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The Gift of Creativity

In the beginning God created the heavens and the earth” (Genesis 1:1, KJV). Right at the outset, God wanted us to know that He was the Creator. He made something from nothing. He brought into existence something that had not previously existed. God created human beings in His own image and thereby imbued them with certain attributes. Creativity is one of these divine attributes, a gift that God shared with us, His creation. What an awesome thought! When a musician composes a song or melody, an artist paints a landscape with snow-capped mountains or a seascape with pounding surf on a rocky coastline, his or her gift of creativity enriches our lives.

As with every gift God has given us, He holds us accountable for the development and use of this creative power (Matthew 25:14-29). Ellen White wrote that developing and using our God-given talents and abilities will help us do a special work for Him.¹

In many areas, Seventh-day Adventist education faces declining enrollment, financial problems, and difficulty in finding qualified Adventist educators for certain disciplines. When school boards have to cut faculty, they usually begin with those programs that are not seen as essential, like the arts.

The focus of this issue of the Journal is to present a strong argument in favor of preserving the arts as: (1) a vital and necessary component of each school’s program of instruction, (2) essential for the wholistic development of each student, and (3) an invaluable asset to the church in fulfilling its mission. Numerous articles have appeared in professional journals and on the Internet that stress the importance of including the arts in K-12 education. The most recent and comprehensive research published in March 2008 is “Learning, Arts, and the Brain.”² Seven cognitive neuroscientists from leading universities across the United States conducted research over a span of three years to answer the fundamental question: “Are smart people drawn to the arts or does training in the arts make people smarter?” A few noteworthy findings were as follows:

- An interest in a performing art 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.
- Correlations exist between music training and both reading acquisition and sequence learning.
- Training in acting appears to lead to memory improvement.

This issue of the Journal focusing on the arts would not have become a reality without the commitment of individuals representing a broad cross-section of educators in the North American Division from elementary to university levels. I want to express my heartfelt gratitude and appreciation for their efforts to make a strong case in support of fine arts in Adventist education.

The late president Ronald Reagan was right when he said: “Civilizations are most often remembered for their art and thought... That means we must teach our students more than hard facts and floppy disks. We must teach them the rich artistic inheritance of our culture and an appreciation of how fine music enriches both the student who studies

Continued on page 47
Kudos on Peacemaking Issue (February/March 2008)

I wanted to say how much we appreciated the issue on peacemaking! Several folk out here are thinking of doing something on the topic as a result. It was an excellent series of articles and addressed some long-forgotten issues. Good work!

Joe Galusha
Walla Walla University
College Place, Washington

My most sincere congratulations for this landmark issue (February/March 2008) of The Journal of Adventist Education on Peacemaking. From our European perspective, we appreciate very much the timely reflections on peace and education, and the Christian responsibilities on educating our children to be peacemakers. Please congratulate Lourdes Morales-Gudmundsson and all other authors for the excellent work done.

Robert Badenas, Director
Education and Family Ministries
Euro-Africa Division
Bern, Switzerland

Thank you very much for the work you put into producing The Journal of Adventist Education. I particularly appreciated the peace issue. Keep up the good work, and God bless you all.

Richard Anderson, Librarian
Interlibrary Loans and Circulation
Avondale College
Cooranbong, New South Wales, Australia

Congratulations and thank you for the most inspiring and informative issue on peacemaking! All of it is very encouraging and reflecting the center of our mission.

One wonders if there already is a curriculum that teaches such values as peacemaking (religious, but not only), tolerance, and recognition of diversity in our schools. Such a curriculum could include attempts by the different U.N. bodies to address such dire needs. The materials make such suggestions, like including forgiveness in the curriculum, as well as creating a culture of peace in the elementary classroom, but I wonder what it would take to initiate a project to make changes in our educational milieu/system that would recognize this timely need.

Rajmund Dabrowski, Director
Communication Department
General Conference of Seventh-day Adventists
Silver Spring, Maryland

I read every issue of The Journal of Adventist Education. Being an educator myself, I am naturally inclined to read this well-edited journal on a regular basis. The April/May 2008 issue is especially stimulating and thought-provoking. Would you be so kind to send me a Word version of George Knight’s article, “The Missiological Roots”? Thank you so much.

Grace and peace.

G. J. Ng, Associate Secretary
General Conference of Seventh-day Adventists
Silver Spring, Maryland

I just wanted to send congratulations on the amazing issue of The Journal of Adventist Education that Lourdes Morales-Gudmundsson coordinated. I read it cover to cover—a first!

Every article was compelling, and I am convinced we need to use this in all Adventist religious education, including Sabbath schools. We need to spread awareness through all church disciplines.

Debra C. Brill, Vice President
North American Division of Seventh-day Adventists
Silver Spring, Maryland

Putting together an entire issue on peacemaking and forgiveness was a fine achievement. Thanks to you and all the writers who together helped us see again who we really are: a remnant of peace-makers bearing witness to the God who wants above all else to see the “covenant of peace” (Ezekiel) come to joyous fulfillment.

Charles Scriven, President
Kettering College of Medical Arts
Kettering, Ohio

I wanted to say how outstanding the February/March 2008 edition is of The Journal of Adventist Education. We are sending it to all our Family Ministries colleagues.

Ronald M. Flowers, Co-director,
Department of Family Ministries
General Conference of Seventh-day Adventists
Silver Spring, Maryland

The February/March 2008 issue of The Journal of Adventist Education is a great one. My wife and I have worked with children since our own kids grew up. So of course, we were drawn to the articles on elementary children. And they are great. Also, our church members and especially our young people need more information on noncombatancy.

Thanks for such a good issue.

Dave Vanderwilt
Palm Bay, Florida

Want to share your thoughts or comments about the articles in the Journal? Send your letter by e-mail to rumbleb@gc.adventist.org or by mail to The Journal of Adventist Education, 12501 Old Columbia Pike, Silver Spring, MD 20904, U.S.A. Include your name, title, e-mail/mailing address, and daytime phone number. Letters may be edited for length and clarity.
The arts (e.g., music, painting, drama, sculpture, and literature) are life-changing, opening up new horizons and opportunities for teachers to connect with students in meaningful ways.

The arts can also be controversial. Perhaps you have heard comments like these:

• “Come on! It’s just an expression of creativity, and can’t be ‘right’ or ‘wrong.’”
• “There’s no need to analyze it—just enjoy it!”
• “Well, there aren’t any swear words in the story, so I really don’t see any problem.”
• “She’s a great writer. How can you say that this book is inappropriate for a college literature class? Those taking the class are adults and not as impressionable as younger students.”

As Christians, we must ask some crucial questions: Are the arts of value? Did God place within humans both the desire and the ability to create things that are unique and lovely? If so, are there divine standards that apply to the creation and appreciation of works of art?

Did God place within humans both the desire and the ability to create things that are unique and lovely? If so, are there divine standards that apply to the creation and appreciation of works of art?

Defining Art

The arts are forms of expression that clarify, intensify, and interpret life. They stimulate our capacity for observation, train our power of reflection, and help us to identify and empathize with others. Although the arts incorporate many formats, we will consider the following major categories:
The arts are forms of expression that clarify, intensify, and interpret life.

1. The *auditory arts* meld sound and silence, pitch, timbre, and intensity, rhythm, and sometimes words into acoustic productions such as vocal or instrumental music.

2. The *visual arts* incorporate the prime ingredients of mass, space, light and shadow, as well as form, proportion, perspective, and hue to produce painting, sculpture, architecture, and the like.

3. The *literary arts*, such as poetry and prose, weave rhyme, rhythm, simile, metaphor, contrast, alliteration, and the meaning of words into written tapestries.

4. The *dramatic arts*, including theatre and film production, revolve around such key components as plot, unison and dissonance, fluidity and awkwardness, cadence, angularity, and interdependence.

Although some art forms resonate with certain individuals more than with others, each can enrich our lives.

**The Arts Are of Christian Value**

Why does a work of art have worth? First and foremost, art acquires merit because it is an expression of creativity; and creativity is of value because God is the Creator, and we are made in His image. A second reason is that the Bible specifically calls for artistic production. Both congregational singing and instrumental renditions were at various times ordained by God as key components of worship. On another occasion, God directed that simple drama be enacted in order to communicate spiritual lessons. Perhaps one of the greatest demonstrations of the value God places on artistic expression is found in the design of the sanctuary. According to God’s plan, there were to be carvings, statuary, embroidered curtains, and artistic depictions of nature. The ceremonies were carefully choreographed. Furthermore, God personally commissioned those who were to prepare these aesthetic components, which provides convincing evidence that God values both the artist and artistic expression.

**Seeking a Christian Framework**

Seventh-day Adventist education seeks to bring a distinctive Christian perspective to teaching and learning. To construct a Christian view of the arts requires us to identify biblical principles that guide creative expression and provide criteria for artistic evaluation. These include the following considerations:

1. **Levels of understanding influence appreciation.** There are at least three levels of artistic understanding—sensation, comprehension, and valuation.

   - **Sensation** is the raw data from our sense organs, which stimulates an emotive response. It is possible, however, to sense something without truly understanding it. Much popular music, for example, has strong sense appeal because it is pleasurable on a physical level. Great music is enjoyable, too, but it provides an opportunity to incorporate an intellectual component into the listening experience. It calls for **comprehension** of both the medium and the message.

   - **Valuation** means assessing something in terms of one’s worldview. This requires discernment, as one places the aesthetic experience within a conceptual framework and exposes it to normative principles and evaluative criteria. For the Christian, an aesthetic
work should not be merely something one likes or even comprehends, but an experience that lifts one to a higher, more spiritual plane. It implies that while sensory delight and emotional pleasure are legitimate components of the Christian life, the love of God must supersede the love of pleasure. Since art, music, and drama can have such a profound emotional impact, Christians need to carefully apply rational and spiritual criteria in their evaluation of all types of art.

2. **Both medium and message must be considered.** There are two parallel elements of art: style and message. Each is significant. Art forms can be used to convey many types of messages—realism or fantasy, truth or falsehood, good or evil; but they always convey a message. In fact, artwork often amplifies the impact of an idea. It adds strength to the encapsulated worldview, whatever it is. An example is the use of artworks as political propaganda to promote racism or bigotry, such as in Nazi Germany. Consequently, the artistic message must be carefully examined to see if it matches one’s beliefs.

What about style? Some individuals reject contemporary art forms, not because they are contrary to a Christian worldview, but because they feel threatened by a new medium or unfamiliar style. But since art is an integral part of life, its forms are bound to change across time, place, and culture.

Such modifications are not intrinsically evil. Ancient Hebrew poetry, for example, hardly ever rhymed. Rather, it used literary devices such as parallelism and alliteration. Does this mean that it is not really poetry (or that modern verse that does rhyme is not really poetry)? Certain forms of contemporary music utilize harmonic combinations and sequences that do not appear in music written 50 years ago. Is this wrong? Or could it be, as with language, that 21st-century forms and expressions connect more effectively with the present generation? It seems clear that a Christian must learn to appreciate art forms from various historical periods and cultural contexts, while at the same time making value judgments based on the Christian worldview.

There is one more aspect to consider. Every significant work of art has a close link between the medium and the message. Artistic styles, in fact, often develop as a result of a certain worldview. Furthermore, over time, certain art forms become symbolically associated with particular messages. Thus, one must also consider the real-life connotations of artistic styles, whether expressed through music, sculpture, literature, or any other art form.

3. **It is possible to differentiate between technical expertise and worldview.** Technical excellence is evidenced by the artist’s expertise, as judged by experts or by other individuals in sustained contact with the art form. In painting, for example, technical excellence may include the use of color, form, texture, composition, and balance, as well as the handling of lines and perspective, and the unity of the artwork, among other criteria. By recognizing technical expertise as an indicator of excellence, one can disagree with an artist’s perspective on life, while still asserting that he or she is a great artist. In other words, an artwork is not rubbish simply because we disagree with the art-

Art acquires merit because it is an expression of creativity; and creativity is of value because God is the Creator, and we are made in His image.

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ist’s worldview. On the other hand, if something immoral or untruthful is embodied in great art, it can be far more destructive than if crudely expressed. Hence, the greater the technical excellence of the work of art, the more carefully its worldview must be critiqued.

4. Both the purpose and the effect of a work of art must be carefully considered. Art can be created for many reasons. It may be produced, for example, simply as a work of beauty; and this is biblical. In the construction of the temple, Solomon “decorated the house with precious stones for beauty.” In the courtyard, there was a “sea of cast bronze” supported by 12 statues of oxen, its brim “shaped like a lily blossom.” Furthermore, there were two free-standing columns placed in the courtyard. In each case, these elements were added because God wanted beauty to be evident.

Art can further serve as an avenue for the imagination. Some Christians have maintained that visual art should be strictly representational—a precise depiction of nature. According to biblical precedent, however, art does not have to be realistic. Rather, it can incorporate creative, inventive dimensions. Woven into the hem of the priest’s robe, for instance, were figures of pomegranates in scarlet, purple, and blue. In nature, pomegranates are red and perhaps purple, but never blue. Thus, we can conclude that God values imagination and creativity.

A work of art may also be created as an element of worship. Initially, there appears to be a paradox: The same God who prohibited the creation of any engraved image also told Moses to fashion a tabernacle that would incorporate many forms of representational art. The candlestick, for example, included figures of flowers and fruit, while the most holy place included models of angelic beings. This apparent inconsistency is resolved in Leviticus 26:1: The problem was not in the representative quality of the art, but in making it an object of worship. Today, while we may not bow down and worship works of art, perhaps we need to more closely consider our adulation of the producers or performers of various art forms. Only God is worthy of worship.

In addition to its intended purpose, the final effect of an artistic expression must also be considered. Scripture reminds us, “Every good tree bears good fruit, but a bad tree bears bad fruit. . . . By their fruits you will know them.” For the Christian, the final test of a work of art is its effect on one’s spiritual life. Art that helps us to be better persons—more committed to God’s plan for our lives, more attuned to the needs of those around us—is art that is fitting for the Christian to study and create.

5. While artistic expression should always convey an uplifting spiritual message, it need not be religious. Religion is a vital dimension of a Christian’s life. It centers on God’s work of salvation and our response to this marvelous gift. Through special encounters, it seeks to cultivate a vibrant personal relationship between us and God. Being a Christian, however, means more than a one-day-a-week religious experience—it means viewing all aspects of life from a spiritual perspective.

How does this relate to the arts? First, artistic expression may indeed focus on religious themes, and this is proper. However, religious subject matter does not ensure that a work of art transmits a Christian worldview. On the other hand, non-religious dimensions of life also offer appropriate themes for the Christian artist, provided that the totality of life is viewed from a Spirit-filled perspective.

Take the literary arts, for example. The Bible not only contains religious poetry, but also non-religious verse. Take, for instance, the Song of Solomon. While this poem has at times been interpreted as a description of the love of Christ...
for His church, it is fundamentally a beautiful antiphonal expression of the love between a man and woman—a romantic literary piece placed by God in the Bible. In the arena of dramatic prose, the Book of Esther is considered one of the great masterpieces of all time. Yet, while it powerfully portrays spiritual themes, it never even mentions the name of God. If even the Bible can contain non-religious literary works, it stands to reason that non-religious artistic expressions are fitting for the Christian, if they transmit spiritual values and elucidate the Christian worldview.

In this section, we have briefly examined five criteria for artistic production and appreciation. Principles such as these can help us to view the arts from a Christian perspective, as well as relate thoughtfully to issues that students find particularly relevant. We will now consider two of these issues—the matter of culture, and the question of the sacred and the common.

Christianity and Culture

Christianity and culture can relate in a number of ways. At one extreme, culture is seen as inherently good, and all its manifestations are embraced. At the other extreme, culture is seen as inherently evil, so Christians must reject and try to separate themselves from its immoral influence.

There is a third perspective, however—one that sees culture as a battlefield of the great controversy between good and evil. This view requires the Christian to carefully evaluate culture in the light of biblical principles, affirming cultural components that are in harmony with God’s character and plan, while rejecting and attempting to remedy any conditions that run counter to the divine standard.

This “Christ transforms culture” orientation is particularly relevant for Christian education. A prime goal of education is to help students value their cultural heritage while preparing them to exert a positive influence on the larger society. Unfortunately, Christian schools have at times unwittingly led students to either accept culture uncritically or to mindlessly reject it altogether.

How then should we approach the arts, which are inseparably linked to cultural symbols, subjects, and styles? First, we should help students understand that society and culture were part of God’s divine plan for this world. As this world plunged into the conflict between good and evil, however, elements of culture became subverted and distorted. Thus, the initial task for the Christian is to recognize the Lordship of Christ in all dimensions of life, and to carefully assess culture and its artistic expressions according to a Christian worldview. The foremost consideration must be to reject evil and embrace that which is

To construct a Christian view of the arts requires us to identify biblical principles that guide creative expression and provide criteria for artistic evaluation.
good—in harmony with God’s character and His plan for our lives.

There is another dimension, however, within that which is good—the progression from low to high culture, from mass preference to a more refined taste. The art forms of mass culture are often overtly sentimental and filled with clichés. They tend to depict the obvious and at times, the crude or vulgar. These artistic expressions lack an intellectual dimension and do not offer an aesthetic experience. One essential goal of Christian education is to help students develop and mature in cultural appreciation.

The Issue of the Sacred and the Common

We now turn to the question of the sacred and the common. While all aspects of life must be viewed from a spiritual perspective, there does seem to be strong scriptural support for differentiating between the sacred and the common. At the burning bush, Moses was commanded by God to remove his sandals, “for the place where you stand is holy ground.” It is apparent that Moses commonly wore sandals, and that this was acceptable. At Mount Horeb, however, he was standing on “holy ground” and must, to show his reverence, differentiate between the sacred and the common. A few years later, Aaron’s inebriated sons, Nadab and Abihu, failed to make this distinction, and were punished for using common fire for a sacred purpose.

What are the implications for education? First, we must help our students to realize the difference between the sacred and the common, particularly in the arts. We must be especially careful not to mix the sacred and the common in our worship of God. Students should be encouraged, however, to experience in their lives both the sacred and the common, each within the parameters of God’s plan for their lives. To limit our lives to the common deprives us of the abundant life that grows out of a personal encounter with God.

The Christian Life

In summary, we have seen that the arts have inherent value. We have further examined a number of principles that can help us develop a Christian perspective on the arts. By using these principles, we can empower our students to differentiate between medium and message, purpose and effect, and to develop more profound levels of understanding. This will enable them to tell the difference between expertise and worldview and between the spiritual and the profane. Finally, we looked at some ways to help students understand the relationship between culture and artistic expression, and to understand the role of the sacred and the common. Artistic experiences can be life changing. Consequently, the artistic domain has become a focal point in the great controversy between good and evil. As Adventist teachers, our relationship with the arts must be congruent with a Christian understanding of God and of His creation, of origin and destiny, of principles and values. We must guide our students to think deeply and spiritually, to observe carefully and discriminate wisely. Together, we must make choices that glorify God.

In the final analysis, the Christian’s life

There are at least three levels of artistic understanding—sensation, comprehension, and valuation.
must be an expression of joy and beauty in the midst of a dark, despairing world. Perhaps the Christian life itself should be our supreme work of art, our greatest aesthetic masterpiece.

John Wesley Taylor, V, Ph.D., is a Professor of Educational Philosophy at Southern Adventist University in Collegedale, Tennessee. After studying in a conservatory of music, he began to work as a high school teacher of math and music. Subsequently, he has taught in a dozen different countries where he has continued to explore the arts in a variety of cultures. Dr. Taylor may be reached via e-mail at jwv@southern.edu or by telephone at (423) 236-2444.

NOTES AND REFERENCES


2. 1 Peter 3:15.


7. Exodus 35:30-35.

8. In His day, Jesus noted that some individuals looked without seeing and listened without understanding (Matthew 13:13).


10. Isaiah 35:1, 2, 10; Song of Solomon 2:11-13; 2 Timothy 3:4.


16. 1 Corinthians 10:31; 2 Corinthians 10:5; Colossians 3:17.


20. Paul observed, “When I was a child, I spoke as a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things” (1 Corinthians 13:11).

21. While encouraging cultural maturation, we should note that not everything considered to be high culture is acceptable for the Christian. Stravinsky’s “Rite of Spring,” for example, depicts the orgies of a pagan festival that culminate in human sacrifice. Certain works of literature, accepted by some as “high culture,” contain language or embedded ideas that do not harmonize with Christian values. Teachers must also take into account the maturity of their students and the sensibilities of their constituents when deciding what to include in the curriculum.

22. The Christian’s imperative is to reject the evil in culture and affirm that which is good. Within that which is good, however, there should also be growth toward cultural refinement. “‘Something better’ is the ‘watchword of education, the law of all true living’” (Ellen G. White, Education [Mountain View, Calif.: Pacific Press Publ. Assn., 1903], p. 296).

23. Sacred, by way of definition, is that which especially belongs to God—either because of His direct presence or express command, or because it has been specifically dedicated to God. Examples include the Sabbath (Exodus 20:8-11; Ezekiel 20:20), the tithe (Leviticus 27:30; Malachi 3:8), and the time and place of worship.


25. Leviticus 10:1-2. Similarly, Uzzah, of the tribe of Judah, perished when he reached out and touched the sacred ark (1 Chronicles 13:9, 10). The Kohathites, of the tribe of Levi, were the only ones expressly commanded to bear the ark (Numbers 4:15). Other examples may be found in 1 Samuel 13:9-14 and 2 Chronicles 26:16-21.


The Not-So-Expendable Curriculum

BY THAMBI THOMAS
As Seventh-day Adventist educators, we believe in providing a well-rounded education that promotes the development of the whole child. We have designed and fine-tuned a K-12 curriculum for Adventist schools that is the envy of other private religious school systems. We have developed clearly articulated curriculum guides so that elementary and secondary teachers know exactly what they must teach and emphasize in the classroom in order to help students succeed. But unfortunately, some components of a balanced curriculum, especially at the secondary level, have been neglected.

Music and visual arts have rarely been viewed as essential to the curriculum or to the development of the child. In fact, administrators as well as music and visual-arts teachers will testify that the arts have been seen as a frill or as expendable. Years ago, local conferences had a “circuit music teacher” who visited smaller schools to teach choir and/or band. But with budget cuts, this expense was also seen as “expendable”; so today, except at larger elementary schools; music instruction is provided by the regular classroom teacher or a volunteer, and often “integrated” into the instructional program. More often than not, the teacher/volunteer has little background or training in music.

The current preoccupation with exit exams and the need for students to acquire math and English skills has taken its toll on other important areas of the curriculum. S. Paul Reville in a recent issue of Education World boldly advocated lengthening the school day so that schools could place a renewed emphasis on the arts, social studies, and foreign languages.

Fine-arts education in Adventist schools, particularly in senior academies, has focused primarily on music. Adventist music teachers have done a commendable job of training students’ musical skills, and the church at large has benefited. The emphasis on music in Adventist education is understandable, since Ellen White had much to say about the importance of music. She wrote that “the melody of praise is the atmosphere of heaven” and that music (sacred songs) would cheer us on our way to heaven, just as sacred songs encouraged and cheered the children of Israel as they wandered through the wilderness.

Ellen White recommended that music be emphasized in the education of the child at home as well as in the school, because students would thus be “drawn closer to God, to their teacher, and to one another.” Her emphasis on the importance of music in education is being validated today by physicians and researchers. Harvard psychologist Howard Gardner has identified seven types of intelligences: linguistic, logical/mathematical, musical, spatial, bodily kinesthetic, interpersonal, and intrapersonal, and has concluded that the arts build upon and integrate the other forms of intelligence. There is compelling evidence that music education at elementary and secondary levels is essential to success in the other school subjects taught at school. For example, Eric Jensen, co-founder of SuperCamp, a leading provider of brain-compatible learning programs, believes that effective arts programs enhance learning because “the systems they nourish, which include our integrated sensory, attentional, cognitive, emotional, and motor capacity processes are in fact, the driving force behind all other learning,” and that the arts enable students to “simultaneously develop and mature multiple brain systems.”

Jensen’s research has identified five neurobiological systems and their respective areas of control that have an impact on student learning. One can easily see in them parallels to Gardner’s multiple intelligences:

- **Cognitive Systems** – Visual/spatial, mathematical, and creative functions;
- **Emotional Systems** – Social and personal skills as well as cultural and aesthetic appreciation;
- **Perceptual-Motor Systems** – Sensory acuity and timing;
- **Stress Response System** – Immune response, autonomic nervous system, sympathetic and parasympathetic nervous systems; and
- **Memory Systems** – Attention, concentration, and recall.

Jensen concluded that instruction in the arts also impacts non-academic aspects of the student’s development in such areas as self-discipline and motivation, aesthetic awareness, cultural exposure, social harmony, creativity, improved emotional expression, and appreciation of diversity.

In Critical Links, a compendium of research pertaining to the importance, relevance, and influence of arts education in...
the development of the whole child, the writers make a strong case that an education in the arts assists “in the development of critical academic skills, basic and advanced literacy and numeracy.”12 The authors identify six specific areas that are influenced by arts education:

• Arts education enhances and complements basic reading, writing, and language skills development.
• Music instruction helps develop spatial reasoning skills, which are important in mathematics.
• A variety of art experiences helps build students’ fundamental thinking skills.
• Student motivation and positive risk-taking are nurtured when they engage in the arts.
• Students grow in social behaviors such as self-confidence, self-identity, and ability to collaborate from engaging in the arts.
• Student engagement in the arts helps to enhance the school learning environment, making it more conducive to learning.

Ellen White wrote extensively about quality education for children and young people. Her most succinct and widely quoted statement is that education “is the harmonious development of the physical, the mental, and the spiritual powers.”13 Note that in this quote, Ellen White uses the term harmonious, which usually refers to the arts, especially music.

But while a number of her statements refer to the importance of music in education, she is silent about the visual arts. This may be one of the reasons why music has been the most important, and in many instances the only fine arts program in Adventist schools. The results of a survey of all 109 Adventist academies in the North American Division (NAD), done specifically for this article by the author, attest to the importance of music in Adventist education, as well the lasting impact and influence of Ellen White on the Adventist Church’s curriculum:

• Choir – 107 academies (98 percent) – Several academies also offered concert choir, select choir, chorale, etc.;
• Band – 87 academies (80 percent) – Several of the smaller academies had an instrumental ensemble instead of a band;
• Bell choir – 57 academies (52 percent); and
• Private lessons – 56 academies (51 percent) offered a variety of private music lessons which included voice, piano, instrumental, organ, and strings.14

Compare the data given above for music with the paucity of courses in the visual arts: Only 40 percent of the academies offered any courses in this area, and even fewer (19 to 20 percent) offered specific semester or year-long courses in drawing, painting, or ceramics. Many NAD academies require only one-half to one unit (one to two semesters) of arts for graduation. To fulfill this requirement, most students take music—in fact, most NAD secondary schools don’t require any visual art credits for graduation.

Another growing trend is the emergence of drama in the fine-arts education in Adventist schools, particularly in senior academies, has focused primarily on music.
academy curriculum. Forty-seven academies offered drama as a course for academic credit. Many schools doubtless see drama as a means of Christian witness to the community and the school’s constituency.

The trend of focusing on the core curriculum and not requiring visual arts for graduation is also reflected in United States public education today, when only 28 of the 50 states required courses in the arts at the secondary level. This is actually an improvement over 1984, when only two states required arts for a high school diploma.

Traditionally, in the U.S., “required core curriculum” has referred to reading, writing, mathematics, and science. The definition has undergone a transformation in recent years, triggered in part by President George W. Bush’s 2002 No Child Left Behind education initiative. “Core academic subjects” are now considered to be English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history, and geography.

A 2004 communiqué from the former U.S. Secretary of Education Rod Paige to school district superintendents sought to clarify and more clearly outline why the President had included the arts as a core academic subject. Paige affirmed the following key reasons why the arts had been included the No Child Left Behind program, and were eligible for special funding. Arts education had:

• Intrinsic value and made a positive impact on students’ general academic achievement,
• A positive impact on students’ social and emotional development and enhanced cognitive development,
• A critical role in developing the student’s “crucial thinking skills and motivations they need to achieve at higher levels,” and
• The potential to help students succeed in school and in life, and thus was an important component of a “complete education.”

The Partnership for 21st Century Learning, a public-private coalition formed in 2002 to create a model for learning that would help prepare students for the new century, has endorsed the expanded definition of “core academic subjects” because it more accurately reflects the demands of the 21st-century workplace and community. Even so, many school systems continue to focus on reading, writing, mathematics, and science to the neglect of other areas that are integral to a well-rounded and complete education.

Caroline Kennedy, in her first piece for Time magazine’s new feature “The Power of One,” chose to write about Verone Kennedy (no relation to Caroline) as an example of someone who had risen above the challenges of his childhood. The tough neighborhood in which Verone grew up was plagued with drugs, gangs, and racial strife, with many of his friends dropping out of school and ending up in jail or dead. Verone had little interest in school until the 11th grade, when an art teacher observed that he had an aptitude for sketching and painting. Verone discovered that as he developed his portfolio, he experienced newfound success in art, and there was a positive effect on his other academic subjects as well.

When finances are tight and cutbacks must be made in Adventist schools, arts education is often the first area to be cut. Budget shortfalls cause school boards and principals to focus on providing core academic subjects rather than ensuring a wholistic curriculum for all students. Teachers of music and the visual arts are seen as expendable, and as a result, these subjects are too often taught by volunteers or people lacking the appropriate certification and endorsements. In response to my survey, an academy visual-arts teacher wrote: “One of the biggest hurdles is the perception that music is important but art
seems to take a back seat, and we do not get the publicity or the funding to run a strong program. When there are cuts, this is one of the first areas to be cut,” even though research indicates that art education has a positive impact on student learning in other academic areas.

The National School Boards Association and Americans for the Arts, convened in 2004 to discuss how to improve arts education in American public schools. They observed that the arts serve as a “critical component to a complete education,” and that there was compelling evidence that when students consistently participated in “comprehensive, sequential, and rigorous arts programs,” they were:

- Four times more likely to be recognized for academic achievement;
- Three times more likely to be elected to class office;
- Four times more likely to participate in a math and science fairs;
- Three times more likely to win an award for school attendance; and
- Four times more likely to win an award for writing an essay or poem.21

Clearly, music and the visual arts must be regarded as an integral component of the “harmonious education” of students in the 21st century, based on brain research on student learning and because of arts education’s broader impact and implications for learning. Elliot Eisner, professor of education at Stanford University and the author of several books and articles on the importance of the arts in education, offers these 10 reasons why the arts should be an integral part of the core curriculum:

- The arts teach children that in complex problem solving, purposes are seldom fixed but change with circumstance and opportunity. Arts education requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.
- The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The parameters of our language do not define the limits of our cognition.
- The arts teach students that small differences can have large effects, and highlight the importance of subtleties.
- The arts teach students to think through and within a material. Art forms employ various methods through which images become real.
- The arts help children learn to express what cannot be said. When children are invited to tell what a work of art helps them feel, they must reach into their poetic capacities to find the words and methods that will do the job.
The arts enable students to have experiences they can have from no other source and through such experience to discover the range and variety of what humans are capable of feeling. The arts’ position in the school curriculum indicates to students what adults regard as important.  

One example highlights what can happen when children are exposed to music at an early age and given the opportunity to develop this talent. The National System of Youth and Children’s Orchestras of Venezuela, known locally as El Sistema (the System), provides music instruction to any child in the country who wants it. The program began in 1975 with 11 children and volunteer teachers who met in a garage. Described as “the most important happening in music anywhere in the world,” the program currently enrolls close to half a million children in 120 centers and has more than 200 orchestras for children and youth. It is estimated that more than 250,000 youngsters have received free instrument and music lessons through the System.  

Gustavo Dudamel, who began violin lessons at the age of 4, is undoubtedly the most renowned graduate of the System. At the age of 8, after returning from a concert with his parents, he was fascinated with the conductor’s ability to “use an instrument that no one hears” and began to “conduct” orchestras at home as he listened to music. His first conducting “job” was a program of renaissance dances when he was 13 years old. Today, at 25, he has conducted more than a dozen orchestras. He was recently named the music director and principal conductor of the Los Angeles Philharmonic beginning with the 2009-2010 season.

Venezuela, with a population of only about 26 million, has thus developed a model that challenges the thinking and practices of other developed countries and has had a positive impact on the lives of participants. In an interview with a British newspaper, Dudamel said that “Music changed my life. I can look back now and see that many of the boys from my class went on to become involved in drugs and crime. Those who played music did not.” The power of music to transform, challenge, and energize an individual, even a child, was eloquently expressed by a 10-year old flutist in the Home Box Office documentary Music in Me, when she said “If I was a glass and music was in me, I would be overflowing!”

In the concluding pages of the book Education, Ellen White wrote that “something better” must be the watchword for Adventist education. Can we afford to do less than our counterparts in public education? Can we honestly assert that we are providing quality Adventist education without a strong arts program? An education in music and the visual arts must be seen as essential components of the core curriculum.

Adventist schools have served the church well and have produced professionals who continue to serve our institutions and support the global work of the denomination. To keep the flame of quality Adventist education burning, we must provide a truly “harmonious” education that includes an emphasis on music and the visual arts.

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Why Are the Arts Important?

By Dee Dickinson

1. They are languages that all people speak that cut across racial, cultural, social, educational, and economic barriers and enhance cultural appreciation and awareness.
2. They are symbol systems as important as letters and numbers.
3. They integrate mind, body, and spirit.
4. They provide opportunities for self-expression, bringing the inner world into the outer world of concrete reality.
5. They offer the avenue to “flow states” and peak experiences.
6. They create a seamless connection between motivation, instruction, assessment, and practical application—leading to deep understanding.
7. They are an opportunity to experience processes from beginning to end.
8. They develop both independence and collaboration.
9. They provide immediate feedback and opportunities for reflection.
10. They make it possible to use personal strengths in meaningful ways and to bridge into understanding sometimes difficult abstractions through these strengths.
11. They merge the learning of process and content.
12. They improve academic achievement—enhancing test scores, attitudes, social skills, critical and creative thinking.
13. They exercise and develop higher order thinking skills including analysis, synthesis, evaluation, and “problem-finding.”
14. They are essential components of any alternative assessment program.
15. They provide the means for every student to learn.

Late one afternoon, I telephoned home to give my children instructions for a birthday party. I asked my 4-year-old daughter to wear a particular red dress with a smock. She wasn’t quite sure which one it was, so she tried to guess. When I added, “Wear the one with a smock and frills,” she asked, “The one with ‘frinkles?’”

As she coined words to describe her mental image of the dress, she asked, “Is it the one with the ‘shrinkles’?” Then, after a pause, “The one with the wrinkles?”

I would describe this working with words and coining of new words as language arts; working with word sounds as music; and working mentally with colored visual images as art.

What does this child-talk have to do with the teaching of literacy and art? Literacy is the ability to read, write, comprehend, and communicate. Similarly, the goal of music and art teachers is to teach students how to read, write, comprehend, and communicate via their respective content areas. Though the symbols used in each content area may differ, music and art have the same goal as language arts: they all seek to communicate.

Lacking the appropriate vocabulary, my daughter coined new words to describe her visual image of the dress. I would imagine that she mentally played with the rhyme patterns and images of the words frinkle, shrinkle, and wrinkle. This to me is how one integrates language arts, music, and art education. More importantly, it illustrates how to teach communication skills using the various subject areas. A child who can hear and see patterns in words and sounds (sound-symbol relationship) in music or in the language arts is able to interpret the message that is being communicated. Both language arts and art education can use the modalities of listening, speaking, reading, writing, viewing, and visually representing for instruction. With proper teaching, all students will learn. This article will focus on why and how to communicate via music, art, and language arts.

What Is the Goal of Education?

“Effective communication is the goal of education,” said one of my college professors many years ago. This thought stimulates me to look for ways to teach effective communication through the language arts by integrating visual arts, music, drama, and movement. Teachers at all grade levels and in different disciplines can provide this type of education to their students by using a cross-over curriculum. Integrated or Cross-Over Curriculum refers to the integration into one subject area various learning skills and activities from other subject areas. This can occur in teaching art, music, and language arts.

The impetus for subject integration comes partly from incentives such as America’s No Child Left Behind Act (NCLB) and the perceived need to streamline courses to meet budget constraints in schools. The impact of these recommendations will be, or must be, felt in Seventh-day Adventist schools. Teachers and administrators may even need to rethink how to teach these subjects to meet curricular expectations of government, parents, and students.

What Are the Real Implications for Adventist Schools?

Seventh-day Adventist schools in North America normally teach...
in isolation core subjects such as the language arts, social studies, and mathematics, science, and other skills-based programs such as art, music, computer science, and drama. In schools both large and small, teachers are assigned to teach various subjects at certain grade levels in designated time slots. When schools face lower enrollments and shrinking budgets, music and art classes are often eliminated, or included only when volunteer teachers are available as time and budget permits. What can our school system do to overcome this problem?

There is an answer to this dilemma. Teachers can learn to teach thematically, integrating art and music with core subjects. One way to do this is to integrate the teaching of art and music with language arts. Students benefit when subjects are taught not in isolation but in tandem or in concert. A cross-over curriculum helps bridge the gap between the familiar and the unfamiliar in the minds of struggling students, as well as multicultural students, who need to be able to anchor their thoughts and ideas on familiar objects. Both small multigrade schools and larger schools with single or split-grade contexts can benefit from such a program.

According to Kay Cowan and Peggy Albers, “The link between the arts and literacy is commanding more attention in recent literacy research. . . . The early connections between art and reading forwarded by Eisner (1978) and Goodman (1978), respectively, precipitated further research in semiotic meaning making through transmediation, recasting meaning from written language to another sign system (e.g., music, art, math, drama), as a way to examine literacy in more complex ways.”

This semiotic relationship can enhance Adventist education. The idea of using a cross-over curriculum should not be new to multigrade teachers, many of whom often use such approaches to cover the content. Art, music, and the language arts are three excellent avenues to teach expression and communication skills using this semiotic relationship.

**Art Education**

In art, as in other subjects, teaching students to communicate is the goal. How such communication takes place and what tools are used in teaching these skills influences the approaches employed. H. L. Sundstrom puts it this way: “Art in itself is a form of communication, an extension of the person who has done the art, a way of communicating that which is within to those who are on the outside, a way of reaching inside to bring out that which is hidden to be revealed, a way to express much more in depth than with the limits of vision for written communication by using senses such as COLOR, SOUND, TOUCH, and even TASTE.”

Christine Goodheart in her article “A Case for the Arts in Education” refers to the arts as “a central part of the human experience,” adding that art education helps develop the imagination, self-confidence, and self-discipline, and helps make schools more vibrant places for students. Elliot Eisner elaborates on this notion when he says “neither words nor numbers define the limits of our cognition; we know more than we can tell . . . we need art forms to say what literal language cannot say.”

**Music Education**

Music education has goals similar to those of art classes. Effective communication in the music classroom can take many forms. The teacher’s goal is to use music to teach students how to communicate through the many avenues afforded by music education. Joel Price in his article “Making a Musical Education” says, “Music is an integral part of most, if not all, groups of people. It is one of the longest lasting traditions that are passed from generation to genera-
Child Welfare Association’s claim that “through music, a child enters a world of beauty, expresses his/her inmost self, tastes the joy of creating, widens his/her sympathies, develops the mind, soothes and refines the spirit, and adds grace to the body.”

**Language-Arts Education**

Language arts offers another mode of communication to students. The National Council of Teachers of English cites seven characteristics of competent language learners: “personal expression, aesthetic appreciation, collaborative exploration, strategic language use, creative communication, reflective interpretation, and thoughtful application.” These are vital modes for art and music education.

Rebecca Brown cites a book, *Metro: Journeys in Creative Writing* in which Wendy Bishop, Katherine Haake, and Hans Ostrom suggest innovative ways to use a cross-over curriculum. Brown says: “the editors write about using other art forms as inspiration for creating texts.” In their list of suggestions, they propose different writing prompts such as “write a poem ‘about’ a work of art,” “write a story in which the figure in a painting ‘comes alive,’” “write a collage of responses written as you go through a museum exhibit,” “write a poem about a public statue.” It is up to the teacher to use creativity and imagination to present the cross-over curriculum effectively.

How can an elementary teacher meet state or provincial requirements for teaching music, art, and the language arts? The Washington State Arts Commission states: “The arts are languages that all people speak—that cut across racial, cultural, social, educational, and economic barriers. They are symbol systems as important as letters and numbers. They integrate mind, body, and spirit and provide opportunities for self-expression, making it possible for abstractions to become more understandable as they take concrete form in the visual arts, music, dance and drama.”

We as Adventist educators need to use the arts to make learning come alive for our students. We need to stimulate our students’ brains via art, music, and the language arts. One way to do this is through the use of Howard Gardner’s research, which suggests that students learn through different styles, beyond just the logical/mathematical and the verbal approaches.

**Using a Cross-Over Curriculum Approach**

Claudia Cornett in her article “Arts-Based Read-Alouds” describes how integration should take place:

“Arts-based literacy advocates are quick to caution that meaningful use of the arts is the goal—not superficial coloring sheets, ready-made ‘piggyback’ songs, mimicked dance movements, or memorized story lines. Meaningful arts integration happens in a classroom culture that values diversity, surprise, creative problem solving, risk taking, and experimentation. Also essential to meaningful use is the development of arts techniques and an arts knowledge base that facilitate the use of a wide range of materials and skills to express ideas and feelings.”

Integration of music, art, and the language arts in the elementary classroom should be carefully planned so that students acquire the critical thinking skills of application, reflection, and transfer of knowledge. These three areas are directed by specific objectives mandated by state or provincial governments. A teacher who attempts to integrate these subjects should first make a conceptual map, matching specific curricular objectives with learning activities that are both hierarchical and developmentally appropriate. Then, during assessment, students who struggle to respond to the verbal instruction and examples given by the teacher can be allowed to respond via alternate means such as art, poetry, or music. Joel Price in his article “Making a Musical Education,” extends this motif further:

“Music and language arts share a similarity in language. In both we find particular structures that are used in the construction of each. An example would be a poem with A, B, A, B, A, C, A construction. A poem of this structure is very closely related to a traditional song form: chorus, verse, chorus, verse, chorus, bridge, chorus. Lyrics to songs are often considered poetry set to song. Surely there are a plenitude of ways to connect music to language arts.”

Thomas Armstrong in his article “Making the Words Roar” proposes that teachers should “turn [their] attention to developing vibrant reading programs that capitalize on what students already bring into the classroom: their capacity to move, gesture, visualize, draw, sing, chant, analyze, and celebrate nature.” The North American Division Office of Education has taken steps to do exactly this. Elementary teachers are now being introduced to the new Seventh-day Adventist Reading Series, *Pathways,* which has opened up new opportunities for cross-over/thematic curricular planning.

Here’s my personal experience in attempting to incorporate crossover-curricular teaching, using two new chapters in my Elementary Language Arts Methods class entitled “Viewing and Visually Represent-
ing” and “The Language Arts and the Fine Arts.” These chapters have specialized vocabulary and suggestions for incorporating them into the lesson. I mulled over how to give my pre-service teachers hands-on and meaningful learning experiences based on these chapters. I decided to have them read the chapters before class and note all the new vocabulary that defined the sentiments of the chapters. Next, I quickly reviewed the vocabulary and their function in the settings described. Then I introduced the students to a reader’s theatre script, The Magic Brocade—A Chinese Tale. (In our language arts class, I had already presented the techniques for performing a reader’s theatre.) I divided the class into two groups and had them incorporate the suggestions given in the chapters as they performed the reader’s theatre. The students were instructed to integrate music, art, and drama into the reader’s theatre. I provided them with the script and an actual piece of Chinese brocade, and they went off into their groups to practice for their presentation. What a joy it was to sit back and enjoy their ingenuity!

Jane played a melodic Chinese tune on her flute as the scenes changed. She set the tone for the entire presentation. John brought out the paint brushes and began adding strokes of bright color on the flip-chart paper as he painted the backdrop for the script. Mary, the Chinese princess, dressed in regal attire, looked like a real princess! James was the prince. He strode in majestically in his royal robe as the princess waltzed onto the stage. Martha played the part of the brocade weaver. Henry was the interpreter. He carefully enunciated the words as he read from the script. The rest of the students played various parts, doubled up on parts, or performed in echoing chants/choruses. Back and forth they moved across the improvised stage, with a gleam of fulfillment in their eyes.

This is a new approach to teaching the language arts in concert with art, drama, and music: a cross-over approach with a new meaning for me. I invite you to try it, too! 😊

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NOTES AND REFERENCES

20. All names used in the personal—experience story are pseudonyms.
As [Jesus] grew older He was tempted, but the songs His mother had taught Him to sing came into His mind, and He would lift His voice in praise. And before His companions were aware of it, they would be singing with Him.1

It seems clear that Jesus’ positive experiences of singing with His mother Mary when He was young enabled Him to sing with purpose, ease, and spontaneity as an adult. Perhaps Mary remembered the injunction of Proverbs 22:6: “Train up a child in the way he should go. And when he is old he will not depart from it” (NKJV).

Ellen White writes that Christ sang at home and in His workplace. He sang to celebrate the morning, to express His happy spirit, to cheer His neighbors and friends, to encourage His companions, to resist the enemy, to soothe stressful situations, and most importantly, to commune with His Father.2 Matthew also recorded that Jesus sang with His disciples before He left the upper room on the Thursday night before His crucifixion.3

I, too, enjoyed music with my family as I was growing up, especially Friday evenings singing choruses and hymns with Dad at the piano. Eventually my parents’ investment in piano lessons for me paid off, and I was able to take Dad’s place. These musical skills developed in childhood have given me a special way to praise God, witness to others, and serve my church.

Zoltan Kodaly (1882-1967) also came from a music-loving family in Hungary. Though from a humble home, he taught himself to play the piano, violin, and cello. These early experiences were key to his becoming an accomplished composer, ethnomusicologist, and renowned music educator.

These examples show how enjoyable home-based experiences with music can shape positive attitudes and practices that carry into the adult life. Kodaly realized, however, that not all children have this advantage in their home, so he spent much of his life working to develop music education in the schools of his country.

Described by his colleagues and students as a born teacher,
Kodaly began teaching music at the age of 25. Declaring that “music is an indispensable part of universal human knowledge,” his slogan was “Let music belong to everyone!” He believed that,

“Music is not a toy for a very few selected people... music is a spiritual food for everybody. So I studied how to make more people accessible to good music.”

“There may be no genius opening up new paths among them; but even the starry skies would be dim if they were lit only by the brightest stars.”

“Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance; it is the task of the school to provide it.”

Affirming a similar view of the importance of music in our schools, the North American Division Office of Education has created a curriculum guide with standards and performance expectations. The rationale of the Fine Arts K-8 Curriculum Guide is that a study of the arts supports the wholistic development recommended by Ellen White.

“A study and appreciation of the Fine Arts will influence students throughout their lives and will contribute to the development of their physical, mental, and spiritual powers. It will also develop in them an appreciation of the beautiful, both in God’s creation and in human expression while nurturing their individual ability.”

To determine whether Seventh-day Adventist elementary schools offer a comprehensive music curriculum to all students, I developed a survey in 2004 on the status of music in elementary classrooms. I obtained permission to administer the questionnaire to the elementary teachers of the Southern New England Conference. Eighty-two percent of the teachers in the conference completed the form. All of the respondents reported that they integrated music in their classrooms, and 68 percent said they used it daily.

The teachers said they used music in their classrooms in the following ways:

- 92 percent - worship
- 77 percent - celebrations (i.e., birthdays, holidays)
- 77 percent - programs for parents, church, community
- 77 percent - background music

(i.e., as students enter, silent reading, rest time)

- 65 percent - daily routines (i.e., lunch prayer, welcome song, goodbye song)
- 42 percent - teaching concepts in an academic subject (i.e., math, writing, social studies)
- 35 percent - teaching of music concepts, knowledge, and skills in a regular music class

- 19 percent - recess or play time

Two key findings emerged from this survey:

Overall, 92 percent of the teachers surveyed placed a high priority on music as a part of their worship time. This no doubt reflected their understanding of the importance of sacred song and their comfort with singing. (Eighty-one percent described themselves moderately to very skilled in singing, marking 4 or 5 on a 5-point scale.)

However, about only one-third (35 percent) of the teachers included music education in their classroom; that is, the teaching of music concepts, knowledge, and skills in a regular music class.

In May 2005, the same conference released the results of an educational survey conducted by the Center for Statistical Services at Andrews University in Berrien Springs, Michigan. This study of the constituency of the Southern New England Conference was conducted to gather information that would help the conference department of education in future planning.
I was particularly interested in the answers to the survey question, “How important would each of the following be in determining the quality of the school to help in selecting a school?” The highest ratings went to the impact on the morals and ethics among students and faculty, spiritual climate, qualifications of the teachers and administrators, and the quality of regular academic courses such as English, social studies, mathematics, and science (96-98 percent). And then—equal to “financial considerations” (86 percent)—was the importance placed on high-quality music and art classes.11

So… the NAD school system officially includes music as part of the core curriculum, and at least some of its constituency also sees music as very important. So why isn’t a higher priority placed on making music education a regular part of the curriculum in Adventist elementary schools?

Is it because resource materials are expensive, difficult to obtain, or hard to use? Do teachers need more equipment? Better undergraduate training or more teacher in-services? Supportive administrators? Or simply more time for preparation and instruction?

Since many of our schools are small and lack the financial resources to hire trained music teachers, parent or community volunteers are often used. These dedicated individuals may be helpful in putting together a choir or other type of music group for occasional performances; however, there is more to music education than “showcasing” the students on special occasions.

Using proven teaching and classroom-management strategies along with an understanding of how children learn, teachers can help students explore music concepts, develop foundational skills, and acquire broad musical knowledge. The classroom teacher must step up to fill this role. Teaching music is something that any teacher can do, regardless of his or her musical background. Just as in other content areas of the elementary curriculum, it is not necessary to be a specialist to teach music.

In working to keep it simple for classroom teachers to teach music, the Atlantic Union Music Curriculum Committee selected four basic components of music education to feature in the MusicaLive! music kit that can be represented by the acronym SLICK.12

**The S.L.I.C.K. Way to Teach Music**

**S = Singing:** The first place to start is with singing. “In every school instruction in singing is greatly needed.”13 Singing is the best foundation for musicianship. If my conference is typical, then you are probably already singing with your students. So it is simply a matter of becoming intentional about it.

**What can children sing?**
- Songs of worship and praise, Scripture songs (every day);
- Great hymns of the Christian Church (learn at least one per month);
- Heritage songs of their country (learn at least one per month);
- Children’s folk songs (as desired) – songs about animals, friends, family, seasons, work, adventure, history, feelings such as happiness, sadness, or love; songs that include action, make-believe, or that tell a story; and
- Songs from other cultures and countries (as desired) – such as Mexico, Africa, China, or any place that has a style is a contrast to the familiar.
When can children sing?
• During worship;
• As part of the school day routine;
• To teach values, rules, and procedures;
• To enhance school and/or class spirit;
• To release tension and energy at any time;
• To teach content within other subject areas (i.e., chant or sing multiplication tables);
• As part of an integrated theme unit (i.e., Native American songs as part of a social studies unit);
• To enhance holidays and celebrations; and
• To reach out to the community.

How will children sing?
• Simply, with a natural, gentle voice;
• Expressively, showing a connection between the act of singing and the meaning of the words of the song;
• Accompanied by a CD, piano, guitar, melody bells, or unpitched percussion instruments or unaccompanied (frequently) to allow them to really hear their own voices;
• Within a range that is comfortable (start with 5-8 notes above the middle of the piano); and
• In a non-judgmental environment, with patient encouragement for those who have not yet discovered their singing voice. (How many adults refuse to sing again because of some remark made to them when they were a child?)

“Let there be singing in the school, and the pupils will be drawn closer to God, to their teachers, and to one another.”

L = Literacy: Next, add the teaching of music literacy skills, which will enable students to enter the world of music. “It is the right of every citizen to be taught the basic elements of music, to be handed the key with which he can enter the locked world of music.” Children can learn many songs by rote, but much more music is accessible when they become musically literate. This includes the ability to decode the symbols representing rhythm, pitch, dynamics, and other musical concepts and terms.

Basic rhythms are simple for primary-age children to master if you use rhythm syllables at first. Later, names (i.e., quarter note) may be given to the symbols for rhythm as needed. The children will thus learn that “reading” music involves moving the eyes from left to right just like reading a book, that sounds go low and high, and that melodies are made by stepping, skipping, and repeating sounds. They will be able to identify a familiar tune by looking at the shape of the melody line. While you are introducing instruments such as the recorder or the keyboard, teach the letter names (a-b-c-d-e-f-g) of the pitches on the staff. Both the students and teacher will be excited as the children learn to match the note they see with the correct fingering or position on the instrument. Students should also learn the symbols that mean softer or louder, faster or slower, or to repeat a section of the music. If given the opportunity to practice frequently, they will gain speed and confidence and enjoy using their newfound skills to read real music at the appropriate level.

The MusicLive! music kit curriculum committee chose to recommend using the Alfred Essentials of Music Theory 2.0 CD as part of the literacy component. With three levels of music theory learning and ear training practice, this would be helpful both for children with no prior music literacy skills and those who are more advanced, allowing them to develop at their own pace.

I = Instruments: Next, consider how you can focus on instruments. Besides telling us to sing, the psalmist (Psalm 150: 3-6) instructs everyone to praise God with a variety of instruments, the trumpet, lute (similar to a guitar), harp, tambourine, flute, strings, and cymbals.

While it is important and pleasurable for children to listen...
to the unique timbres of the various instruments, it is also important for them to actually play instruments. You can create a classroom music center with a xylophone, autoharp, ukulele, guitar, or keyboard equipped with earphones. This experimentation in the classroom may pique the children’s desire to learn more about music through group or private instruction.

Unpitched percussion instruments such as tambourines, drums, triangles, maracas, etc. (1st grade and up), recorders (3rd grade and up) and handchimes or handbells (5th grade and up) are excellent instruments for groups of children to use in practicing their literacy skills. Each of these instruments, alone or in combination with the voice, may be used in the local church or community to the glory of God.

To supplement the hands-on experience, take the children on a field trip to hear a concert, or visit a symphony orchestra Website designed to acquaint young people with the musicians, their instruments, and the music they play.16

**C = Classical Composers:** It is important to help children to become familiar with the great art music of the world and those who created it. Appreciation for classical (or “serious”) music is partly a learned response, points out author Ed Christian in his book *Joyful Noise.*3 When students become familiar with a variety of musical styles, what once seemed unattractive to them may become music to their ears. Within the world of classical music, there is a wide variety: orchestral music, string quartets and brass ensembles; opera, symphonies, and concertos; Baroque, Romantic, and Contemporary music; some loud, some soft; some relaxing, some jarring. Classical music is likely to be musically complex, often challenging the listener. Classical CDs, DVDs, videos, and books are generally available in public libraries. In addition, other excellent resources have been published, and there are many Websites where information, pictures, and sound clips may be accessed.18 Students can create drawings, collages, booklets, reflection papers, or even skits on classical music and composers.

While some great composers have inspiring life stories, the teacher must be aware that many composers did not live exemplary lives. The music they created, however, may still be very effective not only in the music class, but also in the classroom as a background to enhance unity, focus concentration, and assist with classroom decorum, or as a primer for an activity.

**K = Kids:** The last letter in our **S.L.I.C.K.** acronym is to remind you that as you teach music, you are teaching the same students to whom you teach math and spelling. Instructional strategies that work for other subjects will work with music, too. As you focus on music with your students, join with them in the delight of discovery. As music time becomes a memorable part of your students’ day, it may become a highlight of yours as well!

You can make it possible for every child in your classroom to experience the joy of music. This precious gift of God belongs to everyone!  

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**Carol (Adams) Swinyar** holds a Master’s degree in Curriculum and Instruction. She is state and denominationally certified and has taught choral, instrumental, and general music in both public and church schools, as well as private piano lessons. Ms. Swinyar is trained in the Kodaly and the Orff approaches to teaching music. She is based at Atlantic Union College (AUC) in South Lancaster, Massachusetts, where she teaches college music majors as well as preschool children. As director of the subsidiary community music school, Thayer Performing Arts Center, she initiated a program where she mentors AUC music majors teaching K–8 students at Browning Seventh-day Adventist Elementary School.

The author would be pleased to hear from readers with questions, comments, ideas, or materials that they are willing to share. E-mail: carol.swinyar@auc.edu. Website: http://www.can-do-music.com.

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**REFERENCES**

1. Ellen G. White, Ms. 65, 1901.
5. Quoted from the Kodaly Institute Website: http://www.kodaly-inst.hu/kodaly/balszoveg1.htm#2. To learn more about Kodaly’s philosophy and methods, visit the Website of the Organization of American Kodaly Educators (OAKE): http://www.oake.org/.
6. Ibid.
8. Ibid.
12. The *MusicalLive!* Music Kit is still available through the Atlantic Union Conference Education Department. E-mail Astrid Tomassian, director of education: athomassian@atlanticunion.org.
18. CIRCLE.adventist.org has nearly 300 entries in nine subcategories under “music.”
For decades, music has been a valued part of the secondary program in Seventh-day Adventist schools in the North American Division, but in general, visual arts have not enjoyed a similar status. In recent years, however, researchers have discovered the significance of arts education in the overall development of the child. (See “The Not-So-Expendable Curriculum” on page 12.)

But how strong is the fine-arts program in the North American Division? Are the courses offered in Adventist academies adequate to prepare students to pursue a college major and seek a career in the fine arts? The author has served as an academy principal and as a local conference associate superintendent, and hence is well aware of the difficult issues of funding and the shortage of qualified personnel in these disciplines. The need for a more clearly articulated visual-arts curriculum, however, still exists.

A concerted effort was made by the author to gather information on the fine-arts courses offered in each of the senior academies in the North American Division. A summary of the report, by union conference, appears in Figure 1 on page 30.

It is apparent from the survey that visual-arts instruction is not a strong focus in Adventist academies in North America:

1. Choir – 107 academies (98 percent) offered choir; several academies also offered concert choir, chorale, etc.
2. Band – 84 academies (77 percent) offered band; one academy had an ensemble instead of a band,
3. Bell choir – 57 academies (52 percent) offered hand bells,
4. Art – 44 academies (40 percent) offered a general art course which included painting, drawing, etc.
5. Drawing – 30 academies (28 percent) offered drawing,
6. Drama – 47 academies (43 percent) offered drama,
7. Other Courses in Fine Arts – 48 academies (44 percent) offered a variety of other fine-arts courses such as:
   • Art Appreciation
   • Art History
   • Arts and Crafts
   • Guitar
   • Instrumental Ensembles
   • Music Appreciation
   • Music History
   • Photography
   • Puppetry
   • Survey of Art

Even though the NAD Music and Visual Arts Curriculum Guide does not provide course outlines or essential learnings for drama, 43 percent of the academies surveyed offered drama as a course for academic credit. Many Adventist churches, especially those with a strong youth ministry program, have discovered that drama is a powerful medium to convey a message. There is much literature and research to validate the inclusion...
of drama in the elementary/secondary curriculum. Some benefits of drama:\(^2\)

- It can create multicultural awareness and enhance ethnic literacy;
- It teaches students to be disciplined;
- It enhances memory;
- It helps participants develop self-confidence; and
- It enables students to convey a message with impact.

The lack of an article on drama in this special issue on fine arts should not be regarded as disapproval of its inclusion in the Adventist curriculum. Concerted efforts were made to obtain a suitable article on the benefits of drama in the secondary curriculum, to no avail. Perhaps someone reading this could submit an article on drama for a future issue.

A second area of weakness identified by the survey was the lack of a strong visual-arts program. This may be due to a shortage of qualified teachers with denominational endorsement to teach visual arts at the academy level. To remedy this problem, college students majoring in the fine arts could be encouraged to enroll in the courses necessary for teacher certification.

Students from Adventist academies seeking a career in the visual arts often enter college without a strong background in visual arts or a portfolio of their work for review by the college art department. A checklist developed in collaboration with the art department faculty of La Sierra University (Riverside, California), might serve as a starting point for teachers to help high school students develop a portfolio and thus be better prepared for college-level courses in the visual arts.\(^3\)

School boards and principals allocate funds according to the degree of importance and relevance of each line item on...
the budget, in relation to the total program of instruction in the school. Instruction in the visual arts should be regarded as part of the core curriculum for every student. This is one of the mandates of the No Child Left Behind initiative sponsored by President George W. Bush and embraced by public schools nationwide. But the issues of adequate funding and personnel reach into higher education as well, especially in the visual-arts department, where the chair often must deal with the challenges of underfunding and budget cutbacks.

An Essential Element

For curriculum planners, the what (content), the how (learning styles), and the how well (assessment) are central issues. This is as true in arts education as in English, science, or Bible. But these issues are irrelevant if administrators fail to view arts education as an essential element of the core curriculum, rather than an activity to reward students for good behavior or something to be squeezed in if time allows.

There is much literature and research to validate the inclusion of drama in the elementary/secondary curriculum.

The North American Division’s Music and Visual Arts Secondary Curriculum Guide was developed as part of the goals of Adventist education as expressed in Journey to Excellence, the roadmap for exemplary Adventist education. One of the 10 goals of Adventist education as presented in Journey to Excellence is “Aesthetic Appreciation.” Three specific themes or imperatives in this area with clear relevance to arts education are the following:

- Employing biblical principles as the basis for appreciation and expression of creative and performing arts.
- Developing fine-arts talents through practice, performance, and presentation.

<table>
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<th>Strings/Orch.</th>
<th>Bells</th>
<th>Choir Chorale</th>
<th>Art</th>
<th>Drawing</th>
<th>Painting</th>
<th>Ceramics</th>
<th>Drama</th>
<th>Private Lessons</th>
<th>Schools offering other courses in fine arts</th>
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</table>
Using aesthetic expression as a means of communication and service.

The North American Division’s Curriculum Guide for Music and the Visual Arts\(^6\) reflects national standards established by the Consortium of National Arts Education Associations, as well as the ideas expressed in various fine-arts curriculum documents at both state and local levels in the United States.

**These standards are:**

National Content Standards for Music\(^7\) plus one:
1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
10. Understanding the relationship between music, worship, and service. (This standard is not a National Content Standard but was written for Seventh-day Adventist schools and reflects denominational philosophy for music instruction.)

National Content Standards for the Visual Arts\(^8\):
1. Understanding and Applying Media, Techniques, and Processes;
2. Using Knowledge of Structures and Functions;
3. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas;
4. Understanding the Visual Arts in Relation to History and Cultures;
5. Reflecting Upon and Assessing the Characteristics and Merits of Their Work and the Work of Others; and

The NAD curriculum guide includes a description of the content areas, content standards, and essential learnings for each subject area in order to develop a comprehensive fine-arts program. The curriculum guide will equip the fine-arts educator with the following:

- A framework for fine-arts education for grades 9–12;
- Resources for establishing goals and uniform expectations for Adventist education;
- Support for lesson development and assessment.

We thus have the framework for a strong visual-arts program.
The North American Division’s Music and Visual Arts Secondary Curriculum Guide was developed as part of the goals of Adventist education as expressed in Journey to Excellence.

John F. Kennedy, a great supporter of the arts, rightly observed: “The life of the arts, far from being an interruption, a distraction in the life of a nation, is very close to the center of a nation’s purpose—and it is the test of the quality of a nation’s civilization.” While preparing students for God’s kingdom, we must also equip them to be effective, contributing members of society. It is time for leaders at every level of Adventist education to make a renewed commitment to promote and preserve fine-arts education, thereby making it a truly relevant and meaningful part of Adventist education in the 21st century, as they seek to prepare students “for the joy of service in this world and for the higher joy of wider service in the world to come.”

The coordinator for this special issue on fine arts, Dr. Thambi Thomas is the Associate Director of Education for the Pacific Union Conference and the author of the NAD Music and Visual Arts Survey, on which this article is based.

NOTES AND REFERENCES

1. The NAD Music and Visual Arts Survey—Methodology: The author developed a brief survey that was distributed to NAD academy and junior academy principals through their respective union conference directors and associate directors of education. As the surveys began to come in, it became clear that there were considerable differences in the curriculum, organization, and delivery of music and visual arts in junior academies (grades K-9 and K-10) and in senior academies. There was no standardized nomenclature for music or visual-arts courses offered at junior academies. Time requirements for academic credit, teacher certification, and subject area endorsement expectations were also different. Consequently, between November 2006 and February 2007, a more detailed instrument was compiled and sent to senior academies. Information about music and visual-arts courses came from principals, academy Websites, and through telephone calls made to academies that did not respond. This made it possible to obtain information about each of the 109 academies in the North American Division. The completed chart for his or her territory was sent to each union conference director of education and to the secondary associates so they could have a better understanding of music and visual-arts education in their particular union. One interesting detail gained from the survey is that many academies are including technology in their art programs.


In teaching fine arts and art history, I have often noticed that modern Western thought typically separates the arts from daily life, thereby suggesting that “art” represents the tastes of only a highly educated elite. As a result, educators (and students) tend to view art as a foreign, abstract language—something the average individual cannot understand, teach, or appreciate. Consequently, many elementary, middle, and high school teachers have little desire to incorporate art into their daily schedules, and students only get an occasional lesson when the already tight schedule allows or a volunteer can come into the classroom and instruct students. The reason commonly given is that teachers are too busy teaching the “basics” and have little inclination to create lesson plans for an area in which they have no skill or “talent.” This problem of viewing art as an activity that involves paint, clay, or other items that generally make a mess prevents many teachers from venturing into this area. Many educators don’t realize that art is more than just production; it is a rich historical tradition. Originally, it was defined as the trade of creating visual objects that derived meaning from interaction between humans and their physical and social world.

Fortunately, a shift in thinking is now taking place, thanks to multiculturalism and curriculum integration. Looking at art in the broadest sense, it becomes clear that most cultures, both current and past, have not distinguished between art and religion or art and craft. The items that modern Westerners regard as a foreign culture’s art are in fact the things those cultures use for adornment, for healing and cleansing, for worshiping, and for festivals.

If teachers redefine art as the cultural arts, they will become more sensitive to how the arts play out in their own culture. Seen in this way, art becomes a way of living that nurtures creativity, artistic skill, and attitude. Art education becomes a thriving tradition that both encompasses and is essential to everyday life. As teachers integrate art into ethics, spirituality, and daily life, their students learn how it overlaps with other issues such as environmental ethics, character education, and philosophy.

Modern students expect speedy mastery of a subject. They often fail to understand that true learning requires more than the memorization of information. When they immerse themselves in an environment in which they explore the meanings of ancient art from another culture, they can learn about their own perceptions and biases, and thereby enhance their understanding. These experiences will help them understand why people create art. Students will thus gain a greater respect for ancient artifacts and cultures as well as an awareness of the cultural artifacts and art created more recently.

Integrating the Arts Into the Curriculum

Much of my research in art education has centered on curriculum integration and visual culture. Coming from a middle school and high school teaching background has led me to seek solutions for the challenges faced by the average Adventist educator in teaching art. I have concluded that in multigrade schools, the only way to successfully teach the arts is to integrate them into the regular curriculum. One need not have artistic talent to expose students to the rich traditions and history of art that are so vital to an understanding of different cultures and societies. When students learn to both appreciate and create art, they will gain an understanding of the meanings and traditions of art that will also give them a deeper aware-
ness and appreciation for the artistic expressions that surround them today. They will understand that art is a component of other subjects, not just an elite field in which one must possess “talent.” As a result, they will develop the desire and courage to create their own art. Once they see how other cultures have visually conveyed beliefs, traditions, and lifestyles, it will be easier for them to understand the ways people communicate and what visual creations say about the creators’ beliefs, traditions, and lifestyles.

So how can teachers incorporate art into the curriculum? Social studies and history are the perfect conduit. Much of what we know about ancient culture comes from art objects and architectural remains that have been preserved. A major objective of the history curriculum should be to provide students with the opportunity to view and study artworks from the past in the context of historical documents and movements. This helps students understand how art reveals and demonstrates the values and beliefs of a society and how social, political, and economic conditions influence the arts. Making these connections helps them develop insights about their own beliefs and ideas and to explore them in the creation of their own art.

According to Elliot Eisner, art education can enhance social and cultural awareness. As part of a wholistic education, students need to see how academic subjects relate to their world and daily experiences. Mary Erickson suggests that intermediate and middle school students are better able to understand and interpret artwork from the past if the teacher presents it from the viewpoint of the artist who created the work. History comes alive, and both ancient and current cultures become more comprehensible as students become familiar with historic artifacts and visual imagery. Research has revealed that the project approach to art education is much more meaningful than the traditional approach, since it encourages students to ask questions, seek answers, and to collaborate with their peers.

My research, along with consultations with archaeology professors and colleagues, has led me to use archaeology (the study of ancient or historical peoples and their cultures using the artifacts and art objects they left behind) to teach about the artworks of the past. After careful excavation, archaeologists analyze their findings so they can accurately describe how cultures and societies function. Doing their own analysis of archaeological findings provides students with a mystery-laden experience that requires imagination, creativity, and logic. Teachers can point out that the conservation and exhibition of artifacts in museums demonstrates the importance of artworks in our understanding of past cultures.

Archaeology as a Discipline of Integration

Within the past few years, several studies have shown the benefits of incorporating archaeology into the elementary and secondary grades. While curriculum integration is the most plausible method of introducing archaeology, some teachers are creating separate curriculum units on this topic. The Society for American Archaeology has worked diligently since the 1990s to promote K-12 archaeology education through teacher workshops, school outreach programs, and lectures, exhibits, and publications that encourage and facilitate interaction and networking.

The United States Department of the Interior through the Bureau of Land Management has also created pilot programs for teachers so they can empower their students to take responsible and thoughtful actions relating to American heritage. The lessons in these programs are multidisciplinary and teach higher-order thinking skills. The goals of these research-based programs largely match those of a multidisciplinary curriculum for middle scholars. They include:

1. Increasing students’ appreciation and respect for all cultures;
2. Helping students understand their cultural heritage;
3. Encouraging critical thinking and cooperative learning;
4. Developing informed,
thoughtful, and responsible behavior toward all forms of art;

5. Promoting the study of non-renewable and fragile remains of past cultures and the importance of stewardship in preserving cultural artifacts; and

6. Drawing upon ancient imagery and technique to create original artworks that express personal beliefs, experiences, and meaningful symbolism.

Educator and archaeologist Christine Nelson summarizes the benefits of archaeology education: “In linking past to present, students learn to appreciate the continuity of human experience, the debt we owe to people before us who established the foundations of modern civilizations and the responsibilities we owe to those who will come after us.”

When art is integrated with history and archaeology, students are better able to understand visual culture and how art reveals the nature of the artist and the society in which it was created. By personalizing art from the past, students will better understand how their own art expresses their personal beliefs and life experiences. No longer is art training focused on “talent,” but becomes a conduit for personal expression and the sharing of beliefs and values in a visual way.

Art education is changing. Art is no longer a privileged field. The categories that for so long divided the arts from social life are beginning to break down. By teaching visual culture, teachers make it easier for students to connect art from the past and present. While scholars and even many adults understand that archaeologists play an important role in providing much of the data interpreted by art historians, students do not necessarily understand this process or see the connection. The untapped subject of archaeology enables students to actively explore past and present cultural beliefs and lifestyles through the study of ancient artifacts. By exploring the bigger picture of the interconnecting role of the archaeologist and art historian in helping us understand our collective human development, students begin to see how interpreting artworks of the past can help them explore their own personal symbolism and create meaningful artwork that reflects their own unique traditions, lifestyles, and experiences.

Stefanie P. Elkins presently is an Assistant Professor of Art and Design at Andrews University in Berrien Springs, Michigan, where she teaches art history, art education, and drawing courses. Prior to coming to Andrews, she taught middle school and academy. She has led international art tours and is a veteran of numerous archaeological excavations in Jordan and Israel. Ms. Elkins has been a staff artist for the Madaba Plains Project in Jordan since 1989 and currently serves on the Education Outreach Committee for the American Schools of Oriental Research.

REFERENCES


Archaeological and Art History Websites

The Institute of Archaeology/Siegfried Horn Museum at Andrews University
http://www.andrews.edu/ARCHAEOLOGY/

The Institute of Archaeology at Southern Adventist University
http://archaeology.southern.edu/

The Oriental Institute of the University of Chicago
Features lots of images and educational resources. http://oi.uchicago.edu/museum/

The Metropolitan Museum of Art
This mother of all museums is in New York City—has many educational resources. http://www.metmuseum.org/home.asp
Introduction to Archaeology & Art Artifacts

Lesson created by Stefanie Elkins
Assistant Professor of Art & Design
Andrews University
Berrien Springs, Michigan

Grade Level: 6-12

Timeframe: one 50-minute class period (optional activity allows for block scheduling)

Overview
This lesson introduces the student to the concept that even though archaeology is considered a science, archaeologists study the manmade structures, art objects, and artifacts in order to make interpretations about cultures of the past.

Quality Core Curriculum (QCC) Objectives

Standard 14: Expands and develops a personal position on aesthetics: Why do people create art? Does art have to be functional? Must art be beautiful? Why are certain objects considered art, while others are not?

National Arts Standards for Arts Education

Content Standard 4: Students analyze, describe, and demonstrate how factors of time and place influence visual characteristics that give meaning and value to a work of art.

Lesson Objectives

1. The student will define the role of an archaeologist and tell how archaeologists make determinations about the past through the manmade art objects or artifacts that ancient cultures have left behind.
2. The student will engage in a discussion about what defines art and artifacts and the differences between modern Western notions about what art is versus the views of ancient societies about art.
3. The student will participate in small-group activities, in which he or she will analyze, describe, and draw conclusions about the culture whose “remains” will be contained in a folder, after which he or she will correctly complete the corresponding activity sheet.
4. The student will learn through participation in discussions how important it is to know the context in which an artifact is found, in order to understand the culture that created it.

Teacher Resources*

Folders containing laminated magazine cutouts that depict manmade objects: one folder for each group:

Go through old magazines, and cut out pictures of furniture, artwork, crafts, clothing, books, toys, jewelry, cookware, etc. Laminate each picture. Assemble packets for students consisting of 6-15 pictures (some should have more, indicative of archaeological sites where there may be few or many artifacts). Each packet should have items that tell a story about the family, people, or culture that left the remains. For example: pictures

The Michael C. Carlos Museum at Emory University
Click on the Odyssey Online link for lesson plans and activities.
http://www.carlos.emory.edu/

The J. Paul Getty Museum
Centered in Los Angeles, the museum houses art collections from all over the world and features an educational link.
http://www.getty.edu/museum/

The Uluburun Shipwreck
This fantastic site features an online underwater “dig” for students (grades 6-12) of an actual ancient wreck site off the coast of Turkey.
http://sara.theellisschool.org/shipwreck

Archaeology for Kids
Put out by the National Park Service and the U.S. Department of the Interior.

The Society for American Archaeology
Features Websites with interactive activities for kids.
http://www.saa.org/Public/links/websites_kids.html
Links to archaeology lesson plans and activities.
http://www.saa.org/public/resources/lessonplans.html

Dig: the Archaeology Magazine for Kids
Recent developments in the field of archaeology along with games, puzzles, hands-on projects, and more.
http://www.digonsite.com/

Art for Kids
Website with links for art history activities and lessons for kids.
http://www.princetonol.com/groups/iad/lessons/middle/for-kids.htm

Art History Theme Page
Students and teachers will find curricular resources to help them learn about art history. In addition, there are links to instructional materials for teachers.
http://www.cln.org/themes/art_history.html

Mr. Donn’s Ancient History Page
K–12 site full of history lessons from ancient civilizations.
http://www.mrdonn.ancienthistory.html

The Cave of Lascaux
Excellent interactive site of Neolithic cave in Lascaux, France.
http://www.culture.gouv.fr/culture/arcnat/lascaux/en/

Cottonwood Gulch Foundation
Onsite archaeology expeditions for kids ages 10–19 in New Mexico.
http://www.cottonwoodgulch.org/

Crow Canyon Archaeological Center
Highly rated onsite archaeology expeditions for kids and adults in southwestern Colorado specializing in Anasazi art and artifacts.
http://www.crowcanyon.org/

Archaeology Magazine
An online publication of the Archaeological Institute of America that covers the latest archaeological findings from around the world.
http://archaeology.org/
Features several online interactive digs ranging from shipwrecks to Civil War prisons.
http://www.archaeology.org/interactive/

Biblical Archaeology Society
Online version of the magazine. Features great links to current excavations and wonderful photos of artifacts.
http://www.biblicalarchaeology.org/

American Schools for Oriental Research
An outreach education site as a resource for teachers and students that gives information about archaeology in the Middle East. The Madaba Plains Project and Adventists in archaeology are a part of this organization and are featured on this Website and within this organization (ASOR).
http://www.asor.org/outreach/default.htm

Overview
This lesson introduces the student to the concept that even though archaeology is considered a science, archaeologists study the manmade structures, art objects, and artifacts in order to make interpretations about cultures of the past.

Quality Core Curriculum (QCC) Objectives

Standard 14: Expands and develops a personal position on aesthetics: Why do people create art? Does art have to be functional? Must art be beautiful? Why are certain objects considered art, while others are not?

National Arts Standards for Arts Education

Content Standard 4: Students analyze, describe, and demonstrate how factors of time and place influence visual characteristics that give meaning and value to a work of art.

Lesson Objectives

1. The student will define the role of an archaeologist and tell how archaeologists make determinations about the past through the manmade art objects or artifacts that ancient cultures have left behind.
2. The student will engage in a discussion about what defines art and artifacts and the differences between modern Western notions about what art is versus the views of ancient societies about art.
3. The student will participate in small-group activities, in which he or she will analyze, describe, and draw conclusions about the culture whose “remains” will be contained in a folder, after which he or she will correctly complete the corresponding activity sheet.
4. The student will learn through participation in discussions how important it is to know the context in which an artifact is found, in order to understand the culture that created it.

Teacher Resources*

Folders containing laminated magazine cutouts that depict manmade objects: one folder for each group:

Go through old magazines, and cut out pictures of furniture, artwork, crafts, clothing, books, toys, jewelry, cookware, etc. Laminate each picture. Assemble packets for students consisting of 6-15 pictures (some should have more, indicative of archaeological sites where there may be few or many artifacts). Each packet should have items that tell a story about the family, people, or culture that left the remains. For example: pictures
that reveal objects that would be found in a cold or northern environment or pictures of religious art or spiritual objects revealing belief systems. One packet could have many tools and toys or handmade objects revealing a trade or favorite pastime.

*Optional: Examples of ancient artifacts (laminated photos or PowerPoint presentation)

**Student Materials**
- Pencils
- Magazine Culture Survey Worksheets (one for each group of three to four students)

**Motivation/Hook**
As soon as students are seated, present the following scenario and questions:
“Imagine that it is the year 3000. A team of archaeologists has recently started to uncover the classroom you are in now. The team has documentation that states a massive earthquake happened in the year [insert current year], instantly destroying and burying this area. As the team begins to dig through the remains, they slowly uncover artifacts that reveal the picture of the people that occupied this room.”

Ask:
“*What would have survived the earthquake and been preserved? What would have decayed or been destroyed?*

“*After studying the artifacts that would have survived, what do you think the archaeologists would conclude about your culture?*

“*Would they find enough evidence to determine that this room was part of a school?*

“*What do you think archaeologists would conclude about the class’ hobbies, lifestyle, and families?*

“*What would an archaeologist speculate about the things you worship or idolize?*

“*How about the things you ate?*”

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**Magazine Culture Survey Worksheet**

<table>
<thead>
<tr>
<th>Group member names:</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>What did they eat?</th>
<th>Where did they live?</th>
<th>How did they make their living?</th>
<th>Who were they?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where did their food come from?</td>
<td>When did they live?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What did they value?</th>
<th>What did they do for recreation, hobbies, etc.?</th>
<th>What evidence is there of other life forms such as animals or insects?</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>How and what did they worship or idolize?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---
This scenario allows students to engage in a discussion that introduces the concept that the things they create, wear, and surround themselves with says a lot about the culture in which they live. It also creates an introduction to a discussion about the definitions of art and an awareness that art is a reflection of the influence a culture has on the beliefs of an individual.

Ask:
“*What is the difference between an art object and an artifact?*”
“*Is an artifact considered art if it is aesthetically beautiful? What if it is crudely made or considered unattractive? Is it still art?*”
“*Do you think that ancient craftsmen considered themselves artists? Were the artifacts they created intended to be beautiful or serve a specific purpose?*”

These questions should stimulate conversation about how we and other cultures, past and present, have defined art. It also opens the way for students to understand that unless we understand the culture in which an art object was created, we may never fully understand its meaning and therefore make false assumptions as well as incorrect conclusions about that culture.

Ask:
“*Do you think the archaeologists would come to any false conclusions about your culture? Why or why not?*”

Optional:
Allow five minutes for questions and discussion. You may want to use this time to discuss the difference between an archaeologist, an anthropologist, and a paleontologist. Even though this lesson focuses on archaeology, it is important that students be able to differentiate between the various roles that scientists play in a dig, and why art is a vital and unique part of archaeology. This distinction also shows the overlapping of subject areas and how each one depends on the other, thus reinforcing cross-curriculum ideas.

**Activity**
1. Divide class into groups of three to five students.
2. Hand each group a folder that is filled with laminated magazine cutouts. Have each group sit around a designated desk or table and empty the folder contents. Because these cutouts are from modern magazines, students will recognize a lot of the “artifacts.” Emphasize that the class is interested in interpreting what the artifacts are and what they say about the person/people who created or owned them. State that all of the folders contain “artifacts” they will recognize, but it is up to them to determine what the artifacts and remains say about the people who owned them.
3. After examining the “artifacts” for several minutes, each group should discuss and draw conclusions about the culture that created the “artifacts,” using the Magazine Culture Survey sheet supplied. Allow 15-20 minutes for this activity.
4. Each group can appoint a spokesperson or elect group members to address certain questions. First, they should show the rest of the class the artifacts they found. Then, depending on the grade level, you may ask questions from the Magazine Culture Survey or let them present their findings in front of the class (this would be appropriate for high school). Each group should be prepared to describe why they came to the conclusions they did about their folder’s “culture.”
5. Allow each group at least five minutes to answer the questions or to present.

**Optional Activity**
1. Students may remain in their groups.
2. Hand each group a few pictures of ancient artifacts. (The students may not recognize these objects.)
3. Each group is to try to guess the identity of the artifact and its purpose.
4. This activity should cement the idea that unless one understands the culture and context of the art object/artifact, it may be impossible to identify the object and its purpose.

At this point, you can introduce the book, *Motel of the Mysteries*. This book is only 96 pages, full of great illustrations, and has a 7th-grade reading level but is also appropriate for high school students. The book tells of future archaeologists discovering the buried remains of an American motel room in the 41st century and the misidentification just about every artifact found. The book perfectly and hilariously explains the traps that archaeologists may fall into when trying to explain the past using present-day knowledge and sensibilities. The events portrayed in the book show the reader just how easy it is to make mistakes when one does not fully understand the culture in which one is excavating. Introducing the book could also allow for cross-curriculum connections with English and literature.

**Closure/Review**
Emphasize that the “remains” the students just analyzed say a lot about the people who left them behind. Suggest that they think about what archaeologists might conclude about the remains left in their own homes. Remind them that artifacts and art remains reflect everyday life and thus are extremely important to archaeologists when they draw conclusions about past cultures.

This could also lead to a discussion or spin-off lesson about modern art and what it says about our culture today.

**Assessment**
- Did the student express understanding about the role of an archaeologist?
- Did the student participate in active listening and in class discussion about what defines art and artifacts?
- Did the student actively participate in the group activity on magazine culture?
- Did the student show, through participation, that he or she grasped the concept of how art reflects the culture in which it was created and thus can tell us much about the past?
- Did the student complete the activity sheets correctly?

**Assessment Instrument**
Activity sheets and participation discussions will provide for in-class assessment.
Because many Adventist schools are small, most Adventist elementary teachers have to play a variety of roles. If you have to teach music in a small school, there may be times when you fear for your sanity because of the high expectations of the job. You may feel unequal to the task if music was not emphasized in your teacher training.

To further complicate things, if you are teaching in a small school, you may be expected to adapt or create your own curriculum. The North American Division (NAD) Music Curriculum Guide offers excellent goals and guidance but only in outline form. There is a good reason for this; music teaching varies greatly from place to place and even within a school. This year, you may have five singers, one trumpeter, two drummers, and several students who don't even listen to the radio; next year, two singers, four students taking piano lessons, and one who plays the oboe!

Don't despair! There are resources and ideas available to help you to adapt or create a curriculum that works for your students. First, establish standards, then develop a curriculum with strong content and relevant lesson plans, utilizing the resources listed in this article.

**Standards**

Whether you are beginning, building, or maintaining a music program, take some time to examine the music standards in your curriculum. The NAD curriculum guide for music lists the concepts that should be covered in a music class. Your job as a music teacher is not to invent standards, but to prioritize and categorize them.

As you look at the standards, ask yourself: “How can I adapt these to fit my situation?” and “Which of these concepts are most vital for my students to understand?” You are thus assembling a scope-and-sequence plan for the age group you are teaching.

As you create your music curriculum, consider the expectations of your administration and constituents. Engage in dialogue with the principal and/or head teacher to understand his or her perspective. If you're starting a brand-new program, do an informal survey of your school, church, and community to learn about their preferences and opinions. Elicit specific input, such as “We want our children to sing at each of the constituent churches once during the year” or “We want the children to lead song service at this church once a month.”

Consider many factors while shaping your scope-and-sequence plans. First, research music programs at schools similar to yours. (How many students are involved in music? How often do music classes meet? Do the musical groups take tours? What performance outlets are available?) Second, learn about your community families by meeting parents, visiting churches, and asking a lot of questions and then just listening. You may encounter a lot of expectations that seem too high or unreasonable, but don't totally disregard those opinions—tuck them away. High expectations can be met in time, as the program grows. Third, be open to directions God would have you keep your sanity while creating a small school.

**Music Curriculum**

**By Katrina Koch**

As you create your music curriculum, consider the expectations of your administration and constituents.
The Journal of Adventist Education

• October/November 2008

http://education.gc.adventist.org/iae

The music program take. As He said, “my thoughts [are] higher than your thoughts” (Isaiah 55:9, NLT).2

Curriculum

Content

Even when the standards are in place, many teachers struggle with content: Exactly how do you teach quarter notes or treble clefs in a music class? There may be a plethora of songs “out there,” but how do you find them?3 The NAD K-8 Curriculum Guide is a good source of elementary-level songs and other church-approved musical content. As you begin to supplement the guide, look for songs that fit the standards. Refer to the list of resources at the end of this article, and use your own creativity. Ask other music teachers for advice. Search the Web and online databases for song collections and curriculum resources. Ask friends and relatives about memorable songs they learned as children. Don’t ever stop once you start looking for songs!

In most music programs, other materials take the place of traditional “textbooks” (for example, hymnbooks or octavo scores for a choir, or large cue cards and rhythm instruments for elementary music). When choosing materials to supplement your curriculum, look for those that will directly meet and assess the standards you have set. Consult with other teachers, and use the online reference list at the close of this article.

Lesson Planning

Along with designing content, many teachers struggle with structuring time in a music class, which often requires different long-term planning than other subjects. Before the school year starts, compile your main objectives for each music class. A choir objective might be: Students will sight-read a melody with 80 percent accuracy by April. A less specific goal might be: Students will be able to describe the emotional and spiritual message in each piece we perform.

With the objectives in front of you, draft a yearly outline for each class you teach, broken down by the week or the day (I recommend using a form resembling the one in Table 1). Set a performance goal for each week/day; this goal should be a behavior or action your students are to exhibit during that class period. For example, a performance goal for the first week of a 1st-grade classroom music might be: All students will clap a steady beat. For the third month of 5th grade, it might be: Students will improvise a melody using pentatonic keys on the piano.3

Creating lesson plans for music classes and ensembles requires a slightly different approach than for other subjects. In ensemble classes, such as choir or band, plan specific openers and closers; most ensembles will need tuning or warm-ups at the beginning of each class period. Classroom music will capture student interest if you begin with an interesting attention-getter as part of an established routine. Knowing the routine makes students feel safe and prepared to participate and learn.

Beginning music teachers often struggle with structuring the main part of class time. A good rule of thumb is to plan a couple of 10- or 15-minute activities, and keep a clock visible at all times so you can monitor progress.

Here are some other helpful tips as you create music lesson plans:

• Practice all music you will teach ahead of time. If you don’t know it well, you will be more concerned with getting the song right than helping the students learn musical concepts within the song.

• Resist the urge to just teach about music. While there are many interesting social and historical ideas that provide the context for songs, those ideas are not the main content of a music class. Spend time learning about the pitches, the rhythms, and the expressive qualities of the music before focusing on extra-musical details.

• Resist the urge to just do the music without teaching it. Many music teachers have reverted to “Let’s sing it again” because they do not feel they have any musical advice to offer. Learn all you can about the music, and then teach the music.4

• Always set concrete, measurable goals for each lesson. If a goal is not measurable, you won’t know if you’ve reached it.

Developing relevant, workable lesson plans takes time, but once achieved, it gives the music teacher a tool to actually

Table 1

<table>
<thead>
<tr>
<th>Music</th>
<th>Class</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key Learning Topics</td>
<td>Week 1</td>
<td>Jan 1</td>
</tr>
<tr>
<td>Key Learning Topics</td>
<td>Week 2</td>
<td>Jan 8</td>
</tr>
<tr>
<td>Key Learning Topics</td>
<td>Week 3</td>
<td>Jan 15</td>
</tr>
<tr>
<td>Key Learning Topics</td>
<td>Week 4</td>
<td>Jan 22</td>
</tr>
<tr>
<td>Key Learning Topics</td>
<td>Week 5</td>
<td>Jan 29</td>
</tr>
<tr>
<td>Key Learning Topics</td>
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<td>Feb 5</td>
</tr>
<tr>
<td>Key Learning Topics</td>
<td>Week 7</td>
<td>Feb 12</td>
</tr>
<tr>
<td>Key Learning Topics</td>
<td>Week 8</td>
<td>Feb 19</td>
</tr>
</tbody>
</table>

Whether you are beginning, building, or maintaining a music program, take some time to examine the music standards in your curriculum.

shape the musical learning, rather than simply hoping something will rub off on students in the music-making process.

**Resources**

As you examine standards and develop lesson plans, the lack of resources will probably be your biggest challenge. It is easy to feel as if there are no resources whatsoever, especially when working in small communities or beginning a program where there were none before. Consider the following often-untapped resources:

**People**

Your first and best resource is your students. Find out what they know, conduct surveys about their interests, chat informally with them, and keep your eyes open for potential talents or interests. Remember the adage, “They don’t care what you know until they know you care.” When you let your students know you care by showing an interest in their lives, they will respond. Ask them to do things for you in or out of the classroom, for programs, or for special holidays at school. Let some students plan a church service or a school recital. You may discover a great reader/grader, a good section leader, a spiritual leader who enjoys leading out in prayer, or a storyteller. Needing help is not a weakness; it shows you’re human, and it gives the students an opportunity to shine.

A second great resource is fellow teachers. Get in touch with the other teachers at your school and at other schools around the conference and the nation. Attend seminars, take classes, and exchange ideas. Don’t be bashful about asking if you can use other teachers’ ideas; most people are more than willing to share! While waiting to begin a summer class, set up an afternoon chat (online or in person) with a fellow teacher to exchange ideas. Stick to the subject—don’t complain about things you can’t change. While making friends with other inspired teachers, look for someone who could be a good mentor. A mentor is someone who has been there and lived to tell about it . . . because of love for the job and for the students. Sometimes they’re the only people who really understand your challenges and frustrations. If you’re coming up dry looking for mentors in your own area (and it can get lonely in the single-teacher school), e-mail or call a college professor, a music professor or teacher educator at a local Adventist college, or search online for experts in a nearby city.

A third, and very important, resource is parents and community members. Build relationships by meeting people at church or school open houses. If they don’t invite you over for lunch, invite them! Send out invitations to school activities. Find out who leads out in Pathfinders and other youth groups. Many parents will be glad to help in the classroom or on tours or field trips if they are asked. Be specific about what you need.5

**Equipment**

Music teachers often feel most deeply their lack of resources in the area of equipment. But instead of bemoaning your plight, make a plan, communicate, and begin to act.

First, draw up a quick inventory of what you do have. Make lists of things you need, based on your expectations and objectives for the class. Prioritize the list, and start asking for things. Ask your administration, check out yard sales, put notices in church bulletins, and call other schools to borrow music, instruments, or other equipment. Talk to parents (you’ve already developed relationships with them at this point) and anyone else who is interested. Hold fundraisers so you can purchase your own equipment. This is a great way to involve your student body and parents. However, since fundraising requires a lot of momentum and dedication, you will need to plan carefully. Get people excited about the potential for new equipment, and let them take on the task of raising money.

**Conclusion**

Whether you are starting a program from scratch, taking over an established program, or seeking to enhance the program you currently lead, take the time to establish your standards, plan lessons, and understand your resources.

Finally, decide how much time and energy you will devote to this music program. Establish boundaries around your family life, rest time, etc. If you are a single teacher with few personal expenses or outside interests, you may be able to devote quite a lot of time to lesson plans, programs, and creativity. If you have a lot of other obligations, you may not be able to do as much. Set limits, being flexible and thinking creatively about how to allot your time and energy. In addition, talk to the people with influence over the music program. Keep lines of communication open so that you will have support when you need it.

Above all, enjoy the opportunity God has given you to teach young people about music and to mentor them. Remember that God is with you and will give you guidance.6

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Katrina Koch is currently pursuing a Master of Music degree in choral conducting at the University of Oregon in Eugene. Before attending graduate school, she was music department chair at Livingstone Adventist Academy in Salem, Oregon, teaching K-5 classroom music, junior high and high school choirs, voice lessons, and some English classes.

NOTES AND REFERENCES


2. Scripture quotations marked NLT are taken from the Holy Bible, New Living Translation, copyright © 1996. Used by permission of Tyndale House Publishers, Inc., Wheaton, Illinois 60189. All rights reserved.

3. It is important to remember that the yearly outline is not set in stone—you can change it later if needed. The benefits of having a plan include confidence, motivation, and authority in the classroom. Your students will feel more at ease when you know where the class is headed.

4. See the MENC Standards for more ideas on teaching the music. Also, the Music Curriculum guide for the South Pacific Division has an excellent unit-planning guide at http://www.aiias.edu/ict/Supplements/MUSIC.htm.

5. See the article “Comprehensive Considerations” for more on scheduling, public relations, budget concerns, administrative relationships, and burnout: http://content.epnet.com/pdf/16/pdf/2004/TCA/01Dec04/15595331.pdf?T =PK&P=AN&k=15595331&ElrscoContent=dGlyMNHr7ESeqq+4dvOCLm rkp=ep7Vsr6fTK6W3VXS&ContentCustomer=dGlyMPGulsGwrbV/NuePf gexx+Eisq64A&D=aph.

The Journal of Adventist Education

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ONLINE RESOURCES

Seventh-day Adventist Curriculum Guides
Fine Arts Curriculum Guide K-8
http://circle.adventist.org/browse/resource.phtml?leaf=131
Music & Visual Arts Curriculum Guide 9-12
http://circle.adventist.org/browse/resource.phtml?leaf=6764

MENC National Standards
Basic statements: http://www.menc.org/publication/books/standards.htm
Detailed, by grade: http://artsedge.kennedy-center.org/teach/standards/standards.cfm

Lesson Plan Ideas and Resources
http://www.can-do-music.com K-8
A great site for elementary music methods, especially for teachers finding themselves teaching music who were not music majors. It is managed by Carol Swinyar, who led seminars at the 2006 North American Division Teachers Convention in Nashville, and whose article appears in this issue.

http://www.lessonplanspage.com/Music.htm K-12
Choose your grade level. This site is good for supplementing your curriculum.

Great instrument lab and activities and games—give the students some guidance and then let them browse the Website.

http://www.creatingmusic.com/new/sketch/ K-6
Great for young composers—very accessible!

The Music Lab is good, as is Composerize—a good site for youngsters to browse.

http://fcweb.fcasd.edu/~traugh/begin.html 4-12
Techniques and tips for beginning instrumentalists.

http://yoda.isd77.k12.mn.us/music/k12music/ K-12
A list of other Websites—a lot of lists that refer you to more lists. Keep going until you find useful resources.

http://www.lawrencehallofscience.org/shockwave/jar.html K-8
This is fun if you have sound on your computer. But you can make a low-tech version with actual containers and water, and write patterns for songs you find.

http://www.homeschool.com/resources01/artmusic.asp K-8
Rod and Staff books

http://www.theorytime.com K-12
Music theory workbooks are comprehensive, but not free. Good for independent work.

http://www.mustcreate.org/teacher/teach3_0.shtml
Click on lesson plans and choose a curriculum Website—I recommend the following sites:

1. Americans for the Arts: YouthArts, Program Planning—use for guidance as you structure your art program. While specifically designed for high-risk communities, it is broad enough to be adapted to almost any art program. K-12
2. BerkleeShares.com:
   This site is good for private lessons in various areas; it could be useful reading material for individual students.
3. Crayola—good lessons for young children—search for music K-2
The “Let’s Make Music Practice Chart” would be good for private lessons. Musical Chairs would work well in a music classroom.
4. Dallas Symphony Orchestra 3-6
Search by grade level.
My recommendations:
   a. Brass Instruments Uncoiled
   b. Forecast: Music—various lessons relating to weather

Sight reading
Gia Music K-12
http://www.giamusic.com/
Music Education
Search: Solfege
Conversational Solfege—it costs $45 for the teacher’s edition at each level, plus a charge for the student book and CD, but the technique is sound and the investment is worth it. Call the company to ask if you can try it out for a few weeks and send it back if you change your mind.

Jenson Sight-Singing Course 7-12
Available on http://www.sheetmusicplus.com or http://www.amazon.com
This is a great site for high school music, if you get the video to go with the plans. It includes lessons and some listening links (under “Fun and Games”)

Mondavi Center 7-12
Click on the curriculum guide for your area (vocal music, instrumental, etc.) and print and use specific pages as infosheets for your ensemble.

New York Times Learning Network 7-12
These lesson plans are best suited for English or social studies class—they don’t directly deal with music, but if you are teaching ABOUT musicians, there are a few helpful lessons here.

Rhythm Structure as Easy as . . . K-8
Click on PDF packet for a novel way to teach rhythm. They promote boomwhackers, but you can use any percussion instrument.

Teachers.net K-12
The music section of this site is great! A lesson plan exchange offers many great ways to teach rhythm, harmony, melody, and historical concepts. You can submit your own lesson plans here, too.

Jenson Sight-Singing Course 7-12
Available on http://www.sheetmusicplus.com or http://www.amazon.com
This is a great resource for teaching choirs to sight-read. It is available in multiple levels.

Miscellaneous
http://www.stephencovey.com/
As an academy art teacher, you are likely to find that most of your beginning students have had little or no exposure to art instruction. They tend to judge a piece of art subjectively: If it is pretty, looks like a photograph, or appeals to their emotions, they think it is good art. And yet the goal is to train them to both create good works of art and be able to independently evaluate paintings, sculptures, and other types of artwork.

The task need not be overwhelming. Discipline-Based Art Education (DBAE) offers helpful tools to achieve your goals.

What is Discipline-Based Art Education? It is an approach to teaching art that uses four different disciplines: production, criticism, art history, and aesthetics. It starts with questions, using the formal structure of art to analyze an idea, to apply the idea by exploring techniques and media, and to make judgments informed by close observation without personal bias. It enables students to interpret a variety of views, cultures, and genres based on the formal properties of art rather than personal opinion. DBAE is also practical, as it can be applied to an Introduction to Art course as easily as to a pottery class or to a drawing or a design class. DBAE offers direction and produces measurable results.

But most important for schools that offer no formal art instruction, DBAE can be applied to art activities accompanying any discipline. It is flexible, tailored to each individual teacher, comprehensive, and adaptable to all grade levels.

Steven Mark Dobbs, one of the major proponents of DBAE, has written a book explaining its use. It is a guide not only for art teachers, but also for administrators, supervisors, museum educators, and community art programs. Dobbs describes the four parts of DBAE:

1. Art production—Students learn skills and techniques in order to produce original artwork.

2. Art criticism—Students describe, interpret, evaluate, theorize, and judge the properties and qualities of the visual form, in order to understand and appreciate works of art and to appreciate the roles of art in society.

3. Art history—Students study the artistic accomplishments of the past and present, as well as examples of style or technique as they relate to cultural, political, social, religious, and economic movements.

4. Aesthetics—Students consider the nature, meaning, impact, and value of art, and are encouraged to formulate reflective, educated opinions and judgments about specific works of art. They also examine various criteria for evaluating works of art.

Understanding Composition and Production

The majority of students in studio art classes prefer to spend their time producing art rather than studying technique and design, but they also exhibit frustration when they are dissatisfied with the product. They do not always understand the importance of paying attention to composition. Often, they cannot figure out how to put ideas together.

Studio art should be more than undirected self-expression. Without guidance, students are either relegated to copying other artists’ methods of assembling an artwork, or getting lost in a maze of questions. Before they begin to paint or draw, they must master the techniques and materials that allow them to create and express. They will learn very little from being turned loose with a box of paints and a piece of paper and told to paint whatever comes to mind. To be effective, art instruction must include guidelines for using media, techniques for creating a variety of different visual effects, and demonstrations on how to effectively apply the discipline of design. Note Charles Fowler’s two important statements on this subject: “Every human being should not only be aware of, but also learn to apply and to vener-

Discipline-Based Art Education . . . is an approach to teaching art that uses four different disciplines: production, criticism, art history, and aesthetics.
ate, his or her inventive possibilities. The quality of imagination is a treasure that each of us should savor and respect.”

“Joyous as it may be, the act of creation demands enormous self-discipline and teaches students to learn how to handle frustration and failure in pursuit of their idea. It requires setting goals, determining a technique, figuring out how to apply it, and continually making evaluations and revisions, in other words, thinking and solving problems.”

Art Criticism

Art criticism is a four-part process: description, analysis, evaluation, and interpretation. When they act as art critics, students use art vocabulary, which expands their written and oral skills. They develop observation skills—learning to look without prejudice and to make unbiased judgments.

To implement this section of DBAE, it is necessary to teach the rules (formal properties) of art. As students view fine art, they see how artists use formal properties. They read professional critiques and become familiar with the vocabulary of art criticism.

By working through all the elements of design and connecting them to the principles they have learned, students become skillful in expressing their own opinions about the use of color, line, shape, etc. They acquire the necessary vocabulary and learn how to ask questions and formulate possible answers about the artists’ intentions. As they learn that there are no answers to some questions, they gain practice in working with abstract ideas. They synthesize what they have learned through production and study of art history. They begin to develop their own philosophy about art.

In this area of art criticism, DBAE differs from traditional art instruction. It teaches critical thinking along with self-expression. DBAE requires students to apply the formal properties of design when creating art as well as the process of critical analysis used when looking at art. To teach DBAE, the teacher must have a good understanding of the formal properties of his or her subject.

Art History

Through instruction based on DBAE, the student develops an appreciation of the historical factors that influence an artist’s work. In the unit of instruction that began with viewing the reproduction of David Hockney’s Nichols Canyon (see case study), the students not only described and analyzed the painting, but also researched the artist. They found out about his photo-collages, his British working-class background, his supportive parents, and where he went to school. They began to appreciate how an artist’s early beginnings might inform his later work. They learned how to place the artist within the historical context of his training, found out what artists he might have studied with, and examined art that would have been familiar to him. They learned what was happening in the world during his formative years. This enabled them to relate Hockney’s art to social, religious, political, and historical events during his life and to discuss how that might have informed his artistic vision.

Aesthetics

Aesthetics is the most problematic of the disciplines taught in DBAE, since it is both a process and a philosophy. As a process, it is described as follows: “Aesthetic inquiry occurs when we examine the statements and judgments we make about imagery to determine what conception of beauty or other value systems they represent, and how these may be justified.”

As a branch of philosophy, aesthetics deals with general questions about art, beauty, and creativity. It is a way of dealing with ideas about beauty, such as what moves each person to a higher spiritual level, and what makes a person stop, look, and wonder. Aesthetic scanning is a method of art criticism, of responding to a specific work or body of work. Historically, aesthetics is a branch of philosophy with its own substantive content, which deals with general questions, such as “What is art?” “What’s the difference between a work of art and a copy?” “Are there criteria that can be used in evaluating all works of art?” and “Is the concept of originality in art a meaningful one?”

The study of aesthetics is important to Christian education. Fowler states it succinctly: “Studying the arts furnishes students with a crucial aesthetic metaphor of what life at its best might be. . . . Through the study of an art, students learn to strive for perfection, to self-correct, and to create a satisfactory solution to the challenges at hand.”

Why Art? Why DBAE?

For schools in the Seventh-day Adventist educational system that are expected to provide a structured college preparatory program, Discipline-Based Art Education meets a specific need. DBAE provides a strategy that will work within the existing Adventist curriculum, and that will also encourage greater openness to art education. The strategy is found in the five commonalities for all DBAE curricula, as outlined by Dobbs:

1. A long-range plan and written lessons ensure that curricular activities are specific, well understood, and coordinated with other grades.

2. Sequential organization ensures that skills and concepts build on one another through regular, systematic, ongoing instruction.

3. Engagement with works of art by mature artists from many cultures is central to the organization of curricula.

4. Content is balanced among the four art disciplines (production, history, criticism, and aesthetics) to promote engagement from multiple perspectives.

5. It uses developmentally suitable and age-appropriate activities.

Adventist education needs more than a single vision of art education. Imagine randomly tossing out a thousand flower seeds in the hope that a garden will emerge. Planting a lot of seeds may be a beginning, but it’s not a sustainable strategy for garden design. DBAE is the landscape architect’s plan for incorporating the thousand flowers into a comprehensive and coherent plan for a garden. Like a garden plan that can be modified to suit a variety of climates, soils, and latitudes, DBAE is flexible and adaptable, while incorporating an overall plan. It rejects the whatever-happens-happens outcome in favor of a strategy with defined goals and achievable results. Our educational system would be benefit from putting such a system into place.
Case Study

Twenty-four students enrolled in my academy art class. Only two had had any previous exposure to art appreciation and production. All of them viewed art subjectively, based on the following criteria: Is it pretty? Does it resemble a photograph? Does it affect me emotionally? With this group, I decided to apply Discipline-Based Art Education (DBAE).

Before the students began art production, the first step of DBAE, I showed them David Hockney’s painting Nichols Canyon, and solicited their reactions. Most reacted negatively. They did not regard the painting as very good or interesting. So I dropped the subject, deciding to come back to it later.

Now it was time to get the class involved in art production. During the first few weeks, we discussed various genres of art, elements and principles of design, and the fact that each piece of art has a specific genre (i.e., landscape) and medium (i.e., tempera) and addresses a “big idea.” As they created and discussed their artwork, the students began to see how the principles and elements of design play a role in art production.

The assignments both helped them to create good compositions and required them to consider the “big idea” that they were trying to communicate. They examined many fine art reproductions, and studied examples of good student art shown in their textbook. Yet the beginning students continued to incorporate common symbolism (hearts for love, happy faces for joy, a sun in the corner for a bright day) in spite of my ban on such usage.

When the students turned in their first assignments, only two of the landscapes could be regarded as even average; most were of minimal quality. But the students who put the greatest effort and thought into planning their painting felt the most satisfied with their work. I did not get discouraged because quiz results showed that the students were beginning to understand the principles of good art production.

To complete their assignments, the students had to learn new processes and methods of expression such as how to create a work of art based on formal properties. They also learned about preparing an idea—by planning and experimenting, rather than relying on “inspiration.” They learned to put aside their prejudices, personal preferences, and preconceived ideas when evaluating artwork. Gradually, they became more proficient in self-expression and gained confidence in using new subject matter. Meanwhile, their knowledge of different types of media expanded.

The class was now ready for the second step in DBAE: art criticism. We went back to Nichols Canyon. First, I asked them to write a description of the painting. They were to describe what they saw, using only factual statements, without any interpretation or personal opinions (such as “I think,” “a pretty flower...” or “an ugly dog...”). Sorting fact from opinion was hard for some students, but with practice, they were able to avoid interpretation.

Second, I gave each student a handout showing the structure and movement of Nichols Canyon, and explained the process of analyzing a painting. We discussed Hockney’s use of the principles of design, the elements he emphasized, and other elements and principles that could be identified in the painting. The students each received a form with questions to guide them in analyzing the painting. Because this analytical process was preceded not only by the art production session, but also viewing of videos on art elements, composition, and vocabulary review, the students could apply what they had learned to the process of analyzing artwork.

Each student was assigned a research project. They found information about David Hockney, and became familiar with the place, medium, genre, political and social atmosphere of the time when Nichols Canyon was painted. This was the third phase in DBAE: art history.
After the students became familiar with Hockney’s early life and work, they were asked to write an evaluation that included these facts. Again, they were to insert no personal opinions, and all judgments had to be supported by facts. They were to seek to understand what the artist was trying to say about the specific place shown, and to judge the effect of the colors and the nature of his composition. Was Hockney’s use of unconventional color influenced by the effect of the bright southern California light or the diverse culture in the Los Angeles area? The students were to base their opinions on what they had learned about the history and structure of visual arts, the artist’s life, his intentions and place in history, and his relationship to and possible influence on the contemporary art world. Now they had reached the fourth step in DBAE: aesthetics.

The class’ final art production assignment was to paint a landscape using tempera. They could use family snapshots as a resource but could not copy them. Part of the assignment was to explain their composition, which meant they had to think through what they were trying to say about the place or landscapes in general. Their “big idea” might be to use the landscape to explore a variety of media, or to emphasize one particular element. They were told that their work would be critiqued by classmates.

In critiquing each others’ work, the students were directed to apply what they had learned about critical analysis and aesthetics. When a class discussion centered on why Jenny might have put a yellow sun in the corner of her painting, the students began to create a philosophy of aesthetic standards. They discussed the following questions: Is it ever possible to see a sun in the corner of the sky at three o’clock in the afternoon? Is it always childish to put a sun in the corner of the painting? Why doesn’t the teacher let us use suns in the corner, or smiley faces, hearts, and stars in our paintings? What genres of art make use of symbols? If Jenny used tempera to make a copy of Hockney’s painting, would that be intellectual theft? Do other cultures use symbols in their art? When is it OK to include commonly used sym-
“Where can I get a poster like that one? I want it on my wall to look at every day. I think the artist was painting a scene in Mexico or El Salvador. Look at the colors be used. They look like the colors you see in Mexican or Hispanic art. He seems to have deliberately made the painting look sort of primitive.”

“At the bottom is a big blue area or shadow. It gives a cool and calm feeling to the painting which has mostly bright, hot colors. It provides contrast. It is complementary to the bright orange in the upper left. The two small white rectangular buildings are emphasized by their placement just off center. Contrast is seen in the values shown—white houses, black road. The black road has a light, bright yellow stripe. There are contrasts in shapes, too. The houses are geometric; there is a rectangular area at the bottom of the painting that contrasts with the organic shapes seen in other places in the painting. There are warm and cool contrasts in the colors . . .”

Remember, at the beginning of the semester, the students were unanimous in thinking Nichols Canyon was bad art, unrealistic, and unfinished. They thought it used strange colors, and questioned “why trees were growing out of the big blue splotch of water in the lower right corner.”

Note the positive impact of a DBAE-based approach in the four areas of art education: production, criticism, history, and aesthetics. The most obvious evidence of aesthetic growth and understanding was the students’ appreciation of a formerly disdained artwork.

Thus, DBAE not only helps beginning art students to develop a more focused way of art production, but also enables them to appreciate art criticism, history, and aesthetics. Carefully employed, DBAE can address the needs of students with many different learning styles—good students, unmotivated students, those with a lifetime of exposure to the best in art, and those with no exposure to fine art. In my class, DBAE provided a successful strategy for teaching a very diverse group of students.

Marquita Fowler Halstead has taught art at Takoma Academy in Takoma Park, Maryland, for more than 20 years. A working painter and potter who regularly sells work in galleries and privately, Mrs. Halstead co-wrote the visual arts curriculum for the North American Division. She holds a Master of Fine Arts in painting from The George Washington University and has worked as an art instructor at Columbia Union College and John Nevins Andrews Elementary School, both in Takoma Park, Maryland.

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3. Ibid., p. 64.
7. Ibid., pp. 61-64.

Thambi Thomas is currently an Associate Director of Education at the Pacific Union Conference in Westlake Village, California. His elementary through college-level education was in India, and he earned an Ed.D. from Loma Linda University—Riverside Campus. Dr. Thomas has taught and served as a principal at both the elementary and secondary levels. His artistic interests range from trumpet playing to painting. He says that “coordinating this issue of The Journal of Adventist Education to focus on the arts was an opportunity I could not pass up because of the abundance of new research focusing on the importance of the arts and because of the opportunity to influence educational leaders at every level to see the importance and value of arts education for every student.” The editorial staff is grateful for Dr. Thomas’ enthusiasm, commitment, and wide-ranging assistance in the planning and production of this issue.

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