

## Arts and Humanities HETL Annotated Bibliography

[Compiled by Patricia J. Kannapel, February 23, 2010]

Annenberg Institute for School Reform at Brown University (2003). *The arts and school reform: Lessons and possibilities from the Annenberg Challenge arts projects*. Providence, RI: Author. Retrieved Feb. 16, 2010 from [http://www.annenbergfoundation.org/usr\\_doc/7790\\_Challenge\\_arts.pdf](http://www.annenbergfoundation.org/usr_doc/7790_Challenge_arts.pdf)

*This report shares information on and lessons learned from three arts projects that were funded through the Annenberg Institute in 1995 as part of the Annenberg Challenge: Arts for Academic Achievement in Minneapolis, The Center for Arts Education in New York City, and Transforming Education Through the Arts Challenge, a National Network.*

Asmus, E. P. (1999). Music assessment concepts. *Music Educators Journal*, 86 (2), 19-24. *This introduction to a special issue of Music Educators Journal identifies important concepts and practices relative to assessing students in music education.*

Bartolome, S. J. (2009). Virtual field experiences for real music classrooms. *Music Educators Journal*, 96 (1), 57-59.

*This article by an assistant professor of music education at Louisiana State University describes how music educators can use the Virtual Field Experience to provide students with meaningful and contextualized experiences with a variety of the world's musical cultures.*

Beckman-Collier, A. (2009). Music in a flat world: Thomas L. Friedman's ideas and your program. *Music Educators Journal*, 96 (1), 27-30.

*This article by the director of choral studies at Drake University in Iowa sets forth the skill sets that Thomas Friedman, in his book The World is Flat, identifies as necessary to prepare young people for jobs in the new global economy: ability to learn how to learn, possession of passion and curiosity, plays well with others, and exercises the right-brain stuff. The author suggests how music instruction should address these skills sets.*

Brown, J. L. (No date). *Assessing for understanding*. Washington, D. C.: The Kennedy Center ArtsEdge. Retrieved Feb. 15, 2010 from <http://artsedge.kennedycenter.org/content/3648/>

*This is the third How-To in the series, Teaching for Understanding in the Visual and Performing Arts, based on the principles of Understanding by Design by Grant Wiggins and Jay McTighe.*

Brochard, R., Dufour, A., & Despres, O. (2004) Effect of musical expertise on visual spatial abilities: Evidence from reaction times and mental imagery. *Brain and Cognition*, 54, 103-109.

*The idea that extensive musical training can influence processing in cognitive domains other than music has received considerable attention from the educational system and the media. Here we analyzed behavioral data and recorded event-related brain potentials (ERPs) from 8-year-old children to test the hypothesis that musical training facilitates pitch processing not only in music but also in language. We used a parametric manipulation of pitch so that the final notes or words of musical phrases or sentences were congruous, weakly incongruous, or strongly incongruous. Musician children outperformed nonmusician children in the detection of the weak incongruity in both music and language. Moreover, the*

*greatest differences in the ERPs of musician and nonmusical children were also found for the weak incongruity: whereas for musician children, early negative components developed in music and late positive components in language, no such components were found for nonmusical children. Finally, comparison of these results with previous ones from adults suggests that some aspects of pitch processing are in effect earlier in music than in language. Thus, the present results reveal positive transfer effects between cognitive domains and shed light on the time course and neural basis of the development of prosodic and melodic processing. (<http://portal.acm.org/citation.cfm?id=1159704>)*

Burton, J., Horowitz, R. & Abeles, H. (1999). Learning in and through the arts: Curriculum implications. In E. B. Fiske (Ed.), *Champions of change: The impact of the Arts on learning* (pp. 35-46). Washington, D. C.: Arts Education Partnership. Retrieved Feb. 17, 2010 from <http://aep-arts.org/files/publications/ChampsReport.pdf>

*This report shares findings of a two-year study of over 2000 students attending public schools in grades 4-8. The research was conducted by a group of researchers from Teachers College, Columbia University. Methods included a series of questionnaires to students and teachers, interviews of educators, and observations of classroom instruction and artistic performances. The study found significant relationships between rich in-school arts programs and creative, cognitive, and personal competencies needed for academic success.*

Cane, S. (2009). Collaboration with music: A noteworthy endeavor. *Music Educators Journal*, 96 (1), 33-39.

*This article by an elementary general music teacher and choral director discusses the research base for collaboration between music and other subjects, and identifies components of successful collaboration.*

Catterall, J. (2009). *Doing Well and Doing Good by Doing Art*. Los Angeles: Imagination Group

Catterall, J. S. (2002). Research on drama and theater in education. In R. J. Deasy (Ed.), *Critical links: Learning in the arts and student academic and social development* (pp. 5862). Retrieved Feb. 16, 2010 from Arts Education Partnership, <http://www.aeparts.org/files/publications/CriticalLinks.pdf>.

*This essay summarizes the research on drama and theater in education relative to student academic and social development. It is part of a larger report that provides summaries of individual studies in the areas of dance, drama, multi-arts, music, and visual arts..*

Catterall, J. S & Waldorf, L. (1999). Chicago Arts Partnerships in Education: Summary evaluation. In E. B. Fiske (Ed.), *Champions of change: The impact of the Arts on learning* (pp. 47-62). Washington, D. C.: Arts Education Partnership. Retrieved Feb. 17, 2010 from <http://aep-arts.org/files/publications/ChampsReport.pdf>

*This report shares findings of an evaluation of the Chicago Arts Partnerships in Education—a program that brought local arts and arts agencies into partnerships with teachers at all grade levels to integrate arts into other academic subjects. One aspect of the study was to explore the nature of successful arts integration and describe what high quality arts-integrated instruction looks and feels like in the classroom. Data on these questions were gathered through case studies of 10 teacher-artist pairs known to have worked successfully together over time. Classes were observed and teachers, artists, and administrators were interviewed.*

- Consortium of National Arts Education Associations (2002). *Authentic connections: Interdisciplinary work in the arts*. Retrieved Feb. 15, 2010 from <http://www.menc.org/documents/onlinepublications/INTERart.pdf>  
*The purpose of this document is to assist and support educators in interdisciplinary work and to clarify how the arts can be taught with integrity through the interdisciplinary content standards. Target audiences include teachers in all disciplines, teaching artists, administrators, teacher educators at the college level, and parents.*
- Deasy, Richard J. (ed.) (2002). *Critical links: Learning in the arts and student academic and social development*, retrieved Feb. 16, 2010 from Arts Education Partnership, <http://www.aep-arts.org/files/publications/CriticalLinks.pdf>.  
*This report is a compendium of research on arts education relative to student academic and social development. The report is organized to provide summaries of individual studies in the areas of dance, drama, multi-arts, music, and visual arts. At the end of each section is an essay reflecting on the research for that area.*
- Fiske, E. B. (Ed.) (1999). *Champions of change: The impact of the Arts on learning*. Washington, D. C.: Arts Education Partnership. Retrieved Feb. 17, 2010 from <http://aep-arts.org/files/publications/ChampsReport.pdf>  
*This report compiles seven major studies that provide evidence of enhanced learning and achievement when students are involved in a variety of arts experiences.*
- Fowler, C. (1996). *Strong Arts, Strong Schools*. New York: Oxford University Press. (pg. 136)
- Gardner, H. (1983). *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books.
- Grant, J. W. & Drafall, L. E. (1991). Teacher effectiveness research: A review and comparison. *Bulletin of the Council for Research in Music Education, No. 108*, 31-48.  
*This article provides an overview of the teacher effectiveness research in education, reviews music education research in teacher effectiveness since 1980, examines the extent to which music education researchers have used the process-product research paradigm, and identifies possible implications of the process-product research paradigm for music education.*
- Graziano, A.G., Peterson, M., & Shaw, G.L. (1999). Enhanced learning of proportional math through music training and spatial-temporal training. *Neurological Research*, 21, 139-152.
- Gruber, D. J. (2008). Measuring student learning in art education. *Art Education*, Retrieved February 16, 2010 from HighBeam Research: <http://www.highbeam.com/doc/1P31556447851.html>  
*The author provides a historical overview of assessment in art education and endorses a method of assessment for use by art educators.*

Hale, C. L. & Green, S. K. (2009). Six key principles for music assessment. *Music Educators Journal*, 95 (4), 27-31.

*The authors identify six principles for effective music assessment, based on current research as well as the authors' experiences.*

Heath, S. B. & Roach, A. (1999). Imaginative actuality: Learning in the arts during the nonschool hours. In E. B. Fiske (Ed.), *Champions of change: The impact of the Arts on learning* (pp. 20-34). Washington, D. C.: Arts Education Partnership. Retrieved Feb. 17, 2010 from <http://aep-arts.org/files/publications/ChampsReport.pdf>

*This report shares findings of a decade-long, qualitative study designed to allow anthropologists and policy analysts to understand effective learning sites that young people choose for themselves in their nonschool hours. The study focused on 124 youth-based organizations that young people of economically disadvantaged communities saw as places where they wanted to spend time and found learning a challenging risk they enjoyed—in other words, learning experiences that the youth themselves found effective. The study encompassed three types of youth-based organizations: athletic-academic focused, community-service centered, and arts-based. This report shares findings on the arts-based programs.*

Heckman, R. & Snyder, J. (2008). The role of the arts in an iSchool education. Retrieved Feb. 23, 2010 from [http://www.ischools.org/oc/conference08/pc/PA3-1\\_iconf08.pdf](http://www.ischools.org/oc/conference08/pc/PA3-1_iconf08.pdf)

*Drawing on their work in the School of Information Studies at Syracuse University as well as the literature on arts education and pedagogy, the authors argue that the arts offers a pathway into complementary mode of thinking and knowing (i.e., “an artistic mode of knowing”) that is highly beneficial to the technical professions. They build on the ideas of Grant and others that focus on the organizational and societal importance of collaboration among individuals with specialized knowledge. They argue that much of the work done by information professionals has more in common than would first appear with the work done by design professionals and creative and performing artists, and thus is amenable to the pedagogical techniques employed in those fields.*

Hetland, L. (2000) Learning to make music enhances spatial reasoning. *Journal of Aesthetic Education*, 34, 179-238.

*The idea that extensive musical training can influence processing in cognitive domains other than music has received considerable attention from the educational system and the media. Here we analyzed behavioral data and recorded event-related brain potentials (ERPs) from 8-year-old children to test the hypothesis that musical training facilitates pitch processing not only in music but also in language. We used a parametric manipulation of pitch so that the final notes or words of musical phrases or sentences were congruous, weakly incongruous, or strongly incongruous. Musician children outperformed nonmusician children in the detection of the weak incongruity in both music and language. Moreover, the greatest differences in the ERPs of musician and nonmusical children were also found for the weak incongruity: whereas for musician children, early negative components developed in music and late positive components in language, no such components were found for nonmusical children. Finally, comparison of these results with previous ones from adults suggests that some aspects of pitch processing are in effect earlier in music than in language. Thus, the present results reveal positive transfer effects between cognitive domains and shed light on the time course and neural basis of the development of prosodic and melodic processing.*

*(<http://portal.acm.org/citation.cfm?id=1159696.1159704&jmp=abstract&coll=GUIDE&dl=GUIDE&CFID=78360631&CFTOKEN=48234146#abstract> )*

Hetland,L, Winner.E, Veenema.S, Sheridan.K, (2007) *Studio Think: the Real Benefits of visual Arts Education*. New York. Teachers College, Columbia University (reviewed at <http://www.edu-cyberpg.com/Arts/StudioThinkingArtsAdvocacy.html> )

Horowitz, R. & Webb-Dempsey, J. (2002). Promising signs of positive effects: Lessons from the multi-studies. In R. J. Deasy (Ed.), *Critical links: Learning in the arts and student academic and social development* (pp. 98-100). Retrieved Feb. 16, 2010 from Arts Education Partnership, <http://www.aep-arts.org/files/publications/CriticalLinks.pdf>. *This essay summarizes the research on multi-arts education relative to student academic and social development. It is part of a larger report that provides summaries of individual studies in the areas of dance, drama, multi-arts, music, and visual arts.*

The Kennedy Center, Arts Edge (1994). *The National Standards for Arts Education*. Retrieved Feb. 14, 2010 from <http://artsedge.kennedy-center.org/teach/standards/>  
*The National Standards for Arts Education outlines basic arts learning outcomes integral to the comprehensive K-12 education of every American student. The standards were developed by the Consortium of National Arts Education Associations (under the guidance of the National Committee for Standards in the Arts) in 1994 through a grant administered by Music Educators National Conference.*

Manifold, M. C. (2009). What art educators can learn from the fan-based artmaking of adolescents and young adults. *Studies in Art Education: A Journal of Issues of Research*, 50 (3), 257-271.

*This article shares findings of a study of 101 adolescents and young adults who were fans of popular culture narratives and who made art inspired by these phenomena. The study participants responded to an open-ended email questionnaire exploring why they were drawn to create fan-based artwork, how they learned to make these art forms, and what the creative activities meant to them. Implications for art educators are shared.*

MENC. (1997). *Where We Stand - MENC's position on a variety of music education topics and issues: The role of music in American education*. Reston, VA: The National Association for Music Education (MENC). Retrieved Feb. 15, 2010 from <http://www.menc.org/resources/view/where-we-stand>

*This web page contains a series of statements adopted in 1997 that represent MENC's (National Association for Music Education) position on a variety of topics and issues that concern music education, including music and other basics, access to music education, support for music education, objectives of music education, and conditions and expectations for music instruction.*

MENC (no date). *Assessment in music education position statement*. Reston, VA: The National Association for Music Education (MENC). Retrieved Feb. 15, 2010 from <http://www.menc.org/about/view/assessment-in-music-education>

*This web page contains a position statement by the National Association for Music Education (MENC) on assessment in music education.*

Miksza, P., Roeder, M., & Biggs, D. (2010). Surveying Colorado band directors' opinions of skills and characteristics important to successful music teaching. *Journal of Research in Music Education*, 57 (4), 364-381.

*This article provides a review of research on characteristics of effective music teaching, then shares results of a survey of Colorado band directors that asked them to identify characteristics important to successful music teaching.*

Mills, M. M. (2009). Capturing student progress via portfolios in the music classroom. *Music Educators Journal*, 96 (2), 32-38.

*The author is a former middle school choral director and now assistant professor of music education at the University of Maryland, College Park. She draws on the assessment principles of Robert Linn and David Miller to suggest how portfolios may be used in the music classroom.*

Oreck, B., Baum, S. & McCartney, H. (1999). Artistic talent development for urban youth: The promise and the challenge. In E. B. Fiske (Ed.), *Champions of change: The impact of the Arts on learning* (pp. 63-78). Washington, D. C.: Arts Education Partnership. Retrieved Feb. 17, 2010 from <http://aep-arts.org/files/publications/ChampsReport.pdf> *This report shares findings of a study that followed current and former students of a performing arts program in the New York City Public Schools—Young Talent, a program developed and implemented by Arts Connection for disadvantaged students who would not normally have the opportunity to pursue arts programs. The study was conducted by researchers from the National Center on the Gifted and Talented, and followed 23 children and young adults aged 10-26 in three stages of talent development in music. Methods included extended interviews with the students, their parents and families, arts instructors, and academic teachers; observation in both school and professional settings, and collection of academic data. The research focus was on obstacles faced by the students, external support and internal characteristics that helped them overcome the obstacles, and the impact of arts involvement on their lives and capacities.*

Rooney, R. (2004). Arts-based teaching and learning: Review of the literature. Washington, D. C.: VSA Arts. Retrieved Feb. 16, 2010 from

[http://www.vsarts.org/documents/resources/research/VSAarts\\_Lit\\_Rev5-28.pdf](http://www.vsarts.org/documents/resources/research/VSAarts_Lit_Rev5-28.pdf) *This review of the literature on arts-based teaching and learning addressed three broad questions: (1) What are “arts-based teaching and learning” practices? (2) How are arts-based teaching and learning practices implemented? (3) What are the effects of arts-based teaching and learning practices? In answer to the first and second questions, the author reports that arts-based teaching and learning can be implemented in a variety of ways, according to several different models, and in a number of different settings. This report describes these models, implementation approaches, and settings. As for effectiveness, the literature reports data to support the influence of arts-based teaching and learning on various aspects of learning.*

Seidel, S. (1999). “Stand and unfold yourself:” A monograph on the Shakespeare & Company research study. In E. B. Fiske (Ed.), *Champions of change: The impact of the Arts on learning* (pp. 79-90). Washington, D. C.: Arts Education Partnership. Retrieved Feb. 17, 2010 from <http://aep-arts.org/files/publications/ChampsReport.pdf>

*This report shares findings of a study by a team at Harvard Project Zero that sought to better understand teaching and learning in the context of Shakespeare & Company, a classical professional theater company in Lenox, Massachusetts that teaches Shakespeare to elementary,*

*secondary, and undergraduate students. The research focused on why the educational programs worked so well, what participants were actually learning, and what was critical to the program's success. The researchers visited the school programs, observed sessions, attended student performances, interviewed teacher and student participants, reviewed written materials, and talked with program faculty and administrators.*

Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). *The Qualities of Quality: Understanding Excellence in Arts Education*. New York, NY: The Wallace Foundation. Retrieved Feb. 14, 2010 from

<http://www.wallacefoundation.org/KnowledgeCenter/KnowledgeTopics/CurrentAreasofFocus/ArtsParticipation/Documents/increasing-arts-demand-better-arts-learning.pdf> *This report shares findings of a study commissioned by The Wallace Foundation and conducted by Project Zero at the Harvard Graduate School of Education. The study addressed three core questions: (1) How do arts educators in the United States – including leading practitioners, theorists, and administrators – conceive of and define high quality arts learning and teaching? (2) What markers of excellence do educators and administrators look for in the actual activities of arts learning and teaching as they unfold in the classroom? (3) How do a program's foundational decisions, as well as its ongoing day-to-day decisions, affect the pursuit and achievement of quality? These questions were investigated through three strands of research: Interviews with leading arts practitioners, theorists and administrators; site visits to exemplary arts programs across a range of settings; and a review of published literature. Major findings were: (1) The drive for quality is personal, passionate, and persistent; (2) quality arts education serves multiple purposes simultaneously; (3) quality reveals itself "in the room" through four different lenses; (4) foundational decisions matter; (5) Decisions and decision makers at all levels affect quality; and (6) reflection and dialogue is important at all levels*

Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education and practice. *Studies in Art Education: A Journal of Issues of Research*, 50 (4), 382-399.

*The author draws on a review of literature to consider the history of creativity in art education, definitions of creativity, assessment of creative processes, dispositional factors and creative individuals, cultural variability and creativity, and educational interventions that promote student creativity.*