

tional initiatives in school systems that are moving towards closing the achievement gap for students at risk?

Weighty questions. Are we ready to explore them deeply? First on my list of endeavors is to do my homework. California Standards in the Visual and Performing Arts, K-12, set out what students should know and be able to do. They do not set out a structure for delivery, what it looks like and what incremental assessment is required. So the first step for LAUSD would be to examine in depth the learning continuum that each art form places forward in the formal atmosphere of standards. When are new ideas and concepts presented? How much emphasis is placed on continually representing yourself as a learner to the same material as you grow and expand your skill and mastery? What is the progression?

Next I would ask my district arts education experts to look carefully at the exit competencies at the 5th grade, 8th grade and Proficient level for high school graduation in the arts. Set these as Meta-performance Benchmarks that define the scale of the current structure of our district; and then backwards plan from these benchmarks for the type, amount and level of intensity over multiple years of instructional opportunities in each art form. These would be defined as the Learning Goals prior to each Meta-performance Benchmark.

Armed with this information, I would simultaneously present a policy and instructional system for effective implementation. The Board of Education must set the minimum expectations for quality arts engagement by policy. The District must present a reasonable plan for delivery of the Learning Goals and the Meta-performance Benchmarks. As a natural outcome to these two pieces of

CHANGE IS NOT EASY. IF IT WAS, EVERYONE WOULD DO IT. THERE IS MORE WORK TO DO THAN THE DISTRICT CAN DO BY ITSELF. SO THE TAPESTRY REQUIRED FOR THE COMMITMENT TO FINDING THESE ANSWERS LIES WITH BRAVE INDIVIDUALS WHO WILL SET ASIDE THEIR DIFFERENCES AND PREFERENCES AND UNDERSTAND THAT NO ONE OWNS AN IDEA, IF IT IS THE RIGHT IDEA, WHEN PLACED ON THE TABLE FOR DISCUSSION AND ANALYSIS.

information, the following materials would be required:

- Pacing Plans in each artform, K-12
- Instructional Guides in Dance, Music, Theatre and Visual Arts
- Professional Development in the Arts for all teachers
- Assessment Criteria

None of this might be possible to accomplish except through a very diversified conversation locally and nationally. The expertise to have a dialogue about the possibilities and implications of these questions and their answers does not rest solely within the rubric of a school district.

LAUSD has the challenge and comfort of 5 years of implementation towards a 10-year plan to reinstate the arts into every school

of the District. Much has changed since this was initiated in 1999. I contend that some of the most important voices in arts education “reform” must be culled together for the arts education “reframing.” To that end, I have proposed in collaboration with the Music-in-Education National Consortium a national dialogue coupled with local inquiry teams to examine and explore the issues related to the conditions presented here.

Change is not easy. If it was, everyone would do it. There is more work to do than the District can do by itself. So the tapestry required for the commitment to finding these answers lies with brave individuals who will set aside their differences and preferences and understand that no one owns an idea, if it is the right idea, when placed on the table for discussion and analysis.

I started off my treatise with “I have been thinking that now is the time to be bold.” Not because we believe this is the correct strategy to take at this time, but because we have no other choice. Boldness is at the root of innovation. Our students in Los Angeles Unified School District deserve no less than our complete attention to the value of their lives. ¶

I CONTEND THAT SOME OF THE MOST IMPORTANT VOICES IN ARTS EDUCATION “REFORM” MUST BE CULLED TOGETHER FOR THE ARTS EDUCATION “REFRAMING.”

REPORT OF THE MIENC CONFERENCE “ANTHEM FOR CHANGE: MUSIC IN EDUCATION REFORM”

by

CATHY SMILAN AND PATRICK KEPPEL

The third annual conference of the Music-in-Education National Consortium (MIENC), “Anthem for Change: Music in Education Reform,” was hosted by the Arts Education branch of the Los Angeles Unified School District (LAUSD) on March 15-17, 2004. The LAUSD, in the fifth year of a ten-year plan “to incorporate a variety of strategies for securing a sequential, comprehensive, standards-based arts education for all students in all classrooms in all arts forms”(Burrows), invited the MIENC to Los Angeles to share its successful principles and practices with local representatives from higher education, public schools, and arts organizations. “Anthem for Change” was structured as a dynamic “working conference”; brief interactive presentations by MIENC program directors were followed by lively and fruitful “breakout discussions” designed to provide a meaningful professional development opportunity for the local participants, so that they could begin to create the lasting partnerships that will foster and nurture their own unique music integration initiatives in Los Angeles.

Below is a summary of key themes and discussion points covered.

DAY 1 FOCUS: *Schools of Music and Education*

Host: Robert Cutietta, Chair of Music Education, University of Southern California
Focus Participants: USC, UCLA, CSUN, CSUCLA, Cal Arts at Davidson Hall, USC

Richard Burrows, LAUSD Director of Arts Education, opened the conference by highlighting several of the points he addressed in his statement of purpose “Reframing-Reforming Arts Education.” He pointed out that in LA, as in many other communities, education on the whole is in crisis, and that since traditionally the contributions of the arts to teaching and learning are not viewed as having the same rigor and quality as other core curricula, arts instruction is likely to be eliminated in response to the perceived “failure” of the core curriculum. As a result, Burrows asserted that “the time has come to be bold . . . [W]e must reframe the effort, and reform our thinking in arts education and establish new paradigms of practice, [focusing on]:

- Cultivating competence and confidence in arts teachers;
- Implementing a comprehensive learning plan in the arts for all students that allows for multiple entry points of age, skills and mastery;
- Creating an infra- and super-structure that can reasonably withstand the variegates of budget, resolve, timing, schedule and resources.

Burrows emphasized that given the L.A. Board of Education’s serious and sincere desire



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for change, this proposal for arts education reform wasn't merely a dream but a real opportunity to bring about substantive, sustainable change.

In his welcome remarks, Robert Cuttieta, Dean of USC's Thornton School of Music, agreed that the climate was right for change from the point of view of higher education as well. He noted that USC has recently discontinued its established Music Education Program in order to start from scratch and train music teachers for the "highest denominator."

To assist in this reframing, Dr. Larry Scripp of NEC and Dr. David Myers of Georgia State University then outlined the general principles and practices that the MIENC has developed during its three years of collaboration and proposed the following "Enduring Questions" as a focusing framework for the 3-day working conference:

Define the Essential Values of Music in Education

What is the contribution of music and the arts to student learning? What is the particular value of music-in-education in the context of school change?

Imagine the Integral Presence of Music in the Schools

What does education look like when music is at the center of the core curriculum and regarded as having the same rigor, quality and demands for accountability as a core subject?

Describe How Change Can Occur

How will institutions of higher education, arts organizations, and public school systems evolve in order to collaborate effectively to support the field of music-in-education and school reform?

After Scripp and David Dik (MOG) presented images as to how teacher preparation programs work at NEC and Mannes School of Music, conference participants moved into small "breakout groups" and were charged to discuss the following Focus Topic:

How are institutions of higher learning rethinking their roles and programs in



The MIENC's three-day working conference in Los Angeles, "Anthem for Change: Music in Education Reform," brought together three constituencies: state and private university schools of music, arts organizations, and the Los Angeles Unified School District. During topic presentations and breakout discussions at the Arnold Schoenberg Institute at USC, the Wilshire Grand Hotel, and the Redcat Theatre, conference participants were asked to define the essential value of music in education, imagine the integral presence of music in schools, and describe how effective change could occur.

order to support the field of Music-in-Education and the needs of school reform accountability?

The discussion was spirited and constructive. First of all, participants felt it was significant that the L.A. school district, upon recognizing the need for change, was taking a leading role in bringing together various groups of people involved in the Music-in-Education equation; that is, those on the front lines of music education, armed with the increasing evidence that arts education makes an impact on student learning, are now working to drive the agenda. Likewise, it was generally agreed that it was a meaningful accomplishment in itself to bring School of Music representatives from UCLA and USC together at the same table. Although located in the same city, the two institutions rarely interact and are in many ways considered rivals. However, during their discussion group session, it became increasingly apparent that they in fact have a remarkable collegial relationship. They are inherently taking complementary

AT PRESENT PROFESSIONAL SPECIALIZATION OFTEN PREVENTS COLLEGIAL THINKING; IN ORDER TO CHANGE THE SHAPE OF ARTS EDUCATION, VARIOUS DISCIPLINES THAT WOULD BE COLLABORATORS MUST MAKE A SPECIAL EFFORT TO STOP ISOLATING THEMSELVES FROM ONE ANOTHER.

approaches in the way they educate teachers, which is potentially an important resource for the area

Other reports from the breakout discussions addressed a related concern about the lack of collegial relationships between the colleges of the arts and colleges of education and among the disciplines within the fine arts. Unfortunately, at present professional specialization often prevents collegial thinking; in order to change the shape of arts education, various disciplines that would be collaborators must make a special effort to stop isolating themselves from one another. The fact is, before the paradigm shift can begin in earnest, a huge amount of professional exchange will be necessary. It will require visibility, accountability and evidence of a comprehensive plan for sequential curriculum and implementation strategy. The arts education community will look to the institutions of higher education to be the visionaries in setting the standard for these changes.

Discussion around the approach to teacher education produced a consensus that while

there are strong music education programs in the Los Angeles area, the music education requirements are at present inconsistent and in need of rethinking. Richard Burrows noted that the current training is not articulating the needs of the students and the needs of collegial collaborators, but is instead addressing "an adult agenda." Under the current configuration of higher education, students are receiving excellent musical training, but as MIENC program director Gail Burnaford of Florida Atlantic University has pointed out, vital practical experiences in collaboration and community partnership are largely absent from teacher education curricula. Rather than completing a general survey in music course for elementary generalists (in some cases as a component of a ten-week, multi-subject class), students need to be engaged in a rigorous program addressing standards-based music integration and professional development regarding collaboration and implementation. Music students need to develop music skills, learn teaching pedagogy, and understand how to articulate the needs of the members of their

community. They need to understand how to get the instruments that don't exist, how to fix them when they are broken, and how to model the overlaps that exist in the arts and education.

Thus, the role of higher education must shift away from the delivery model of "teacher as curriculum" and develop Artist-Teacher-Scholars who can visualize and communicate in a common language within a collaborative curriculum model. In order for this goal to be accomplished, there needs to be consistency in what is available to students seeking an education in the arts and arts education. Further, early intervention is key; that is, it's important that music students with an affinity for teaching be identified early in the program. Similarly, collaborative partnerships and internships need to be implemented early in the educational process.

One breakout group focused on the need for higher education to be sensitive to the economic disparities in the community at large. At present many young people, as well as their parents, feel intimidated by

SIDEBAR

Look for the Trimtabs

BY ERIC BOOTH

A structural engineer once told me this wonderful story about these giant supertankers that had been designed on computers. These were enormous ships, many football fields in length and breadth, which were created to carry oil in an abundance never before dreamed. However, when the first actual ship was built—after the virtual design process and models were constructed and used—they discovered something shocking. They found that if they turned the rudder to steer the ship, it put so much stress on the frame of the ship that it would split apart. In other words, with all their best intentions, high-level skills, and careful planning, these engineers had created a monstrosity that couldn't be used because it couldn't be steered! They were in a panic about having to scrap the mega-million dollar project, but then one engineer took an idea from aviation and tried it out. On top of the rudder he placed a small metal flange called a trimtab. If the trimtab were turned first, it created conditions around the rudder that allowed it to be moved without putting undue strain on the ship's structure. Thus, the trimtab, this one small, specific piece placed in the right spot, became the crucial

element that made it possible to maneuver this enormous vessel.

This seems to me a powerful metaphor for people in organizations like the LAUSD and the Music-in-Education National Consortium that are attempting ambitious education reform. Changing the whole approach to arts education and arts partnerships is daunting and may seem impossible; however, there are always modest, specific actions you as individuals can take that will change the conditions in a crucial specific place, allowing for significant, intentional changes in otherwise unguidable institutions. In short, when the challenges seem insurmountable, look for the trimtabs. ¶

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For the first time in 28 years, representatives from the major city universities in Los Angeles convened to talk about music's role in education. Pictured here are MIENC Site Director Arnold Aprill and USC Thornton School of Music Dean Rob Cutietta.

THERE IS A CRITICAL NEED FOR A FOUNDATION OF KNOWLEDGE AND GUIDELINES FOR INTERPRETING AND INTEGRATING STANDARDS. IT IS TIME TO SHIFT FROM A "PASSIONS"-DRIVEN FRAMEWORK OF INSTRUCTION TO AN INTEGRATED, MORE INCLUSIVE ORGANIZATION OF INSTRUCTIONAL STANDARDS.

institutions of higher education, sensing intuitively that they don't belong there. It should therefore be an important part of the mission for Schools of Music to break

down these unnecessary social/psychological barriers by transferring locations for instruction wherever possible. The students need real, frequent work at the college site, so that, as one participant put it, "they don't feel like tourists; rather, they should be encouraged to feel they have a right to be there." They need to be invited to college classes featuring a skill they have (e.g., singers attend Chorus) and become peers not only with their college student mentors but also with the professional artists and teachers at the university. Likewise, colleges need to make efforts to reach out to parents in communities around the university, so that they can envision higher education as a potential reality in their children's lives.

Along these lines, there was much discussion about the need for higher education to play a more vital role in the public discourse for school reform. The challenge for those in Music-in-Education is to develop the advocacy skills needed to change public discourse. Rather than focusing on the negative expectations with regard to public education, Music-in-Education must be a force in highlighting its very real successes. As MIENC program director Arnold Aprill (CAPE) put it, "Let's make this the public conversation: Music is part of the core curriculum. Music is addressing the needs of our students.

Music is helping students with literacy and math. Let's shift the expectation by disseminating the documentation that the process works."

After short presentations on MIENC guided intern programs at Northwestern University and Georgia State University, the breakout groups re-formed to discuss the following Focus Topic:

How can Schools of Music and Schools of Education work together to support change in teacher preparation practices to produce new kinds of teachers and teaching practices?

Again, communication, or the lack thereof, was a critical concern. Schools of Music and Schools of Education often do not collaborate as well as they could. Course overlap and failure to grant reciprocity for similar courses creates unnecessary tension between the departments. Programs need to be designed that offer students contextualized music education pedagogy, with a sharing of the resources for music practice and educational planning.

However, a radical shift in the perspective of music teachers themselves is also necessary. Before the community at large will recognize music Artist-Teacher-Scholars, the music educators must see themselves as more than just choir, band, and orchestra directors.

Music educators need to model the reform that they wish to bring about by presenting themselves as professional educators who specialized in music and who view themselves as the vehicle of change in the educational community. This means they must be trained in how to articulate and advocate the importance of music education to multiple audiences—parents, community members and their faculties and administrations. In fact, many conference participants felt that the curriculum must be revamped in such a way as to foreground this issue.

Another group emphasized the need for Schools of Music and Education to share and define criteria and language toward effective professional development for professional artists participating in education programs of Arts Organizations.

Reflections on the Day's Work

After brief presentations and discussions on MIE portfolio practices (Scripp, Myers, and Vincent Marron, UNC/A+ Schools), Eric Booth led the plenary in a reflection on the day's activities, pointing to several key themes:

- Institutions of higher learning need to model the partnerships that can make these arts integration programs effective.
- Ongoing mentorship of pre-service and new teachers is required.
- The conversation between higher education, school district personnel and community artists must continue. The quality of that conversation must reflect an atmosphere of inquiry involving engaging questions and ample time for thoughtful deliberation.
- Those involved in the Music-in-Education partnership must recognize the importance of a new vocabulary, a new language of reform that will reframe their work for the long term. To do so, they must:
 - Revise what they think the answers are.
 - Ask what the enduring questions are that will drive their students.
 - Organize a true, standards-based arts-

MUSIC EDUCATORS NEED TO MODEL THE REFORM THAT THEY WISH TO BRING ABOUT BY PRESENTING THEMSELVES AS PROFESSIONAL EDUCATORS WHO SPECIALIZED IN MUSIC AND WHO VIEW THEMSELVES AS THE VEHICLE OF CHANGE IN THE EDUCATIONAL COMMUNITY.

- integrated curriculum.
- Consider what students of arts-integrated curriculum should look like.
- Assess how teachers would respond to professional development.
- Make the distinction between: "What is important" vs. "What can be seeped into the cracks?"
- Ask what they can develop in the long-term.

- Through this deliberate inquiry, a new body of knowledge about how arts education partnerships work can be developed and disseminated.

Booth noted that this was no simple task but a great challenge; however, citing an example from engineering history (see sidebar, "Look for the Trintabs"), he stressed that some simple but crucial adjustments made in the conditions surrounding these attempts at reform can go a long way to ensuring their long-term success.

DAY 2 FOCUS:
Public Schools—Music Teachers
Host: Richard Burrows, Director of Arts Education, LAUSD

On Day Two, the focus shifted from the role of higher education in Music-in-Education reform to the role of the music teacher. In his opening remarks, Richard Burrows stated that the public school administrators and teachers gathered needed to use this time to: address how public schools can take ownership of the arts in education; establish a comprehensive plan for collective professional development for all arts; and make clear connections between visibility and accountability.

The MIENC then facilitated a discussion amongst educational leaders and music educators posing the question:

What does education look like when music is at the center of the core curriculum and regarded with the same rigor, quality and demands for accountability as other core academic subjects?

Several of the breakout groups reported that the idea of music in the core curriculum provides an opportunity for the music teacher to initiate the paradigm shift by connecting students to learning in the rest of the school. Further, music and the arts are interdisciplinary by nature; by placing music at the core, the linkages between subjects are made readily apparent. Dennie Palmer Wolf reiterated what Larry Scripp illustrated with examples of student "compositions" from the New England Conservatory laboratory school: "Music education involves literacy. Music education involves language acquisition. Music education involves history. Music education involves complex mathematical expressions." Music also presents a very different view of time in learning—not time "on task," but rich engagement, authentic, independent learning, that comes with genuine integration—(e.g., students motivated to continue their work outside of classrooms).

One group emphasized that music in the core curriculum has an important effect on school culture, elevating the music teacher to a valued colleague and partner in the endeavor to educate the child. It provides music teachers with equal access to equipment, space, time and money. It provides for equal footing with other educators with regard to meetings,

planning, and leadership opportunities.

However, the general consensus of the participants was that the current model of the music teacher is confusing, lacking focus and consistency. Music specialists are left to develop curricula from individual interpretations of state and county standards. There is a critical need for a foundation of knowledge and guidelines for interpreting and integrating standards. It is time to shift from a “passions”-driven framework of instruction to an integrated, more inclusive organization of instructional standards.

Arnold Aprill suggested that the “generative tension” between music performance and music/arts integration is an appropriate genesis for changing the culture of the school community. Arts education must support a standards-based curriculum while respecting the diversity of methodology for instruction. Schools must recognize different modes of instruction, and assessment must be evaluated against benchmarks for teaching effectiveness and student learning outcomes. This assessment also requires reflective practice and the insistence on excellence and equity for every student.

Challenges for music teachers to support these standards include inappropriate working/teaching environments and lack of support from school administrators. The paradigm shift must involve a realignment of administrative views to fit with current Music-in-Education reform and practices. Teachers need compensated daytime professional development and an intra-grated approach to the “Fine Arts Team.” They need professional training to develop strategies for using the resource of time effectively and efficiently and to develop effective program advocacy strategies. The community needs to be invited into the professional development plan as well.

These key ideas will help to facilitate changes in professional development practices. The conversation needs to be extended to the school sites. Arts specialists need to break out of isolation. Common planning time is essential so that teachers from other disciplines can identify arts integration learning oppor-

BUT MOST OF ALL DOCUMENTATION MUST BE ESSENTIAL TO THE PROJECT; THAT IS, IT MUST BE PART OF THE PROJECT PLANNING AND BUDGET, MUST BE PART OF THE INSTRUCTION AND NOT SIMPLY SOMETHING DONE WHEN THERE’S TIME, AND MUST REFLECT TIMELINESS AND EFFICACY OF EVALUATION.

tunities. Finally, all teachers need to participate in arts integration professional development opportunities and be held accountable for implementation of the strategies presented.

Sue Stanger, LAUSD Performing Arts Coordinator, stated that the goal of LAUSD professional development is “to implement high-quality focused professional development in the arts that has as its core a collaborative learning team whose members accept a collective responsibility for the achievements of all students.” This plan is being implemented by organizing the workshops into “comprehensible unit modules” reflective of the California standards and sequentially building upon the needs of all members of the community. All members of the educational community are invited into the dialogue, practice and application of authentic experiences presented in the context of the arts.

DAY 3 FOCUS:
Arts and Music Organization
Host: Steven Lavine, President of California Institution of the Arts, Redcat Theater

The Music-in-Education Consortium discussion for Day Three focused on how community arts organizations could support achievement and success in the context of arts education school reform. Acknowledgement was given to the importance of the conversation and the need to focus on the positive aspects of the dialogue. Arts organizations stressed the necessity of creating a “capacity model” drawing upon the strengths of the

community so that the implemented program can survive on its own. Teaching artists articulated the need to “see behind what we see” to acknowledge the precarious relationships of the arts partnerships and to understand the balancing acts that will make these collaborations successful. The artist/arts organization must not be viewed as a novelty but rather as an essential component and equal partner in the planning, teaching, evaluation and documentation of the project.

A constructive discussion was generated around the subject of documentation of successful arts integration practices. It was agreed that when organizations are just learning how to document that they focus on “manageable” projects. Documentation can often take many forms, depending on the needs of the target audience; video is nice, but reflective journaling and responses to open questions can be just as useful, if not more so. But most of all documentation must be *essential to the project*; that is, it must be part of the project planning and budget, must be part of the instruction and not simply something done when there’s time, and must reflect timeliness and efficacy of evaluation. The documentation must be sure to allow the school to present itself, telling the unique stories to their audiences and their communities, and also in turn to the entire city. The circle of involvement must go beyond the school community to include politicians, governmental bodies, and the community at large. The arts organizations, in effect, point out the importance of marketing the model of the arts in education. Making learning in and through the arts visible is an essential component in shifting the paradigm. ¶

No Longer Castles-in-the-Sky Arts Education as valued, high stakes, highly accountable learning

BY RICHARD W. BURROWS

When the Board of Education initiated a bold new Arts Education Plan for Los Angeles Unified School District in 1999, it set out a nationally-recognized, innovative, and bold policy, budget and operational plan in the arts. It authorized the LAUSD Superintendent to implement on an annual basis an articulated, coherent, standards-based arts education program of instruction to which all students, K-12, would have access.

While in the traditional sense, this call for action was met with statements such as “It’s about time!” in a practical sense, the District had neither the foundational resources, personnel nor necessary school-based policies in place to secure this task. In the first six years, remarkable program opportunities have been developed, implemented, refined and expanded. What is important about this work, as individuals-in-the-know nationally have acknowledged, is that it takes a “village or two” to plan and prepare for this signature effort.

To that end, the Arts Education Branch initiated two national-level conferences – one at the Getty Museum two years ago, and one in metropolitan downtown Los Angeles last year – that convened a National Study Group in Arts Education to contribute expertise to the task, to keep the discourse fresh and rigorous, to discard old paradigms, to build on annotated research and to conduct inquiry into how best LAUSD might

serve its 752,000 students in implementing a high quality arts education program.

Companion to the last National Study Group meeting in Los Angeles, the *Music-in-Education National Consortium (MIENC)* met with school district arts education staff, music artists, non-profit music organizations, K-12 music teachers, and university music teacher educators to establish essential questions that would explore the components of a well-crafted, well-designed, learning-based, artistically-sound, educationally-integrated music education program. This multi-day meeting provided a lens into the working process that has been initiated this year at LAUSD in its hosting of the 3rd National Study Group in Arts Education meeting in late May 2005.

Still at the heart of LAUSD’s work with the MIENC is a set of guiding principles:

- The arts are a core subject.
- Each art-form contains a distinct body of knowledge and skills.
- Academic rigor is a basic characteristic of an arts education.
- The arts support other learning initiatives in direct and deep ways.
- The arts do not need to sacrifice any of their uniquely personal methodologies.
- Learning in the arts must be accomplished through practice, rehearsal, creation or performance.
- Reading about the arts and artists throughout time and across cultures is critical.
- Researching, writing and communicating is essential for understanding in the arts and in life.
- Reflecting thoughtfully through analyzing is a key component to life-long learning.

What the MIENC conference assisted members of the Los Angeles contingent in identifying was how a well-connected music education curriculum reflects complementary instructional approaches in building cross-curriculum proficiency and highest levels of student achievement. The conversation analyzed the interdependence of the cognitive and creative processes inherent in mathematical reasoning and high levels of literacy devel-

WHAT THE MIENC CONFERENCE ASSISTED MEMBERS OF THE LOS ANGELES CONTINGENT IN IDENTIFYING WAS HOW A WELL-CONNECTED MUSIC EDUCATION CURRICULUM REFLECTS COMPLEMENTARY INSTRUCTIONAL APPROACHES IN BUILDING CROSS-CURRICULUM PROFICIENCY AND HIGHEST LEVELS OF STUDENT ACHIEVEMENT.