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**C. Recommendations About  
Establishing a Minnesota  
School for the Arts**

**MINNESOTA ARTS EDUCATION TASK FORCE**

**Report to the Legislature**

**January, 1985**

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## INTRODUCTION

When the Minnesota Arts Education Task Force was established, its primary purpose was to make recommendations regarding the establishment of a high school of the arts in Minnesota. As we studied the issue, we found the scope of our mission changing.

Our discussions with parents, students, educators, artists and other concerned citizens established a need for a high school for the arts not as a separate entity, but as the cornerstone of a statewide arts education system. As a result, we propose a Minnesota School of the Arts and Resource Center--a school whose outreach program is as important as its curriculum, and whose programs for the artistically gifted do not diminish, but enhance the arts education of students in every school district in Minnesota. This report also recommends the funding of four proposals developed by the Minnesota Alliance for Arts in Education (MAAE) for other initiatives that will preserve, promote and extend K-12 arts programs in schools throughout Minnesota.

While improving arts education is our primary goal, a combined school and resource center would also provide benefits to all Minnesota citizens. In addition to the direct impact of the outreach programs, all citizens would benefit from the economic impact of a program dedicated to excellence in education and the arts.

The following report from the Minnesota Arts Education Task Force establishes the need for such an arts education program, and addresses the specific areas of concern requested by the legislature in the 1984 Omnibus Education Aids Bill.

## HISTORY

The concept of a Minnesota School of the Arts as a component of Minnesota's arts education system was first seriously studied in 1979-80. An ad hoc committee chaired by Dr. William Jones of the Greater Twin Cities Youth Symphonies received a grant from the Northwest Area Foundation to study the concept. The committee recommended establishment of a Minnesota high school of the arts.

In January, 1984, the Governor's Commission on Economic Vitality in the Arts revived the idea, suggesting a high school of the arts as a project that "would stimulate Minnesota's economy and enhance its image as a leading cultural center." As a result of this recommendation, Governor Perpich established the Minnesota School of the Arts Task Force, appointing a statewide committee of 18 people who had demonstrated an interest in education and the arts (see appendix).

At the first meeting on March 29, the Task Force began developing its mission. Discussions centered on creating a plan for statewide improvement of arts education, establishing a school that would be accessible to the entire state, and the need to seek input from people outside the committee. By the end of the second meeting, two subcommittees had been formed to determine the most efficient methods for soliciting input from the educational and arts constituencies throughout the state. It was determined that the school should incorporate visual, literary and media arts into its format, in addition to the performing arts -- dance, music and theater arts.

At its April 30 meeting, the Task Force changed its name to the Minnesota Arts Education Task Force to reflect its desire to combine the high school of the arts with a resource center that would provide statewide benefits in arts education. The outreach committee scheduled open hearings from May 14-17 in the Twin Cities, Rochester, Mankato, Marshall, Fergus Falls, Thief River Falls, Virginia, St. Cloud, Duluth and Bemidji to solicit opinion from concerned citizens.

Legislation was passed in May requiring a report on arts education and a School of the Arts, and providing funding for the report and its recommendations as follows:

### 1984 Omnibus Education Aids Bill

#### Sec. 41. ARTS EDUCATION REPORT

By January 15, 1985, the department of education shall report to the education committees of the legislature recommendations for improving arts education in elementary and secondary schools. The report shall include:

1. a review of the comprehensive arts planning grants authorized by Minnesota Statutes, sections 129B.17 to 129B.21;
2. an assessment of the need for arts programs at elementary and secondary schools with recommendations for expanded arts opportunities for all students; and

3. recommendations about establishing a Minnesota school for the arts, specifically addressing: the need for the school; a governance structure; administration and staffing; curriculum components, including academic areas; student selection procedures; tuition, transportation, and housing; capital and operational budgets; funding provisions and sources; and ability to serve as a statewide resource center for school districts and staff.

Subd. 3. ARTS EDUCATION REPORT. The sum of \$148,000 is appropriated for fiscal year 1985 from the general fund to the department of education for the purposes of section 41.

The department of education shall not expend \$118,000 of this sum until it submits the report about establishing a Minnesota school for the arts to the chair of the senate education aids subcommittee and the chair of the house education finance division and receives their advisory recommendations on the school; failure or refusal to make a recommendation promptly is deemed a negative recommendation.

#### 1984 Omnibus Tax Bill

#### Article 12. Charitable Gambling Control Board

Subd. 3. ANNUAL APPROPRIATION. At the end of each fiscal year, the commissioner of finance shall certify to the state treasurer the total revenues collected by the board from taxes and fees imposed by this article minus the amount appropriated by law from the general fund to the board for its expenses and operations. The net revenue so certified shall be expended by legislative appropriation to the department of education for expenditure, in consultation with the state arts board, as grants for programs, construction, maintenance, and operation of one or more schools for the arts located within the state, or the purposes recommended by the Minnesota school for the arts planning task force except that any part of the amount so certified which is not appropriated for the purposes set forth in this subdivision may be appropriated for any other purpose.

Open meetings were held in ten cities throughout the state to explain the content of the legislation and the mission of the Task Force (see list, page 2). The meetings underscored the need to contend with a lack of information and mis-information about the scope of the high school of the arts. Concerns about the ability of the school to serve the entire state were addressed with examples of proposed outreach activities and the efforts the Task Force was making to encourage statewide involvement in the development of the school and its outreach programs. Participants were encouraged to become a part of the process, and they offered constructive suggestions concerning elements necessary to establish the best possible statewide arts education program. A direct result of the open meeting held at Central High School in St. Paul was the establishment of a Student Advisory Committee (see appendix).

The Task Force intensified its efforts to encourage input with the establishment of curriculum subcommittees for each arts discipline and general studies. Although the original subcommittees each consisted of two or three Task Force members, the final reports represent the contributions of dozens of outside experts (see appendix). People who had previously expressed interest in contributing were asked to participate, and others were recruited to help

subcommittees achieve a balance of Twin Cities area and Greater Minnesota participants and professionals from the public school system and the statewide arts community (see appendix for list of subcommittee consultants).

The subcommittee reports were submitted to the entire Task Force, which used them as a primary resource in developing the recommendations that appear in this report to the Legislature. The contributions of the open meeting participants and others who wrote or called to offer suggestions were instrumental in identifying programs to be offered by the Minnesota School of the Arts. The resource materials provided by some 90 specialized schools throughout the nation were invaluable in determining the most efficient methods of administering these programs.

A preliminary version of this report was issued in November 1984 to provide an opportunity for additional input from arts and education specialists throughout the state. Information from the preliminary report was also used to develop site criteria for the proposed school. A Site Evaluation Committee was appointed by Governor Rudy Perpich and Minnesota Arts Education Task Force chair David Speer. Five proposals were submitted to the evaluation committee by the December 5, 1984 deadline. Each group submitting a proposal was asked to make a presentation at a December 10, 1984 Task Force meeting. A report evaluating the five sites was issued by the Site Evaluation Committee on December 31, 1984 (see appendix).



## **MINNESOTA ARTS EDUCATION TASK FORCE**

### **Mission Statement**

The Minnesota School of the Arts and Resource Center is a school and statewide resource center for the visual, performing and literary arts. As a statewide, independent public institution, its purpose is to provide expanded opportunities in the creative and interpretive arts to meet the needs of the gifted and talented youth of Minnesota. With a strong emphasis on high academic standards and artistic excellence, it will serve as a resource for the Minnesota public school system and arts institutions.

### **Objectives**

1. To serve as a national model for excellence in arts education.
2. To develop a strong partnership with all public schools in Minnesota.
3. To provide a dynamic environment for gifted students throughout the Minnesota public school system to develop their artistic talent, intellectual abilities, human character and their interrelationship to the broader community.
4. To provide expanded opportunities for Minnesota students to improve their abilities to engage in the creative process.
5. To provide a training ground and support system for Minnesota's professional educators and artists.
6. To interact with arts institutions and community organizations throughout Minnesota.

## NEED

Excellence in the arts is frequently mentioned as an integral part of Minnesota's famed "quality of life," yet each year many young people leave the state because their artistic needs are not being met.

In the last 17 years, arts in Minnesota have become a \$175 million dollar growth industry, yet Minnesota's per capita support has dropped from among the top ten to 23rd in the nation.

Over 51 percent of the students responding to a 1984 Minnesota Department of Education statewide survey said their school should offer more opportunities for theater, yet there are no required drama programs in Minnesota schools. In the same survey, 49.8 percent of the respondents said there should be more opportunities for dance and 43 percent expressed a desire for more visual arts opportunities. Even in the case of creative writing, offered in nearly all secondary schools, 38 percent of the students said (more classes) should be offered. Despite this strong interest, almost 50 percent of Minnesota's school districts cut arts staff or programs in 1981-82.

Minnesota must renew its support for the arts to continue enjoying the economic, social and cultural advantages of a strong arts environment. Establishing a Minnesota School of the Arts and Resource Center would provide immediate, statewide benefits through its outreach programs and help ensure the future of the arts by encouraging the artistically gifted and by developing audiences for the arts.

While there are compelling economic reasons for supporting the arts, there are less tangible benefits that are equally important, particularly the essential role the arts plays in education. Many school districts have responded to the outcry about the decline in quality education by emphasizing a "return to the basics." Computation, reading and other basic skills form an important educational foundation, but the intuitive skills and problem solving skills developed in the study of the arts are key ingredients in integrating facts into an entire thought process. Arts experiences provide students with an opportunity to develop skills in cooperation and teamwork, and the arts increase self-esteem in students who are discovering and nurturing a new talent. If we want students who can think as well as know, the arts must be considered as basic to total education as mathematics and reading.

Minnesota students and their parents overwhelmingly favor expanded arts education. In a 1984 Minnesota Department of Education survey, 83 percent of the parents thought that arts should be a part of the required curriculum, and 48.5 percent thought arts education was equal to or more important than education in other subjects, such as math, English, and social studies. Over 70 percent of the students also felt arts education was more important or just as important as other subjects. More resources should be made available for teaching the arts, according to 58.5 percent of the parents. Minnesota citizens are not unique in their support of arts education. Ninety one percent of Americans feel it is important for school children to be exposed to the arts, according to a 1984 Harris survey on Americans and the Arts, and over 50 percent believe school children do not have enough opportunities for exposure to the arts.

Many Minnesota school districts consider the arts less important than other subjects in the curriculum. In 1975, 60% of Minnesota's school districts reported that budget cuts would affect arts programs and 14% required arts to carry the major burden of cutbacks, despite already limited offerings. Only 4.4% offered elective dance courses, and most offered creative writing, dance and drama only as segments of other courses. None of the dance courses, and only 13.9% of the creative writing courses, were taught by instructors who specialized in that particular art form. Music and visual arts courses were more common, but many districts limited the number of arts credits allowed, discouraging students from in-depth study. This decline in arts education opportunities has not been reversed, according to Arts in Minnesota Schools: A 1982 Status Report. As part of the report, an Arts Education Survey was developed and distributed in May, 1982. Fifty-one percent of the responding districts reported reductions in music staff, courses or performance options, including elimination or reduction of 24% of the string programs. Nearly 40% reported reductions in high school visual arts programs. It is more difficult to assess the availability of dance, theater and creative writing programs since few districts offer them as separate disciplines, but it can be assumed that this lack of status would make these programs even more vulnerable to cutbacks.

Increasing funds to school districts might help improve arts education, but the state has limited discretion in dictating how districts spend their education dollars. With many school districts already not in compliance with Board of Education rules on arts in education, there is little guarantee that dividing the new charitable gambling tax money among the school districts would make a significant impact on arts education. Establishing a Minnesota School of the Arts and Resource Center is an efficient way to improve arts education on a statewide basis.

In addition to providing the means to improve current programs through curriculum development and teacher training, the School and Resource Center will provide arts opportunities that no single district could afford, such as intensive summer school sessions. This approach is in line with Recommendation 19 in Minnesota: State of the Arts, a 1977 report of the Governor's Commission on the Arts, which suggests that "limited state arts funds can be most effective if used on a statewide basis to stimulate arts development along the lines of statewide priorities." Because the school will be funded with monies from a new tax, it will not reduce funds for current arts education programs, but, instead, provide the environment and the resources necessary for them to become reinvigorated.

While there may be other methods of improving mainstream arts education on a statewide basis, a School of the Arts and Resource Center would also ensure that artistically gifted students receive special attention. Gifted education has been called the most neglected area of public school education in America. The prevailing attitude that arts is not a basic curriculum need makes opportunities for the artistically gifted even more limited.

Education Rule 40.C states that senior high elective opportunities are to be provided in "...practical and fine arts to such an extent as to meet the needs of the pupils enrolled..." The number of high school arts courses is extremely limited, and scheduling difficulties can make it impossible for a student to register for even one course, let alone get the in-depth study necessary to

develop talent. The situation is even bleaker in the popular arts, where few schools provide opportunities. While it is debatable whether current arts offerings meet the needs of the average student, it is clear that they do not meet the needs of the exceptional student.

Gifted students are often the last group to be considered when deciding where to commit funds because it is assumed that their abilities already give them a head start over most students. Many gifted students perform at lower levels than average students, however, because a lack of challenging programs and the social ostracism of "being different" makes it difficult for students to capitalize on their talents. Our indifference to giftedness not only harms the students, but society loses the valuable contributions the students could make if their talents were properly nurtured.

Over 75 percent of the parents in Minnesota Department of Education's 1984 survey supported allocating more resources to students with special talent in the arts.

Two of the most critical factors in successfully educating gifted students are opportunities for total immersion in their areas of interest and reinforcement from peers who are equally interested and gifted in those areas. There is currently no school in Minnesota whose primary purpose is to meet the needs of artistically gifted students. Opportunities are only available for the wealthy or for those willing to make extraordinary sacrifices to send their children to private schools, private lessons or an out of state arts school.

The Minnesota School of the Arts and Resource Center will provide learning opportunities for students with special needs. Because academic and artistic subjects will be emphasized equally, students will be better prepared to share their gifts in a variety of different fields. Those who do not choose an artistic field as a career will probably continue having an avocational interest in the arts, providing a more informed audience and a greater pool of arts volunteers and patrons in the future. Those who choose a career in the arts will have an even greater impact on the improvement of Minnesota's art scene, particularly in the popular arts. The recent filming of Prince's PURPLE RAIN brought over four million dollars into the Minnesota economy. An increase in the number of skilled arts workers can increase the chances that other film, recording, and popular arts enterprises will choose Minnesota as a place to locate their operations.

Minnesota needs the arts for the economic, social and aesthetic benefits arts provide to the state. We need arts education for the intuitive skills it promotes in students and to provide students with a balanced education in a world where technology has overshadowed the human qualities inherent in the arts. Special programs for the gifted are needed now or we will lose the contributions they can make in the future. We need the Minnesota School of the Arts and Resource Center for the immediate impact it will have on the arts, arts education and gifted education and because it will serve as a cornerstone for future improvements in these areas.

## THE EDUCATION OF GIFTED LEARNERS

A Minnesota School of the Arts and Resource Center will be a service to gifted and talented students in our state's school aged population. Before one can have a full understanding of why the Minnesota School of the Arts and Resource Center will be a necessary addition to our state's education system, it is important to understand the nature and the needs of those students who comprise this segment of the overall population. The students who will ultimately be selected to take part in programs offered by the Minnesota School of the Arts and Resource Center are part of the population referred to as "gifted." The Gifted Center of the Twin Cities Metropolitan Educational Cooperative Service Unit reports:

### A Comprehensive Definition of Giftedness

In 1972, the U.S. Commissioner of Education, Sidney Marland, published a landmark report on gifted education. This report contained a definition of giftedness which has since gained general support among educators and researchers in the field of gifted education. (This definition is subscribed to by the State of Minnesota Department of Education.) Marland reported that there are six broad categories of giftedness:

- General Intellectual Ability
- Specific Academic Aptitude
- Creativity or Productive Thinking
- Visual or Performing Arts Ability
- Psychosocial or Leadership Ability
- Psychomotor Ability

Any individual who shows exceptional ability in one or several of the categories, Marland stated, may properly be termed gifted.

The above statement contains three interlocking concepts crucial to a complete understanding of giftedness:

1. Emphasis on exceptionality
2. Emphasis on ability
3. Emphasis on the multidimensionality of giftedness

### Exceptionality

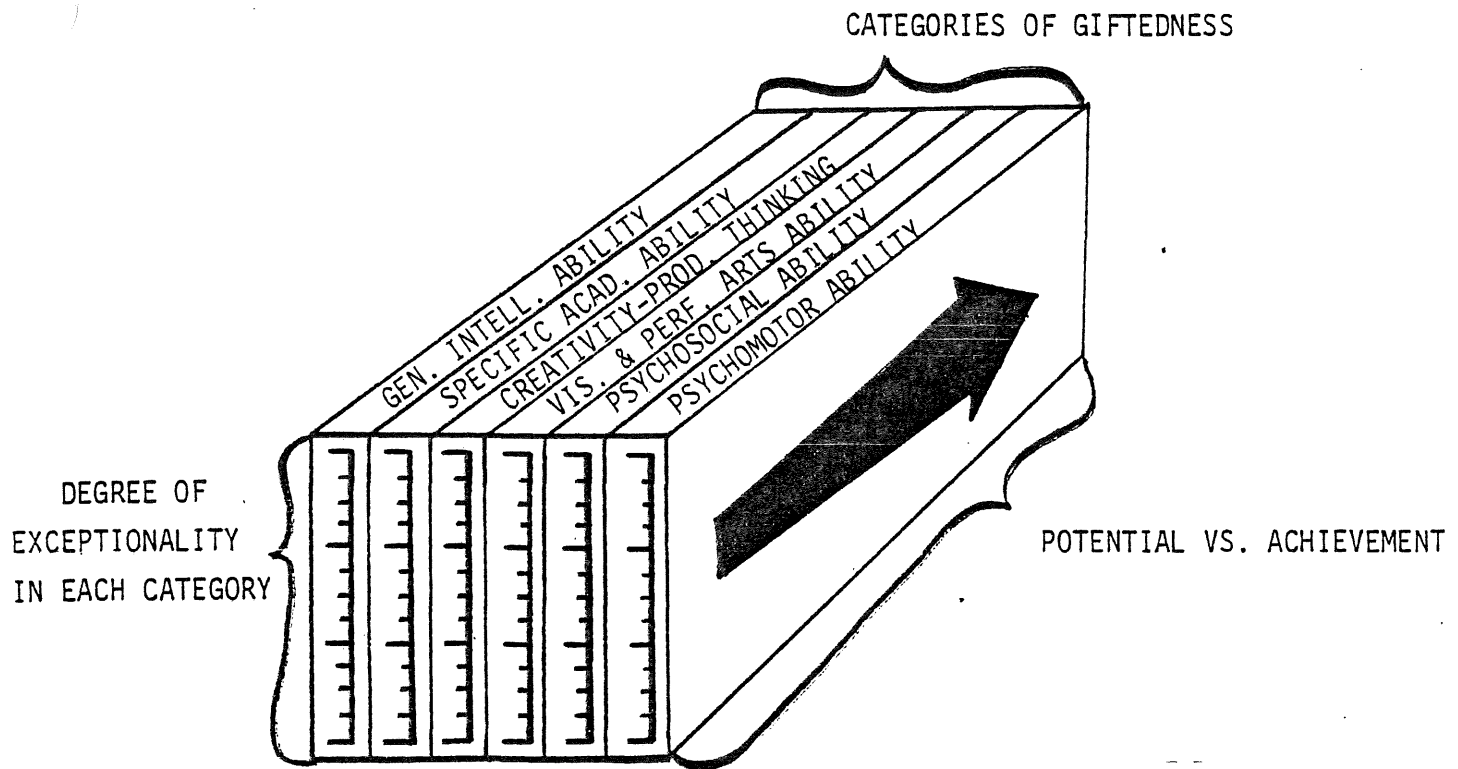
The designation of an individual as gifted must be based in some way on the judgment that either that individual's current level of achievement or ultimate potential is exceptionally high.

### Ability

It cannot be stressed enough that the designation of an individual as gifted can legitimately be based on ability - even if no mature product of that ability has as yet been produced.

### Multidimensionality

An individual may be gifted in only one, several, or all of the listed categories. Furthermore, there are great differences among gifted individuals in terms of degree of exceptionality and also in terms of where each individual stands on the continuum between potential and achievement. Thus, in toto, giftedness may be thought of as a three dimensional concept:



Within this three dimensional concept, a particular individual's giftedness may be plotted as a series of coordinates describing his or her level of exceptionality and degree of achievement in each applicable category.

Judith Healey, Vice President of the Northwest Area Foundation, in her introduction to "Gifted Children: Nurturing a Resource" 1978-1982, published by the Northwest Area Foundation in 1984, has expressed very well the ideas contained in this definition of giftedness:

"We recognize gifted adults by their actual accomplishments. We can listen to a Mozart symphony, contemplate Einstein's reconceptualization of the universe, marvel at the discoveries of Marie Curie, or examine the impact of Martin Luther King's leadership. Then, we can debate the existence of each individual's giftedness on the merits of his or her accomplishments.

"In children, the identification of giftedness is not quite so straightforward. Even our most gifted children have not, for the most part, attained a level of proficiency in any field sufficient to allow them to make creative break-

throughs. Often a child may show advanced proficiency in one skill area, while remaining at average levels in other areas of development. To identify giftedness in children, then, we must look at their current abilities and areas of strength as indicators of their potential for adult-level giftedness."

There is a general agreement among researchers in the field of gifted education that, if proper and equitable means are employed, 20-30% of the general school population will legitimately be identified as being gifted to an extent which warrants some kind and degree of special programming. Within this group, approximately 5% of the school population should be receiving regular, intensive, individualized programming which cannot be made available in regular school settings. The following discussion explains why it is imperative to provide such programming.

#### A Rationale For Specialized Educational Programs For Gifted Learners

The remarks of Judith Healey, which are quoted above, continue as follows: "In any case, the existence of advanced abilities and skills is itself a mandate for the modification of the educational experience. Students who are not learning all that they are capable of learning in the regular classroom deserve appropriate and challenging programs - whether or not we can make accurate predictions about their future development or their potential contributions to humankind."

It might well be asked: "What is the rationale for saying that the existence of advance abilities... mandate(s) specialized programming?" In other words, "Why should we treat gifted learners differently than other students?"

There are basically two answers to these questions.

The first is that, in order to function, our particular kind of society requires well-adjusted, productive gifted adults. It is our gifted leaders, our gifted scientists, our gifted artists, writers, and performers who will illuminate and solve our greatest problems. If we nurture the potential identifiable in our gifted children, we can expect a richer, more fulfilled life for all members of society.

The second answer is a reflection of the quintessentially American belief that each person has a right to reach his or her highest potential. We value the individual. We protect each individual's right to "life, liberty, and the pursuit of happiness." For our gifted population, this translates into the right to a stimulating and challenging educational environment. Gifted learners need very high levels of stimulation and challenge in order to reach their potentials.

Once again, the words of Judith Healey (quoted from the same source) illustrate eloquently the ideas presented here:

"...the classic response of people who oppose devoting educational resources to the development of challenging programs for gifted students is that 'gifted students are so smart, they get it on their own anyway.' Surely, it is time to put this argument to rest. The development of all types of talent proceeds through the interaction of the capabilities of the individual with a stimulating environment. For example, a professional basketball player certainly must have possessed enormous ath-

letic ability as a child, but until someone put a basketball in his hands, taught him the skills necessary to play, and encouraged him to practice for many long hours, that talent remained unformed. And, we must support, he still attends practice, still pushes himself to expand the limits of his considerable ability, and still needs the direction and encouragement of a skilled coach. Intellectual and creative talents are no different. If it is not used, refined, and stretched, the most brilliant mind will stagnate. When we examine the early histories of eminent adults, we generally find evidence that they were supported, encouraged, and given special opportunities for learning."

Then it is clear that students who have exceptional potential do indeed "deserve appropriate and challenging programs." The questions raised at this point are:

1. How can we identify which members of our society are gifted, i.e., which individuals need specialized educational situations?
2. What are these "appropriate and challenging programs?"

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The answers to these questions as they relate to the Minnesota School of the Arts and Resource Center appear elsewhere in this report - under the headings "Student Selection Procedures" and "Curriculum," respectively. However, it is important to state here that both the methods of identifying gifted learners for programming and the nature of programming provided for them must be direct outgrowths of the nature of gifted learners as defined here. It will be seen in practice that exceptional identification tools and exceptional programs are the reasonable and necessary response to exceptional individuals.



## SERVICE AS A STATEWIDE RESOURCE CENTER AND PROMOTION OF OTHER INITIATIVES

The Minnesota Arts Education Task Force strongly believes that developing a School of the Arts and improving arts education throughout the state are not only compatible goals, but that neither program would be as successful alone as it would be if it were combined with the other. We recommend the School operate 12 months a year and in the evenings to facilitate on-site extension activities. Extension programs also will be available at locations throughout Minnesota.

The Task Force recommends that the School of the Arts coordinate teacher training programs, curriculum development and other extension programs through establishment of, cooperation with and possible contracts with other organizations and satellite sites. Educational Cooperative Service Units (ECSU), Regional Art Councils, institutions of higher education and other arts and education institutions should be considered in facilitating this effort. Care should be given to support and encourage other institutions providing arts education so that existing efforts can be strengthened rather than duplicated. The Minnesota Alliance for Arts in Education (MAAE) proposal that regional efforts to provide or enhance schools efforts to provide arts education programs be encouraged. Care should be taken to coordinate programs among the School of the Arts, the ECSUs, the Regional Arts Councils and other organizations providing arts education opportunities.

A central feature of the School's extension program is its role as a resource center and coordinating agent for the arts in education in Minnesota. In addition to serving as a library/media center for School of the Arts students, the Resource Center will provide a computerized central clearinghouse for arts and education information. Resource Center staff will solicit information and input from educators, artists and arts organizations throughout the state and disseminate that information statewide. All public schools in Minnesota will have access to information gathered and catalogued by the Resource Center. A catalogue of arts education activities available throughout Minnesota is one of the many computer listings that will be available. The catalogue will publicize these programs and enable the School and other organizations to avoid duplicating existing services.

The Resource Center staff will also be responsible for coordinating extension activities of the school. A full-time Extension Director will develop and supervise outreach programs, monitoring arts education opportunities throughout the state to determine the needs and interests of various populations. In developing specific programs, the School administration will be considering the results of major arts education surveys and assessments and also programs currently offered by non-profit and government groups. These efforts at coordination will enable the School and other organizations to avoid duplicating services. The outreach program will be fluid to reflect the changing needs of the state, but a constant demand is expected for some programs, including summer institutes, curriculum development and teacher education and exchange programs. These programs can be established before, or concurrent with, the opening of the School. They may be offered by the School or may involve contracting with other groups to offer the program.

**SUMMER INSTITUTES:** Residential summer institutes will be established at the School and at regional centers throughout the state to provide intensive studies in the arts for high school students who do not attend the Minnesota School of the Arts and Resource Center during the regular school year. Work-

shops and seminars will be available on an individual basis for students unable to make a full summer commitment. Limited offerings will be provided for younger students.

**CURRICULUM DEVELOPMENT:** Curriculum development and distribution will be a major activity of the Minnesota School of the Arts. Teachers throughout the state will be asked to participate in seminars designed to identify curriculum needs and attainment program areas and successes. New methodologies will be evaluated and documented, in some cases through trial at the School of the Arts. Successful curriculum plans will be catalogued and made available to all Minnesota school districts through the Resource Center. Increased support of the Comprehensive Arts Planning Program (CAPP), as recommended by MAAE, could have significant impact on arts curriculum development at the local level.

**TEACHER EDUCATION AND EXCHANGE PROGRAMS:** Teacher exchange programs will be established to give Minnesota public school teachers the opportunity to spend up to a year teaching at the Minnesota School of the Arts, sharing their knowledge with students while learning new teaching methods to bring back to their home school students. Intensive teacher education opportunities also will be available at the summer institutes. Workshops and seminars will be held throughout the year to introduce curriculum innovations and new teaching methods. Teacher education programs will be coordinated with the appropriate institutions to allow continuing education credit for participation.

The Task Force identified a number of other activities for the Extension Director to consider:

- Conduct master classes and workshops during the school year at a variety of locations, led by permanent faculty and guest instructors.
- Host statewide tournaments and contests in the arts specialties.
- Provide consulting services (to a high school play director with a design question, for example).
- Establish interim periods in the school calendar. During this time, School of the Arts students would go into the statewide community with presentations and performances, and the School would sponsor on-site workshops for students and teachers.
- Offer student residencies to enable students to enroll for one semester of intense study in their area of interest and talent.
- Encourage students from other schools to take individual classes offered by the School of the Arts.
- Promote artists-in-the-schools programs throughout Minnesota. The Task Force recommends maintaining a high level of public funding for the State Arts Board Artists-In-Education program.
- Disseminate information throughout the state via existing and proposed radio, television, computer and cable networks.

OTHER INITIATIVES: The need for elementary arts specialists is compelling because the time to encourage a child's artistic potential is when he or she is young. Many elementary schools do not have teachers of the arts. The Task Force recommends development and adoption of a proposal to increase the number of teachers in the arts at the elementary school level.

## GOVERNANCE

Strong and stable leadership in the governing body of the Minnesota School of the Arts is essential to fulfilling the mission of the School. The Task Force believes that the Minnesota School of the Arts should be granted the status of a Special Independent School District and not be considered a part of the State Department of Education or any other school district in Minnesota. Its status as a school district should differ from other independent school districts only in its absence of taxing authority.

The Task Force recommends that a 15-member School Board oversee the operation and act as the governing authority for the School. Board members will be appointed by the Governor with the advice and consent of the Senate, and will include one member from each of Minnesota's eight congressional districts and seven at-large members, who will provide balanced representation from the education, arts and business communities. A three-year term is suggested, although initial terms should vary in length from two to four years to establish a staggered appointment process for continuity in governance and planning. Service on the board should be limited to two consecutive three-year terms. Reappointments to the board could be made, but only after the individual has been off the board for one full term. Because of the need to provide ongoing stability in the operation of the School, a procedure that allows the Governor or appointing authority to fill vacant Board positions pending confirmation by the Senate should also be considered.

The Task Force recommends that the School Board have the following powers and duties:

1. Employ and discharge staff.
2. Enter into contracts and provide for payment of all just claims.
3. Accept gifts and federal grants.
4. Establish a foundation.
5. Prescribe courses of study, conditions of admission, confer diplomas.  
(Promulgate rules; establish policies.)
6. Establish rules/policies for discipline, discharge and evaluation of student progress.
7. In all proper cases, prosecute and defend actions by or against the district.
8. Establish and maintain evening, adult, continuing education, extension and summer programs.
9. Arrange for housing of students.
10. Arrange for transportation of students.
11. Publish revenue and expenditure budgets.

12. Notify appropriate state officials of variances from complying with state rules and provide an explanation of the variance.
13. Acquire, construct, or remodel buildings if financing is approved.
14. Establish advisory committees as needed to advise the school board on policies/issues related to student affairs, curriculum control, management, and administration of the school.
15. Report to the Commissioner of Education on a regular basis.
16. Consult and communicate with staff of other state agencies including post-secondary educational institutions and the State Arts Board.

Because the funds to operate the School are received directly from the State, the budget process should include a review of the operating budget by a panel consisting of the Commissioners of Education, Revenue and Finance. The Task Force also recommends that the budget be a part of the State Department of Education biennial budget.

## ADMINISTRATION AND STAFFING

The success of any school is largely dependent on the quality of its faculty and administration. Staffing a school that stresses a strong interdisciplinary approach as well as developing areas of expertise will be particularly challenging. The unique nature of the Minnesota School of the Arts demands unique guidelines for staff selection.

A core staff will be hired for each of six arts disciplines and general studies. This permanent faculty will provide stability and continuity for each program, serve as student advisors and be skilled in the major curriculum areas of their particular discipline. Guest instructors will be hired on a regular basis to teach more specialized topics.

Because artistic course offerings generally require more individualized attention than academic courses, the student/teacher ratio needs to be lower than in most schools. Subcommittee estimates on the necessary student/teacher ratio were consistent with ratios at specialized schools throughout the nation, ranging from 10:1 to 25:1 and averaging 15:1. Assuming a 25:1 ratio in general studies and a 15:1 ratio in the arts disciplines and a student population of 400-500, it is estimated that the school will need between 50 and 60 full-time equivalent (F.T.E.) faculty positions. This estimate is based on the subcommittee reports on staffing needs for each arts discipline and a general studies program that includes four years of English and History/Social Studies, three years of Math, Science and Foreign Language and two years of Physical Education/Health (see appendix).

General studies faculty should be certified teachers. They should display an understanding and appreciation of the arts and commitment to interdisciplinary education. Members of the arts faculty should possess the strongest possible combination of artistic and educational abilities. While certification would certainly be a strong indication of educational ability, it should not be a requirement for the school's arts faculty. A certification requirement would make it impossible to staff some of the programs, such as dance and media arts, where certification is unavailable. In other areas, it could make it difficult to provide a proper balance of teaching and artistic expertise.

Guest instructors will be hired for periods ranging from half-day workshops to full school years and should include Minnesota, national and international artists. Because guest instructors will usually teach more specialized topics, education requirements should be more lenient than for permanent faculty positions. Provisions should be made so that teachers already a part of Minnesota's school system could take leaves of absence to be guest instructors at the School of the Arts without losing seniority at their home school.

Dr. David A. Bennett, St. Paul Superintendent of Schools, who was instrumental in developing creative arts schools in the Milwaukee, Wisconsin public schools system, offers another option -- a mutually beneficial "barter system" between the Minnesota School of the Arts and urban arts organizations. This "barter system" is extremely effective in the Milwaukee creative arts schools, according to Dr. Bennett. The proposal calls for the School of the Arts to provide office space and use of school facilities in exchange for services to the school, including guest instructors to supplement the licensed teaching staff. We recommend that the administrators of the School of the Arts explore this arrangement.

The Chief Administrator for the school should also have a strong background in both arts and education, as well as administrative experience. A person with broad exposure to all the arts is preferable to someone closely identified with one particular discipline. Because the school and its educational concept is new to Minnesota, experience in developing programs and curriculum should be strongly considered. The Administrator should be committed to interdisciplinary education, and to developing both a strong outreach program and a school capable of becoming a prototype for excellence in education.

The Administrator should be responsible for determining the staffing needs of the school. A possible administrative structure could include a division head for each discipline, most likely a certified faculty member who would also have teaching responsibilities. Full-time staff should have education credentials and, whenever possible, K-12 certification. Flexibility is needed to hire other educators, including instructors from other art schools, universities and colleges, as well as individuals with recognition in their artistic fields. In addition to the normal clerical, custodial and guidance staff requirements, the subcommittees offered the following as examples of some of the school's special staffing needs.

- An equipment manager and assistants to check-out and repair media arts equipment.
- Accompanists for dance and vocal music courses, including one full-time pianist for the dance program.
- Resource Center staff, including a director, a librarian, and personnel skilled in computers, word processors, telecommunications and media arts.
- Additional clerical support for the literary arts department, to assist with production of finished manuscripts.
- A gallery coordinator, slide librarian and part-time curator for the visual arts department.

## CURRICULUM

The curriculum for the Minnesota School of the Arts will be designed to provide a general, interdisciplinary education for artistically inclined students. A strong academic curriculum will be supplemented with programs in dance, literary arts, media arts, music, theater and visual arts, providing students with the opportunity for intense study in a special area of interest in an environment that also promotes excellence in general education. The program is not primarily designed to train performers, but to prepare students for their next step after graduation, whether it be higher education or a vocation.

Individual learning plans developed for each student will meet or exceed state graduation requirements while also taking into consideration the student's needs, interests and level of competence, and the School's emphasis on interdisciplinary education. The interdisciplinary philosophy, stressing the relationships among the arts and between general studies and the arts, will promote higher learning skills and a comprehensive educational foundation.

The motivational factors inherent in interdisciplinary education improve the odds that each student will leave the Minnesota School of the Arts with a well-rounded education. An obvious example of a link between general studies and the arts is the impact of historical events and language on literary arts and theater, but there are non-humanities applications as well, including geometry and visual and media arts, and anatomy and dance.

General studies courses will predominate in the curriculum, with the ability to offer specialized arts courses being dependent on an extended school day. Individual learning plans will be structured for ninth and 10th graders, to emphasize a strong, broad-based foundation, with greater opportunities to specialize in junior and senior years. Students will specialize in a particular arts discipline, but will be required to complete coursework that develops an understanding and appreciation of all the arts. Some provision may be made for an arts generalist major, particularly for entering ninth graders, who may not have decided on a particular arts discipline.

Curriculum recommendations from the Task Force subcommittees (see appendix) are tailored to each arts discipline, but they share many common characteristics. Opportunities are to be provided in both the popular and fine arts. Curriculum will be provided for skills in both creating and performing within the artistic genres of the student's choice. Foundation courses will be stressed initially. Private lessons and performance/production activities will be available, but will not be the emphasis of the programs. The curricula will also include studies in art history and art criticism/appreciation. Foundation courses and coursework in each discipline's common areas of specialization will be regular parts of the curriculum, with other courses offered based on the needs of the student population. Guest instructors will be hired to teach courses expected to generate high student interest. Other opportunities for study can be provided by granting credit for coursework offered by educational institutions and arts organizations in the community. Taking advantage of existing arts education programs will allow the School of the Arts to provide a comprehensive curriculum without incurring the expense of developing and staffing courses of interest to a limited number of students. Internships, mentoring relationships and other independent study will be encouraged for juniors and seniors.



Students, teachers and advisors will be involved in developing individual education plans and evaluating the progress of students in meeting the goals of the plan. Informal day-to-day feedback is encouraged, along with regularly scheduled meetings between students and their teachers and advisors. Parental input will also be a part of this process. Education plans may be revised to reflect changing needs and interests of the student.

## STUDENT SELECTION PROCEDURES

The primary goals of the student identification and selection process are: 1) to find and include those Minnesota students who need the education of the Minnesota School of the Arts and Resource Center, and 2) to learn as much as possible in the identification process about those students so that the program meets their needs. Gifted young people live in all areas of the state and come from all ethnic and economic backgrounds. Quality attention must be given to issues of equity and equal access to the program for all students who are gifted in the visual, literary, and performing arts. The identification plan is designed to accomplish these goals through three major components: its extension program, a consistent and equitable series of identification procedures, and its admissions committee.

Although the needs and abilities of the student will be the primary consideration for admittance, achieving geographic, racial, and sexual balance and meeting program needs are important considerations. We recommend that, to the extent possible, geographic balance be achieved by admittance to the School on the basis of secondary school enrollment in each of Minnesota's eight Congressional districts.

The extension program of the Minnesota School of the Arts and Resource Center is essential to the identification process. Local and regional extension programs scheduled by the Minnesota School of the Arts and Resource Center staff will include students who have some ability and interest in the arts. The staff conducting the sessions will have the opportunity to observe students and assess individual ability, creativity, and motivation. Students who show strengths in two of these three categories will be encouraged to apply to the school. Offering these programs in all parts of the state will allow students to experiment with and expand their abilities and interest. These extension programs will assist the staff in the process of uncovering potential.

Any Minnesota student in grades eight through 12 may apply to the school. All applicants will be evaluated through an equitable and consistent identification procedure. This procedure will permit a student's needs, as demonstrated by personal abilities, creativity, and motivation, to dictate participation in the school programs. A variety of assessments will be used to determine that exceptional need. These assessments may include interviews, letters of recommendation, portfolios, evaluations of performances or products, and student essays. The selection procedures will translate information that these assessments provide into an evaluation of each student's educational need. The students who demonstrate exceptional strengths in two of these three categories--ability, creativity, or motivation--need the program offered by a full-time Minnesota School of the Arts experience.

An interdisciplinary admissions committee will be established to review the evaluations of students generated by the identification procedures. This review will allow the committee to admit the 400 to 500 students who have demonstrated the highest need for the full-time program.

It is essential that strong efforts be made to assure that students who need the educational services provided by the Minnesota School of the Arts and Resource Center receive them. Through the careful design of the extension experiences, equitable identification assessments, and an admissions committee, students will receive the quality education they need.

## **TUITION, HOUSING AND TRANSPORTATION**

Access to arts education and programs that meet a student's level of ability will not be dependent on a family's financial resources. The Minnesota School of the Arts will be tuition-free for all Minnesota students. If there is space available, some programs could be offered to out-of-state students on a tuition basis. Free transportation will be provided for all officially sanctioned school activities.

The cost of student housing must also be considered in a school that serves a statewide population. Requiring students to provide their own housing would be a financial burden for most families, but individual reimbursement of housing costs is not financially feasible for the school. Finding and matching host families with students creates administrative difficulties. The most equitable and efficient method of meeting student housing needs is to provide free housing in a dormitory setting. Parents of students who choose not to live in a dormitory will be required to make their own housing arrangements.

The Task Force recognizes that a residential program for high school students must go beyond providing food and shelter. The residences will be closely supervised, with a suggested staff to student ratio of 1:20. The staff will be responsible for developing programs and services to meet the emotional, social and recreational needs of the student. Counseling services will be available for students with special needs.

Health services will be provided for all students. A nurse will be responsible for day-to-day health care needs, including development of preventative health programs. Arrangements will be made for evening and weekend emergency services and for a school physician to provide on-campus service at least once a week. Specialists will be engaged periodically to both treat and educate students in health problems. Efforts should be made to assure that all facilities and equipment will be accessible or modified as needed to allow students with disabilities to participate in the School.

## **FUNDING PROVISIONS AND SOURCES**

The Minnesota School of the Arts intends to run the school and its extension programs with proceeds from the Charitable Gambling Tax, as appropriated by Article 12, Subd. 3 of the 1984 Omnibus Tax Bill. A charitable foundation should also be established to receive funds from individuals, corporations, and foundations desiring to make contributions to the school.

**APPENDICES**

## MINNESOTA ARTS EDUCATION TASK FORCE MEMBERS

**Ellie Crosby** is an economist by profession, but currently owns and directs a ski school for children. She is on the board of Twin Cities Public Television, and is very active at The Blake Schools, including serving as chairman of the Blake Parents' Association, as well as on most committees in the Association. She is currently the fund agent for the Smith College Class of '63 and has been a class officer since graduation. Mrs. Crosby is an active supporter of Twin Cities arts and has been a board member for many arts organizations, including WAMSO and Minnesota Opera.

**Judy Dayton** is former president and a long-time board member of the Young People's Symphony Concert Association, which oversees the Young People's Concerts given by the Minnesota Orchestra. Her activities there have included running the annual auditions to select young students to play as soloists at the concerts. She is also a board member for Walker Art Center and Metropolitan Opera in the Upper Midwest, and a trustee for the American Federation of Arts in New York City. She has a bachelor's degree in History from Connecticut College in New London.

**Mary Kay Dougherty** is a homemaker and mother of nine children who is an active volunteer for a variety of Hibbing area organizations. She is chairperson for the area Arthritis Support Group, president of Birthright, and also volunteers for the Hospital Auxiliary.

**Elizabeth Ford** has served on Governor Wendell Anderson's staff, primarily as a legislative lobbyist and administrator of federal grant programs. Her other professional work was in programming for Norwest Corporation. Ms. Ford's academic background and degree work was in economics and English. She has been home several years with small children.

**Margaret Hasse** is executive director of Minnesota Alliance for Arts in Education. She was formerly director of COMPAS' Writers in the Schools programs and has been an instructor for a variety of organizations, including The Loft, COMPAS, Metropolitan Community College, and the University of Minnesota Summer Youth Program. Ms. Hasse is an award-winning poet and has had over 40 poems published in periodicals and anthologies such as New York's Sunbury, Poetry Northeast, and Mid-American Review. She has served as a panel member for the Minnesota States Arts Board, as a committee member for the Mayor's Public Art Awards and on the board of directors for the Plains Distribution Service for Small Presses. She served as chair for the Task Force's Student Advisory Committee.

**Loyce Houlton** is artistic director of the Minnesota Dance Theatre, which she founded in 1961. A year later she started the School of the Minnesota Dance Theatre, which is presently the fourth-largest school of its kind in the United States. Ms. Houlton has choreographed over 90 dances for MDT, several of which are now included in the repertoires of other dance companies around the country, including the Dance Theatre of Harlem. She created original works for Berlin Opera Ballet, Pennsylvania Ballet, Pacific Northwest Ballet, and Austin Ballet and has choreographed for a variety of Twin Cities arts organizations. Ms. Houlton has also worked extensively in film and video, and has been the recipient of numerous awards for contributions to the arts in Minnesota.

**Charlyne Hovi** is a former art and English teacher with the Moorhead and Edina school systems, during which time she gained extensive experience in curriculum development. She was a partner in a graphic design firm and most recently was responsible for researching and developing the business plan for a new division in F & M Marquette National Bank.

**William Jones** was chairman of the 1979-80 study on the feasibility of a high school for the arts in Minnesota. He has served as chairman for the Minnesota Alliance for Arts in Education and is director of the Greater Twin Cities Youth Symphonies.

**Richard Kostohryz** is the Minnesota state representative for District 54B in Ramsey County and a member of the House Education Committee. He was a delegate to the 1981-84 National Conference of State Legislatures, Committee on the Arts and is involved, along with other family members, in volunteer activities for local community theaters. Representative Kostohryz is active with the PTA and his family currently serves as an AFS host family.

**Nancy Lokken** is currently the program director for the Suzuki Strings Program at the University of Minnesota-Duluth. She graduated with a B.F.A. from the University of Minnesota and has studied with Urico Rossi of the Berkshire Quartet and with Isidor Saslav, then concertmaster of the Minnesota Orchestra. She received an associate fellowship to play in the Berkshire Music Festival in Tanglewood, Massachusetts and has performed as a member of the Oklahoma City Symphony and the Duluth-Superior Symphony Orchestra. Ms. Lokken has attended Suzuki workshops and institutes around the country, including studying and observing Dr. Shinichi Suzuki's teaching in Matsermato, Japan in 1975 and 1983. Before founding the Suzuki Program in Duluth, she taught in the Suzuki Program at the MacPhail Center for Performing Arts in Minneapolis.

**Barbara Martin** is a staff member of the Senate Education Aids Subcommittee and was formerly a staff member of the Senate Higher Education finance Subcommittee. She is a member of the Groveland Park Elementary PTSA and the Ramsey Junior High School Talented and Gifted Program Parent's Association. Ms. Martin and her family are all active attenders and participants in the arts. She has a B.A. in Political Science.

**Kingsley Murphy, Jr.** sits on the boards of a variety of Twin Cities organizations, including New Dance Ensemble, Children's Theatre Company, and the KUOM Citizens Advisory Board. He is also an advisory member to the University of Minnesota Continuing Education and Extension Council. He previously served as chairman of the 1975 Governor's Task Force on Public/Educational Radio, as executive vice president of the Tyrone Guthrie Theater Foundation, as regional director of Associated Harvard Alumni and as a member of the Metropolitan Council and the Governor's Open Appointments Commission.

**Lola Perpich** has long had a keen interest in the arts and regularly attends performances of The Saint Paul Chamber Orchestra, Minnesota Orchestra, Bach Society, Guthrie Theatre, Metropolitan Opera and other Minnesota arts organizations. Visits to her daughter in New York and her three-year residence in Vienna expanded her opportunities to sample various art forms, and underscored her belief that the arts are an international language. Mrs. Perpich has visited the School of the Arts in New York City and the North Carolina School for Science and Mathematics, and has been in contact with representatives from the Los Angeles arts school effort and the National Endowment for the Arts. She and the Governor are committed to equal quality education for all Minnesota children and the chance to realize their full potential. She was co-chair of the 1984 Governor's Commission on Economy Vitality in the Arts.

**Ruth Randall** has served as Commissioner of Education for the State of Minnesota since July 1983. Prior to that time, she was Superintendent of Schools in Rosemount, Minnesota. She has been involved in education in Minnesota, Nebraska, and Iowa, and has belonged to many education-related organizations, including Minnesota Association of School Administrators, American Association of School Administrators, Minnesota Association of Supervision and Curriculum Development, American Educational Research Association, Board of Directors of the Minnesota High School League, and as secretary of the State Board of Education.

**Betty Jean Shigaki** has 16 years experience in arts administration and currently serves as director of the Rochester Art Center. Her previous experience includes serving as assistant director of Martin Gallery and Lithography Studios, manager of Peake and Madden Imports, and art supervisor for Phyllis Wheatley Settlement House. She has been a panel member for both the Minnesota and Wisconsin State Arts Boards, was a consultant to the Minnesota Crafts Council, a board member on the Rochester Arts Council, and has served as a juror for numerous art exhibitions, most recently for Milwaukee Art Center's Lakefront Festival. She is a graduate of the University of Minnesota in Studio Arts.

**David Speer** is president of national public relations firm Padilla & Speer, the oldest and largest public relations firm in the Upper Midwest. He has been engaged in public relations counseling since 1951, prior to which he spent five years as a reporter for the Minneapolis Tribune and Associated Press. Mr. Speer is a liberal arts graduate of the University of Minnesota and has long been active in alumni work, having served as president of the CLA Alumni Association and chairman of the University's 1981 conference on Minnesota-China connections. He is also a member of the President's Club and Trustees Society and underwrites the CLA Distinguished Teacher awards each year. He serves on several cultural and charitable boards, including the executive committees of The Saint Paul Chamber Orchestra and Guthrie Theater Foundation. He served as Minneapolis corporate solicitation chairman in 1983 for the St. Paul-Ramsey United Arts Fund and as co-chair for the SPCO's 1983-84 corporate fund drive. Mr. Speer also co-chaired the 1984 Governor's Commission on Economic Vitality in the Arts.

**Gary Zeller** has been director of the MacPhail Center for the Performing Arts since July 1983. Prior to that time, he served as director of the Boston University Tanglewood Institute, where his duties included developing music programs for young people in cooperation with the Boston Symphony. As assistant dean at Boston University's School for the Arts, he prepared an extensive national study of music preparatory programs for young people going toward collegiate/conservatory study and careers as professional musicians. In gathering information for the study, he visited the New York High School for the Performing Arts, the Baltimore School for the Arts, the Houston High School for the Arts, the Juilliard School preparatory division, and the North Carolina School for the Arts. His Bachelor of Science and Master of Education degrees both included extensive work in music education and curriculum development.

**David Zimmerman** currently serves as president of the Orpheum Theater. He is a school board member for Buffalo Public Schools and has a Bachelor of Science degree in music education. He was a music educator in the Minnesota Public School System for several years.



## CURRICULUM SUBCOMMITTEE CONSULTANTS

**Mary Rae Adamson** -- Dance Coordinator, State Arts Council; former dance and resource teacher, Minneapolis Public Schools. Dance Subcommittee.

**Annette Atwood** -- Instructor, University of Minnesota dance program. Dance subcommittee.

**Jack Barkla** -- Resident Designer, Children's Theatre Company; formerly Guthrie Theater; B.S. in Art Education, University of Minnesota. Visual Arts Subcommittee.

**Ron Barnes** -- Educator/Futurist, Transition Institute, Ph D General Studies Subcommittee.

**Tom Bauman** -- Principal, Hopkins Senior High School; Minnesota Program for Excellence. General Studies Subcommittee.

**Lance Belville** -- Playwright, History Theatre; Minnesota State Arts Board Artist-in-Residence. Literary Arts Subcommittee.

**Roberta Block** -- Assistant Superintendent of Instruction and Curriculum, St. Louis Park Public Schools; Governor's Task Force on Juvenile Justice; Ph D General Studies Subcommittee.

**Mark Bly** -- Dramaturg, Guthrie Theater. Theater Arts Subcommittee.

**Colleen Callahan** -- Dance Instructor, North High School. Dance Subcommittee.

**James Carlson** -- Instructor, Music Department, University of Minnesota, Morris. Music Subcommittee.

**Gordon Cawelt** -- National Director, Curriculum and Development. General Studies Subcommittee.

**John E. Close** -- Concordia College, Moorhead; Council of Minnesota Music Educators. Music Subcommittee.

**Wayne Cox** -- Minnesota Songwriter's Association. Music Subcommittee.

**Pierre Delattre** -- Novelist; Creative Writing Instructor, University of Minnesota. Literary Arts Subcommittee.

**Merill Fellger** -- Assessment Specialist, Minnesota Department of Education; on leave from Buffalo Public Schools; M.S. General Studies Subcommittee.

**John Fenn** -- Playwright; Director, Urban Arts Filmmaking Program, and English Teacher, Minneapolis Public Schools (on leave); Instructor, Children's Theatre Company. Literary Arts Subcommittee.

**Don Fogelberg** -- Director of Production Education, Children's Theatre Company. Theater Arts Subcommittee.

**Dale Fretland** -- Teacher, St. Paul Harding High School. Theater Arts Subcommittee.

**Martha Frommelt** -- Minnesota State Arts Board. Theater Arts Subcommittee.

**Donald Glines** -- Director of Innovative Projects, State Department of Education, California. General Studies Subcommittee.

**Paul Goodnature** -- Teacher, Albert Lea Senior High School. General Studies Committee.

**Russell G. Harris** -- Minnesota Music Teachers Association. Music Subcommittee.

**Nancy Hauser** -- Director, Nancy Hauser Dance Company & School. Dance Subcommittee.

**Robert Heimerl** -- Teacher, Stillwater High School. Theater Arts Subcommittee.

**Beth Hennessy** -- School Director, Ozone Dance School. Dance Subcommittee.

**Henry Herbert** -- Teacher, Forest Lake High School. Theater Arts Subcommittee.

**Joyce Herbert** -- Teacher, Frank B. Kellogg High School. Theater Arts Subcommittee.

**Mary Honetschlager** -- Arts Specialist, Minnesota Department of Education.

**Barbara Hultmann** -- Professional Watercolorist; 16 years teaching experience; B.S., Art/French Education. Visual Arts Subcommittee.

**Nadine Jette** -- Associate Professor and Director, University of Minnesota Dance Program. Dance Subcommittee.

**Jean Johnson Jones** -- Former Dance Teacher, Breck School and St. Paul Central High School. Dance Subcommittee.

**Floyd Keller** -- Secondary Director, Minnesota Department of Education. General Studies Subcommittee.

**Michael Kennedy** -- Teacher, North Community High School. Theater Arts Subcommittee.

**Margot Kriel** -- Poet. Literary Arts Subcommittee.

**Donna Kramer** -- Movement Teacher, Wabasso Public Schools. Dance Subcommittee.

**Dick Kronick** -- The Gifted Center, Metropolitan Educational Cooperative Service Unit; Freelance Writer and Musician.

**Mark Lammers** -- Gustavus Adolphus College. Music Subcommittee.

**Sylvia Langworthy** -- Director, Young People's Theater, Rochester. Theater Arts Subcommittee.

**Wendy Lehr** -- Instructor and Actress, Children's Theatre Company. Theater Arts Subcommittee.

**Gertrude Lippincott** -- Former professional dancer and choreographer; Recipient of University of Minnesota Outstanding Achievement Award, 1982. Dance Subcommittee.

**Patty Lynch** -- Founder and Artistic Director, Brass Tacks Theatre. Theater Arts Subcommittee.

**Kathleen Maloney** -- Managing Director and Instructor, Ozone Dance School and Zenon Dance Company. Dance Subcommittee.

**Susan McDonnell** -- Freelance Illustrator; B.A., Art Center College of Design, Pasadena, CA. Visual Arts Subcommittee.

**John Minczeski** -- Poet; Poet in Residence, Minnesota schools. Literary Arts Subcommittee.

**Judith Mirus** -- Executive Director, Minnesota Independent Choreographer's Alliance. Dance Subcommittee.

**Sheila Murphy** -- Director, Artists in the Schools Program, COMPAS. Literary Arts Subcommittee.

**John Nyberg** -- Minnesota Music Coordinators Association. Music Subcommittee.

**Rhea Nyquist** -- Development Director, Chimera Theatre. Theater Arts Subcommittee.

**Joseph C. Ordos** -- Associate Professor, Department of Design, University of Minnesota (on leave); Owner of Cooke-Ordos, designer/manufacturer of fashion jewelry. Visual Arts Subcommittee.

**David C. Osterland** -- Northwestern College. Music Subcommittee.

**Pam Paulson** -- Dance Instructor, Apple Valley High School. Dance Subcommittee.

**Robert Pierce** -- English Teacher, Minneapolis South High School. Literary Arts Subcommittee.

**Nancy Riestenberg** -- Outreach Director, Illusion Theater; Former teacher. Theater Arts Subcommittee.

**Ron Rickets** -- Trombone, Minnesota Orchestra. Music Subcommittee.

**Joe Roche** -- First Violin, Minnesota Orchestra. Music Subcommittee.

**George Roberts** -- Poet; Teacher at Minneapolis North High Performing Arts Magnet. Literary Arts Subcommittee.

**Ronald Ronning** -- Teacher, Burnsville Senior High School. General Studies Subcommittee.

**Eraine Schmit** -- Teacher, Highland Park Senior High School. General Studies Subcommittee.

**Arthur Schwartz** -- Outreach Director, Playwrights' Center. Literary and Theater Arts Subcommittee.

**Carol Schwarzkopf** -- Dance Instructor, Minneapolis North High School. Dance Subcommittee.

**Tom Shaffer** -- Minneapolis Music Consultant. Music Subcommittee.

**Linda Silrum** -- The Gifted Center, Metropolitan Educational Cooperative Service Unit.

**Beverly Sonen** -- Co-Director, Instructional Dance Theatre; Artist in Residence, Minneapolis. Dance Subcommittee.

**Peggy Swanum** -- English Teacher, White Bear Lake High School. Literary Arts Subcommittee.

**Robert Teslow** -- Art Instructor, Blake School; M.E.D., University of Minnesota. Visual Arts Subcommittee.

**Tom Trow** -- College of Liberal Arts, University of Minnesota. Theater Arts Subcommittee. CLA delegate to the Task Force.

**Gustav Varga** -- Associate Professor of Dance, Southwest State University. Dance Subcommittee.

**Peg Welti** -- Executive Director, CLIMB, INC. Theater Arts Subcommittee.

**Lewis Whitlock** -- Jazz Choreographer in Residence, Ozone Dance School and Zenon Dance Company. Dance Subcommittee.

**Elaine Woldorksy** -- M.S., Art Education, Pratt Institute; Professional Potter and Quilter; former Artist in Residence, Dallas Arts Magnet High School. Visual Arts Subcommittee.

**Mark Youngstrom** -- Curriculum Consultant, Minnesota Department of Education. Literary and Theater Arts Subcommittees.

**Betty Jo Zander** -- Partner, Institute for Learning and Teaching; Ed D General Studies Subcommittee.

## **CURRICULUM SUBCOMMITTEE REPORTS**

Six subcommittees were established by the Task Force in June, 1984, to develop program guidelines for the arts disciplines and general studies. The subcommittees were chaired by Task Force members, but each group relied heavily upon input from outside resource people with expertise in education and the arts.

The reports represent recommendations for the ideal program, with acknowledgment that budgetary and other constraints may restrict adoption of all the recommendations, and that the School's governing board and administration should determine program content.

## DANCE

### **I. Mission**

The purpose of the Dance Program is to offer the highest quality of varied and intensive dance training, and to provide an understanding of dance as a vital art form, to talented young people through a comprehensive curriculum taught by a faculty of outstanding instructors chosen for their knowledge and experience in dance as performers and teachers.

### **II. General Guidelines**

- A. The dance program should be subject to annual evaluation.
- B. Guidelines for appropriate behavior and dance attire will be established.

### **III. Enrollment**

- A. Total enrollment of 100. Because of the dynamics of the discipline, and the necessity of teaching in groups, it was felt that 100 students would be needed to offer a viable program. The actual number of students will, however, reflect the size of the faculty and the space available.
- B. Initial combined admission of approximately 50 ninth and tenth graders. If all grade levels are to be admitted simultaneously, students entering at the eleventh and twelfth grade levels should have previous experience.
- C. Technique classes should generally not exceed 25 students.
- D. Classes in creative work should generally not exceed 15 students.
- E. Lecture classes may have larger enrollments.

### **IV. Admissions Policy**

- A. Participation in a three-week summer program prior to entrance in the fall. Rather than subject the student to the stress of an individual audition, it is suggested that a three-week program serve as a vehicle to identify "untapped" talent, as well as to evaluate previously trained dancers for admission and placement in a level appropriate to their skill. This three-week evaluation could take place not only on the campus of the Arts School, but in other population centers throughout the State where there are adequate facilities.
- B. Health must be excellent. Physical examination will be required.
- C. Recommendation of teacher or counselor.
- D. General academic standing must be at least average.
- E. Interview to assess attitude, aspirations, maturity.

- F. Dance teachers in residence and other persons knowledgeable in dance are encouraged to refer students who might be interested in attending.
- G. Affirmative action: special emphasis should be placed on the recruitment of men and minorities into the program.

## V. Curriculum

An individualized educational plan shall be formulated for each student, reflecting that student's interests, capabilities, and career goals. This plan will serve as a determinant in the selection of appropriate core curriculum and elective courses. Recognizing that aspirations, needs and interests change, students may, at periodic intervals, modify their programs with approval of their advisor.

Ninth and tenth graders should have a fairly "closed," structured curriculum with little deviation allowed from the core dance and general studies programs. This will facilitate acquisition of strong basic skills as a foundation upon which to build additional proficiency and diversification.

Three hours should be allotted per day for studio and laboratory work.

### A. Core Courses

#### 1. Studio/Laboratory

##### a. Technique.

##### (1) Ballet.

Classes will provide excellent, fundamental training to enable students, at a later time (junior and senior years) to learn ballet styles through the expertise of different choreographers (French, Russian, English, Italian, American).

Students will initially avoid the bias of a single style, and concentrate on training the body so that various styles may be learned in the future without risk of injury or confusion.

##### (2) Modern.

Classes will provide solid fundamental training with later introduction to various styles including, but not limited to, Limon, Holm, Cunningham, Graham, Humphrey, Weidman, and Horton.

##### (3) There will be exposure to American and other national, ethnic and historical forms. For example: primitive, national dances of Europe, tap, ballroom, folk, jazz.

- b. Choreography and Dance Improvisation. Classes will provide examination of traditional to avant-garde forms of choreography and improvisation.
- c. Music is to be considered part of the curriculum. It is an integral part of all facets of the dance discipline, and classes should be developed that will enhance a student's understanding of the relationship.
- d. Physical Conditioning and Awareness.

An individual conditioning and awareness program shall be developed through a prescreening process to assess each student's needs, including relaxation therapies, flexibility enhancement, turn-out enhancement. Classes shall instill an appreciation of body limitations and capabilities, and of what can be done to prevent injury.

## 2. Classroom and Theoretical Instruction.

- a. Health and nutrition.
- b. Dance history and theory.
- c. Production/technical, including lighting, costuming, stage design, make-up.
- d. Dance notation.
- e. Sciences: human physiology and anatomy, kinesiology and applied kinesiology.
- f. Dance career studies, including performing, teaching, administration, criticism, living skills, and economics as it relates to the arts.

## B. Electives/Options

In addition to general studies requirements, students should develop an understanding of other areas of human achievement, and competence in communication. They should also have opportunities for the study of other natural and physical sciences, social sciences, humanities, etc. Offerings should be available that will help them function and interact successfully with society at large. Specific suggestions include:

- 1. Communication skills: speaking, reading, writing.
- 2. Acting, martial arts, mime.
- 3. Visual art, music and theater history.
- 4. Video, film and computer usage.
- 5. Foreign languages.
- 6. Literature.



C. Special Opportunities

Performance/Repertory. Performances are required, but are not to detract from, mandatory studio and laboratory time.

**VI. Evaluation/Assessment**

- A. Each student's progress in the curriculum shall be evaluated periodically by the instructional faculty.
- B. All students will have the opportunity to meet with an appropriate faculty member on a regular (preferably weekly) basis to discuss their progress.

**VII. Faculty/Staff**

A. Criteria for selection.

- 1. Faculty shall be qualified by professional experience and demonstrated teaching competence. Academic degrees may be considered as indicators of instructor's qualifications in classroom subjects such as dance history, theory, notation, etc. Practicing artists must show ability to communicate personal knowledge and experience effectively.
- 2. Faculty should have a strong sense of commitment to Minnesota and the high school. This sense of commitment must be reciprocated by the State and high school through contracts, benefits.

B. Permanent Faculty

- 1. Three full-time core staff involved in the on-going program, with four full-time equivalents (FTE) who may be less involved in the governance of the program, but provide compensating professional strengths.
- 2. Full-time staff shall serve in an advisory capacity to the students.
- 3. Suggested overall student-faculty ratio is 10 to 1.

C. Guest Faculty

Guest artists shall comprise an integral part of the program, bringing more specialized styles and techniques to the curriculum. One FTE position could be reserved for a guest artist, who may be local or nonlocal. It is suggested that the artist's length of stay be for one quarter or one semester, depending upon the configuration of the school calendar. Guest performers should also be brought in, although for a shorter duration.

D. Staff

- 1. The dance program should be administered by an experienced person hired for that purpose who will also have teaching responsibilities. The administrator shall possess strong administrative ability and be sensitive to divergent perspectives.

tives and the needs of multiple dance techniques and styles. The administrator should be receptive to change and should on a regular basis seek input from the dance community.

2. Adequate clerical help should be provided.
3. Competent musicians should be retained for technique and other specialized classes for which music is needed. One full-time position should be allocated for an accompanist.

#### **VIII. Physical/Spatial Requirements**

A. Theater suitable for use by dancers for large-scale productions to include:

1. Floor to accommodate dancers (see description under "studios").
2. Wing space.
3. Dressing rooms with mirror and lights.
4. Showers/lavatories.
5. Orchestra pit.
6. Lighting.

B. Studios

1. Three large studios -- at least equivalent to a performing stage.
  - a. Floors -- air spaced with cross support construction with long planked oak surface to prevent injury to the student.
  - b. Unobstructed space with 2400 square feet, providing a minimum of 100 square feet per dancer.
  - c. Ceiling height -- at least 15 feet.
  - d. Floor covering designed for dance.
  - e. Adequate lighting and ventilation.
  - f. Mirrors with curtains and barres.
  - g. Permanent, built-in sound system.
  - h. Observation space/balcony.
  - i. Sufficient space for placement of accompanists to avoid interference with dancers.
2. Four smaller studios of sufficient size for workshops, rehearsals.

- C. Classroom space. Four classrooms, three of which will accommodate 25-30 students, one to hold at least 50 students.
- D. Training and weight room.
- E. Film viewing room.
- F. Music listening room.
- G. Library: a portion of the arts library should be devoted to dance, including videos and recordings. Students should also be encouraged to avail themselves of resources in the community.
- H. Suitable space for production of audio and video tapes.
- I. Dressing and shower areas in close proximity to studios.
- J. Space for costume designing, maintenance, storage.
- K. Storage for props and instructional equipment.
- L. Office space near instructional facilities.
- M. Sufficient parking.

#### **IX. Supplies and Equipment**

- A. Accompanying instruments: piano in each studio, drums and other percussion instruments as needed.
- B. Portable sound systems (record players, tape decks, etc.) in studio and production area.
- C. Video/film, slide projection and computer equipment.
- D. Physical conditioning equipment (for training room).
- E. Costuming and laundry equipment.

#### **X. Extension/Outreach**

- A. During school year.
  - 1. Graduating seniors will tour the state as a performing troupe for one month.
  - 2. In-service training for teachers. This service would necessitate the hiring of additional faculty.
  - 3. Observation throughout the year by interested teachers.
  - 4. Workshops to be offered on Saturdays and during vacation periods to nonattending students and teachers.

B. Summer.

1. Classes at the high school for nonattending students and teachers.
2. Workshops to be offered by University of Minnesota and other higher educational institutions (UMD, Mankato, Southwest State), with adequate facilities for attending and nonattending students (subsidized by the State).
3. Continuing education classes for arts school students in the form of internships and classes at local dance studios to obtain additional experience. Financial assistance and scholarships should be available for this purpose.
4. Summer programs should be flexible in nature, allowing for work schedules.
5. Formation of a residential summer "dance camp."

C. Impact on K-12 education.

Greatest impact will be achieved through the State Department of Education's accreditation of "dance" in a manner comparable to that of "music" and "art."

- D. Creation of an "outreach liaison" officer for the entire school whose sole responsibility will be serving in a coordinating capacity and fostering cooperation between the Minnesota School of the Arts and other school districts, independent artists in the schools, private dance studios and companies, the higher education system, local arts organizations, arts agencies and communities at large.
- E. Every effort should be made to ensure that the Minnesota School of the Arts functions effectively as a statewide artistic resource.

## THEATER ARTS

### **I. Mission**

The theater arts program will provide skills training and education in the principles of the theater arts. The program will include both production and performance education with a strong emphasis on practical experience. Production and performance students will take introductory and advanced courses in each others fields as well as develop the essential skills, attitudes and understanding appropriate to achieving excellence in theater arts.

### **II. General Guidelines**

- A. Student experiences will include a balanced mix of observation, application, classroom and field experiences.
- B. Establish close, flexible, cooperative interdisciplinary relationship with other arts programs.
- C. Use interdisciplinary team teaching technique and promote cooperation and collaboration among members of the staff and among students.
- D. Non-theater students may take most theater courses without benefit of prerequisites.

### **III. Enrollment**

- A. The subcommittee recommends that enrollment in the Theater Arts area be between 60 and 80 students.
- B. The subcommittee also recommends that the school begin with full class enrollment (grades 9-12 or grades 10-12) the first year of operation in 1986-87 rather than "phasing" in students over a period of 2-4 years. The group believes there are many students who will be anxious to enroll the first year the school is in operation and that the opportunity to enroll should be available for all grade levels beginning in the Fall of 1986.
- C. Skills classes will be limited to a maximum of 15 students.
- D. Lecture classes will have no size limit.

### **IV. Admissions Policy**

Admissions policy in the area of Theater Arts should consider potential as well as demonstrated skills in both performance and production skills. The potential production skills of students could be assessed by a strong expressed interest, analysis of analogous skills (drawing, photography, dance), the motivation of the student, and the student's past experience. The potential performance skills of a student could be assessed by auditions and past experiences as well as the student's expressed interest and motivation. There should be a strong effort to attract boys and minority students to the program since they are often underrepresented in

the Theater Arts area. A balance between the number of boys and girls in the school's general enrollment should be encouraged as well as efforts to enroll students from the entire state (geographic representation). We suggest an interdisciplinary admissions committee. A policy of admissions should not over emphasize past scholastic achievement to the extent that artistically gifted students, who have been underachievers academically in past school experiences, are excluded from enrolling in the Arts High School.

We suggest that the admissions procedure involve parents as well as students in the intake/screening interview process.

## **V. Curriculum**

Individualized Student Learning Programs will be formulated, with course selections based on each student's interests and needs.

### **A. Core Courses**

#### **1. Introductory Topics**

- a. Introduction to Creative Process (Performance Emphasis)
- b. Introduction to Theater Arts, all sub-fields
- c. Introduction to Production (design, technical, management emphasis)
- d. Introduction to the Arts/Humanities
- e. Careers (theater arts, allied arts)

#### **2. Advanced Topics**

- a. Theater History (all elements)
- b. Dramatic Theory/Criticism
- c. Theories/Arts and Aesthetics
- d. Integrated Arts Practicum (includes other arts and humanities)

### **B. Electives/Options**

#### **1. Performance Program**

- a. Voice
  - i. speaking voice
  - ii. singing voice
    - (a) singing
    - (b) music theory
- b. Movement
  - i. body development
  - ii. dance
    - (a) ballet
    - (b) modern
    - (c) other specialties (flamenco, tap)
  - iii. pantomime
    - (a) basic
    - (b) styles
  - iv. stage combat

- c. Acting
  - i. improvisation
  - ii. beginning acting
  - iii. advanced acting
  - iv. styles of acting (method, technical)
  - v. forms of acting (t.v., stage)
  - vi. acting practicum
- d. Make-up
- e. Production
- f. Directing
  - i. beginning directing
  - ii. intermediate directing
  - iii. advanced directing

## 2. Production Program

- a. Technical
  - i. scenery construction
  - ii. properties construction
  - iii. costume construction
  - iv. lighting operations
  - v. sound operations
  - vi. technical practicums
- b. Design
  - i. scenery design
  - ii. properties design
  - iii. costume design
  - iv. lighting design
  - v. sound design
  - vi. design practicums
- c. Management
  - i. stage management for live theater
  - ii. stage management for t.v., film
  - iii. production management (all production departments)
  - iv. business management
  - v. management practicums
- d. Performance Elective

## C. Special Opportunities

### Private Study:

The subcommittee agreed that private study opportunities should be available in music, dance, and voice.

## VI. Evaluation/Assessment

- A. Each student's progress in the curriculum will be evaluated periodically by the instructional faculty.

- B. All students will have the opportunity to meet with an appropriate faculty member on a regular basis to discuss their progress.

## **VII. Faculty/Staff**

The subcommittee believes that both licensed and non-licensed staff should be able to work in the High School for the Arts. A strong interdisciplinary cooperative effort between all personnel and disciplines is essential. It is also important that the school have the funds and flexibility to hire "professional artists" to conduct master classes and otherwise participate with the regular staff and students at the school.

## **VIII. Physical/Spatial Requirements**

### **A. Two major theaters**

- 1. One complete, proper main stage and 800-seat auditorium. (See checklist of architectural requirements)
- 2. One complete, proper thrust stage.

Multi purpose main stage auditorium house should have capacity of being divided into smaller enclosed areas.

### **B. Small experimental theater**

Seating for 200 persons  
Flexible location of seating  
Flexible location of presentation area

- C. All appropriate and properly designed support areas for preparation and presentation (See checklist of facility requirements).
- D. All appropriate and properly designed areas for front of house operations - ticket, lobby, public restroom, etc.
- E. All appropriate and properly designed areas for theater instruction.
- F. All appropriate and proper areas for academic instruction - classrooms, laboratories, library, audio visual, gym, pool, athletic field, office, shops, studios, study rooms, observation room, etc. (See checklist of facility requirements)

## **IX. Supplies and Equipment**

See attached checklist.

## **X. Extension/Outreach**

### **A. Teacher/Staff Resources**

- 1. Provide opportunities for teachers throughout the state to participate in a Teacher Exchange Program or Professional Enrichment Leave Program (for teachers to spend up to a year at the Arts High School). Financial incentives or support may be necessary to encourage participation.



2. Provide in-service training workshops/clinics at the Arts High School and in sites throughout the state for teachers.
3. Coordinate teacher training opportunities with post-secondary accreditation procedures.

B. Student Resources

1. Sponsor student workshops and programs at the Arts High School and throughout the state. These could include master classes as well as other theater arts education programs.
2. Hosting statewide tournaments and contests (see additional statement).
3. Provide full and assembly length performances for students throughout the state (at home school and at the Arts High School).

C. Support Services

1. Cable T.V.
2. Curriculum for K-12
3. Consulting Services (design, construction problems)
4. Computer Center (where-to-get-it listing)
5. Costume Rental
6. Scholarship Information
7. Library Services
  - a. script loan library
  - b. periodicals

D. General Statements Regarding Extension Function of the Arts High School

1. Provide "Interim" periods in the school calendar. During these, students could take presentations out on tour and at the same time the school would provide free workshops and presentations for other teachers and students to attend. (This should be done on a regular basis at the end of quarters, trimesters or semesters.)
2. Provide an informational computer-based clearinghouse on high school activities throughout the state. It would be helpful for a theater director, for instance, to be able to find out who has or will be doing a specific show. A newsletter on current art events in the state would also be an appropriate service.

3. Everything possible should be done to avoid an "ivory tower" image by insuring that the school is accessible and that its students have interests beyond its doors. "Outside" experiences should be not only encouraged, but required. For example, require drama students to attend other high school presentations of concerts, plays.
4. The school could also strive to host statewide tournaments, festivals and conventions in relationship to the arts (i.e., State One-Act Festival, Thespian Conferences).

## **APPENDIX A**

### **ARCHITECTURAL FUNCTIONAL DESIGN**

#### **REQUIREMENTS CHECKLIST**

These items apply to each of the 104 areas which follow:

- I. Dimensions, area, cubage, capacity, shape
- II. Location, access, doors, traps; relation to other areas and facilities
- III. Single or multi-level; balcony, gallery
- IV. Natural light; window, artificial light
- V. Sound isolation, to and from; room acoustics; reverberation time
- VI. Room finish; floor, walls, ceiling; appearance, special construction
- VII. Closet space, storage; provision for maintenance
- VIII. Furnishings: built-in, non-fixed, added later
- IX. Special features necessary to functions of area - ventilation, heat
- X. Special equipment and machinery, accommodation for, coordination
- XI. Safety features required by special hazards

#### **PLAY PRODUCTION AREAS OF A THEATER**

##### **A. Front-of-House, Operation**

- 1. Director's rehearsal station
- 2. Lighting rehearsal station
- 3. Lighting control station
- 4. Sound control room
- 5. Stage manager's station
- 6. Observation station
- 7. Projection station
- 8. Audio-visual room
- 9. Lighting projection ports
- 10. Dimmer room
- 11. Sound projection ports
- 12. Other

##### **B. Backstage Areas**

- 13. Stage entrance vestibule
- 14. Stage entrance admissions control
- 15. Stage entrance security control
- 16. Small dressing rooms

17. Small dressing rooms toilets
18. Small dressing rooms showers
19. Group dressing rooms - men
20. Group dressing rooms - men, toilets
21. Group dressing rooms - men, showers
22. Group dressing rooms - women
23. Group dressing rooms - women, toilets
24. Group dressing rooms - women, showers
25. Group make-up rooms
26. Ready room
27. Green room
28. Stage crew room
29. Stage crew dressing room - men
30. Stage crew dressing room - men, toilets
31. Stage crew dressing room - men, showers
32. Stage crew dressing room - women
33. Stage crew dressing room - women, toilets
34. Stage crew dressing room - women, showers
35. Musician's room
36. Other

**C. Stage Areas**

37. Stage house
38. Gridiron
39. Stage manager's station
40. Rigging control
41. Stage presentation area
42. Orchestra pit
43. Tunnels
44. Auditorium house
45. Other

**D. Production Technical Areas**

46. Scenery shop, building
47. Scenery shop, painting
48. Scenery shop, supplies, storage
49. Scenery storage, flat pieces
50. Scenery storage, 3-dimensional pieces
51. Scenery storage, rolled drops
52. Scenery storage, folded curtains
53. Hard properties shop, construction
54. Hard properties shop, finishing
55. Hard properties shop, supplies storage
56. Soft properties shop, construction
57. Soft properties shop, finishing
58. Soft properties shop, supplies storage
59. Properties storage, furniture
60. Properties storage, hand properties
61. Properties storage, electrical properties
62. Properties storage, drapes
63. Properties storage, bric-a-brac
64. Properties storage, weapons
65. Properties storage, sound equipment

66. Costume shop, cutting
67. Costume shop, sewing and pressing
68. Costume shop, fitting
69. Costume shop, dyeing and painting
70. Costume shop, supplies storage
71. Costume storage, garments
72. Costume storage, footwear
73. Costume shop, jewelry
74. Costume storage, jewelry
75. Costume shop, wigs
76. Costume storage, wigs
77. Costume shop, millinery
78. Costume storage, millinery
79. Costume shop, laundry and dry cleaning
80. Make-up supplies storage
81. Lighting shop
82. Lighting equipment storage
83. Sound shop
84. Sound equipment storage
85. General metal-working shop
86. Shop crew rooms
87. Shop crew dressing room - men
88. Shop crew dressing room - men, toilet
89. Shop crew dressing room - men, shower
90. Shop crew dressing room - women
91. Shop crew dressing room - women, toilet
92. Shop crew dressing room - women, shower
93. Scenery design office
94. Costume design office
95. Technical and lighting design office
96. Costume department buyers office
97. Production manager's office
98. Stage manager's office
99. Other

**E. Rehearsal Rooms**

100. Production rehearsal room(s)
101. Acting rehearsal room(s)
102. Dance rehearsal room
103. Small practice rooms
104. Other

## VISUAL ARTS

### **I. Mission**

In the history of civilization there has been no substitute for the arts in interpreting the significance of human events, in helping cultures bring focus and meaning to their experience. Any basic schooling, as a means of preparing individuals to participate in their culture, must supply general education in the arts. Beyond this, society should provide educational opportunities for those of its youth who show exceptional interest and talent in the arts, enabling them to reach extraordinary levels of accomplishment. The Minnesota School of the Arts will present a curriculum tailored to the needs of students who are gifted and talented in the arts.

The visual arts curriculum will develop an understanding of and appreciation for all the visual and media arts. Through art production and critical viewing of historical and contemporary art works, the curriculum will inspire and develop the artistic abilities of each student. A rigorous course of study, coupled with artistic experimentation, will help students to discover the commitment in the valuing and judging of their own work and will promote comprehension of the aesthetic concerns which link all the arts.

### **II. General Guidelines--Individualized Education Plans will be written in terms of what the student will achieve, not what the program will offer.**

- A. To enhance each student's creative and critical thinking.
- B. To develop skills in using art materials, tools, and forming processes.
- C. To promote an atmosphere of experimentation.
- D. To provide facilities and instruction that will enable and encourage students to produce quality works of art.
- E. To offer students opportunities to view and make critical judgments of quality arts works of the past and present.
- F. To provide opportunity to understand the role of art in daily life.
- G. To provide students the opportunity to work with master teachers and professional contemporary artists.
- H. To offer students the opportunity to exhibit their work (in a professional setting).
- I. To value art as an important realm of human experience.

### **III. Enrollment**

- A. Twenty-five per grade level/total 100 students - not necessarily equally divided per grade 9-12.
- B. Strongly recommend four grade levels (9-12).

#### **IV. Admissions Policy**

With talented and gifted students, the students will need to be flexible. The student needs to show talent as well as motivation and interest.

- A. Good academic standing, but not necessarily the top of the class.
- B. Recommendations from classroom and art teachers as well as any additional public or private teachers recommendations (at least three).
- C. Samples of art work or any creative works may be submitted.
- D. Written statement from student on why he/she would like to attend. Students should not be expected to state a commitment to becoming a "professional" artist.
- E. Strong emphasis on personal interview with applicant.
- F. Consider probationary periods with periodic reviews for evaluation.
- G. Efforts to reach students in outlying areas should be considered.

#### **V. Curriculum**--While foundation level courses are important for learning tools and techniques of art, emphasis will also be placed on creative thinking, ideas and skills.

##### **A. Core Courses**

- 1. Student would take a year long foundation course covering each of the four areas with emphasis on conceptualization and technique.
- 2. Students also would take at least one year-long course covering art history, humanities and art criticism - team teaching approach recommended.

##### **B. Electives/Options**--Juniors and seniors should be permitted, but not required, to specialize in one of the four areas through advanced courses or individual study.

- 1. Traditional Media--Printmaking, drawing, painting, sculpture, ceramics, fiber arts, metals, jewelry, fashion design.
- 2. Design/Architecture--Graphic Arts, Environmental Design.
- 3. Art History/Criticism--Survey courses - art history, film history.

##### **C. Special Opportunities**--Credit needs to be given, and budget allocated, for private study, apprenticeships and internships outside of the high school. The school should be open evenings to facilitate non-classroom educational opportunities.

1. Exhibitions

- a. One or two school-wide group exhibitions should be organized each year in the school galleries - recognizing difference between exhibition and displays. Exhibition policy: exhibition program should have vision and coherence.
- b. Graduating seniors should have "thesis" exhibitions and give slide talks or gallery lectures about their work.
- c. Begin personal school collection on a modest basis: purchasing graduating student art.

2. Independent Studies/Private Study

- a. Upper level students should be required to do independent study with a faculty advisor which may or may not be the final project or exhibition.
- b. Students should be permitted, on a limited basis, to study privately.

3. Use of Existing Twin Cities Institutions--School should have sense of its own identity and community. It should be the center of the student's experience. The use of other institutions should be secondary.

- a. Students should have scheduled visits to area museums, galleries, private collections at least once a month.
- b. Art history and criticism courses could be given on a regular basis in local museums combining slide talks with gallery lectures.
- c. Film history and other media related courses should be available at local media centers (University Community Video, Film in the Cities).
- d. Students should be permitted to enroll in museum adult education programs for credit.
- e. Upper level students should be able to enroll in courses given in area colleges and universities.
- f. Use of arts institutions within the region encouraged.

4. Internships/Apprenticeships

- a. Students should be required to take a semester-long internship in their junior or senior year at a local museum, gallery or arts organization.
- b. Apprenticeships with local artists should also be available.



- c. Internships should consist of an 8 hour commitment per week.
- d. The involvement of the intern should be mutually decided upon by the student, the sponsoring institution and the student's advisor.
- e. Work study, teacher assistanceships.

## **VI. Evaluation/Assessment**

- A. Students' work should be graded on a pass/fail basis, accompanied by extensive written evaluations by each teacher.
- B. Provisions for changing pass/fail into letter grades should be made.
- C. Periodic individual written critiques/discussions should be held between students and teachers.
- D. Group critiques/discussions with fellow students should be held periodically throughout the year.
- E. Emphasis placed on student written self-evaluation, a comparison of individual goals to individual growth.
- F. Development of finished works should be stressed.

## **VII. Faculty/Staff**

The strength of the school lies in its staff. The salary structure and teaching environment should be such that it can attract top level personnel. The staff should be creative, flexible, intelligent, articulate, literate and friendly. The core staff is needed to provide stability and continuity. Success of program will be determined by quality of staff to carry through philosophy and objectives of the Visual Arts program. Emphasis placed on creative thinking, development of skills and communication abilities.

### **A. Permanent Faculty**

- 1. Four full-time staff, each corresponding to program areas outlined in I. (Full-time staff should not teach subjects outside their field of expertise).
- 2. Full-time staff needs to have education credentials (not necessarily K-12 certification, but also including art school and university experience, as well as recognition in their artistic fields).
- 3. Full-time staff should act as advisors for students.
- 4. Part-time staff should be hired to teach student areas other than those taught by full-time staff. (Part-time staff may be artists without teaching credentials.)

## B. Guest Faculty

### 1. Guest Artists/Speakers

- a. Lecture/demonstrations once a month.
- b. One-third should be local artists, two-thirds should be national or international.
- c. Guest artist program could be co-sponsored with Walker Art Center, Minneapolis Institute of Arts, Minneapolis College of Art and Design, Women's Art Registry of Minnesota, Minnesota Museum of Art.
- d. Guest lecturers to include a variety of professionals, i.e., art educators, historians, critics, philosophers.

### 2. Artists in Residence

- a. Artists in residence should be selected for teaching abilities and work.
- b. Four semester-long residences per year.
- c. Each artist should represent a different discipline.
- d. Half of the artists should be local, the other half should be national or international.
- e. A semester-long residency could be renewable for consecutive semesters.
- f. Artist residency should include a lecture and/or exhibition to involve all visual arts students.

## C. Staff

1. The program should be administered by a full-time visual arts coordinator.
2. Staff person whose purpose is to network and interface with other schools and arts institutions in order to co-sponsor and coordinate appearances of guest artists/arts in residence.
3. A gallery coordinator, librarian and slide librarian should be hired.
4. Appropriate support staff (secretary, maintenance, audio visual, tech staff) should be selected.
5. A part-time curator would be needed.

## **VIII. Physical/Spatial Requirements**

Centralized campus. The facility should have a balanced sense of community and privacy for creative space. It should be designed to create a distinctive aesthetic environment. The space should meet the appropriate light and sound requirements of each media. Each discipline has unique space needs.

- A. Building space should be reviewed by a recognized architect
- B. Painting studio
- C. Drawing studio
- D. Sculpture studio/casting facilities
- E. Fibers studio
- F. Printmaking studio
- G. Ceramic studio/firing room
- H. Metals/jewelry studio
- I. Architecture studio
- J. Design studio
- K. Photography studio/darkroom
  - Individual studios for color photography
- L. 10-15 two person studios for upper level students (primarily painting and sculpture and also possibly photography)
- M. Studio space for instructors
- N. 2 lecture/screening rooms (50-seat capacity)
  - Separate space for art history instruction - not large but more intimate area
- O. Art gallery/gallery workshop - important for preparing exhibitions (matting, framing, prep work)
- P. Studio space for installation/environmental works
- Q. Library, slide library/copyroom
- R. 55 square feet - minimum per person
- S. Office space, storage for students, teachers, administrative staff
- T. Woodworking shop
- U. Repair/check-out space
- V. Computer space (may be shared with another area of the school)
- W. Bookstore
- X. Artwork storage space

## **IX. Supplies and Equipment**

- A. Professional quality, good durable supplies and equipment will be available in all studio areas.
- B. Need to budget for up-grading and maintenance of equipment.
- C. Expense of equipment should be recognized in initial stages of planning.
- D. Each arts area should have an advisory committee for budgeting needs.
- E. Instructional material budget needs.
- F. Guidelines for student supply needs need to be determined.
- G. Develop budget per student cost (budget adequate supplies to meet goals of program).
- H. School needs vans available for field trips and teachers insured and licensed to drive them. This allows flexibility and spontaneity for field trips. The vans could also be used for transportation of artwork.

## **X. Extension/Outreach**

The priority for the High School for the Arts is to develop a program of excellence for itself so that it can provide extension or outreach programs.

### **A. Curriculum Development:**

Curriculum development and distribution should be a major activity of the Minnesota School of the Arts. Adequate staff time should be provided to develop, implement, evaluate and document new teaching methods. Arts teachers from the state system should participate in curriculum development through regular seminars led by a Master teacher in each discipline where they would exchange methodologies which they have found to be successful or raise questions in problems areas. This would build a strong art teacher network throughout the state that could work for improving the quality of arts education in Minnesota.

### **B. Student Residencies:**

Special full-time, quarter-long courses of study during the school year could allow non-resident students to leave their schools for one trimester of intense study in a specially designed arts program with emphasis in their area of strong interest and ability. Many students could be reached who would take their experiences back with them to their home schools. This experience could be built upon through Artist in the Schools residencies in the student's home school.

### **C. Summer Institute:**

- Two-three month summer residency program
- Nationally recognized artist/teachers could conduct master classes for students and teachers and participate in curriculum development

### **D. Artists in the Schools (AIS):**

- Should provide valuable extension opportunities to independent school districts
- Artists could be Minnesota artists or guest artists from the Minnesota School of the Arts
- State should provide increased support for Artists in the Schools

### **E. During the School Year**

- Public openings for student work should be held
- Upper level students could give slide talks about their work at other schools, libraries, etc.

### **F. Summer Programs at School/Outstate**

- A summer program for junior high school students might be a good way to interest students in attending the school.

G. Teacher Education

- Periodic sessions for Minnesota teachers could be conducted with school faculty and visiting artists
- Conferences for state art education associations (MAAE, AEM, etc.) could be held at the school

H. Programs for All Ages

- After school classes could be held eventually.

I. Bring Students into School

- Gifted students from other schools could take specific courses on a limited basis
- An open house in which students give presentations about the school and of their work could be offered once or twice a year

J. Schools Takes Programs Out

- Exhibitions and film/video programs should be produced yearly and toured statewide
- Need some type of arts festival or national arts competition that would have public interest and involvement. It is a way of creating goodwill as well as demonstrating what the art school has to offer to the community and the state. Winners could be displayed in school gallery.

## MUSIC

### **I. Mission**

The music program will provide a balance of musical experiences in creativity, including composition and improvisation; knowledge and understanding of music history, literature, theory, analysis and the humanities; music performance and career/management preparation. The program will include private lessons, class instruction and ensemble experiences in classical, jazz, non-western, and popular music genres as well as general education courses and career counseling. The aim of the curriculum is to develop essential skills, attitudes and understandings appropriate to a variety of musical styles, periods and cultures.

### **II. General Guidelines**

Credit toward graduation requirements for private lessons, class instruction and ensembles will be transferrable to all public schools in Minnesota.

### **III. Enrollment**

Approximately 150-175 music students for four grade levels should be selected. This number has been chosen to insure adequate ensemble experience for all students and ensemble balance in the areas of vocal and instrumental music in the classical, jazz, non-western, and popular styles.

### **IV. Admissions Policy**

Admission to the music program should be highly selective and determined by audition, academic potential or achievement, written statements by students, and teacher recommendations.

### **V. Curriculum**

#### **A. Core**

#### **1. Individual Instruction**

Individual instruction will be provided for all students at each grade level. A minimum of one hour of individual instruction per week is essential. Two sessions of individual instruction per week are strongly recommended. This instruction is essential to the music program. Students shall participate in individual instruction each term of their enrollment. Instruction should be given by the most qualified professional artist/educator available. Wherever possible, consideration shall be given to instructors who hold a Minnesota music teachers license.

#### **2. Aural, Music Reading and Keyboard Skills**

Aural and music reading and keyboard skills must be provided for all students in courses at each grade level. A variety of approaches should be used. These would include training in sol-

feggio, keyboard harmony and improvisation skills. Depending on their musical style emphasis, students should attain aural and music reading skills in classical, jazz and popular music. Keyboard proficiency should be developed by all students.

3. Music Theory/Analysis/Composition

Music theory and analysis courses should be offered at each grade level. Courses should be offered for classical, jazz, non-western, and popular music styles.

4. History and Literature

Music history and literature should be offered in classical, jazz and popular music courses. Students should also be offered music literature courses specifically designed for their instrument or voice. Music history and literature should be offered in a diversity of styles, periods and cultures. Students should have an opportunity to explore music literature specifically designed for their instruments or voice.

5. Ensembles

Ensemble playing is an essential element in each student's training. Both large and small ensemble experiences should be required of all students, allowing flexibility for participation in a variety of musical styles. Each ensemble should be coached/conducted by the most qualified professional artists/teachers available.

B. Electives/Options

Music electives and independent study should be available in a variety of areas to allow students more intensive training in a specific area or to explore areas other than their major interest.

C. Special Opportunities

1. Internships

Internships in conducting, composition, performance, sound recording and arts administration, in cooperation with the major music/music education organizations, would provide the student with an opportunity to obtain a better perspective on the vastness of the music world, the rigorous requirements of a career in music, and the joy that accompanies the years of study and preparation.

Summer and interim term programs should encourage educators and students, particularly those on waiting lists, to participate in special programs and to develop an ongoing relationship with the school and its operations. Teachers who demonstrate superior achievement as musicians and educators will have an opportunity to participate in these programs in order to achieve recognition locally and to derive challenge from superior students. Teachers will have an opportunity to receive appropriate credit for participation in these programs.

2. Workshops, Master Classes, and Attendance at Professional Performances

Regular attendance and participation in workshops and master classes, plus attendance at exemplary professional performances, are essential to the development of each student's learning programs.

**VI. Evaluation/Assessment**

Assessment of student potential and evaluation of student attainment should include critiques of student compositions and performances, as well as testing in music theory and history to determine levels of competency. Evaluation should include critiques of student performances, jury examinations, plus use of new and traditional testing methods. Evaluations could include culmination competitions or festivals followed by regional or statewide tours.

**VII. Faculty/Staff**

Staff for the music program should be selected from professional artist/teachers. The full-time staff will be supplemented by teachers for private lessons, ensemble coaching and conducting. In all cases, the best artist/teacher available should be recruited for the music faculty with special emphasis given to ability to teach and perform. Academic teachers should be selected for their understanding and appreciation of the arts and their ability to relate the academic subject areas to the arts.

**VIII. Physical/Spatial Requirements**

The facility selected for the music program must have all music areas acoustically treated for maximum listening enjoyment in concert and recital hall practice and teaching studio areas with special care given to prevent sound transfer from one area to another.

In general, the facility should include:

- 1 large concert hall
- 2 small recital halls
- 3 large rehearsal areas
- 15 small rehearsal areas
- 60 individual practice rooms
- 25 teaching studios
- 2 class piano laboratories
- 1 electronic music studio
- 1 "black box" theater for musical theater
- 1 sound recording studio (possible radio or television studio)
- 1 theater equipped for music/electronic performances
- Sufficient storage areas for equipment and music

The site for the school must be at a convenient location so that it is easily reached by the professional artist/teachers and also allows students to easily reach the major arts organizations in the community. The ability to provide flexible scheduling for an extended day should also be considered when selecting a site.



## **IX. Supplies & Equipment**

Musical instruments, chairs, stands, storage facilities sufficient for 150-175 students must be provided. Particularly important are large and unusual instruments not normally purchased by students in school music programs and sophisticated electronic amplification and recording equipment. A sufficient library of sheet music, scores, electronic courseware, books, tapes and phonograph recordings must be provided for the ensembles and courses.

## **X. Extension/Outreach**

Outreach activities should focus on the establishment of high quality summer and interim music programs for students and teachers located at regional centers throughout the state. During the school year, short-term and long-term inservice opportunities should be provided for public school teachers, both in the Minnesota School of the Arts, at regional centers, and at the teachers' home school.

A series of workshops, master classes and seminars should be arranged for and brought to teachers and students in other schools throughout the state. Internships or mentorships in conducting, teaching, composition, performance, sound production/recording and arts administration should be provided in association with student production plans. These could be established in conjunction with achievement goals of both instructors and students.

## GENERAL STUDIES

### **I. Mission**

The intent of this sub-committee is to transform the mission statement with its objectives into a philosophy and curriculum plan for the Minnesota School of the Arts.

This report addresses broad areas with specific recommendations which can be expanded by further participation in the committee process. We have emphasized a delivery system based upon existing models which have been adapted for this unique situation. With an interdisciplinary approach, we have attempted to unite individual arts interests into a system of relevance for high school students. The plan is economical, efficient and most importantly, educationally sound. We focus upon a few large areas of importance which are defined at the end of this report.

These recommendations should serve as an outline for further refinement and expansion as plans for the school proceed. Agreement was reached through consensus among talented and recognized participants.

### **II. General Guidelines**

The school should reflect the personality of the arts, rather than any one particular arts discipline.

### **III. Enrollment**

- A. The number of students will be determined by the six major arts disciplines.
- B. Students will be drawn from grades nine to twelve throughout the state of Minnesota.

### **IV. Admissions Policy**

- A. A student should not be denied admission because of grades alone.
- B. The Renzuli Model\* of identifying gifted should be considered. The three attributes of Renzuli's model are ease of learning, task commitment and creativity. For the purpose of this school, at least two of these characteristics should be evident in the student.
- C. An Admissions Committee for the school should be comprised of representatives from each of the arts disciplines, with a proportional representation from the general studies. For example: two visual arts, two literary arts, two music, two dance, two theater, two media arts, two general studies. In effect, the admissions committee would be interdisciplinary.
- D. The six arts should determine the quotas for admission. In addition, there should be a quota for the Generalist Artist\* as well, with more emphasis on admitting these "generalists" at the ninth grade level.

## **V. Curriculum**

### **A. Model**

1. Courses will satisfy or exceed state requirements for high school graduation through specified Learner Outcomes. Learner outcomes would be determined by authorities in the field.
2. Delivery (Instruction) would be achieved through an Interdisciplinary and Thematic approach and on a Continuous Progress model.
3. A Personalized Learning Plan would be established for each student.
4. The organization of the curriculum (the sum total of learner outcomes in the school) would be centered around a model such as the Cawelti-ASCD Model. This model is another way of organizing traditional content areas of a high school according to their interdisciplinary potential.

### **B. Core Courses**

The general studies curriculum will include coursework in English, social studies, science, math, foreign language and physical education/health.

### **C. Special Opportunities**

#### **1. Exhibitions**

- a. Students would be encouraged to participate in educational fairs and contests in the outside community.
- b. Open houses to display student projects resulting from interdisciplinary studies.

#### **2. Private Study**

#### **3. Use of Existing Twin Cities Institutions**

The Resource Center should identify those institutions that can provide the materials and services which needn't be duplicated by the school. The use of these institutions is inherent to this plan.

#### **4. Internships**

## **VI. Evaluation/Assessment**

- A. A pass/fail marking system based upon criterion referenced learner outcomes.
- B. The student should participate in evaluation.

- C. Parent conferences should be part of the evaluation.
- D. The pass/fail marking system could be converted to a grade point average when requested by other recognized institutions.

## **VII. Faculty Staff**

### **A. Permanent Faculty**

1. The full-time staff should be certified in some field of teaching. With the interdisciplinary approach, it is likely that a staff person will be teaching something in addition to that specific "subject" for which he/she was licensed.
2. The hiring process has to be compatible with the interdisciplinary delivery. Prospective staff members should display a personal commitment to the school and its philosophy.
3. An additional responsibility of the staff member would be to serve as an advisor to the student.

### **B. Guest Faculty**

The Resource Center would identify the people and places that students and teachers could use.

### **C. Staff**

The Resource Center staff should have computer/library/media skills to ensure the operation of the Resource Center and Outreach Program. This staff would include such personnel as a Director of Information, a Center and Future Planning Coordinator, Technology Coordinator and technicians.

## **VIII. Physical/Spatial Requirements**

- A. Centralized campus, although not necessarily one building.
- B. Classrooms. These rooms should be adaptable to spatial, material, and technical requirements, which will accommodate small group, large group and lab situations. In addition, space should be provided for the specific applications of technology, so that a student could learn, for example, by plugging into a Russian language course in an outlying school. This technology could also be used to save time for students and teachers, as a management tool, and to save money in duplicating equipment.
- C. Resource Center. This will include what must be continuously available to the entire school and all its disciplines, and also where to find materials within the community. This space would provide materials and personnel for the Extension Program. This space must be thought of as other than the conventional library of a high school.
- D. A Leisure Center separate from the eating center where students, faculty and members of the outside community can meet in a social setting.

## **IX. Supplies and Equipment**

- A. The instructional materials should take on an identity more closely related to the interdisciplinary clusters than to specific subjects.
- B. Technology such as computers, video tape equipment and cable.

## **X. Extension**

The General Studies model should be available to interested individuals, school districts, both public and private, and the general community.

## MEDIA ARTS

### **I. Mission**

Film, video, photography and audio art are underrepresented in most school districts. The media arts are some of the newest artistic disciplines; and most school districts do not have the expertise to develop a media arts curriculum. When media arts instruction is available, it often becomes the responsibility of an English, art, or other instructor with no prior education or experience in using media to make art.

In their recent report, Coming to our Senses, the American Council for the Arts in Education stated, "Unless one has competence in using and understanding communication codes, whatever they may be, one cannot adequately participate in life. The twentieth-century need is 'mediacy', the ability to use, understand, and have access to, the codes and modes of expression, communication, and information transfer in contemporary society. All our senses must be open to all the media which we have evolved to pursue knowledge...For America to neglect developing this area of serious activity would be totally irresponsible."

The distinction between reality and the image of reality presented by the mass media is not always as obvious as we might assume. Most people lack knowledge or understanding of even the most basic devices used to create visual and auditory messages. In a nation and in an age which relies heavily on mass media to meet society's communication needs, few opportunities exist for individuals to obtain access either to education or technology to understand or produce these complex messages.

Young people especially need media arts education--specifically in media production--to enable them to be more critical consumers and to help them realize that they, too, can be active participants rather than passive recipients in the communications process.

### **II. General Guidelines**

- A. Film, video, audio and photography should be taught as media of personal artistic expression. A primary goal should be to develop a personal aesthetic vision in each student. The visual language of commercial movies and television should also be presented, but as a secondary objective.
- B. Students should also develop technical skills.

### **III. Enrollment**

- A. Ten students per teacher per class has proven to be the most effective student-teacher ratio at Film in the Cities. A maximum ten to one ratio has been maintained in all in-house youth education programs. Individual attention is so diminished with more than ten students per teacher, that the teacher becomes a lecturer. A ratio greater than ten to one may be satisfactory in art history courses, but not production or studio courses.

- B. A four-year curriculum should require that all new students, regardless of age, enter at the first year level. Thus, beginning year enrollment would be larger than second, third and fourth year enrollments, and each level would be composed of students who are 14 to 18 years old. (See admissions criteria).

#### IV. Admissions Policy

- A. Most students applying to the Minnesota School of the Arts media arts program will have had little or no opportunity to have studied film, video, audio or photography as art forms in their home schools. Thus, they will not have a portfolio to review. Self-motivation may be the best indicator of potential success.
- B. Excellent academic records should not be required of students to attend the Minnesota School of the Arts. However, all students should have, or be expected to acquire good working skills in reading, writing and mathematics.
- C. Recommendations from teachers, samples of written, visual or aural work and a strong desire to attend the Minnesota School of the Arts should be considered in admitting applicants.

#### V. Curriculum

##### A. Required

1. Career exploration should be an objective of the media arts curriculum. Vocational or occupational training should not be an objective. Immediate professional employment should not be a goal.
2. Required introductory media arts courses for first year students could give potential media arts students an opportunity to prove themselves and also determine if this is really a discipline they want to pursue. Each course should be mixed with approximately equal numbers of students from each grade 9 through 12.
3. Film video and photography history should be included in the required curriculum.
4. An introductory course should be taken by all students in the Minnesota School of the Arts as part of a foundation requirement. This may be the only opportunity they have to work in the media arts.

##### B. Electives/Options

Film, video, audio and photography should be taught as discreet disciplines in and of themselves, not as tools for the documentation of other art forms. However, through a co-related curriculum, creative writing, film, theater and music classes could come together, for example, to produce a dramatic film or video tape.

## C. Special Opportunities

### 1. Exhibition

Public exhibition is the final step in the creation of film, video, audio or photography. Exhibition provides important evaluation for the student because the audience's response is not based on friendship or a teacher/student relationship but on the quality and content of the work. Exhibition also brings to the public the rare opportunity to see film and video from the perspectives of youth.

The exhibition galleries and theater should exhibit the work of students, faculty and visiting artists.

### 2. Use of Existing Twin Cities Institutions

The Minnesota School of the Arts should use existing arts institutions to broaden the curriculum, familiarize students with community arts organizations and avoid duplicating costly resources. Students who regularly attend various arts institutions in high school could become the arts patrons - as well as artists - of the future.

### 3. Private Study

- a. Students should be allowed to enroll in courses offered at other arts and educational institutions.
- b. The Minnesota School of the Arts' facilities should be kept open evenings to allow students opportunities to work outside of class time on equipment which cannot be checked out of the building.

### 4. Internships

Internships provide an excellent means for career exploration. Not only film and video production companies, but also art centers, educational institutions and individual artists offer internship opportunities for students interested in careers as fine artists, teachers, museum curators or commercial producers.

Work-study opportunities at the Minnesota School of the Arts should be available to students.

## VI. Evaluation/Assessment

- A. Day-to-day, one-to-one interaction between teacher and student.
- B. Creation of non-threatening opportunities for serious peer review and discussion.
- C. Public evaluation through formal, public exhibitions of work produced by students.
- D. Development of finished works that enable students to track their development and build their portfolios.



- E. Pass/fail grading system in all production courses.

## VII. Faculty/Staff

### A. Criteria for selection

1. Certification should not be required of media arts teachers in Minnesota School of the Arts, since certification is not available in film, video, photography or audio. However, teaching experience should be required of all but the guest artists. The Artists in the Schools program, college extension courses and art center workshops can provide opportunities for artists to gain teaching experience.
2. Independent or fine artists should be distinguished from commercial artists. Commercial artists should only teach courses with a commercial emphasis.

### B. Permanent Faculty

1. One master media arts teacher/coordinator who: has a developed pedagogy for media arts education; understands the various media and has received recognition for his/her personal art work; understands and is sympathetic to experimental, dramatic and documentary forms; is experienced in curriculum development and is interested in cross-disciplinary education.
2. One full-time teacher/artist for each medium - film, photography, video - who is an accomplished artist and experienced teacher.
3. Part-time artists/teachers who are working artists with expertise in the courses they teach but who may not have extensive teaching experience.

### C. Guest Faculty

Guest artists who will provide students exposure to a broad scope of possibilities for the art forms they are studying are vital to the enrichment of the program.

1. Artists should be in residence continually as part of the regular instruction budget.
2. Students should come in contact with artists in disciplines other than their own.
3. Guest artists and artists in residence should include Minnesota, national and international artists. Co-sponsoring visiting artists with Minnesota arts organizations will provide economical access to the top artists nationally for both short and long term residencies.

#### D. Staff

1. An equipment manager and assistants to check-out and maintain the equipment are essential to low repair and replacement costs. Some assistants can be advanced work-study students from the Minnesota School of the Arts media arts program.
2. Artists not interested or prepared to teach a full course schedule could be hired to maintain the equipment check-out room and assist students with their individual projects. This would provide additional exposure to artists for the students and important part-time employment in a related field for working artists. Some of these responsibilities could also be given to advanced students.

#### VIII. Physical/Spatial Requirements

Facilities should be professional in appearance and function. Media arts require many dedicated spaces with special light and sound isolation requirements and permanently installed equipment. These spaces cannot be used for other purposes.

##### A. Required, dedicated spaces:

1. group film editing room, with one editing station per student per class
2. individual editing rooms, or sound-isolated editing stations for sound film editing - one per two students per class
3. animation room
4. equipment and supply check-out room
5. screening room with projection booth
6. sound isolated recording studio
7. audio control rooms - at least two
8. audio tape editing rooms or carrels - one per every three students per class
9. video editing rooms
10. video repair shop
11. optical printing room
12. library of films/tapes/video disks/books
13. listening and viewing rooms/carrels
14. individual storage areas (lockers)
15. office(s)
16. storage space
17. photography darkrooms: group darkroom for black and white printing, individual darkrooms for color printing

##### B. Required, non-dedicated spaces

1. large production studio for film, video and photography
2. art/graphic design room
3. classrooms
4. costume/make-up
5. construction/work area
6. theater with excellent sound and projection system
7. gallery for exhibition of students', faculty and visiting artists' work

## **IX. Supplies and Equipment**

### **A. Supplies**

#### **1. Film:**

- a. 10 rolls of film and processors needed per student per trimester
- b. three audio cassettes
- c. one 7" reel recording tape
- d. one roll splicing tape
- e. 1/2 bottle film cement
- f. batteries, lamps, gloves, reels, leader

#### **2. Video: four video cassettes**

#### **3. Photography:**

- a. film
- b. enlarging paper
- c. chemicals

#### **4. Audio:**

- a. recording tape: cassette and reels
- b. splicing tape

### **B. Equipment**

#### **1. Film:**

- a. cameras: simple, intermediate and advanced Super 8mm - both silent and sound cameras
- b. tripods: friction head, fluid head
- c. tape recorders (portable) and microphones
- d. carrying cases
- e. lighting kits
- f. viewers: silent, sound
- g. splicers
- h. editing table
- i. projectors: super 8 silent and sound projectors, sophisticated super 8 projector for each sound studio, portable 16mm projector, super 8 and 16mm Xenon projectors for theater
- j. optical printer

#### **2. Sound Studio:**

- a. tape decks: 4-channel and 2-channel
- b. mixer
- c. amp
- d. turntable
- e. speakers
- f. drum machine
- g. sequencer

- h. synthesizer
- i. equalizer
- j. patch bay and cords
- k. tape splicer

3. Video:

- a. cameras: portable color and black and white
- b. tripods: friction head, fluid head
- c. video cassette recorders (1/2") - portable
- d. editing decks with controller - one per 3 students per class
- e. video recorder 3/4" - for play-back and transfers
- f. monitors: editing rooms, exhibition
- g. special effects generator
- h. character generator
- i. video switcher
- j. test equipment
- k. lighting kits
- l. carrying cases

4. Photography:

- a. developing equipment: reels, tanks, film dryer, etc.
- b. enlargers: black and white and color
- c. timers
- d. easels
- e. trays
- f. print dryers
- g. finishing equipment: paper cutters, drymount press

5. Resource Center:

- a. book library
- b. film, video tape, video disc and audio tape library containing: contemporary and classic film and video art; high quality student film; and compositions for audio tape such as electronic music
- c. listening and viewing carrels where students can study film, tapes and discs on film viewers, video decks, audio tape decks or disk players

**X. Extension/Outreach**

Improving arts education in each community should be a primary goal in establishing a Minnesota School of the Arts. A strong central Minnesota School of the Arts should be a source of creative energy for arts education throughout the state. The Minnesota School of the Arts should be radiant, not insular. The Minnesota School of the Arts should use Minnesota resources and expertise to provide the highest quality arts education in the broadest range of disciplines within the limitations imposed by financial and community resources. The Minnesota School of the Arts should be a model not only for instruction, but also for cooperation. The Minnesota School of the Arts should be a state-wide effort involving public and private institutions, individual artists and teachers that focuses public attention on the potential of and need for arts education throughout Minnesota.

A. Curriculum Development:

Curriculum development and distribution should be a major activity of the Minnesota School of the Arts. Adequate staff time should be provided to develop, implement, evaluate and document new teaching methods. Non-Minnesota School of the Arts arts teachers should participate in curriculum development through regular seminars led by a master teacher in each discipline where they would exchange methodologies which they have found to be successful or raise questions in problem areas. This would build a strong art teacher network throughout the state that could work for improving the quality of arts education in Minnesota.

B. Student Residencies:

Special full-time, quarter-long courses of study during the school year could allow non-resident students to leave their schools for one trimester of intense study in a specially designed arts program with emphasis in their area of strong interest and ability. Many students could be reached who would take their experiences back with them to their home schools. This experience could be built upon through Artist in the Schools residencies in the student's home school.

C. Summer Institute:

Two-three month summer residency programs where nationally recognized artist/teachers could conduct master classes for students and teachers and participate in curriculum development.

D. Artists in the Schools (AIS):

1. Should provide valuable extension opportunities to independent school districts
2. Artists could be Minnesota artists or guest artists from the Minnesota School of the Arts
3. State should provide increased support for Artists in the Schools
4. State should provide special support for media arts AIS residencies to assist school districts who want but are unable to afford these more expensive residencies
5. AIS media art residencies could be important in identifying talented students for Minnesota School of the Arts
6. AIS should be involved with Minnesota School of the Arts in curriculum development
7. AIS could show Minnesota School of the Arts student films around the state.

E. Exhibitions:

Collections of work by Minnesota School of the Arts students should be toured through the state, to be used as teaching tools in classrooms and for public exhibitions. This collection could be an important teaching tool to independent school districts, and Artists in the Schools. It should be available at low cost. Exceptional work by non-MSA students should also be included in the circulating collection.

The touring collection could provide non-MSA students the opportunity to see excellent examples of work produced by people of their own age. There are few examples of such work for teachers to draw upon. Outstanding work by non-MSA students should also be included in the collection. Adequate funds should be provided to make two copies of the best student artwork. The original and one copy should stay in the Minnesota School of the Arts collection. One copy should go to the student. The original should never be shown but should be available to make additional copies. Other visual arts should have slide copies made for the collection.

The quality of the work possible should not be underestimated. The Film in the Cities collection of films and video tapes by youth has been exhibited nationally and internationally. It is one of the largest such collections in the country.

**XI. Rationale for a Separate Media Arts Division**

The Arts Education Task Force should consider making media arts a separate division rather than including it as a part of visual arts, because:

- A. The cost of the media arts facilities, equipment and supplies may be greater than all of the other visual arts disciplines combined.
- B. The extensive equipment, facilities and support staff will require an experienced division head with time allocated for coordination.
- C. The media arts program may require a larger enrollment to justify its expense than may be possible as a part of the Visual Arts division.
- D. Because of the large number of spaces which require light and sound isolation, the media arts program may be physically separated from the other visual arts facilities.
- E. Very few of the media facilities will be able to have shared use with any other visual art forms.
- F. The media arts are time-based rather than spatial art forms as are the other visual arts.
- G. There are as many cross discipline opportunities with performing and literary arts as with the visual arts.
- H. Admissions criteria should be different than for other visual art forms.

## LITERARY ARTS

### **I. Mission**

It became clear to us that there are two very different conceptions of the purpose a school of creative arts would serve, and that the task force would have to decide early and communicate effectively to the public which of these approaches it had in mind. Otherwise, approval or disapproval might be based on false assumptions.

The kind of school our committee did not approve of was one that would drain off the best artistic talent in the Minnesota schools to bring students into an elitist community where specialization and its consequent isolation within individual arts would deprive the students of a well rounded education and cut them off from their home communities. We recognized that students with high competence in their field need to specialize, but in a way that integrates the body of human wisdom into that specialty so that they can create works relevant to the larger concerns of our society, staying in touch with those concerns and responding directly to them.

There also seemed to us to be credible precedents showing that product-oriented schools with emphasis on very specialized training were not the schools which send forth alumni who later establish national reputations. On the contrary, students whose art had been encouraged to interpenetrate the other disciplines and the other activities in the school, local community and world at large proved to make the greater contribution to the arts. A divergent rather than a convergent arts education seemed called for.

We recognized, however, that a student in any of the arts could not hope to achieve excellence without considerable training in his or her field at an early age and from experts who themselves had mastered the discipline. No matter how qualified an art, writing, dance or theater teacher might be, taking the limited courses offered by him or her could never be enough within the framework of a general high school. Therefore, we did not want to forsake the idea of a school where daily practice in a special field could be pursued as thoroughly and as swiftly as the student wished. It was precisely so that early technique might have material of substance to work with that we approved of a school; a school that serves as a transforming source of creative energy for the entire educational system and for the community at large; a school, that is, with strong outreach not only within its own walls where all the academic disciplines would be explored, but where students and teachers would go into the community to reach other teachers and students, and to generate a great creative excitement at all levels of education throughout the state.

The more we discussed the purpose of the school, the more it struck us that we might be limiting our vision of the creative process by ignoring what seemed to us much more central to our concerns: namely that the challenge of our society has more to do with a failure of education to provide sufficient stimulus for the creative imagination in all fields.

The issue seemed to us one of pedagogical exploration. We saw an opportunity to provide a model for a total approach to education aimed at stimulating inventiveness, innovation, and the pursuit of intuitive, experimental methods.

Near the end of our deliberations, we became very excited about a school for the creative arts and concluded that the school would invigorate the creativeness of our region as a whole and would be a center of education that could infuse the state's school system and its surrounding society with creative energy.

We realize that some people would be inclined to feel resentment toward the notion of a school that was selecting their most gifted young talents for more exotic education. We reject such a point of view which regards students as property to be used to satisfy teachers' personal or classroom needs. We hope that any such feelings or the ambitions some parents might project onto their children about "making it big in the arts" would be more than overcome by presenting them with the idea for a school for the arts that would instead promise renewed creative health for our entire society.

We all agreed that students often lose the quality of brightness, the bright eye, at an early age. Some teachers even assume that this is the natural process of growing up and learning. We hope that this school would rekindle the flame not just for a few but for as many students as possible.

## II. General Guidelines

"...top down edicts about 'what and how' demonstrably do not work. Each school must find its own way and in doing so gain the energy that such a research provides."

TheodoreSizer  
Horace's Compromise - The Dilemma  
of the American High School

"The common practice of trying to educate many minds of different attainments and kinds with the same lesson and the same discipline is bound to fail with all but a few."

-Montaigne

Techniques alone can produce only mediocre and inconsequential work. Knowledge and experience, without a crafted means of expression, remain forever unshared. Students in this program should discover that by combining technique and knowledge they can express their visions and in ways which can enrich us all.

Thus, four goals:

- A. To help young writers understand that they are undertaking a discipline which explores and draws from the full range of human experience and that writing is a means of turning all experience into art;



- B. To teach students to master the tools of research and to teach the students how to gather information from the various resources available in the broad community;
- C. To require students in the writing program to experiment with the techniques of the various writing forms so that young writers can begin to identify their own forms of expression;
- D. To provide students with the opportunity to begin to master one or more particular forms. It is important to note that many students may not be ready, at high-school age, to settle on one genre. The point here is to offer the opportunity to those who are.

It is the firm belief of the writing subcommittee that specific decisions regarding course offerings, student selection and the manner in which the school generally operates should be made by the staff within the context of the school's mission statement. It is essential that the staff selected have sufficient time (six months minimum) to plan and implement these matters.

However, given the charge to this subcommittee, the following is offered as an example of how a writing program might be designed.

### **III. Enrollment**

We suggest a very large student body for the entry year of the school. During this year, students could come to the school with immediate intention to work on their special field. An open vertical structure would be available so that they could progress as rapidly as they liked. Students could also come to the school to explore the whole range of the creative arts with the option to move on into a specialty, to do general studies, or to return after that year to their own community school having participated in a method of education that stressed creative imagination.

### **IV. Admissions Policy**

We realized that to say we would send the most artistically gifted children to the school raises the question of who identifies the gifted. We agreed that students who put on the greatest show of their talents in class may not necessarily have the greatest creative potential. Because creativity takes people far inward, the deeply introverted students or those of tender sensibilities are slow to reveal themselves; and because their budding art can be so easily mocked or misunderstood they may be reluctant to reveal their talent without the proper encouragement and assurance. A student may hold back unless discovered by someone he or she respects as an artist or someone well skilled in eliciting the expression of talent. Therefore, the school should allocate significant sources to search for potentially gifted students.

Specific admissions procedures should include:

- A. Entry in any of 4 years.
- B. Recruitment to result from the widest possible publicity. The COMPAS model of reaching the schools is an excellent one.

## **IX. Supplies and Equipment**

- A. Visual and Media Arts Supplies: clay, paint, metal, film, tape, etc.
- B. Audio and Lighting Equipment for performance areas and sound systems in rehearsal areas.
- C. Scripts, Music.

## **X. Extension/Outreach**

The Student Advisory Committee will submit a separate report with suggestions on what extension/outreach services the School of the Arts could provide.

## **XI. Housing**

The Student Advisory Committee studies three housing options: requiring families to make their own arrangements, providing "host families" for students to live with, and providing on-campus dormitory housing. While each option has its advantages and disadvantages, on-campus housing appears to be the best method of meeting student housing needs. Families who wish to make other housing arrangements should be permitted to do so, however.

The dormitories should be as pleasant and "home-like" as possible while providing security and supervision of the students. We recommend one staff person for each 20-50 students who will be responsible for counseling, providing support and maintaining the welfare of these students. Dorm rooms should accommodate two to six students, and students should be segregated by sex and age. Security and disciplinary procedures will need to be established, as well as recreational programs for the residents. The school's health services should be located in the housing complex.

## **XII. Extracurricular Activities**

Extracurricular activities should be available in both artistic and non-artistic areas. The Student Advisory Committee believes that establishing a student government should be a priority. One of its main purposes would be to express students' ideas and concerns to the administration and faculty. Other possible extracurricular activities include debate/speech, student newspaper, yearbook, athletics, singing groups, bands, student radio and T.V. stations, and tutoring.

**SITE EVALUATION COMMITTEE**

Jennifer Brooks, Chair

Elizabeth Stangl Casper

Fredrik Christiansen

Mary Louise Gaddy

Bill Gary

Duane Knutson

Anna Mae Litfin

Linda Mack

James Orr

Mary Jo Russ

Thomas Walsh

## LETTERS OF SUPPORT

The Minnesota Arts Education Task Force received letters of support from numerous individuals and organizations throughout Minnesota. Among these were letters of support from Twin Cities arts organizations included in the site proposals submitted by the cities of Minneapolis and St. Paul. Following is a partial list:

Actors Theatre of St. Paul  
Artspace Projects, Inc.  
Asset Development Services, Inc.  
At the Foot of the Mountain  
Jane Barrash  
Basilica of Saint Mary  
Bethesda Lutheran Medical Center  
Central Community Council  
Central Neighborhood Improvement Association  
Charters Academy  
The Children's Theatre  
Chimera Theatre  
Citizens for a Loring Park Community  
Committee on Urban Environment (CUE)  
COMPAS  
Council on Equal Opportunities in the Arts  
The Cricket Theatre  
Downtown Council of Minneapolis  
Downtown Dance  
Luann Doyscher  
Mr. and Mrs. John Ford  
The Fuller Young People's Theatre  
Lois Gibson  
Greater Minneapolis Chamber of Commerce  
Greater Twin Cities Youth Symphony  
The Guthrie Theater  
The Jefferson Company  
Lowertown Redevelopment Corporation  
The Master Framers  
A.N. Meili  
Minneapolis Arts Commission  
Minneapolis College of Art and Design  
Minneapolis Community College  
Minneapolis Community Development Agency  
Minneapolis Public Library and Information Center  
Minneapolis Public Schools  
Minneapolis Society of Fine Arts  
Minnesota Alliance for Arts in Education  
The Minnesota Composers Forum  
Minnesota Dance Theatre  
Minnesota Museum of Art  
The Minnesota Opera  
Minnesota Orchestral Association  
Minnesota Songwriters Association  
The Orpheum

Park Square Theatre  
Piper, Jaffray and Hopwood  
Saint Paul Area Chamber of Commerce  
St. Paul Area YMCA  
The Saint Paul Chamber Orchestra  
Saint Paul Downtown Council  
Saint Paul Public Schools  
Saint Paul-Ramsey United Arts Council  
St. Francis Music Center  
St. Paul City Councilman James Scheibel  
Schmidt Music Center  
The Studio Grand  
University of Minnesota MacPhail Center for the Arts  
Walker Art Center  
The World Theater Corporation

- C. Academic standing is not the primary criteria for admission. The staff should have some leeway for a student on whom they would like to gamble.
- D. Submission of written work in any genre as well as recommendations from teachers or writers.
- E. Interviews with each applicant.

## V. Curriculum

Each student's schedule should be individually built for that student's needs.

### A. Core

1. Survey courses in English, American, and world literature if not offered for all students in the academic core.
  - a. The courses should be taught in conjunction with the history faculty as well as with the faculty teaching art history in the other disciplines so that students begin to understand that no piece of writing is unconnected to its time and place.
  - b. These courses might not be best taught by writers but by academics. Perhaps scholars from the public school, college or university system could participate in semester- or year-long residencies.
2. Survey courses in contemporary American and English writing (post W.W. II) covering all genre with particular attention paid to the emerging disciplines of creative prose and prose poetry.
3. Introductory courses in writing as an art discipline: assumes basic mastery of composition skills (those lacking these skills could either first pursue them in the English portion of the academic core or be intensively and individually coached).
  - a. Small groups will study and begin to write extensively in the whole range of forms. The students will be required to explore many forms before working intensively in one.
  - b. Classes will teach how to explore an idea and how to experiment with form to discover that form that works for that idea and that writer.
  - c. These will be classes of intensive writing critique and directed research. Research and writing portfolios will be required of all students.

4. Course offerings outside of the writing program.
  - a. Foreign languages, both classical and modern.
  - b. As wide a range as possible of academic areas including the sciences, history, philosophy, psychology, mathematics, literature.

B. Electives/Options

1. Specialized workshops in particular genres: playwriting, scriptwriting, screenwriting, poetry, short fiction, essay, novels. To be taught by staff if it is their specialty or by guest artists on a semester basis. Staff will know each school year which students will be ready for such intense work and in what areas particular guest writers would be needed.
  - a. These courses may only be taken after completion of the survey and introductory courses.
  - b. No age or grade limitations; whenever the student is ready.
  - c. Emphasis on finished work or works.
2. Translation courses in coordination with the language faculty.
3. Critical writing in coordination with other art disciplines; a student here will be expected to elect courses in the other disciplines and to begin to master their history and basics while working on the techniques of this program.
4. Making books: to teach a basic understanding of the production of books. Collaboration with the new Minnesota Center for Book Arts.
5. Publishing mechanics: to teach a similar understanding of the publishing process.
6. Electives open in the other arts disciplines.

C. Special Opportunities

1. Budget allocated to allow students to pursue classes at other high schools, colleges, universities and technical schools when it is not possible to offer those classes at the school.
2. Publications are viewed by the subcommittee as an essential element in the writing program. The nature of the publications could be determined by the students, but writing for publication is a discipline which is best understood by doing it.
3. Competitions--Staff should only encourage and direct those students who would benefit from entering state and national competitions. The decision would be made individually, student by student.

## **VI. Evaluation/Assessment**

We saw a school free from excessive emphasis on grades which intimidates a willingness to take risks; we saw a student body encouraged to let the faculty know what it needs, what methods work, free to try different directions; and with evidence of their own works to show them their progress.

- A. Extensive, day-by-day, spoken and written criticism of exercises and work in progress.
- B. Group critique by students and faculty.
- C. Frequent individual coaching.
- D. End of year evaluation by staff on each student's body of work and progress to determine readmission.

## **VII. Faculty/Staff**

We saw a school whose faculty was artists encouraged to engage in their art through apprentice relationships to students and through whatever means are necessary to prevent what happens to so many academic artists--the constant frustration over not having time for their own work and consequent resentment about having to teach.

- A. Permanent Faculty
  - 1. Class size of no more than 12-15.
  - 2. Permanent staff matched by semester-long teachers in residence on sabbatical from the public system.
  - 3. Hiring guidelines.
    - a. Each member of the staff must be a practicing writer not from the same specialty as other staff members.
    - b. Each applicant will submit samples of his or her work to a juried panel of Minnesota and non-Minnesota writers for rating and the establishment of minimum standards.
    - c. Teacher certification should not be required; applicants must have some background which might include school residency work, workshops and summer programs.
    - d. Applicants should display a broad based knowledge of other art forms and academic disciplines and be willing to explore the ways in which the arts and academics interact.
- B. Guest Writers--Sufficient funding for short and long term artist residencies as staff and program needs dictate and artists are available. The resources of COMPAS and The Loft would be invaluable.



C. Staff

1. Access to secretarial services for help with finished manuscripts.
2. The multi-media library should be staffed by people who are not strictly "book people". Interested students might be involved productively as library interns.

**VIII. Physical/Spatial Requirements**

- A. Class space to allow simultaneous meeting of groups of 12-15 students.
- B. A fine multi-media library is critical to the program.

**IX. Supplies & Equipment--Access to word processors.**

**X. Extension/Outreach**

One of the most exciting potential benefits of the school is a vital, ongoing extension program. This is what is special about a "Minnesota Design".

We saw the school as one that the business and industrial community would support and consider part of its own; a school that other schools would maintain a thriving relationship with a school that the established arts enterprises could feed into and from, providing a close association with museums, galleries, theatres, orchestral groups. We believe that existing arts education organizations, such as COMPAS, The Loft, Minnesota Center for Book Arts, and the various city arts councils would provide outlets, guidance and associate faculty relationships.

We saw the school's faculty going out to other schools as mentors to other teachers or as leaders of special sessions on teaching the arts and the creative process throughout the state; we saw the school's most promising students working with other students; we saw a school where music, dance, theater, art and publications were highly visible and available to the whole community.

We saw a school that welcomes assessment and participation from outside; where student evaluation of faculty is encouraged; where the critiques are positive and freely circulated--aimed always at making the school a better model of its kind; where an atmosphere conducive to celebration would be kept bright with exhibitions, performances and publications.

We saw a school dynamically involved with the world outside its walls, entirely different than those art schools which produce slick, welltrained professionals to join the ranks of those artists of whom there is already a dearth and from whom nothing new is likely to come.

- A. There should be a full-time director of extension, responsible both for school-year and summer programs, working with department heads as ideas and possibilities occur.

- B. We propose a publication under the direction of the extension director sent to school principals, superintendents, school boards, art teachers and heads of appropriate programs. It should provide information on school exhibitions, performances, faculty and student services available or scheduled for touring, library facilities or materials available for loan, etc.
- C. Teacher outreach.
  - 1. School could offer teacher-in-residence programs for a semester or longer. This would provide teachers throughout Minnesota the opportunity to experience the methods and practices of the school.
  - 2. The school could offer summer workshops and seminars to Minnesota teachers. These programs could provide continuing education and graduate school credits.
  - 3. The school could work with the University of Minnesota in designing student teacher internship programs.
- D. Summer outreach.
  - 1. Staff could provide summer workshops in each region to supplement existing arts programs provided by school districts, colleges and regional arts councils.
  - 2. Summer programs could be less formal, more exploratory.
  - 3. Some programs could be aimed at younger children and used by the staff to begin to identify children who might be candidates for the school in the future.
- E. Student tours.
  - 1. Students could visit other schools to display or read their work, providing a potentially exciting interaction between the audience and the artist of similar age and experience.
  - 2. The writing program particularly lends itself to coordination with theater and music programs for easily staged and transported "performances".
- F. "Circuit rider": The school might provide staff who spend some time in the school and other times visiting schools around the state. Properly scheduled, that teacher could give regular lessons to classes in districts lacking arts programs and could give special attention to students identified as candidates for the school.
- G. The extension director could work with, and perhaps contract with, other arts and education organization programs in the state to improve the coordination and provision of arts education services to Minnesotans, paying particular attention to the unmet needs of regions outside of the metropolitan area. An example might be the maintenance of a computerized list of artists and teachers willing to spend time teaching. Three purposes could be served:

- to put schools and artists in contact with each other;
- to put parents and children together with available artists and teachers in their region;
- to follow through with students who were not accepted to the school to help them find specialized coaching.

**STUDENT ADVISORY COMMITTEE**

Jason Blumenthal

Jennifer Collins

Nicholas Gardner

Jennifer Hafner

Jeff Hesser

Mike Kellen

Angelique Laureau

Charles Piehl

Tricia Sullivan

Keith Targ

## **STUDENT ADVISORY COMMITTEE REPORT**

### **I. Mission**

The Student Advisory Committee is comprised of current and recent high school students whose purpose is to provide the Minnesota Arts Education Task Force with a student viewpoint on necessary components of a Minnesota School of the Arts and improvement of arts education throughout Minnesota.

### **II. General Guidelines**

- A. The school should be designed to provide benefits to students attending the School of the Arts and to students and citizens throughout the state.
- B. Programs and opportunities should be the highest quality possible.
- C. Members of Minnesota's artistic and educational communities should be consulted when developing plans for the school and statewide improvement of arts education.

### **III. Enrollment**

In order to ensure that students receive personalized attention and adequate access to the school's resources and facilities, total enrollment in the school should be less than 1,000. For most courses, class size should be limited to 25.

### **IV. Admissions Policy**

- A. Admissions procedures should reflect a search for academic and artistic excellence, but should recognize the individuality of each student's talent.
- B. Applications should be filed by early February and decisions made by early May to provide students, parents and faculty adequate time to prepare for the upcoming school year.
- C. Written material submitted with the application should include two letters of recommendation--one attesting to the academic ability and one to the artistic ability of the student, transcripts, and an essay describing why the student wishes to attend, and how the School of the Arts will help the student meet personal and artistic goals.
- D. Auditions and interviews should be held at several locations throughout the state. At least two "one-on-one" interviews should be held, one with a general studies faculty member, and one with a faculty member from the student's arts major.
- E. Group briefings of parents and students should be held to answer general questions and clear up any misunderstandings.

- F. Students should have a minimum of a C average or demonstrable aptitude in the humanities, sciences and mathematics. Reading ability should also be assessed prior to admittance.
- G. Admissions procedures should be flexible and consider the individual circumstances of each applicant.

## **V. Curriculum**

The school year should be divided into five segments: three 11-week trimesters of regular study, a four to five week project term for intense study in one area, and an optional summer session. During the project term, students will be encouraged to find projects that utilize the resources of other arts organizations and educational institutions in the community, and that involve students outside of the School of the Arts. The daily schedule during the regular school year should include eight class periods to allow for sufficient coverage of both academic and artistic subjects.

Individual learning plans should be designed to reflect each student's abilities, experience and goals, and relationships among artistic fields and between artistic and academic areas.

### **A. General Studies Curriculum**

The general studies curriculum should include four years of English emphasizing proficiency in reading and writing skills, two years of mathematics dealing with both abstract and applied topics, two years of science, two trimesters of health, three years of foreign language, three years of humanities such as history and sociology, two trimesters of computer science and one year of physical education.

### **B. Arts Curriculum**

Most students will major in one of the following arts disciplines: dance, literary arts, media arts, music, theater, and visual arts. A "general arts" major should be available for students, particularly ninth graders, who have not yet chosen their major field.

Each student's curriculum should provide a basic exposure to all artistic and academic disciplines as well as specialized training in their major field. It will be possible to specialize in certain areas within an artistic discipline. For example, theater majors could specialize in acting, directing, or technical theater, but would be expected to include coursework from outside their specialty area.

## **VI. Faculty/Staff**

### **A. Faculty**

Faculty members should be selected on the basis of their high level of qualifications in their field and their commitment to the ideals of the school and education in general. Guest instructors should be brought in on a regular basis, including arts teachers from other Minnesota schools.

## B. Administration

A new, autonomous administration should be established for the School of the Arts. It should be led by a Board of Directors appointed by the Governor with legislative approval. Membership should include representation from Minnesota's Congressional Districts, its artistic and educational communities, and a non-voting student representative. Among their duties will be to appoint a Dean of Students, who will serve as the Chief Executive Officer of the school. It is important for all administrators to maintain a policy of accessibility to faculty and students.

## VIII. Physical/Spatial Requirements

The school should be accessible by air, freeway, and public transportation and close to a wide variety of arts organizations. General recommendations for the facility itself include flexible classroom design to allow for a variety of uses and teaching styles, use of natural ventilation and lighting, quality acoustics in rehearsals and performance areas, and special consideration to the air, humidity, temperature and fire control systems necessary in areas where sensitive equipment and material is stored. Specific recommendations include:

- A. Computer Resource Center
- B. Library
- C. Separate Departmental Office Space
- D. Student/Faculty Cafeteria adaptable to performance use
- E. Meeting Rooms
- F. Loading Dock accessible to performance areas
- G. Elevators for handicapped students and to move heavy equipment
- H. Health Clinic
- I. Gymnasiums with locker rooms
- J. Art Gallery
- K. Mirrored Dance Studios
- L. Experimental or Black Box Theater
- M. Proscenium Theater with orchestra pit and seating capacity of 800-1500
- N. Theater with thrust stage
- O. Rehearsal Rooms
- P. Choir and Band/Orchestra Rooms
- Q. Storage Areas, including: Music and Scripts, Set and Props, Costumes, Instruments and Artwork
- R. Shop Facilities
- S. Individual Rehearsal Rooms
- T. Audio and Video Production Facilities
- U. Science Laboratories
- V. Photography Studio and Darkrooms
- W. Art and Sculpture Studios
- X. Print Shop
- Y. Public Restrooms, Parking
- Z. Dressing Rooms with lockers and shower facilities