



CENTER for
LEARNING through
the ARTS
AND TECHNOLOGY

Quarterly Report

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University of California, Irvine

A Word from the Director...

Liane Brouillette

We would like to offer our thanks to all of the members and friends of the Center for Learning through the Arts and Technology for making 2007-08 such a successful year. To celebrate the 10th anniversary of UC ArtsBridge, the annual ArtsBridge America conference was held on the UCI campus, at Calit2, on May 31. In preparation, the six Mapping the Beat campuses held a preliminary workshop on May 30 at the UCI Conference Center. On the evening of May 30, a special reception was held at the University Club for ArtsBridge America Founder Jill Beck, now President of Lawrence University of Wisconsin.

On March 13, the Center for Learning through the Arts and the Technology and UCI Department of Education cosponsored a distinguished lecture to celebrate the inauguration of the new UC Irvine Ph.D. in Education. The featured speaker was eminent educational psychologist David Perkins, widely known for his research on creativity and cognition.

The ArtsCore: K-2 project in San Diego began implementation with nine visits by drama Teaching Artists to each Kindergarten, Grade 1, and Grade 2 classroom at Balboa and Marshall Elementary Schools. At Freese Elementary, the San Diego Guild of Puppetry provided the teaching artists who worked with K-2 students. The Museum School, which will expand from a Grade 3-5 school to a K-5 this fall, will offer professional workshops for their new K-2 teachers this summer.

A new partnership has been formed between CLAT and ACCESS, the alternative education program of the Orange County Department of Education. The ACCESS program serves approximately 8,000 students daily in 100 facilities. This spring CLAT collaborated with the Butterfly Project to offer a story-writing workshop for teachers, as well as a short story contest for students. UCI English composition faculty acted as judges. This contest is expected to become a yearly event.

Mapping the Beat

Annual Conference and Campus Updates

The Center is pleased to announce that during the 2007-08 academic year "Mapping the Beat" projects were implemented in fifth grade classrooms by ArtsBridge programs at Appalachian State University, Cal State Long Beach, Lawrence University of Wisconsin, Michigan State University, Oklahoma State University, and a new "Mapping the Arts" project at UCLA. University teaching artists (ArtsBridge scholars) brought Mapping the Beat projects to 16 elementary classes in five states. Originally developed by the ArtsBridge program at UC San Diego in 2001, Mapping the Beat (MTB) is a music, history and geography curriculum supported by a three-year grant from the National Geographic Education Foundation.

In May 2008, the Center hosted the third annual Mapping the Beat gathering at UCI with university faculty directors, university MTB teaching artists and ArtsBridge scholars, and

project coordinators. Through campus presentations and hands-on music sessions, attendees were reminded how the strength of the project curriculum can be nourished through hands-on experiences in music. ArtsBridge scholars from Appalachian State University, Lawrence University of Wisconsin, Cal State Long Beach, and Oklahoma State University presented best practices and shared lesson plans and resources with the other campuses. One presentation highlight of the day was an African drum circle led by Shawn Roberts, a 2007-08 ArtsBridge scholar from Appalachian State University in Boone, North Carolina. Participants learned a traditional song and were introduced to a variety of teaching methods for teaching and playing the talking drum, a West African drum whose pitch can be regulated by the musician allowing the drum to "talk."

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CLAT Co-Hosts 2008 ArtsBridge America Conference

On May 30 and 31, CLAT welcomed ArtsBridge faculty directors and administrators from seven states for the ArtsBridge America Conference co-hosted by ArtsBridge America (Lawrence University) and the Center for Learning through the Arts and Technology. The Center works closely with ArtsBridge programs across the country through multi-campus research project in arts and education. Through university and K-12 school partnerships, ArtsBridge America programs are making their communities a place that fosters student academic achievement and involvement in the arts.

Over the past year, ArtsBridge administrators and university faculty have launched pilot programs, developed new project initiatives, fostered collaborative partnerships, immersed ourselves in the complexities of the K-12 educational system and No Child Left Behind, and raised funds to support work of the quality we know is necessary to effect true change. Their commitment to learning and teaching through the arts and the work in K-12 classrooms across the country makes a lasting difference for the children (and teachers) who need it the most.

The ArtsBridge America network continues to grow, with over 20 university campuses across the country. The University of Utah, home to a strong ArtsBridge program since 2001,

is working with three other universities to develop a lasting statewide arts education presence with new ArtsBridge programs at Brigham Young University, Utah State University, and Southern Utah University. Under the strong leadership of Dr. Lynnette Overby, a new program will begin in 2009 at the University of Delaware. Nina Eidsheim, co-author of the Mapping the Beat curriculum, piloted an ArtsBridge program with three Mapping the Beat scholars at Appalachian State University in Boone, North Carolina. And after a year on hiatus, the ArtsBridge program at the UC San Diego has found a new home in Educational Studies.

The first day of the conference focused on "Mapping the Beat," an ArtsBridge America signature project curriculum that intertwines music and geography with the fifth grade social studies curriculum (see "Mapping the Beat" on page 1). Day two of the conference brought together administrators from over a dozen ArtsBridge America campuses from across the nation. After a welcome reception at the University Club with Jill Beck, founding director of ArtsBridge America and current President of Lawrence University, attendees participated in presentations, discussions, and workshops.

Conference attendees participated in workshops with Karl Androes, Executive Director, and Avo Randruut, professional

teaching artist, from Reading in Motion. Based in Chicago, Illinois, Reading In Motion uses music and drama to engage K-3 grade students and help teachers make their core reading programs effective. It is an innovative supplemental reading program that gets at-risk K-3 students up to grade level. For more information, please visit www.readinginmotion.org.

Electronic artist Byeong Sam Jeon, UCI Calit2 graduate researcher, demonstrated an innovative new twist to the traditional drum circle. Debuted at Calit2 at UCI in 2008, "Telematic Drum Circle" is an interdisciplinary art project that combines Tele-Robotics, Computer Science, Pneumatics and Music. It consists of two components: a set of 16 robotic drums arranged in an installation space and an interactive website networked with these drums. Each drum is representative of a geo-cultural region, providing educational opportunities in music, social studies, and geography for K-12 schools and universities. By transforming the traditional drum circle using technology and drums from across the globe, visitors login from remote locations using the keyboard to play the drums, as well as in person in the Calit2 studio where cameras are pointed at the drum circle providing a live stream of videos broadcast. Visit www.telematicdrumcircle.net for more information.

Cal State Long Beach: Adding a Historical Perspective to the MTB

As part of the National Geographic Education Foundation project on Mapping the Beat, California State University Long Beach has taken on an intense review and revision of the Mapping the Beat curriculum, with the help of expert historian Tim Keirn. Keirn is a history and education professor and faculty advisor for the California History-Social Science Project.

As part of his review, Keirn has revised lessons covering country music, African American music, Native American music, and Louisiana and the French Diaspora. His next goal is to

complete a new lesson focused on the music of the American Revolution, a topic central to fifth grade studies of U.S. history. As a historian, Keirn modified the existing curriculum to include a more comprehensive historical and geographical context, verifying the accuracy of historical facts, and aligning them more to the 5th grade history/social-studies content standards.

To ensure that his revised lessons are well-suited for the classroom, Keirn personally taught the lessons in four fifth-grade classrooms in Long Beach over the past year, at King and Webster Elementary schools. After presenting the

historical and geographical context for each topic, he brought in a preservice music education major, Solomon Katz, to address the music and instrumental portions of the lesson. Culminating presentations included a Zydeco band and an African musician who performed for all of the fifth grade classes at the schools.

Keirn has enjoyed his work on the project, which has strengthened collaborations between the university education and history departments and local elementary schools.

CLAT Co-Sponsors David Perkins Lecture

[Reprinted from UCI Department of Education Spring Newsletter]

On March 13 the Department of Education celebrated the inauguration of its new UC Irvine Ph.D. in Education with a campus distinguished lecture that was co-sponsored by the Center for Learning through the Arts and Technology. The featured speaker was Professor David Perkins, Ph.D., of Harvard University, an eminent educational psychologist. Dr. Perkins is known for his research in the areas of creativity, intelligence, and the teaching of thinking.

UC Irvine faculty, staff, administrators, and students joined guests from Orange County communities in the Cal IT2 Auditorium to congratulate members of the first class of Ph.D. students and listen to Dr. Perkins' thoughts on the kinds of knowledge that should be developed in K-12 and university classrooms.

Dr. Perkins introduced his topic, "Thinking to Go", by posing the question: "What do we want people to learn and how can they learn it so it really matters?" Dr. Perkins suggested that a fair amount of what youngsters learn in conventional schools really doesn't matter very much.

"It's sort of there for the quiz or whatever and then evaporates a little later. Yet, that's certainly not our vision of what we would like for education. The whole point of education, after all, is knowledge to go. It's not knowledge that just stays in the classroom, stays long enough for the quiz at the end of the week or the end of the month. It's knowledge that informs people's lives and energizes them, that provides some vision; it provides ways of making sense of the world to function well in the world."

Describing "knowledge to go", Dr. Perkins identified four characteristics: the knowledge is alert, expansive, adventurous, and proactive. He suggested that educators should consider three themes when developing curricula: scope of knowledge, conception of knowing, and manner of learning.

Regarding scope of knowledge, Dr. Perkins observed: "An understanding of wide scope is central to its home discipline, but it is illuminating beyond the discipline, and it is proactively mapped into the world." This contrasts with narrow-scope knowledge expressed as "a curriculum that is about itself, that is to say, about propagating itself forward, generation by generation, essentially an empty curriculum."

In explaining the second theme, conception of knowing, Dr. Perkins contrasted three different conceptions of knowing: (1) retention and application, which he characterized as possessive: "I know what I know in my mind and can retrieve and re-present"; (2) understanding: "being able to reason well and solve problems"; and (3) active, adventurous conception of knowledge, which Dr. Perkins described as "proactive". He views proactive knowledge as dispositional: "It's not just a matter of ability, it's a matter of attitude."

On the third theme, manner of learning, Dr. Perkins acknowledged that there is ongoing debate about terminology used to discuss transfer of learning but that the important questions are when, why, and by what means transfer occurs. To illustrate, he presented two models. The High Road/Low Road model (Soloman & Perkins, 1994) incorporates reflected abstraction and practiced automaticity. "If you actually look at the pattern of failures and successes in transfer, most of the occasions where not much transfer was found are occasions where there was neither reflective abstraction nor much varied practice."

A second model, Inventing to Prepare for Learning, from Schwartz and Martin (2004), begins not with the content but with a problem situation where individuals invent their own solutions. "The net effect of all that tends to be knowledge to go, knowledge that is understood and obtained, and that can be applied flexibly in other

situations...This can be viewed as a neat complex packaging of, on the one hand, reflective abstraction and, on the other hand, a practice generated by the sequence of events."

Dr. Perkins cautioned audience members to be aware of contrasts in the literature on transfer with real world situations. For example, in transfer studies, learners perform other people's tasks vs. managing one's own agenda; many of the transfer tasks used for laboratory studies involve analogical applications whereas many of the important applications in the world are quite literal; most laboratory tasks involve a clear demand to perform; and there are no well-studied data on response competition, i.e., how developing new knowledge is affected by old habits or commitments.

In closing his lecture, Dr. Perkins discussed "learning for later" versus "learning from now". He reminded the audience that much of the instruction offered in schools is portrayed as important for use later in life -- in effect, students receive "promissory notes" regarding the importance and applicability of the subject they are studying. He offered four options for learning from now: problem-based learning, project-based learning, community participation, and inquiry learning.

Dr. Perkins identified four advantages associated with "learning from now". (1) The endeavor is experienced as immediately meaningful and worthwhile in itself as well as representative of something larger. (2) Knowledge is woven in here and there as it is needed as well as revealed by the unfolding experience. (3) Conflicting knowledge from past experiences converges, and resolutions are negotiated through thought and experiment. (4) Considerable learning occurs automatically and is extended by knowledge teased out through underscoring reflection and targeted rehearsal.

Mapping the Beat

(Continued from p. 1)

Joining the original Mapping the Beat university partners is Appalachian State University and the University of Delaware. Under the direction of Dr. Nina Eidsheim, co-author of the original MTB curriculum developed at UC San Diego, Appalachian State University joined the ArtsBridge America network and piloted MTB with four classes at Davenport Elementary. In 2008-09, Appalachian State University plans to continue this partnership with MTB projects that link geography and U.S. history to music, dance, theatre, and visual art. In addition to expanding the MTB curriculum to integrate all art disciplines, MTB will also reach other grade levels. Under the direction of Dr. Lynnette Overby, past director of the program at Michigan State University, the University of Delaware will pilot a MTB project curriculum in 2008-09.

With support from the Center, MTB will also be adapted to align with the eighth grade social studies curriculum in Southern California.

The ArtsBridge program at UCLA School of Theater, Film, Television implemented a new project based on MTB called "Mapping the Arts." Under the direction of Dr. Patricia Harter, the project uses theatre and visual arts to introduce one of the core MTB units, *Unconventional Maps and the Underground Railroad*. Students learn the significance of coded maps in the form of quilts as part of the history of the Underground Railroad. The project also improves teacher training by creating teams that includes a seasoned teaching artist, ArtsBridge teaching apprentice, and a K-12 teacher.

Three classes participated in Mapping the Arts in 2007-08. Students were introduced to the Underground Railroad, use of coded maps, concept of slavery and the economic conditions that supported the idea of slavery, and created their own coded classroom quilt.

Each student designed and prepared a quilt square illustrating his/her idea of freedom, and the journey that slaves made in escaping to freedom.



Culminating "Mapping the Arts" quilt by students from Toluca Lake Elementary with support from UCLA School of Theater, Film, Television.

Journal for Learning through the Arts

Call for Manuscripts: Special Issue on Arts & Technology

The Journal for Learning through the Arts is a peer-reviewed, on-line journal published by CLAT. It provides a forum for discussing all aspects of learning that integrate the visual and performing arts within K-12, community, or higher education settings.

Submissions are invited from university faculty, researchers, teaching artists, and school district personnel who have explored the link between learning and the arts through deliberate and disciplined integration of the arts (1) across arts disciplines, (2) with other academic content areas, and/or (3) into community-based educational programs.

Manuscripts are currently being accepted. The submission guidelines for the Journal for Learning through the Arts and the link to submit an article can be accessed at:

<http://repositories.cdlib.org/clta/lta/>

CLAT is interested in how experiences in the arts are mediated by technology. With an ever expanding array of technological tools--blogs, wikis, mashups, podcasts, virtual worlds, video games, etc.--how do arts educators keep up with their students and harness such popular

developments for educational purposes? What art forms have come into being that would not be possible without technology? How do we train teaching artists to integrate technology and aesthetics? Can multimedia digital arts be considered a new discipline?

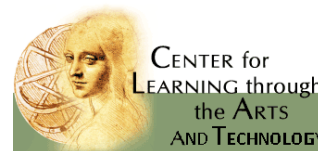
With the explosion of digital arts resources, how do educators maximize their potential for enhancing student learning? What new opportunities has technology opened up for students to share their creative activities with others?

In what ways do virtual communities create new venues for artists to interact with audiences? How has technology affected the museum and/or concert experience? What advantages (and drawbacks) are there to preserving live performance through audio and/or video recordings?

Articles discuss theory and practice, highlight current research, and review teaching and professional materials of interest to language arts educators. Examples may be viewed at:

<http://repositories.cdlib.org/clta/lta/vol1/iss1/>

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