things.

—Dan Pink



Dan Pink

The last few decades have belonged to a certain kind of person with a certain kind of mind—computer programmers who could crank code, lawyers would could craft contracts, MBAs who could crunch numbers. But the keys to the kingdom are changing hands. The degree of the future is the MFA, and this future belongs to a very different kind of person with a different kind of mind. These people will now reap society's richest rewards and share its greatest joys.

—from *A Whole New Mind* by Dan Pink

Learning, Arts, and the Brain

The Dana Consortium Report on Arts and Cognition Released March 2008

The Study

In 2004, the Dana Arts and Cognition Consortium brought together cognitive neuroscientists from seven universities across the United States to grapple with the question of why arts training has been associated with higher academic performance. The following are conclusions from this ground breaking research that further solidify the correlation between arts study and improved cognition.

Significant Conclusions

- An interest in a performing art leads to a high state of motivation that produces the sustained attention necessary to improve performance and the training of attention that leads to improvement in other domains of cognition.
- Specific links exist between high levels of music training and the ability to manipulate information in both working and long-term memory; these links extend beyond the domain of music training.
- In children, there appear to be specific links between the practice of music and skills in geometrical representation, though not in other forms of numerical representation.
- Training in acting appears to lead to memory improvement through the learning of general skills for manipulating semantic information.

All information reported here is from the Dana Consortium Report, "Learning, Arts, and the Brain," released in March 2008. The full report is available in the Data and Study Results section of the Resource Center on www.tmea.org.



Children with early training in the visual arts had a higher degree of phonological awareness (auditory skill correlated with reading ability) than children with no such training.



Participants who had formal musical training showed significantly stronger neural enhancement and suppression effects, indicating better cognitive control . . . results suggest that formal musical training may generalize by having an impact on other brain systems that are different than those affected by training.

Musicians scored better compared to the non-musicians on a test of long-term verbal memory, but this advantage disappeared when we prevented the musicians from rehearsing the material. We also found evidence that the musicians had a greater span of verbal working memory compared to the non-musicians. We attribute both of these effects to the enhanced use of rehearsal skills in musicians, rather than to a "hard-wired" difference in verbal memory capacity.



Intensive music training is associated with improved performance in the core mathematical system for representing abstract geometry.



SCIENTIFIC AMERICAN

Permanent Address: <http://www.scientificamerican.com/article.cfm?id=hearing-the-music-honing>



Hearing the Music, Honing the Mind

Music produces profound and lasting changes in the brain. Schools should add classes, not cut them

By The Editors | Tuesday, October 26, 2010 | 12

See Inside

Nearly 20 years ago a small study advanced the notion that listening to Mozart's *Sonata for Two Pianos in D Major* could boost mental functioning. It was not long before trademarked "Mozart effect" products appealed to neurotic parents aiming to put toddlers on the fast track to the Ivy League. Georgia's governor even proposed giving every newborn there a classical CD or cassette.

The evidence for Mozart therapy turned out to be flimsy, perhaps nonexistent, although the original study never claimed anything more than a temporary and limited effect. In recent years, however, neuroscientists have examined the benefits of a concerted effort to study and practice music, as opposed to playing a Mozart CD or a computer-based "brain fitness" game once in a while. Advanced monitoring techniques have enabled scientists to see what happens inside your head when you listen to your mother and actually practice the violin for an hour every afternoon. And they have found that music lessons can produce profound and lasting changes that enhance the general ability to learn. These results should disabuse public officials of the idea that music classes are a mere frill, ripe for discarding in the budget crises that constantly beset public schools.

Studies have shown that assiduous instrument training from an early age can help the brain to process sounds better, making it easier to stay focused when absorbing other subjects, from literature to tensor calculus. The musically adept are better able to concentrate on a biology lesson despite the racket in the classroom or, a few years later, to finish a call with a client when a colleague in the next cubicle starts screaming at an underling. They can attend to several things at once in the mental scratch pad called working memory, an essential skill in this era of multitasking.

Discerning subtleties in pitch and timing can also help children or adults in learning a new language. The current craze for high school Mandarin classes furnishes an ideal example. The difference between $mā$ (a high, level tone) and $mǎ$ (falling tone) represents the difference between "mother" and "scold." Musicians, studies show, are better than nonmusicians at picking out easily when your $mā$ is $mǎ$ ing you to practice. These skills may also help the learning disabled improve speech comprehension.

Sadly, fewer schools are giving students an opportunity to learn an instrument. In *Nature Reviews Neuroscience* this summer, Nina Kraus of Northwestern University and Bharath Chandrasekaran of the University of Texas at Austin, who research how music affects the brain, point to a disturbing trend of a decline of music education as part of the standard curriculum. A report by the advocacy organization Music for All Foundation found that from 1999 to 2004 the number of students taking music programs in California public schools dropped by 50 percent.

Research of our brains on music leads to the conclusion that music education needs to be preserved—and revamped, as needed, when further insights demonstrate, say, how the concentration mustered to play the clarinet or the oboe can help a problem student focus better in math class. The main reason for playing an instrument, of course, will always be the sheer joy of blowing a horn or banging out chords. But we should also be working to incorporate into the curriculum our new knowledge of music's beneficial effect on the developing brain. Sustained involvement with an instrument from an early age is an achievable goal even with tight budgets. Music is not just an "extra."

Fine Arts Education: What the Law Says

Fine Arts holds its most prominent placement in law and State Board rule that it has enjoyed in recent years. Fine arts is defined in State Board rule as music, art, theatre and dance.

Mission and Objectives

Objective 4 of the Texas Education Code (TEC) states: A well-balanced and appropriate curriculum will be provided to all students. Chapter 28 of the TEC states, “Each district shall ensure that all children in the district participate actively in a balanced curriculum designed to meet individual needs.”

Required Curriculum

All the courses in the Required Curriculum, which includes Fine Arts, are necessary for a child to receive a well-balanced, meaningful education. The word “Required” in the TEC means that “each school district that offers kindergarten through grade 12 shall offer this curriculum.”

Texas Essential Knowledge & Skills

The State Board of Education will identify the Texas Essential Knowledge and Skills (TEKS) for all subjects of the Required Curriculum. The TEKS define what students should know and be able to do in each academic subject area and each grade level. TEKS are currently in place for all Fine Arts disciplines. As a condition of accreditation, the State Board of Education requires school districts to offer instruction based on the TEKS at appropriate grade levels.

Foundation Courses

English language arts, math, science, and social studies are called Foundation courses because the TEC’s academic objectives identify these courses as the foundation of a well-balanced and appropriate education. These subjects will continue to be assessed on the state level.

Enrichment Courses

Fine Arts courses are a part of the Enrichment Curriculum, a component of the Required Curriculum. By definition, enrich means “to make richer, to add greater value or significance.” It does not mean “extra,” “not necessary,” “elective,” or “optional.”

These courses are an integral part of the educational process and in many cases are the courses that give meaning and substance to a child’s education and to his or her life. By law, school districts, as a condition of accreditation, must utilize the TEKS in delivering instruction in all subjects of the Required Curriculum - not just in Foundation courses.

Graduation Requirements

Under state law, all three graduation plans require one credit of fine arts for graduation. Fine Arts is defined as an “academic core component” in each of these plans.

Elementary Requirements

State Board rule (19 Texas Administrative Code, Chapter 74, subchapter A) now mandates that school districts provide TEKS-based instruction in all subjects/courses of the Required Curriculum in grades K-5. This requirement includes music, art and theatre at each of these grade levels. School districts may deliver this instruction in a variety of arrangements and settings.

Middle School Requirements

Beginning with students who enter grade 6 in the 2010–2011 school year, each student must complete one fine arts course in grades 6, 7, or 8.

High School Required Course Offerings

High schools must offer at least two of the four state-approved fine arts subjects (art, dance, music, theatre).

No Child Left Behind

The federal legislation, No Child Left Behind, includes fine arts as a part of the academic core curriculum.