The Arts: Conduits of Learning
Message from the Dean

Dear Alumni, Students, Faculty, Staff, and Friends,

Three years ago I met with Beverley Sorenson and was privileged to hear and feel her vision of how the arts should influence every child. Beverley has a passion deep in her heart to bring the miracle of the arts to students. During our visit she shared her experience about the day when she was selected as the Maypole Queen. She remembers the joy she felt as she danced under the maypole. My own artistic abilities have not been well developed, even though I love music, visual arts, theatre, and other art forms. But Beverley’s vision touched me that day, both spiritually and intellectually. During our first conversation I immediately felt the importance of her message.

Since that time a wonderful partnership has evolved: a partnership with Beverley and the Sorenson family, with five districts and supportive superintendents, with talented BYU faculty members in both education and the arts, with the community, and with other groups such as Art Works for Kids. With mentoring, inspiration, and financial support from Beverley and her family, we have now officially created the Beverley Taylor Sorenson BYU A.R.T.S. Partnership. A.R.T.S. is an acronym for Arts Reaching and Teaching in Schools. You can read more about it on page 14. I’m thrilled as I watch how this partnership renews and strengthens the arts in our five Partnership school districts.

Under the direction of my wonderful BYU colleagues—Dean Sara Lee Gibb, Dean Stephen M. Jones, CITES director Steven Baugh, and project director Cally Flox, along with committee members Marilyn Berrett, Jerry Jaccard, Karla Huntsman, Mark Graham, and Lynette Erickson and many other gifted faculty—thousands of children and BYU students will receive enhanced arts instruction. Read about many of the experiences of these faculty and students on page 16 in our section Education in a Changing World.

I hope this issue of McKay Today will inspire you, as it has me, to appreciate the arts as a vital part of education. It is only a small glimpse of what our gifted K–12 teachers are doing to bless the lives of our children and youth through the arts. May we all support these teachers, and may we ensure that all children have the opportunity to benefit from the arts. I am truly grateful for the arts in my life and for Beverley Sorenson’s dream.

Sincerely,

K. Richard Young
FEATURES

2 the arts: conduits of learning
   By Roxanna Johnson

6 sometimes we flew!
   By Sharon Black

10 indispensable arts: first comes the child
   By Carol Ann Goodson and Debora Escalante

DEPARTMENTS

14 Focus
16 Education in a Changing World
20 Alumni & Friends
22 School News

A first grader in Mr. Flox’s class creates a "young masters" version of Vincent van Gogh’s Sunflowers painting.
Scott Flox’s first grade classroom is comfortable. Art and graphics cover every available hanging space. There are two cozy sitting areas. In one, Mr. Flox is reading a story to 22 children who are predicting what will happen next in the book. One can sense the students visualizing the predictions they blurt out. As he responds to them, Mr. Flox’s deep bass voice is fluid, and never does it lose that intangible element that assures his first graders they are being listened to.

Flox has been a first grade teacher for 30 years. He decided to teach when he was in the sixth grade—he says he wanted to prevent others from going through what he had experienced. A twin and a preemie, Flox described his early development as delayed. When he was 11, he taught himself to read using the lyrics from the Beatles songs.

Having learned to read through music, Flox began to understand at a young age how instruction in the arts could help children who struggle in school. He says, “Art connects extraneous data between a student and his world. It’s a conduit.” Flox explains how the arts also support instruction for students at any level. “The arts provide great ways to be problem solvers, because in art nothing ever goes the way you think it’s going to go.”

By Roxanna Johnson
Photography by Bradley Slade
However, Flox doesn’t think that teaching students to draw is the same as merely telling them to draw. “You can’t teach what you don’t know,” he says, adding that in the same way letters become a word and words combine to become a sentence, lines become a form and forms become a picture. “I engage students in art,” says Flox. “Students learn to follow directions, and I teach them the steps to drawing. It is interactive teaching. I use correct terminology, and the children begin to understand it. I teach them to learn.”

This method applies to every subject, according to Flox. “Math is exactly the same way. You talk about the concept, and then you break it down into component parts. Music is the same thing. You put notes together, and you come up with a tune.”

Flox says that just as math must be taught regularly, instruction in the arts must have continuity. “It has to be done on a daily basis. It can’t be done once a week or once a year. When there is regular instruction, art changes the way students see things, which is what intelligence is: a different way of seeing things.”

Evidence that these core beliefs can influence children positively is seen in the experience of Garret Roundy, a current recipient of BYU’s Gordon B. Hinckley Presidential Scholarship.

Roundy’s friends today would never believe that in kindergarten he was labeled as “one of those children.” It wasn’t that he couldn’t keep up—quite the opposite: Roundy recalls being bored, and he responded by causing problems. “In kindergarten I was in the smiley-face program, and I received all smiles only once,” says Roundy, who remembers that unique accomplishment because he got to celebrate it at McDonald’s.

Roundy’s first grade teacher was Mr. Flox. Roundy says, “Mr. Flox turned the image I had about myself around. Instead of considering me the problem, he praised me.” Part of the praise was centered on Roundy’s attempts to learn to draw. “I never saw myself as being good at art. But in Mr. Flox’s class we would create art all the time. Mr. Flox would sometimes comment about my pictures, saying, ‘This is amazing. This is better than mine.’ I realized I could do art.”

Roundy continues: “The report card in first grade wasn’t a grade; to me it was what Mr. Flox said. It was encouragement. To me it said, ‘You’re funny, you’re smart, and you’re a good artist.’”

However, Flox’s influence on Roundy was more than just a wonderful teacher-child connection. Flox’s precise instruction in visual arts, music, and creative writing taught young Garret Roundy a principle of learning that essentially changed his life course. Roundy explains this discovery: “I figured out that you don’t have to be just one thing. You don’t have to choose. You can do it all.”

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**Mr. Flox Believes**

1. The arts provide tools to teach concepts in various subjects.
2. Teachers must understand the arts to teach them.
3. Educators need to understand brain research.
4. Educators need to understand the learning theory behind any program they teach.
5. Teachers should use developmentally appropriate strategies.
6. True education is not about a system; it is about individuals.

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**You don’t have to be just one thing. You don’t have to choose. You can do it all.**

—Garret Roundy

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This Place Is All About Drama

Rosanna Ungerma is a middle school principal with 55 percent of her students receiving free lunch. About 35 percent of them also face the challenges of culture clashes and minority ethnicity. She is definitely on a different stage from the one she imagined for herself when she was in college. In her youth, Ungerma aspired to live in Los Angeles or New York and to have a life filled with drama and music performances. But when her career and family goals clashed, Ungerma chose to nurture others’ love of drama. At age 21 she stood before 175 students at Mountain View High School. “I was terrified,” she recalls. “But I remember consciously telling myself, ‘You’re an actress. You can play a teacher.’ That thought got me through the first day and the first year. And then I decided teaching was a lot of fun.”

Fifteen years ago Ungerma changed sets again and went into middle school administration. “There is so much drama here,” Ungerma laughs. “And I use drama all the time to role-play with children. I use drama to help them solve problems. I could see a steady stream of children from 8 a.m. to 3 p.m. and solve their problems for them. But my fixes are not going to stick. I want them to problem solve.”

Ungerma also sees the arts as a tool for bringing children to school. “Lots of children don’t feel successful in academics. Without an outlet of some kind—a connection like sports or drama or music—coming to school just to read books is not enough.”

According to Ungerma, the arts allow individuality and encourage different ways of communicating. She concludes, “The arts are almost like an access path to finding your own way to learn. It is also about communication. Arts integration, in my mind, is all about helping students find their language of communication. It is kind of a life question: ‘What language do you speak?’”

Scott Flox and Garret Roundy are pictured together in 2008. Mr. Flox continues to teach first graders in a Utah elementary school. Roundy is now a Hinckley scholar at Brigham Young University. They both continue to embrace the arts in their lives.
As an entering first grader, Brett excelled in sports. He showed above-average intelligence and a disposition to do well in his schoolwork. His mother was a little uneasy when boundary shifts placed Brett in Rees Elementary, “the artsy school.” He had never been interested in drawing, acting, or playing a musical instrument. But during Brett’s first three years at Rees he won two local sketching contests, acted in two plays, learned to play a recorder and an African drum, and announced to his parents that he wanted piano lessons. Brett still loves sports, but he has discovered talents and interests beyond baseball and soccer.

BY SHARON BLACK
Michael, another young elementary student, was removed from his classroom for hurling chairs, throwing tantrums, and hurting others. He also had academic disabilities. His parents were unable to deal with his problems or to bring stability to his life. To the faculty’s surprise, the principal placed Michael in a classroom where he would be involved with the school arts program. Almost immediately the boy’s violent behavior disappeared and his schoolwork began to improve. By fourth grade he no longer needed academic support. “I love art,” Michael said. “This is the only time that I can stop thinking about my problems.” Michael’s fourth grade teacher explained, “He’s in a safe harbor for a while.”

Neither Brett’s nor Michael’s experience is unusual at Rees, a Title I school in a relatively low socioeconomic area. Brett is among its more privileged students; Michael is one of those at highest risk. In the school arts program, students on all academic, social, and behavioral levels discover new and exciting ways to learn, uncover and gain confidence in their abilities, and recover equilibrium and self-esteem as they work together in creating, sharing, and performing. Fourth grade teacher Chris Roberts, one of the arts program founders, explained, “A lot of the kids are on the fringes; we give them safe avenues of expression.”

**A TEAM-BASED PROGRAM**

The program operates through grade-level teams. Today training is provided for teachers without arts experience; however, Roberts recalls that he began teaching dance “with a manual in one hand and a drum in the other.” Every day 40 minutes is devoted to the arts. On the teams each teacher develops a specialty in visual arts, music, drama, or dance, then teaches it one day a week to the other team members’ classes. Thus the classes rotate among the teachers and are instructed one day a week in each art form. Occasionally artists in residence come to give the students instruction and experience in specialty areas such as Native American crafts or African drumming. Initially the focus was limited to arts instruction, but teams are now beginning to integrate arts with other curricular areas.

Chris Roberts now has both hands on a drum and one of his students’ favorite storybooks open in front of him. Students are “dancing” the story of *Big Pumpkin*. “Remember, witches are sharp, pointy people,” he coaches as students begin their “witch movements.” When the ghost enters, movement changes. “A ghost is a flimsy thing, but with strength,” he says as the “flimsy” music begins. When the stubborn pumpkin finally pops off the vine, the group pulling on it fall helter-skelter; being fourth graders, they find this an exciting way to end a performance—and a dance/language arts lesson. They are increasing language awareness and feeling the interrelationship of senses and language—while their imaginations run free with images of Halloween.

**A TEAM BEGINNING**

Why did Chris Roberts take up the drum and the manual? The arts program began on the back stairs at Rees. From the final bell until deep into the evening, four teachers “just sat there and talked in the twilight” and “daydreamed together,” as they later expressed it. These four—Chris Roberts, Brenda Beyal, Jeff Ballard, and Tim Mendenhall—did not consider themselves artists. Only one had training in any of the arts. They expressed their arts experience as “pretty unsophisticated—just like everybody else.”

Recalling their early efforts, Brenda remarked, “Sometimes we flew and sometimes we flopped.” But the children loved the program, and school performance improved—especially in language arts. Arts efforts spread throughout the school.

Brenda Beyal noted, “The more we do with the arts, the more it reinforces within us that we are doing the right things.”
NEW INTERESTS AND TALENTS
In the program children experience the arts as participants. A grateful parent noted, “Children discover through the arts program many hidden talents and new interests.” A mother described her nine-year-old son’s joy in African drumming, “He is continually playing drums on couches, on countertops, and in the car and telling me what he has been learning about drumming.” She said that students “are learning to appreciate the wonderful new talents and skills that they have been given through the arts program.” An observant preschool teacher mused, “What would these kids do if the creativity inside them was never released?”

NEW WAYS OF LEARNING
All participants discover and develop new talents, but some children use artistic expression to cope with personal problems. Tim Mendenhall recalled a boy with very low self-esteem who was significantly behind in reading and math. As the boy became “an excellent visual artist, he stuck with school because of the arts; by fifth grade he was on grade level.” Others remember a different “frowny, angry child”—in the lowest 1 percent on the Iowa tests—transformed by his art into “a smiley, happy kid” who liked to come to school. Such changes happen often. A parent was sensitive to the reason: “I have seen kids who struggle at school to find something that they do with enthusiasm and confidence. The arts have opened their minds to many ways of learning. They have learned that education isn’t just about opening a book and doing problems.”

NEW UNITY
Several years ago an artist in residence taught the children about fish, then helped students make three-dimensional fish of papier-mâché—140 of them. To accommodate all the fish, a blue cellophane “ocean” was created in the school lobby with several overhanging levels. “You had to weave your way through the fish to get in,” teachers recall, but “there was a piece of everyone” in that display. The arts program indeed involves a piece of everyone.

The arts program “really brought the school together,” Chris Roberts reflected. Participants have produced and performed many plays, operas, and dance demonstrations. “There is something special about coming together with a group, working hard to create something, and presenting it to an audience,” a parent remarked. Chris Roberts noted that the teachers have “more enthusiasm, more energy.” When a new school building and a doubling of the school population required changes and adjustments, one of the teachers who had initially opposed the arts program was the first to question anxiously, “Are we still going to do arts?”

Yes, Rees is still doing arts, despite the move, the population increase, changes in administration, and even No Child Left Behind. Chris Roberts quotes Benjamin Franklin: “To cease to think creatively is but little different from ceasing to live.” Thanks to Chris and his colleagues throughout the school, creativity expressed through the arts is as much a part of Rees students’ lives as the games they play at recess. Sometimes they flew and sometimes they flopped, but all of the founding teachers affirm with Chris, “It’s been an amazing journey.”
Among the most accomplished and fabled tribes of Africa, no tribe was considered to have warriors more fearsome or more intelligent than the mighty Masai. It is perhaps surprising, then, to learn the traditional greeting that passed between Masai warriors: “Kasserian Ingera.” It means “And how are the children?”

In a 1991 sermon, Rev. Dr. Patrick T. O’Neill explained:

It is still the traditional greeting among the Masai, acknowledging the high value that the Masai always place on their children’s well-being. . . . “All the children are well” means that life is good. It means that the daily struggles of existence do not preclude proper caring for their young.

The educator’s mission must be to help each child become strong in body, mind, and spirit, thoroughly prepared to build a life of joy and purpose. Every day instruction must be centered on leading a child to wholeness. The purpose of this article is to advocate first for the children and second for the use of arts instruction as part of a “whole education”—to ensure that all our children are well.

Janet Eilber, artistic director at the Martha Graham Center of Contemporary Dance, well remembers when she heard prominent pediatrician Mel Levine point out that “the most difficult thing a child has to learn in kindergarten is to sit still and be quiet.” Eilber went on to say of that experience:

Neuroscience tells us that much important learning happens between birth and the sixth birthday. Early learning is all experiential. . . . It’s quite the opposite of sitting still and being quiet. One wouldn’t teach a baby to crawl by holding him gently and carefully explaining how the body’s motor mechanisms work.

Eilber continued, emphasizing the obvious disconnect:

No wonder “sitting still and being quiet” is so difficult and discouraging for many young learners. We are being asked to abandon approaches to learning with which we have had great success.

Indispensable Arts

Dance, music, theatre, and visual arts have been long established as core subjects essential to the education program. Art policy researchers Nick Rabkin and Robin Redmond declare, “It’s time to stop thinking about the arts as fluff. They make schools better places to learn, and they raise student achievement.”

From the arts come spectacular transformations for students who are disadvantaged by socioeconomic factors, language barriers, and other circumstances. Studies consistently show that arts experiences have the greatest impact in strengthening disadvantaged learners. Music specialist Trish Wade teaches violin in a Title I elementary school where an experiment has been in process for over 15 years. Every teacher
and student receives music instruction, mainly through Wade’s violin classes, every day. Wade explains:

_Since the inception of the music program, our school has significantly decreased its mobility rate and significantly increased student attendance. Parent attendance at parent-teacher conferences has shot up to an average of 97 percent. Students hardened by gang activities have begun to recognize and allow themselves to have feelings other than anger or false happiness caused by drugs or gangs, and student behavior referrals have decreased dramatically. By the way, the original objective—to see if art would raise test scores—has also been achieved._

Economic and political issues have eclipsed the basic human needs they should be protecting. The Center on Education Policy “found that a majority of districts surveyed—71 percent—reported having reduced instructional time in at least one other subject to make more time for reading and mathematics, the topics tested for [No Child Left Behind] purposes.” But children’s developmental needs have not changed, and public opinion surveys continue to show high public value for a balanced educational program that includes a strong arts component. (See sidebar: Do Americans Value Imagination and the Arts?)

When even simple components of the arts are not taught properly in school, all children suffer. To illustrate, it may seem a harmless deficit at first if children do not learn to draw. But as Daniel Pink, author of _A Whole New Mind_, points out, the arts, including drawing, develop the right hemisphere of the brain, allowing students to see context and understand “big pictures.” With time, some students might regret not only the inability to draw but also their weak observations and their inability to communicate details. To develop skills to counter those tendencies, students need the opportunity to develop and use a variety of learning processes that include drawing.

_Do Americans Value Imagination and the Arts?_

Voting results on statements that discussed combining the basics with the arts or the cultivate of the imagination showed:

- **89 percent** of respondents said that using the imagination is important to innovation and to one’s success in a global, knowledge-based economy
- **88 percent** of respondents indicated that an education in and through the arts is essential to cultivating the imagination
- **91 percent** of respondents believed that an education in and through the arts provides students with the opportunity to develop their imagination

_The Imagine Nation: Findings from a Nationwide Survey of 1,000 Likely Voters_, pages 50–52 of “National poll” PowerPoint at www.theimaginatenation.net/resources.htm.

**Education for the Whole Child**

A child’s test scores need to be seen as only one measure of the life skills needed as an adult. In the process of the child’s experiences in study, play, and giving back to others, teachers must help students learn how to teach themselves to be strong in mind, body, and spirit. This approach means being child-centered, not subject-centered, and it requires maintaining a vision of the life skills the child is building throughout all learning experiences. Each subject is of profound importance because of its contribution to the child’s development. In the arts, students discover new powers of mind and body as they experience aesthetic feelings. They find they can create personal meaning. This is one of the many reasons the arts, like math and reading, are indispensable in developing genuinely whole people.

**Benefits of Arts Instruction**

Through the arts children gain skills that are not easily measured. However, these skills are unique to the arts and essential for developing an aesthetic sense. Students learn how to think like a painter, a dancer, a composer, or an actor. They recognize, create, perform, and reflect on the subtle and obvious presence and organization of elements such as balance, contrast, rhythm, etc., that make up the meaning of the whole. Experiences with the arts sensitize individuals to the deeper meanings contained in all they experience. Learning to think like an artist expands the “vocabulary” of thought patterns and changes habits of mind. Arts researcher and author Elliot Eisner calls this developmental work and play the “creation of mind.”

Leaders across the globe seek after people with strong arts backgrounds because this “creation of mind” is a strong developer of individual voice, effective communication, understanding of multiple points of view, collaborative attitudes, creative expression, and innovative thinking. Thomas Friedman, author of _The World Is Flat_, and numerous other prominent writers and economists predict that the need for these personal attributes will only increase.

Learning how to _attend_ to the arts is also important. It cultivates an individual’s ability to perceive and be sensitive to _elements_ of design and _qualities_ of sound, movement, gesture, color, texture, rhythm, etc. Skills in perception amplify understanding and love for the art form. Elementary classroom teacher Chris Roberts shares the following:

_**One of my first modern dance concerts was a Ririe-Woodbury concert. One of the pieces they did was about the coming down of the Berlin Wall. There were long pieces of_..._”_
The most difficult thing a child has to learn in kindergarten is to sit still and be quiet.

cloth hanging down to the stage, and the dancers were moving in and around these. And then they began tearing these down. I don’t remember the details, but I certainly remember the emotions it brought up from deep inside me. I cried and cried right there. I was stunned at how these dancers created something that could do that to me.

Collaborative activities in the arts nurture creative thinkers and provide a safe place in which to belong. As students become older, arts activities reduce the number of high school dropouts, contribute to higher SAT scores, increase the number of awarded scholarships, and allow for successful employment. For example, art teacher Dave Masters started a filmmaking class to reach out to the gangbangers in his California school and to give them a better place in which to belong. He reports that his students became so excited about filmmaking that he “could have been arrested for child abuse” if he had required students to work as hard as they did on their own. Many of these students landed positions in the movie industry right out of high school.

Additionally, when USA Today made its annual selection of an all-star academic team of 20 outstanding high school seniors from across the country during 2003, 2004, 2006, and 2007, 73 percent of these students had extensive backgrounds in one or more art forms.

Put Arts back into the Curriculum

The United States became a world leader by seeking what was necessary for children instead of what appeared “affordable.” We should not forget this. This country needs to reestablish a base of effective leaders, a broad spectrum of local stakeholders, and a unifying long-range plan to form a healthy foundation for perpetual inclusion of arts education. Educators must also act with principles of leadership when weathering political and economic storms that erode arts instruction.

Alexander Morrison, a General Authority of The Church of Jesus Christ of Latter-day Saints, observed:

In caring communities, parents truly are concerned about the children in their midst—all children, not just their own. In this regard, the traditional greeting among the Masai…comes to mind: “How are the children?” to which the reply is, “All the children are well.”

To read the article with full references, please visit education.byu.edu/news/magazine/index.html.
BYU A.R.T.S. Partnership

Arts Reaching and Teaching in Schools

Motto: Every Child, Every Art

The BYU A.R.T.S. Partnership works to ensure that all elementary children in the BYU–Public School Partnership benefit from opportunities to explore the arts. To accomplish this, the A.R.T.S. Partnership develops a replicable approach to educator training that will improve the quality and quantity of arts education in the Partnership’s 100-plus elementary schools.

A gift from Beverley Taylor Sorenson made the A.R.T.S. Partnership possible. Now in its second year, the Partnership has done much to pursue its goals in many Utah school districts.

• 51 elementary school teachers participated in Arts Academy training
• 337 elementary teachers participated in some form of arts professional development
• 18,000-plus elementary school children were enriched through A.R.T.S. activities
• 11 BYU arts students had side-by-side teaching experience in arts classrooms

The A.R.T.S. Partnership currently supports the following instructional programs:

• Arts Academy
• Arts Express Summer Conference
• Arts Education Symposium
• Side-by-side teaching
• Outreach and access to the arts
• Arts mentoring for BYU interns

Because of the generosity of Mrs. Sorenson, her family, and other donors, the A.R.T.S. Partnership will continue to grow. An initial endowment gift will be enhanced over the next five years, enlarging the Partnership’s capacity to affect more than 100,000 elementary students in the BYU–PSP.

The A.R.T.S. Partnership is a collaborative effort between

David O. McKay School of Education
College of Fine Arts and Communication
College of Health and Human Performance
BYU–Public School Partnership

Executive Committee
Dean K. Richard Young, David O. McKay School of Education
Dean Stephen M. Jones, College of Fine Arts and Communications
Dean Sara Lee Gibb, College of Health and Human Performance
Dr. Steven Baugh, Director of the Center for the Improvement of Teacher Education and Schooling (CITES)

Administration
Cally Flox, Director
Debora Escalante, Research and Development

Funding
Beverley Taylor Sorenson
Sorenson Legacy Foundation (James Sorenson Sr. Family)
Don and Mima Hicken

For more news about the BYU A.R.T.S. Partnership, please visit education.byu.edu/arts/index.html.
Educator Pat Bradley exclaims, “What a wonderful opportunity Arts Academy was. It changed my life. It even changed how I view myself. And how you view yourself is so indicative of how you teach others.”

Because educators must understand the arts and arts instruction before they can effectively integrate arts into their teaching of core curriculum, the BYU A.R.T.S. Partnership developed the Arts Academy as one of its programs. It has two main purposes:

- To help teachers develop their skills and confidence for teaching the arts
- To instruct teachers on how the arts can be integrated with other curricular areas

Even before Arts Academy, Bradley was a supporter of the arts—teaching her own seven children music and drama. She felt that art was a natural part of childhood learning and expression. But as a first grade teacher Bradley was unsure how to include the arts in her instruction. “I knew what I wanted to do with my students, but I didn’t have the confidence to use art in instruction until I had the Arts Academy experience. It gave me the confidence to say, ‘This is what is best for children.’ That training gave me lots of tools to use as well as the license to use them.”

Bradley now teaches PE and social studies curriculum by teaching her students a variety of dances from the cultures they study. This integration results in the students performing their own Christmas Around the World program. She also has her class construct a puppet theatre and perform fairy tales to meet core requirements for using oral language and imagination. In addition, she uses the arts to nurture two struggling children in her class; one child has oppositional defiant disorder, the other has autistic behaviors. “I watch the transformation art brings to each of them. It speaks to the soul. It soothes the soul.”

You Too Can Teach with the Arts

Arts Academy
The Arts Are Alive!
The arts are for all children. BYU faculty from the music, dance, visual arts, and theatre and media arts programs work closely with the McKay School of Education and the BYU–Public School Partnership to provide teachers and prospective teachers with opportunities to improve arts education for all children in public schools. This section describes several creative programs.

Music

Side-by-Side Teaching
BYU music student Valerie Witt wanted more hands-on classroom teaching experiences with music. Classroom teacher Sharee Burton wanted to learn more about teaching music in her first grade class. They have found a productive partnership in which Witt is sharing music strategies with the children and Burton is helping Witt learn classroom management skills.

The children are developing singing skills and learning concepts about rhythm and pitch. They are also learning to read symbols for music, create their own songs, and write their own musical scores. Together the student musician and classroom teacher are exploring ways in which music can contribute to language development. They have decided to create and produce an opera this spring. Susan Kenney, a BYU music education professor, serves as a mentor to Valerie Witt, meeting with her once a week to guide her in the teaching experience and to provide lesson plans with additional music experiences. Kenney continues participating in the public schools to stay current with the reality of the classroom. Sharee Burton observes and participates as Witt teaches, helps with any management issues that may arise, and models ways to support the children’s development as they learn appropriate ways to work together in music activities.

This team approach has been effective for a number of teams of BYU music education students and classroom teachers. The children are getting in-depth sequential music instruction, the classroom teacher is receiving in-service music training in her classroom, and the music student is gaining valuable classroom practice.

Consistent Professional Music Instruction for All
When Jerry Jaccard joined the BYU music education faculty in 1993, he brought with him a vision of making consistent professional music instruction available to all children. He soon discovered that several Provo School District administrators shared a similar vision and were willing to work toward fulfilling it. As volunteers, Jaccard and his stu-

Practical Strategies for Incorporating Music
- **Sing songs** related to subjects being taught.
- **Memorize** lists by putting them into chants. The rhythm helps the brain remember things.
- **Keep the beat** while singing and count the number of beats in a song.
- **Sing traditional tunes** and folk songs that portray history and culture.
- **Celebrate** a composer each month. Learn about the composer, bake a cake, and eat the cake while listening to his/her music.
- **Make up songs** for children to describe what they are doing. Don’t worry about the tune, just have fun.
- **Make instruments** from items around the house that have interesting sounds: boxes, cans, wooden spoons, or rubber bands stretched across an open box.
students helped Provo hire specialists who were able to integrate full-time music instruction into the schools. They also provided curriculum, supervision, and staff in-service. Jaccard himself co-conducted two choirs and band classes. His work continues, and today he has several specialists working with him to coordinate the program, orient specialists who are new to the district, and supervise practicing teachers. He also arranges for peer observation and coaching opportunities to be provided throughout the year.

Provo K–5 elementary children now receive lessons in singing and musicianship taught by a music specialist twice a week. The district is in the process of standardizing the schedule and curriculum through grade 6. Each school has an elective choir for the upper grades with curriculum and pedagogy correlated to and coordinated with the Jaccard musicianship curriculum. Each spring the district holds an elementary band and choir festival. A pilot program has recently been completed, adding a string program.

Suggestions for Working with Shakespeare and Younger Thespians
1. It’s okay if you don’t understand everything. Trust and enjoy the sounds of the language.
2. It’s okay to “cheat” with helps like CliffsNotes or Charles and Mary Lamb’s Tales from Shakespeare.
3. Don’t just read the plays: act them using simple costumes, plots, and props.
4. Never let there be any suggestion that Shakespeare is boring. Challenge students to find what is exciting in his plays.
5. Have fun, be creative, and encourage students to improvise with their roles. Shakespeare would love that!

Theatre

The Young Company
The Young Company is a BYU theatre outreach program that takes a production to the public schools each semester. In the summer, BYU students audition for and rehearse a Shakespeare play so they can be ready for public school presentations during the fall semester. Auditions and rehearsal begin for the winter semester play during the fall. Each troupe of about 10 BYU students typically performs for 35 to 40 schools, bringing the play to a total of 15,000 to 25,000 students a semester.

Shakespeare Play
The Young Company Shakespeare Program began as a student club. Although members were apprehensive about the ability of young elementary children to understand and connect with the Shakespearean language and plots, they found that students as young as second and third grade have an innate ability to appreciate the sounds and cadences of the poetic language. “Children have loved engaging in the plots, complex characters, and comedy and tragedy of the work of the Bard,” said Christopher Clark, director of last semester’s play.

After each performance and interactive talk-back session, selected members of the troupe return within the week for an acting session or interesting lecture on Shakespeare. The play also has a week’s run open to the public at the BYU Nelke Theatre.

Teaching Artists
During the 2008 winter semester the Young Company Teaching Artists (TAs) spent two full days a week traveling up and down the Wasatch Front visiting elementary schools and performing the company’s touring show, Jungle Book, which deals with the social issue of bullying. After the main presentation, the TAs worked with small groups of 25 students, using theatre activities to identify bullying within the play and within students’ lives. Jungle Book was also presented in the BYU Nelke Theatre. This year’s play was directed by Allison Belnap.
Media Arts

Hands-on-a-Camera Project
BYU media arts students gain valuable teaching experience as they work with faculty to help local students in elementary and secondary schools learn basic media literacy and critiquing skills. They also provide these students with a hands-on experience of creating their own documentaries. After hours of preparation, BYU students spend two hours a day for 14 weeks working with public school students to create a 1 to 3-minute digitally realized documentary project that demonstrates what they all have learned. Parents, teachers, and students are invited to view the final project.

Media Education Database
The Media Education Database Web site is an initiative to improve media education in schools and in families by providing quality lesson materials designed to teach K–12 students about the media. It is located at http://medb.byu.edu.

The curriculum is committed to forming significant bridges between the academic world and its surrounding community. Within the database, the curriculum is designed with the following goals:

- Develop tools to critically analyze films and enjoy them on a more complex level
- Gain a deeper understanding of the cultural and historical roots of the movie industry
- Learn how film is simultaneously a reflection of and influence on societal values
- Gain exposure to a variety of films from different time periods, countries, and genres that students wouldn’t normally see

If educators don’t disrupt the normal life of the learner, nothing they do works. This is the power of drama.

—GEORGE NELSON

Dance

Connecting with Kinnect
BYU students who love to dance and to teach enjoy working with Kinnect, an outreach performance dance company that gives them opportunities to develop skills in creating, performing, and teaching as they interact with elementary and middle school students. Founder in 2002, Kinnect has performed for and taught more than 10,000 children. Its goal is to enhance the school’s core curriculum-based dance education by providing instructive dance experiences for students and faculty.

Through this outreach program, which is under the direction of Marilyn Berrett, undergraduates have an opportunity for teaching experiences under the supervision of a master teacher before they begin teaching professionally. Each year they work around a theme, such as Dance Is Diverse or Dreams. Kinnect’s members not only want to share their love of dance but also want to teach students how to move and to provide them with an outlet to express their ideas, creativity, and individuality. Each school is a unique experience for the BYU students because of the variety in the classrooms and the individuality of the children in each class.

Kinnect members have learned the value of preparation and classroom management.

Practical Suggestions on Incorporating Drama/Theater in Lessons

- Have students dramatize stories, poems, or songs from their course work in language arts, social studies, or other curricula.
- Have students take on “roles” of characters in a story and be interviewed by class members and/or the teacher.
- Break students into groups and have them create tableaus or “still images” of certain scenes in a story or historical event. Allow other students to ask questions of those in the tableaus.
- Write in journals or prepare book reports by having students “become” the characters they have studied and allow other class members to question them.
- Have students participate in process drama—taking on a character role and figuring out a solution to a current or historical problem (bullying, signing the Declaration of Independence).
- Have students participate in a readers theatre.
- Have students create and tell stories orally to the class.
- Have students create puppet shows, pantomimes, choral readings, scenes, or plays to deepen their understanding of a certain story, historical event, or other curricular application.
Visual Arts

BYU students who are prospective art teachers have a variety of experiences before they set up their own classrooms. They observe different teaching styles and classroom management skills and work with a variety of students. They observe and teach in public, charter, and private schools. Simultaneously they are attending clinical classes at BYU and discussing their experiences. Prospective teachers work with faculty Sharon Gray and Diane Asay from the Department of Visual Arts. Many former students now work in local Partnership schools teaching the concepts they learned at BYU.

Visual Arts: A Few Practical Suggestions on How to Incorporate Visual Arts in Lessons for More Effective Learning

- **Understand** and use examples from pop/visual culture such as advertising, video games, comic books, movies, etc.
- **Encourage** exploration of visual arts media and processes. Expand beyond pencils and crayons.
- **Foster** creativity and promote individual expression. Avoid templates, patterns, and “coloring-book” approaches.
- **Authentically bridge** art with other subjects.
- **Help** the students create meaning through their art by making experiences. Use real-world situations for art content.
Emeritus
Richard L. Gunn

Visiting Richard Gunn’s home is an experience in visual stimulation. His rooms are filled with fascinating artifacts from places he has visited. For 51 years he has traveled to almost every country in the world. The shelves in his library are filled with fat journals containing detailed accounts and photos of his trips. He has enthusiastically introduced others to various corners of the world by directing groups for the BYU Study Abroad program or LDS Travel.

Richard Gunn was born in Salt Lake City. He attended the University of Utah for two years but received his bachelor’s and master’s degrees in art from Brigham Young University. A mission to Hawaii and service in the military during World War II interrupted his schooling. Returning, he attended the Banff School of Fine Arts in Canada and received a doctorate from Stanford University in 1955. Gunn later taught in the public schools and served as the curator of the Springville Art Museum for several years. For 35 years he inspired BYU students in his graphics and art history classes.

The world opened to Gunn through his travels, and he consequently developed a personal philosophy that he has applied to all aspects of his life. While at BYU, Gunn took to heart the suggestion of a favorite teacher, Joseph K. Nicholes, who counseled, “Don’t hesitate to go the second mile.” At the time, Gunn said he knew the principle, believed it, but really hadn’t used it. “Doors and opportunities were opened for me throughout my life when I applied that principle,” he now recalls.

Gunn’s first wife, Jeanne, passed away, and he later remarried. He and his current wife, Jeanine, reside in Provo, where Gunn spends much of his time at the computer preparing vignettes of his life to share with his family this August when he celebrates his 90th birthday.

Alumni
Bryan Erickson
Class of 1975, 1978

Bryan Erickson received his bachelor’s degree, teaching certificate, and master’s degree in education administration at BYU before heading for Washington to become a high school teacher. For several years he was an adjunct professor in the teacher preparation program at Central Washington University. After nearly 30 years of teaching high school and working in administration, he still enjoys his chosen field. “I had excellent classes and professors at BYU,” he said. “I was well prepared and had the good sense to continue learning to become an effective educator. My BYU education gave me the foundation necessary to find balance with the secular influences I have experienced over the years.” Bryan and his wife are the parents of eight children and the grandparents of 12.

Marjorie Banes Hancock
Class of 1972

Marjorie Hancock loves teaching, especially the fourth grade. In fact, she has taught fourth grade in the same school, in the same classroom, for 21 years. She earned her elementary education degree in 1972 but remained at home to be with her children until the youngest
entered kindergarten at the same school where she was hired to teach. Marjorie is very grateful to have her teaching degree. She said it has been not only a valuable asset to her but also a blessing to her family. She encourages everyone to get an education. Marjorie and her husband, Ray, live in Rexburg, Idaho, and are the parents of four children.

**John C. Storm**  
*Class of 2002*

John C. Storm received his MA in Spanish pedagogy at BYU in 2002 and went on to Purdue University to earn a PhD in foreign language education. He now teaches the methods and technology courses at the University of Northern Iowa. To facilitate sharing research and best practices, he established a collaborative effort with two other universities in Iowa that is called the Foreign Language Teacher Mentoring Program. To improve teaching practice, Storm suggests keeping a journal of teaching ideas and getting involved in collecting, learning, and appropriating best practices from professors, field experience teachers, scholarly journals, professional organizations, and additional resource books. He also suggests keeping connected to the McKay School of Education. John and his wife, Michon, are the parents of four children.

**Kathleen “Kelli” Jimison Frost Allred**  
*Class of 1987, 1993*

Kelli Allred currently teaches at Scenic View Academy in Provo. She has taught drama and English in Utah public schools for more than 10 years. Other teaching experiences include research and writing courses at UVSC as well as teaching in Japan for the Department of Defense Dependents’ School. Kelli has also been a technical writer and instructional designer in the educational software industry. Today, in addition to teaching, she shares her talents by writing for the Utah Shakespearean Festival publications and singing as a soprano in the Mormon Tabernacle Choir. Kelli said, “I had an outstanding mentor during my student teaching experience and have had the privilege of becoming a mentor. It is an honor to encourage and mentor prospective educators.” Kelli and her husband, Mark, are the parents of four children.

**Friends of Education**

**Nancy Livingston—Why I Became a Teacher**

What I’ve learned about teaching is that it is hard work—physically, mentally, and emotionally—and it is also very rewarding. I once had a student who called me “Mrs. Living” instead of Mrs. Livingston, which was rewarding because at four o’clock in the afternoon I always felt more dead than living. I am dedicated to my profession. I can honestly say I have never been bored teaching and have received many rewards.

As teachers we worry about the child who doesn’t do well. One such student, Jeff, whose behavior was a daily challenge, brought me a bouquet of fresh flowers. As I thanked him, he said, “That’s okay. I just picked them up at the cemetery on my way to school.” That summer I took flowers to Jeff—for his funeral. He was killed riding his bicycle. As his mother sadly said to me, “He was a problem in school, wasn’t he?” I promised myself that no parent would ever feel that his or her child was a problem to me, and I have tried to keep that promise. Many children have learned that the world is not a loving place. A teacher may be the best thing that can happen to a student if that teacher nurtures while she teaches.

I’ve also learned that rewards may come a few years later when a former student writes a note thanking you for being her teacher and saying she remembers everything she learned and uses it now that she, too, is a teacher.

Today, as I help prepare future teachers, I am blessed to work with wonderful students. I have caught their enthusiasm and energy as I’ve watched their educational expertise grow. I have learned a lot and still have a lot to learn. I believe, as Heber J. Grant stated, “A teacher is engaged in one of the noblest and most splendid and remarkable labors that any person can be engaged in.”
Faculty Perceptions of Technology Projects

**Authors:** Whitney Ransom; Charles Graham, PhD; Jon Mott

**Background Description**
Administrators at Brigham Young University wanted to learn how the Center for Teaching and Learning (CTL) could better serve faculty and students—particularly how they could best use the funds allocated to teaching and learning with technology. They decided to examine the impact of small-scale (under 50 hours of work) vs. large-scale (over 50 hours) technology projects—projects that use computers, electronics, CDs, etc.—to improve student learning.

**The Study**
The study focused on 600 BYU faculty who had worked with the CTL between 2003 and 2006. Subjects were sorted by seven project types and further subdivided into three discipline-related groups. A stratified random sample was drawn, selecting three faculty members from each of the 27 subgroups for in-depth interviews.

**Results**
The results were measured in three categories: (1) value, satisfaction, and time savings perceived by faculty completing a project; (2) frequency with which faculty use their projects; and (3) ways faculty evaluate the impact of the projects on student learning.

Faculty perceived greater value from large-scale projects, and their overall satisfaction was about 10 percent higher than that of faculty in charge of small-scale projects.

It was found that those who worked on large-scale projects had a tendency to use their projects more frequently than those who completed small-scale projects.

Faculty who completed small-scale projects were less likely than those working on large-scale projects to conduct evaluations and were unsure of their projects’ impact on student learning.

**Citation:** Whitney Ransom, Charles Graham, and Jon Mott, “Faculty Perceptions of Technology Projects,” *EDUCAUSE Quarterly* 30, no. 4 (2007), 22–28.

Principal Leadership: Trust as the Fulcrum for School Improvement

**Author:** Pamela Hallam, EdD

**Background Description**
The objective of this qualitative study was to analyze the leadership behaviors and actions that facilitated a culture of trust in schools. It was prompted by three schools that failed to make Adequate Yearly Progress (AYP) under the requirements of No Child Left Behind. It was observed that each of the schools had received a new principal in that year. This research examined how the three new principals did or did not establish trust in their schools.

**The Study**
Data were collected through interviews with focus groups, parents, and patrons from each school. Three separate interviews were also conducted with each principal. Questions were asked regarding the principals’ actions toward building trust and how effective or ineffective such actions were perceived. Responses were recorded and coded into themes and key linkages as they emerged from the data.

**Conclusion**
The data were then validated with a conceptual model developed by Tschannen-Moran and Hoy (2000). In that study, five facets of trust were found to be important aspects of trust relations in schools. They included honesty, reliability, competence, benevolence, and openness.

In the current study, four subgroups were found to exist under each of the five facets of trust. Data gathered from interviews were analyzed and organized according to the corresponding facet and subgroup. Definite patterns were found linking specific actions to building trust in schools.

It was found that those schools (two of the three) that cultivated high levels of trust did indeed raise levels of academic achievement and qualified for AYP in subsequent years.

School Notes

McKay School faculty and students have received various honors and awards since the fall 2007 issue of McKay Today Magazine. A few of these are highlighted below.

Benjamin Cluff Jr. Annual Lecture
Dr. Marilyn Cochran-Smith, a nationally recognized speaker, researcher, and director of the doctoral program in curriculum and instruction at Boston College’s Lynch School of Education, presented at the 2008 annual Cluff Lecture. Her topic was “Teachers for Urban Schools.” At a presentation following the lecture, educators Steven Shumway, Barbara Smith, and Annette Evans received Cluff Awards honoring them as distinguished educators.

Adolescent Literacy Conference
The McKay School of Education Alumni Board, in connection with the Center for the Improvement of Teacher Education and Schooling (CITES), held the first annual Literacy Promise Conference in Salt Lake City in March. Participants numbered over 900. Speakers of national prominence included Patricia Wolfe, Janet Allen, Brod Bagert, Cathy Collins-Block, and many others.

Robert Bullough Nationally Recognized
The Lives of Teachers Special Interest Group of the American Educational Research Association honored Robert Bullough by presenting him with the Michael Huberman Award for Excellence in Research on the Lives of Teachers. Bullough is a 30-year veteran of teacher education and an associate director of the Center for the Improvement of Teacher Education and Schooling.

MSE Special Ed/ESL Program Receives Honorary Mention
Excelencia in Education, an organization that seeks to improve Hispanic student performance in the nation’s schools, recently awarded an honorable mention to the McKay School’s Culturally Responsive Special Education/English as a Second Language Program for accelerating Latino student success on the university level. The award reflects the McKay School’s desire to promote policies and practices that support high Latino educational achievement.

Article by McKay School Professors and Graduate Student Wins Award
Professors Charles Graham of Instructional Psychology and Technology and Clifford Mayes of the Department of Educational Leadership and Foundations, in collaboration with former doctoral student Clint Rogers, recently won the Outstanding Article Award from the journal Educational Technology Research and Development, which is published by the Association for Educational Communications and Technology (AECT). The article, entitled “Cultural Competence and Instructional Design,” based on Rogers’ dissertation, addressed the challenge educators face in meeting the needs of learners who come from diverse cultures.

Dromey Appointed as University IRB Chair
Dr. Christopher Dromey was appointed by BYU President Cecil O. Samuelson to be chair of the BYU Institutional Review Board for Human Subjects Research. He will serve in this capacity for approximately three years, working with other faculty, staff, and community representatives to ensure that BYU-affiliated research projects involving human subjects are administered in compliance with federal regulations.

Associate Professor Named Co-Editor
Brad Wilcox, an associate professor in the Department of Teacher Education, was appointed the co-editor of Literacy Research and Instruction, the official journal of the College Reading Association.

Graduate Student Effie Thacker Honored
The Utah Association of School Psychologists selected Effie Thacker, a graduate student in the Department of Counseling Psychology and Special Education, as School Psychology Student of the Year.

University Honors Members of McKay School
BYU honored several McKay School faculty during the 2007-2008 annual university conference. Robert V. Bullough Jr., teacher education professor and associate director for CITES, received the Karl G. Maeser Excellence in Research and Creative Arts Award to honor his outstanding research on effective school cultures and quality teachers. Stephen C. Yanchar, an associate professor in the Department of Instructional Psychology and Technology, received the BYU Class of 1949 Young Faculty Award. The award recognizes outstanding contributions by junior faculty. Michele M. Bray,

for more news, visit our web site
http://education.byu.edu/news/index.html
secretary for the Department of Instructional Psychology and Technology, earned the President’s Appreciation Award in recognition of her exceptional service, creativity, and competence. M. Winston Egan, chair of the Department of Teacher Education, received the David O. McKay Fellowship in support of his teacher education research.

### AED Scholars

John I. Goodlad, president of the Institute for Educational Inquiry (IEI), recently announced that four leaders within the BYU–Public School Partnership were nationally recognized as Agenda for Education in a Democracy (AED) Scholars. They are Dr. Steven Baugh, director of the Center for the Improvement of Teacher Education and Schooling (CITES), executive director of the Brigham Young University–Public School Partnership (BYU–PSP), and associate professor in the McKay School of Education at BYU; Dr. John Rosenberg, dean of the College of Humanities at BYU; Dr. Vern Henshaw, superintendent of Alpine School District; and Barry Graff, an administrator for K–12 educational services in Alpine District. These four administrators, who serve the BYU–PSP, are among 30 university and school district educators in the nation designated as AED Scholars.

### Sage Creek Awarded First Myra Tollestrup Grant

Sage Creek Elementary School in Springville, Utah, has been awarded the first $10,000 Myra Tollestrup grant, to be used during the 2007–2008 school year to extend the effectiveness of professional learning communities and to develop systems of intervention for struggling students. The grant is sponsored by nationally recognized researchers Dr. Richard and Rebecca DuFour as a tribute to Myra Tollestrup, former associate director of CITES, who passed away in January. Tollestrup was instrumental in promoting and training for professional learning communities in the BYU–Public School Partnership.

### Emerging Professional Award

Dr. Tim Smith, an associate professor in the Department of Counseling Psychology and Special Education, received the 2007 Emerging Professional Award for “outstanding contributions in the promotion of ethnic minority issues.” The Society for the Psychological Study of Ethnic Minority Issues, a division of APA, grants the award.

### Announcements

**MSE Homecoming Gathering**

*The McKay School of Education invites you to the inaugural gathering honoring all MSE alumni at **BYU HOMECOMING 2008**, Saturday, October 11, starting at 11 a.m. Please RSVP by June 15 via the postcard insert in the middle of the magazine or go online at [http://education.byu.edu/alumni/homecoming.html](http://education.byu.edu/alumni/homecoming.html) for more information.*

- Time to connect with faculty and friends
- All MSE alumni who register will receive a thank-you bag
- Drawings and door prizes
- Light refreshments

**BYU HOMECOMING 2008!**

Saturday, October 11, at the Wilkinson Center Garden Court

11:00 a.m. to 1:00 p.m.

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What’s a teacher to do with a voice like mine that sticks out, especially when that voice is embedded in a larger-than-life actor’s personality? Some would try to subdue it, make it blend into the large choirs that every voice major is required to sing in. “Please hold it down a bit more, Miss Bybee,” some would—and did—say to me. But some others would have the insight to nurture a special sort of gift destined not for losing itself within a mass of singers but for principal roles on the operatic stage.

It’s impossible to choose just one favorite professor during my four challenging, successful, depressing, exhilarating years at BYU. I have to name at least four teachers who contributed to my musical education. Some teachers shook their heads at my outrageous sounds and demeanor and tried, without much success, to get me to fit in; but others encouraged and supported me, the young and undeveloped opera singer.

Ariel Bybee

In 18 seasons as a mezzo-soprano at the Metropolitan Opera, Ariel Bybee appeared in many roles, including title roles, in productions such as Carmen, La Bohème, and La Favorita. Her performances were received with national and international acclaim. Her professional talents were discovered by Maurice Abravanel, conductor of the Utah Symphony, and later by Kurt Herbert Adler of the San Francisco Opera.

As I look back on those years, I remember fondly Professor Maughn McMurdy, who, during my freshman year, was the first teacher to recognize my talent. He put me in the Madrigal Singers. We traveled around the West, and once in a while I sang a solo or duet. Dr. Brandt Curtis and Dr. Don Earl gave me chances to sing under their direction in Rigoletto and The Magic Flute—my very first opera roles. After these magical experiences on the old Joseph Smith Memorial Building stage, I was addicted to opera forever. Theater director Charles Metten came into my BYU life with an offer to sing the role of Dulce in the musical The Boy Friend. He gave me such insights into the special magic that is acting and singing on the stage that I never wanted to leave it. Each time I worked with Dr. Metten, my new home—the stage—became more exciting and my passion for opera exploded. My road to the Metropolitan Opera began with some gifted teachers at BYU.

Early in her career Ariel taught junior high school music. She believes that those years of teaching refined her own performance skills.

Today Ariel is artist in residence at the University of Nebraska—Lincoln School of Music, where she teaches voice lessons, works with the opera program, and participates in outreach and recruiting activities.

Crescendo!
Pictured are students from schools throughout the BYU–Public School Partnership as they learn to participate and enjoy several art forms. The goal of the BYU A.R.T.S. Partnership is to ensure that all elementary children within its boundaries benefit from opportunities to have similar experiences with the arts (see page 14).