

NEW JERSEY'S ARTS INTEGRATION THINK AND DO WORKBOOK

A practical guide to think
about and implement
arts integration



Acknowledgements:



Special Thanks

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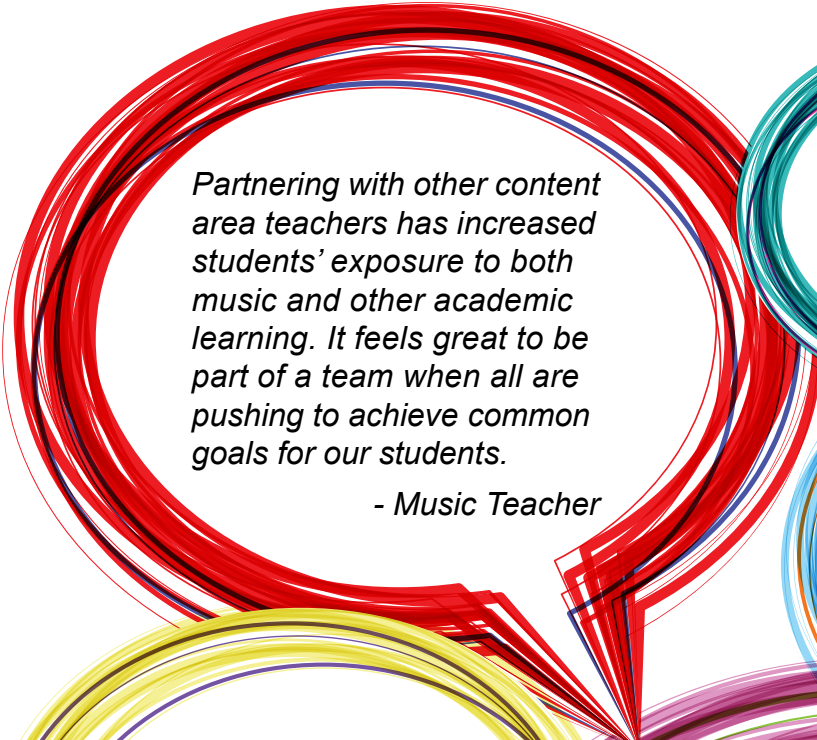
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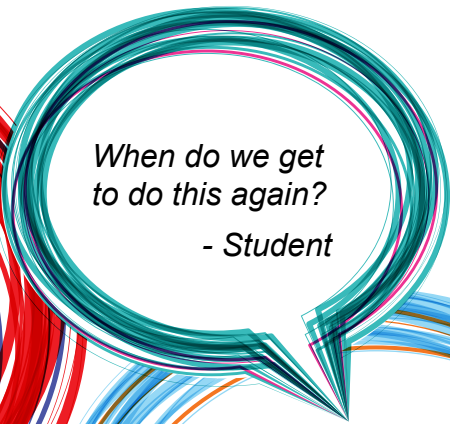
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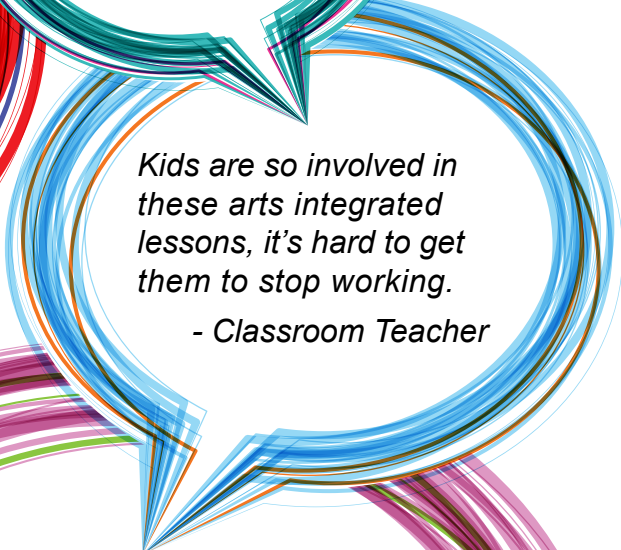
Partnering with other content area teachers has increased students' exposure to both music and other academic learning. It feels great to be part of a team when all are pushing to achieve common goals for our students.

- Music Teacher




When do we get to do this again?

- Student




Kids are so involved in these arts integrated lessons, it's hard to get them to stop working.

- Classroom Teacher



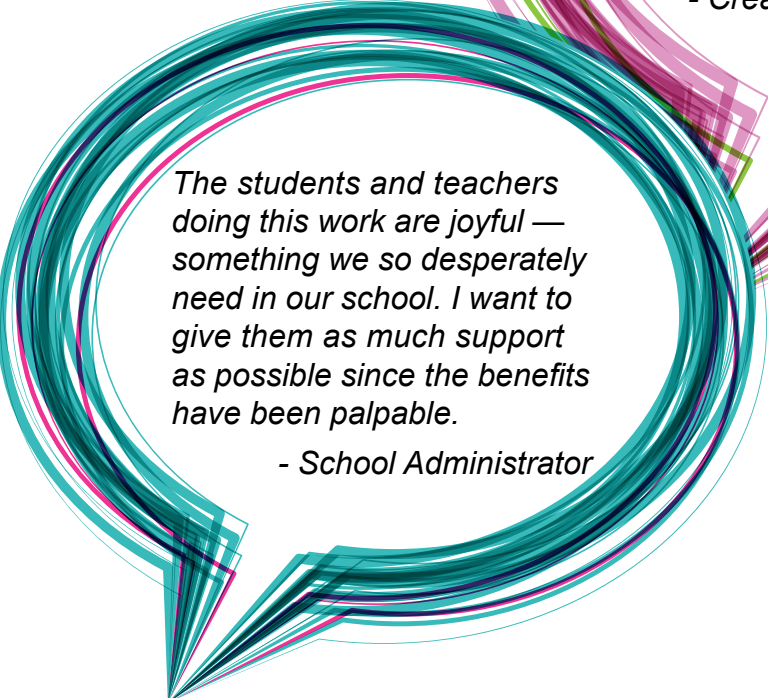
Integrating the arts into speech therapy and English instruction leads to increased success for children!

- Speech Therapist



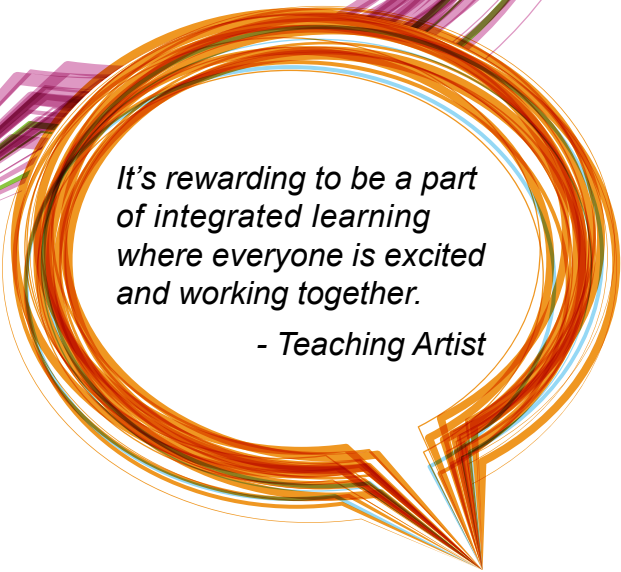
Arts integration provides so many opportunities to find natural alignment between content areas... once you try it, you can't stop discovering how interconnected everyone and everything is. It connects learning to real life, which is why our students like learning this way.

- Creative Leadership Team Members



The students and teachers doing this work are joyful — something we so desperately need in our school. I want to give them as much support as possible since the benefits have been palpable.

- School Administrator



It's rewarding to be a part of integrated learning where everyone is excited and working together.

- Teaching Artist

The adjacent quotes are just a sample of the voices of people involved in arts integration practice where standards and content from arts and non-arts disciplines are taught together and assessed equally in their classrooms. Teachers are more effective, students experience academic growth, and schools are developing a more positive culture and climate. If you are an administrator searching for ways to turnaround a school, a teacher looking to increase outcomes for your students, or a teaching artist working with classroom teachers to implement arts integration practices, you have come to the right place.

The *New Jersey Arts Integration Think and Do Workbook* was created by New Jersey arts integration practitioners to provide their colleagues with tools and strategies to support the development of a robust arts integration practice. We harvested best practices from thought-leaders championing the arts integration movement across the state and nationally. It is a work in progress. We plan to test these materials and keep adding new content, so we invite you to share your feedback and favorite tools and become a part of the growing arts integration learning community.

You can share your ideas and feedback with the writing team by clicking on this [link \(www.surveymonkey.com/r/VVPZZNV\)](http://www.surveymonkey.com/r/VVPZZNV) or scan this QR code:



How to Use This Workbook

The *Arts Integration Think and Do Workbook* was developed to guide teacher practitioners and teaching artists through a user-friendly process to develop and implement arts integration teaching practices. The Workbook can be used as a companion piece to the [New Jersey Arts Integration User Guide](#) that you may have already used to develop an arts integration strategic plan. You can find a copy at: <https://bit.ly/2rwxNVq>

After a significant review of literature, research and educator experience, we have identified six essential components or steps to developing an arts integration practice. Each component encompasses a chapter of this Workbook:

- **Chapter One: What and Why of Arts Integration**

There are many definitions of arts integration in use around the country. The workbook offers common language and clarity around the definition used by New Jersey schools and arts organizations. Understanding and communicating the benefits of arts integration will help build allies in the school and community.

- **Chapter Two: Establishing a Creative Leadership Team**

Arts integration requires buy-in at a school and district level. The best way to accomplish this is by developing a Creative Leadership Team of invested stakeholders. This chapter will help you establish a strong team committed to ensuring arts integration practices are implemented with fidelity and in a sustainable manner.

- **Chapter Three: Unleashing the Creative Self**

This section contains ways to find and use your own creative abilities in your work even (or especially!) if you do not consider yourself to be naturally artistic or creative. Included are ways to model for students how to confront the unknown, take creative risks, explore their own creativity, while doing the same for yourself.

- **Chapter Four: Collaboration**

Arts Integration is a teaching practice where non-arts and arts content are taught through a partnership between teachers of the arts and other content area teachers, and at times with teaching artists. This chapter will help teams build a collaborative mindset as the foundation to co-designing, co-planning, and co-teaching arts integration lessons or units.

- **Chapter Five: Creative Teaching Strategies**

Arts integration is inherently inquiry-based and project-based. It thrives in a learning environment that encourages exploration and discussion, stimulates higher order thinking, and asks students to construct their own meaning. Teachers and teaching artists will find a toolbox of creative teaching strategies in this chapter that can be paired with a variety of non-arts content areas.

- **Chapter Six: Assessment**

Examples of ways to equally assess both the knowledge and skills gained in both an art form and other content area are covered in Chapters four and five. This chapter provides a process and insights on how to use formative and summative assessment to understand the overall impacts of implementing arts integration practices.

- **Chapter Seven: Deepening the Work and Tools You Can Use**

This chapter provides a plethora of additional resources, research links, and ideas to further and sustain your personal and school-wide arts integration practice. Additionally it contains a glossary of terms used in the Workbook and completed worksheets to complement the blank versions in each chapter that you can use with your creative team and in your classroom.

Each section offers **introductory information**, **exercises** that can be completed alone or with a creativity team, **planning tools**, and **reflection questions** to guide your work as you move forward. **Research** and practitioner **testimonials** are scattered throughout the Workbook to help you build the case for this work. We don't pretend that this journey won't have hurdles or you won't hit speed bumps, so we provide "**Reality Checks**" throughout the Workbook to help you navigate any challenges that come your way. These features can be identified by the icons as demonstrated below:



Reality Check

It is important to note that arts integration shouldn't be considered "another new thing" that teachers have to implement. It is a teaching strategy that can be incorporated into daily practices over time, with the added benefit that arts teachers will build knowledge in other content areas and non-arts teachers will develop confidence in the arts.



Research

The arts can play a critical role in the general culture of children's learning, providing more positive and meaningful connections with academic work, connections that may have ancillary effects on long-term learning motivation. - DeMoss, K., & Morris, T. (2002)
How arts integration supports student learning: Students shed light on the connections. Chicago, IL: Chicago Arts Partnerships in Education (CAPE)



Testimonial

"Arts Integration has taken me beyond teaching. It has turned my almost 20 years of teaching students into learning alongside of students. Who says you can't teach an old dog new tricks? Arts Integration has made learning for students and facilitating for teachers a pathway that engages all. My curiosity for learning has been heighten with arts integration, so how can the students not be, too!" - Pamela Brennan, E/LA Teacher, Hopatcong Middle School

Worksheet

Writable worksheets and tools

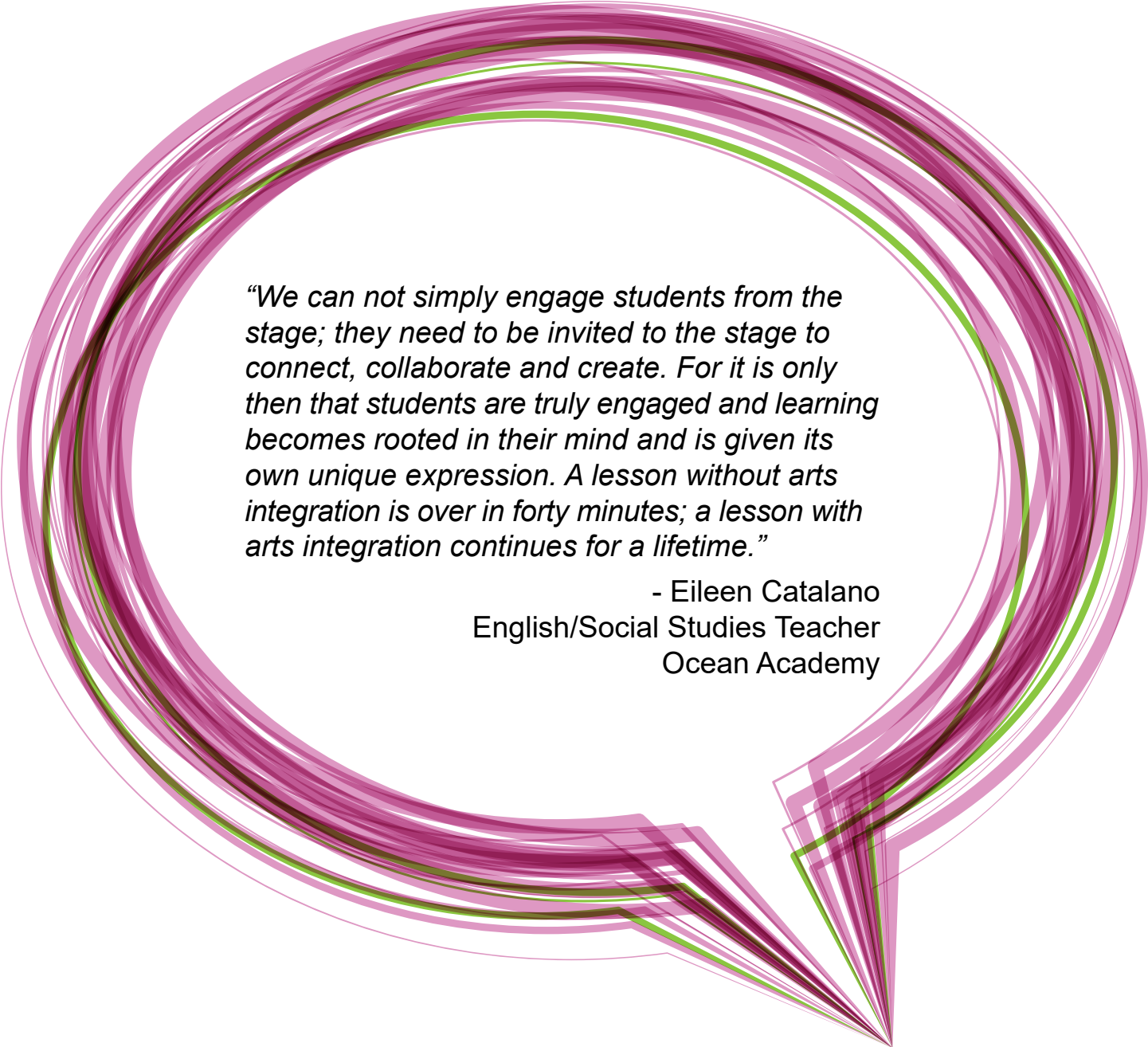
There are valuable tools and worksheets throughout the Workbook. You can either copy the pages from the book or go to www.tinyurl.com/writableworksheets to find writable electronic versions.

Arts Integration Implementation Rubric

We have also developed an Arts Integration Practice rubric that aligns with each chapter to help you assess where you are on your arts integration path. You can find the complete rubric in Chapter 6 Deepening the Work on pages 76-81.

Chapter One

The What and Why of Arts Integration



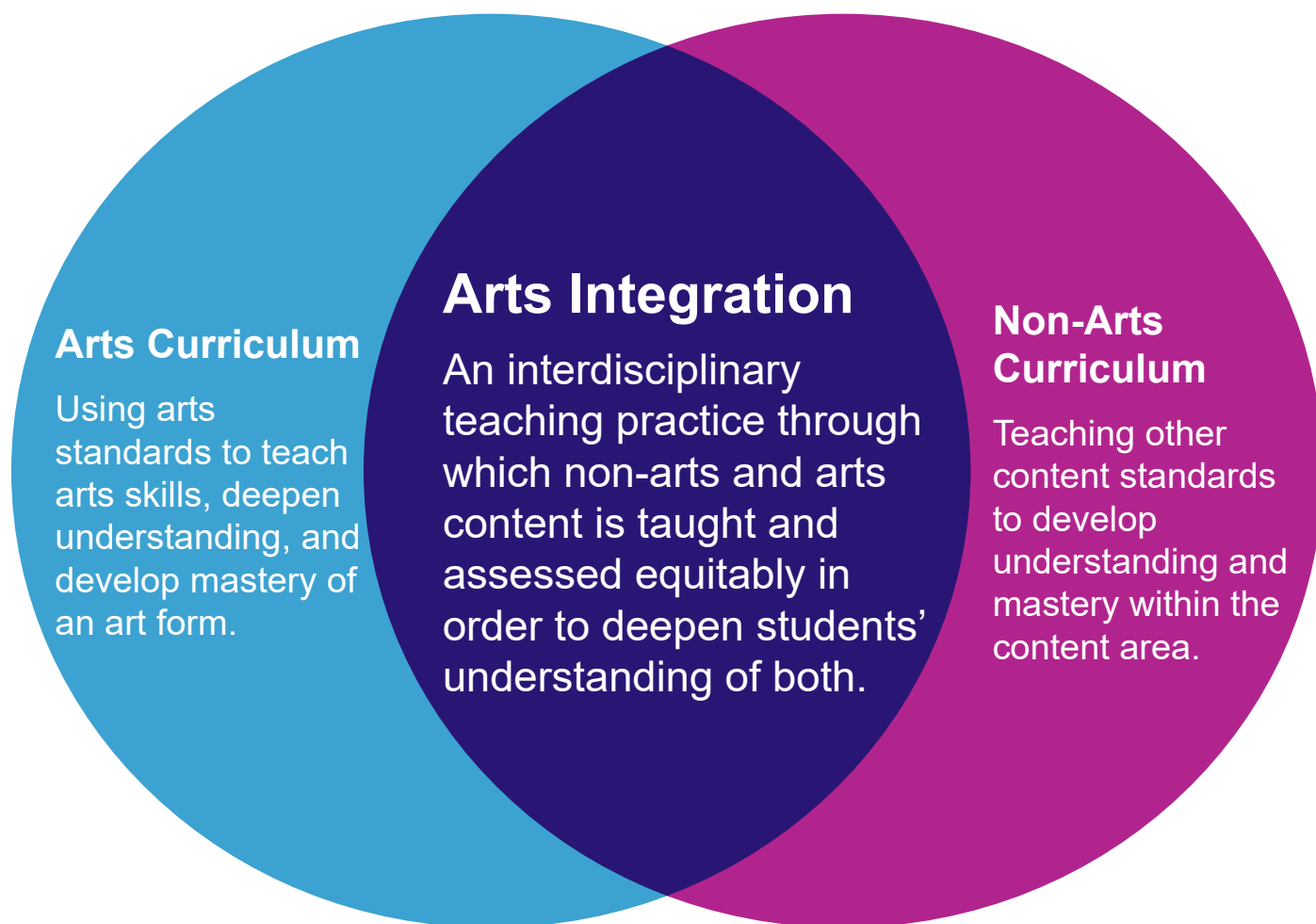
“We can not simply engage students from the stage; they need to be invited to the stage to connect, collaborate and create. For it is only then that students are truly engaged and learning becomes rooted in their mind and is given its own unique expression. A lesson without arts integration is over in forty minutes; a lesson with arts integration continues for a lifetime.”

- Eileen Catalano
English/Social Studies Teacher
Ocean Academy

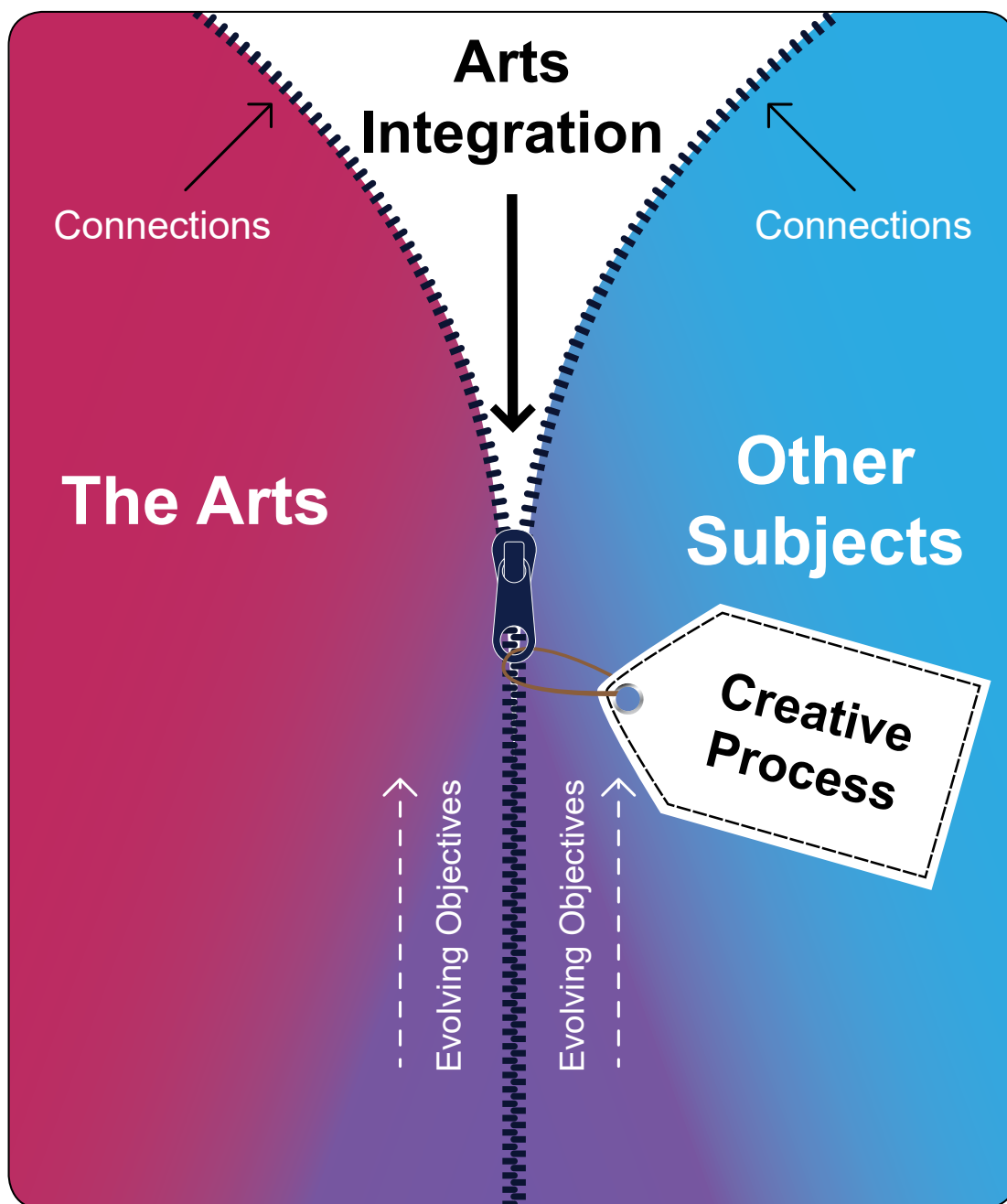


What Is Arts Integration?

After reviewing arts integration literature and definitions used across the country, New Jersey has adopted the following definition of arts integration:



The following diagram is a great way to envision arts integration definition in action.



Adapted from Prince George's County School District

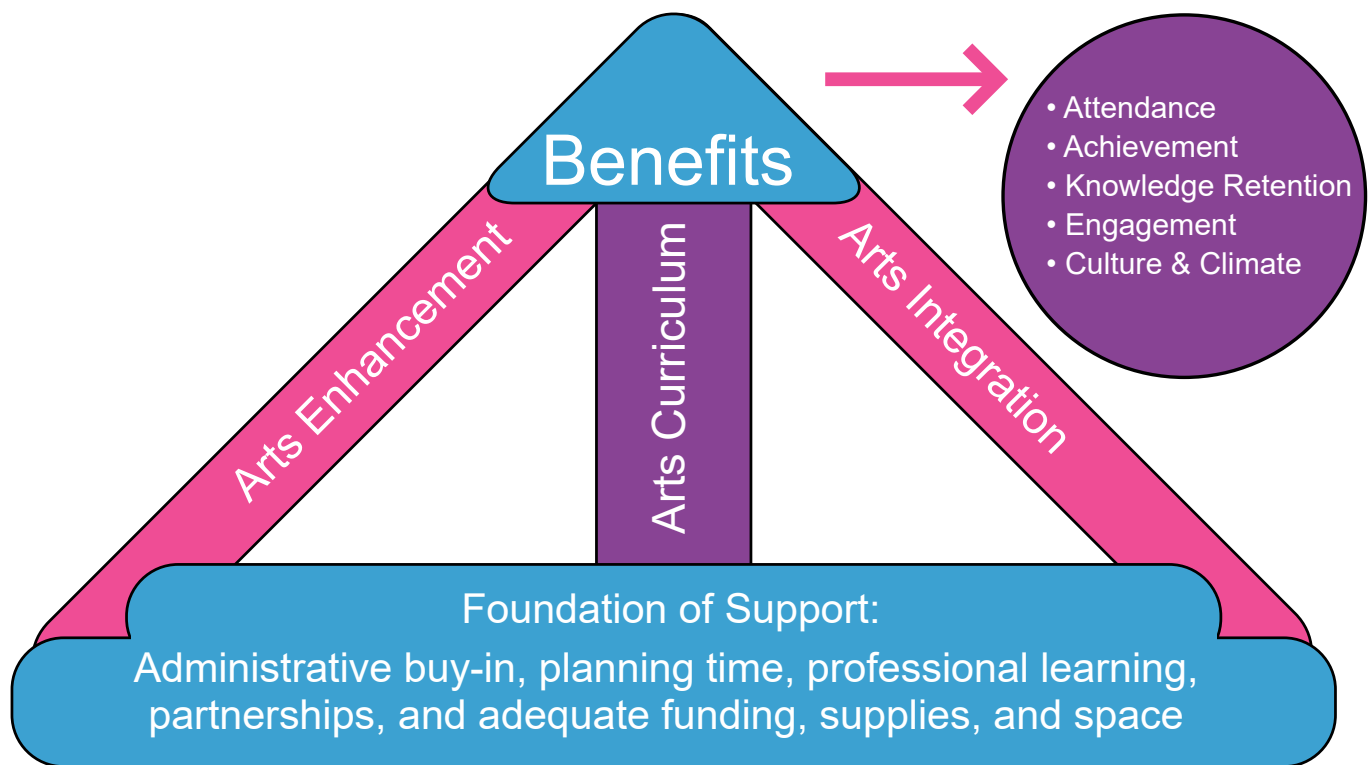
Essential Components of Arts Integration

Embedded in the definition are seven components that are essential to the development of authentic arts integration practice. They will be your touchstones as you pursue this work and will serve as differentiating criteria to determine where you are on your arts integration journey. They are all important and presented in alphabetical order.

- **Arts and Other Content Areas are TAUGHT and ASSESSED Equitably:** Arts and other content areas are taught equitably and therefore assessed equally in order to advance students' learning in both subjects.
- **Authentic and Natural Connections:** Arts integration facilitates deeper learning by identifying areas of natural alignment across academic subjects and among learning standards. You don't need to force connections!
- **Buy-in:** Arts integration requires institutional support in order to achieve success. Developing a Creative Leadership Team within a school can create momentum to truly shift a school's culture around arts integration learning and ensure that the responsibility for this work doesn't just fall to a few select people.
- **Co-Planning:** Arts integration is realized through the process of co-designing and co-planning lessons/units between arts specialists and other content area and classroom teachers, and often with a teaching artist. In best case scenarios, co-teaching opportunities are also created.
- **Collaboration and Partnership:** Arts integration is strengthened and deepened as a result of collaboration between classroom teachers and arts specialists as well as partnerships with teaching artists, arts organizations, and/or community resources.
- **Professional Learning:** Arts integration requires sustained professional learning opportunities designed with cross-curricular interaction.
- **Time, Resources, and Patience:** All of the above components require that school and/or district leadership makes a multi-year commitment to finding planning time, dedicated student instruction time, and resources to complement the investment that is made by the individual practitioners.

An Arts-Rich District

Arts integration is not a replacement for a sequential arts education, nor for arts educators, as both are necessary for authentic arts integration. As the diagram below shows, the ultimate goal is to have an Arts-Rich school and district. This requires a strong arts curriculum taught by certified arts teachers, opportunities for other content area teachers to employ arts enhancement strategies, and arts and non-arts content area teachers joining forces to employ arts integration strategies. The combination of these three areas will yield positive benefits in student academic and social emotional arenas as well as in school culture and climate. You will find research throughout this workbook that you can use to advocate for more arts and arts integration in your school.

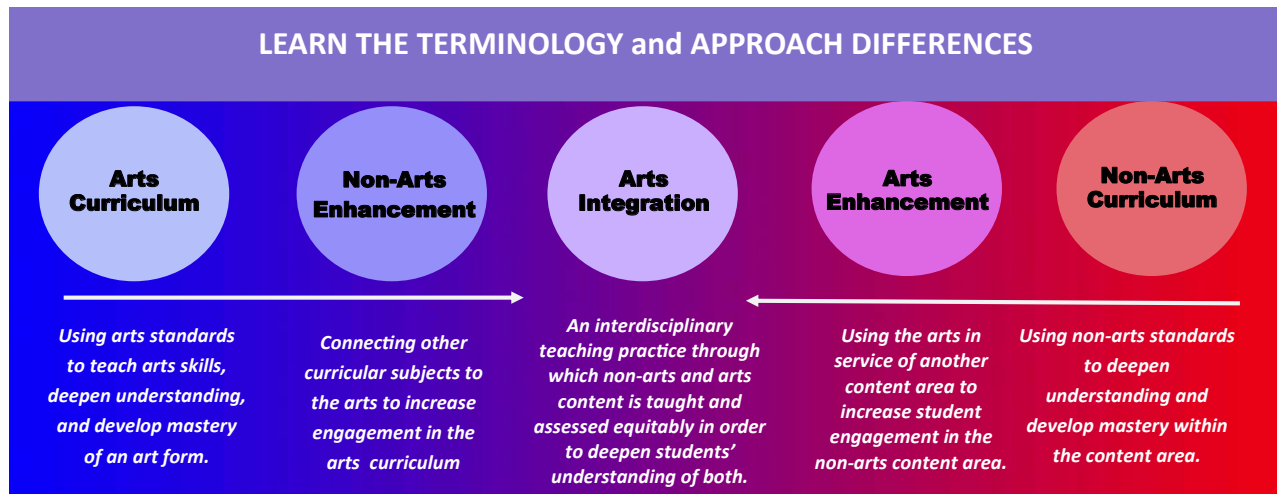


Some people worry that this work will take time away from both the arts and non-arts subjects and detract from learning quality. On the contrary, student learning is deeper and at a higher level. In fact, teachers report that they have MORE subject time! Additionally, research shows that learners remember more content and for a longer period of time. There is no compromising on skill building in the artistic process or other content skills.

Reflecting on the Arts Education Continuum

There are many ways that the arts can be used in a classroom. The following chart illustrates a progression toward arts integration from both an arts and the non-arts curricular perspective.

There is no judgement about one approach being better than another, but they do yield different results, and moving teacher practice in the direction of the arrows on the chart provides a stepping stone towards improved results in student understanding and achievement. All teaching and learning on this spectrum are valuable, important, and interdependent, but arts integration is designed for deeper learning.



APPROACH COMPARISON				
ARTS CURRICULUM	ENHANCED ARTS	ARTS INTEGRATION	ARTS ENHANCEMENT	OTHER CONTENT CURRICULUM
PURPOSE FOR USING APPROACH				
Arts taught as core content for arts learning and mastery.	Non-arts curriculum is used as a way to provide context for arts learning.	Arts and any content area are taught and connected through naturally aligned standards in order to deepen student learning in both the arts and non-arts content areas.	Arts are used as a way to foster engagement and deeper learning in non-art content areas.	Other core subjects are taught for content learning and mastery.
USES OF STANDARDS AND ASSESSMENTS				
Grounded in arts standards and assessment.	Uses non-arts content to achieve learning in the arts standards. Non-Arts standards are not assessed.	Grounded and aligned to arts and non-arts content standards. Both are assessed equally.	Uses the arts to achieve learning in another content area standards. Arts not assessed.	Grounded in content area standards and assessment.
WHO IS INVOLVED				
Arts teacher.	Arts teacher.	Arts teachers working with other content area teachers.	Non-arts content area teacher.	Non-arts content area teacher.
WHAT IT LOOKS LIKE IN ACTION				
Example (music): Learning about the structure of the blues, learning to sing or play a blues song.	Example (music): Learning about the history of the blues, reading a biography of a famous blues singer.	Example (history and music): Learning about the structure, and content of the blues using songs from the 1930s. Learning about Great Depression. Brainstorming circumstances of the Great Depression. Using those ideas to create an original blues song from the point of view of someone living during the Great Depression.	Example (history): Listening to a blues song from the 1930s to illustrate the feelings and fears of people at that time.	Example (history): Learning about the 1930s and the Great Depression.

Adapted from Susan Riley's Education Closet www.EducationCloset.com

STEAM is an example of an arts integration teaching practice that specifically sources the disciplines of Science, Technology, Engineering, Arts, and Mathematics to stimulate student inquiry, dialogue, and critical thinking. Like all arts integration practices, the STEAM model encourages connecting students directly with resources in the community, including cultural institutions, higher education, and industry, to address real world problems. When the arts play a primary role in the STEAM integration practice, students are more likely to be engaged in experiential learning and problem-solving, embrace collaboration, work through a creative process, and develop skills to lead in the 21st century workforce.



Let go of the worry that you have to be an expert in another subject. If you are an artist you're not expected to suddenly become a scientist or vice versa. That's why collaboration and partnership are so effective in this work; curiosity and interest in learning alongside your co-teacher and/or teaching artist partner is the start.

“Arts integration is different than the everyday work I do with students because students were given opportunities to relate math to the real world, they actually experienced it hands-on. I know it could seem like a difficult task to pair theatre and the quadratic formula but that was no challenge for me and my teaching artist colleague.”

- Natalie Diaz
Mathematics Teacher

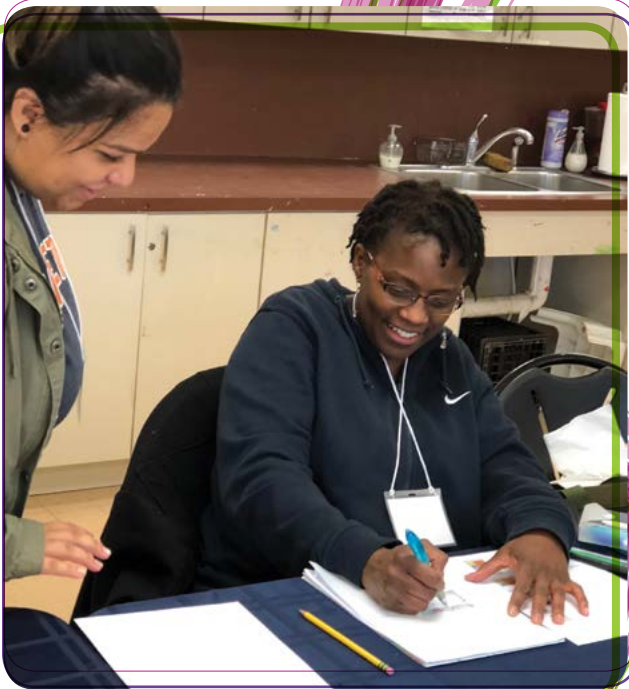


Photo courtesy of Young Audiences NJ/EP

Exercise and Reflection Questions

- Think of your favorite teachers and/or projects you remember from your own education. Where did they land on the continuum?
- Reflect on your own, or discuss with a small group, the goals of each practice on the spectrum. How do you currently work in each area on the continuum?
- How does arts integration move beyond increased student engagement to a practice where the natural alignment of the arts and non-arts standards makes the learning of each deeper?
- How might arts integration apply to multiple subjects, disciplines and/or partnerships? Work with a partner in another subject and consider natural alignment between arts and non-arts subject(s). Ask “what else in your practice is already like this?”
- A common thread in the arts-integrated lessons or units is that students create something (a song, a collage, a script). How does the act of creating something help make students understanding visible? Why is the creative process an essential piece of authentic arts integration?
- Think about an existing lesson or unit plan and identify where you would currently place it on the spectrum. How might you revise it to become arts integration if it were not already?

Check for Understanding

Even for those who have used arts integration as a teaching strategy there can still be ambiguity around defining if something is arts enhancement or integration. To test your own understanding, you might design an interactive online Kahoot quiz using the questions below. Offering a variety of example scenarios, ask players to categorize them as arts enhancement, arts integration, or arts skill building. Use the quiz results to have a discussion to clarify everyone's understanding of what arts integration looks like in action. As a bonus — [Kahoots.com](https://www.kahoot.com) is a great strategy to check your students understanding in the classroom of any subject!

Questions	Answers
Using arts standards to teach art skills, deepen understanding & develop art form mastery.	Choose One: Arts Enhancement Arts Integration Arts Skill Building
Arts are used as a way to foster engagement or make non-arts learning stick.	Choose One: Arts Enhancement Arts Integration Arts Skill Building
Arts & any non-arts content areas are taught & connected through naturally aligned standards	Choose One: Arts Enhancement Arts Integration Arts Skill Building
Learning about the structure of the blues, learning to sing or play a blues song.	Choose One: Arts Enhancement Arts Integration Arts Skill Building
Arts & non-arts content areas are used to deepen student learning in both.	Choose One: Arts Enhancement Arts Integration Arts Skill Building
Lessons/units are planned collaboratively by non arts content & arts content teachers.	Choose One: Arts Enhancement Arts Integration Arts Skill Building
In History class, learning about civil rights by analyzing suffrage posters and creating posters.	Choose One: Arts Enhancement Arts Integration Arts Skill Building
Use reader's theatre script to have students read a fable aloud and discuss details.	Choose One: Arts Enhancement Arts Integration Arts Skill Building
Art integration experiences should be developed by non-arts and arts teachers working in teams.	Choose One: True False

Why Arts Integration?

Students in language arts classroom settings in which drama is integrated were less likely to be absent from school than students in traditional settings.

(Walker, E., Tabone, C., & Weltsek, G. 2011)

Teachers who integrate the arts are more willing to experiment, persevere, and approach their classes in a more child-centered rather than adult-centered manner.

(Burton et al., 1999, Werner Freeman, 2001)

Students participating in arts integrated classrooms show improved communication in groups, the emergence of unlikely leaders, blending of children with special needs into their peer group, and improved student teamwork to accomplish a goal.

(Ingram and Seashore, 2003)

There is a trove of research about the benefits of arts integration. We provide a sample here on this page and throughout the workbook. The key benefits of arts integration primarily fall into four categories: Improving student academic achievement, student social emotional development, teacher practice, and classroom culture. Beyond research, the best answers to “why should our teachers, school and district invest in arts integration practices?” are illustrated through quotes from people who have participated in the arts integration journey and are documented throughout this document.

Studies find that integration of the arts with instruction in other academic subjects increases student learning and achievement and helps teachers more effectively meet the needs of all students.

(Policy Pathway: Embracing Arts Education to Achieve Title 1 Goals, California Alliance for Arts Education, 2015)

Relative to the control schools, the arts-integrated schools produced higher scores on state assessments and narrowed the achievement gap between high-and low-performing students.

(Hardiman, M. M., 2016. Education and the Arts: Educating Every Child in the Spirit of Inquiry and Joy. Creative Education)

Students in classrooms where learning is enhanced by blending arts lessons with other subjects are 4.4 times more likely to be thoughtful and engaged.

(Perpich Arts Integration Project Summary Report, 2014)

In changing students' level of engagement in learning experiences, arts integration impacted students' attitudes toward learning. With these changed attitudes came improved student achievement.

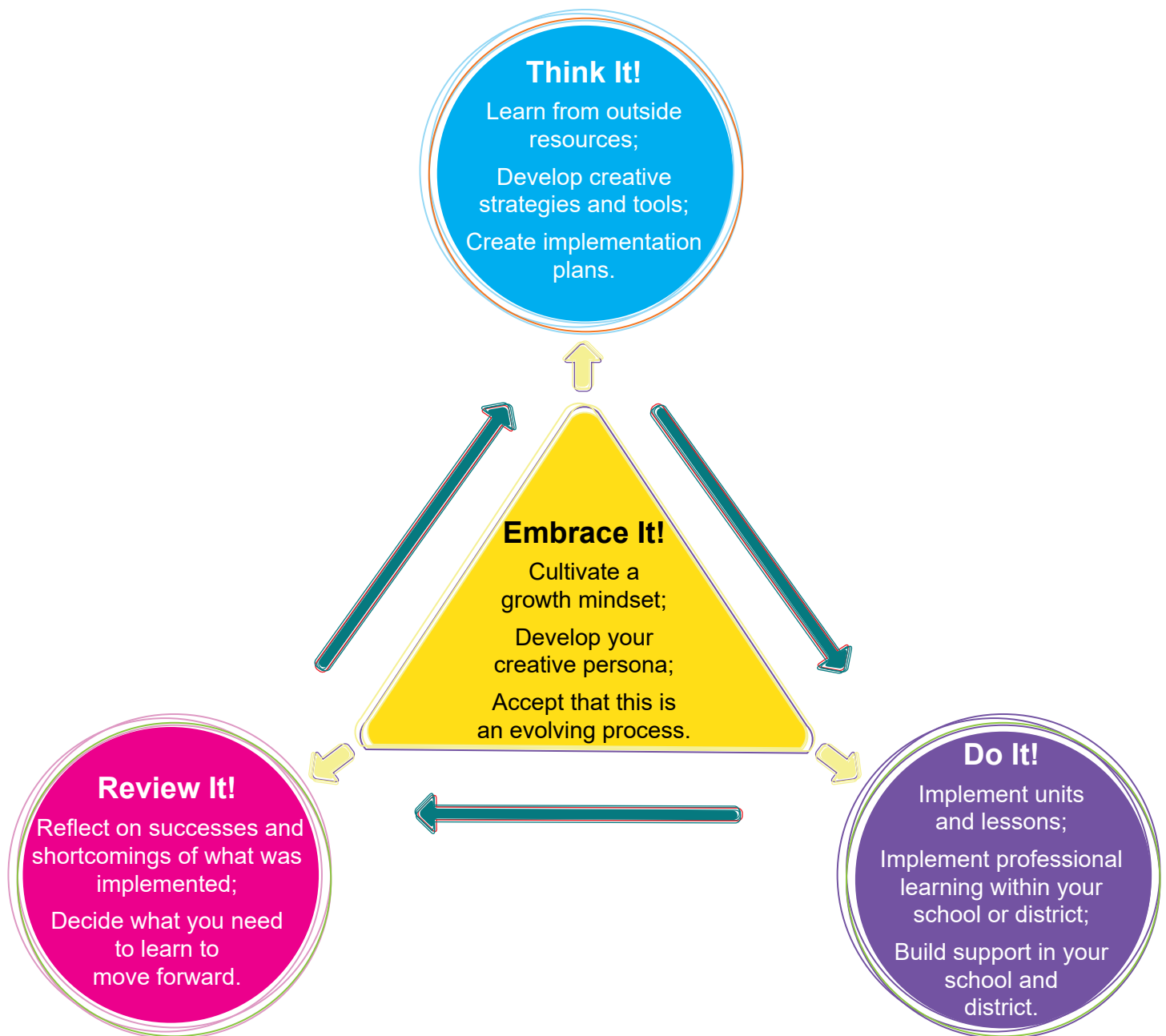
(RealVisions, 2007)

Reflection Questions

- After reviewing this research, where do you see potential benefits for your students from arts integration? Where do you see potential benefits for your school culture from arts integration? Where do you see potential benefits for your own teaching practice from arts integration?
- What would keep your school from moving forward with arts integration as a strategy?
- What strategies can you use to address these challenges?
- What arts integration research will resonate most with those you need to convince?
- Who else do you need at the table to do this work?

The Cycle of Arts Integration Adoption

Like all learning, the successful implementation of arts integration is an iterative process. Teachers and teaching artists should expect that their arts integration skills will improve over multiple years of intentional work that includes professional learning, implementation and practice, collaboration with other teachers, and partnerships with cultural organizations and the community. The cycle of arts integration, and this workbook, are not road maps to be followed exactly, rather ways of understanding the components of arts integration practice that will be used along the journey. Members of your Creative Leadership Team might be at different points along the following cycle, but they should all expect at some point to be thinking and learning about arts integration, doing and practicing new techniques, and reviewing and reflecting on new practice in order to improve the work. Each stage will require an openness to self-discovery and an “Embrace it!” attitude.



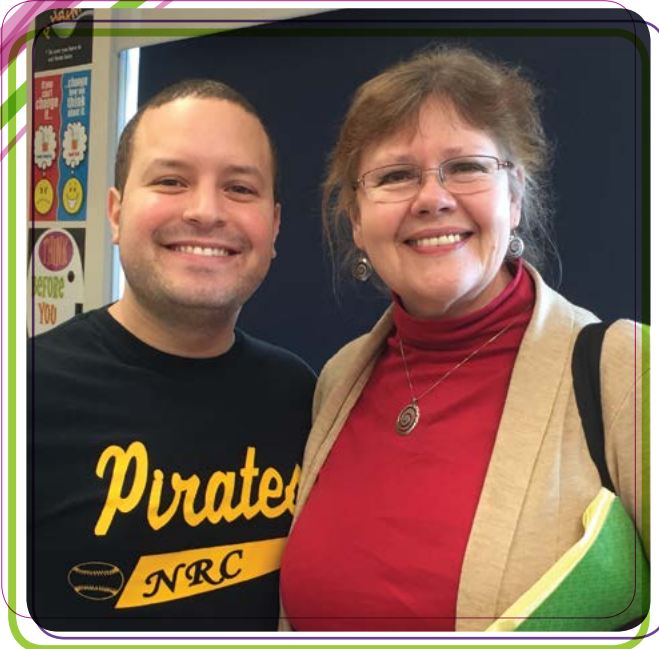


Photo courtesy of Young Audiences NJ/EP

To tell you the truth, I would have been content to continue doing arts lessons that I developed and then delivered at schools. Arts integration initially was something I was hired to do. But as I have worked with teachers, I have been drawn back to the lessons I remember the best from my own childhood — those which inspired me, and which I remember vividly after all these years. Invariably, these lessons involved projects, and art making. Given the educational atmosphere today, I think arts integration is crucial. Life has gone out of education — it is so frequently sterile. The teachers know it; the kids know it; and we know it. And despite over 20 years of talk about multiple intelligences, schools still do not respect the multiple ways that children learn.


- Pat Flynn, Teaching Artist

Arts integration in the classroom is a great way to increase the level of engagement of students from all cultural backgrounds. The Arts Integration program has helped us identify other methods to teach math content through the incorporation of visual arts, music and drama to a diverse population in our district. We have observed how students from different cultural backgrounds who have had some inhibitions acquire a sense of belonging, become active participants and are able to openly express themselves through art.

*- Sandra Sades, Elementary Teacher
Roselle Public Schools*

Chapter Two

Establishing a Creative Leadership Team



"We needed a creative leadership team to develop a strategic approach to support arts integration practices and get clarity on an implementation plan. This team is key as we develop our creative capabilities and design meaningful ways to collaborate."

- The Hopatcong Creativity Team

Building a Creative Leadership Team

In order to develop a sustainable foundation for arts integration implementation, we recommend that schools establish a Creative Leadership Team comprised of teacher leaders, administrators, and others, such as teaching artists and cultural institutions, who work together to open up possibilities for arts integration practices. This group will focus on developing and implementing strategies within their classrooms and throughout the school, with the long term goal of building buy-in, excitement, and expertise within the school and district community.

This chapter will provide exercises to help your school build a Creative Leadership Team, define your arts integration vision and mission, and understand your team members assets.

Reflection Questions

When building a Creative Leadership Team consider these questions about the professionals at your school and potential and current partners, i.e. cultural institutions.

- Who is already using creative teaching practices?
- Who is open to new ideas and collaborative partnerships?
- Who is willing to take risks, examine the status quo, and reflect deeply on teacher practice and student learning with the intention to use what is learned to further develop arts integration practices?
- Who has the power - and willingness - to make structural change?
- Who would champion this work in your school?
- Who would bring a spirit of inquiry and joy to the collaboration?
- Who has expertise in a particular art form or non-arts content area?
- Who would bring a unique or different perspective to the collaboration?
- Who is missing (not yet represented) in the group?

Use the chart below to brainstorm people who might make strong Creative Leadership Team leaders.

Category of Participant	Possible Candidates
Site-specific administrators (e.g. principal, vice principal, and/or supervisor)	
Curriculum Supervisors (e.g. arts and/or other disciplines)	
Arts Educators (e.g. Dance, Media Arts, Music, Theatre, Visual Arts)	
Grade level and other content area teachers	
Human Resources	
Community partners (e.g. arts organizations, higher education, foundations)	
Student Representative	
Parent Representative	



Your team may not have the power to change everything but all teams have the power to change something and we've found the most successful teams embrace the idea of leading "from where they are."

Creating a Common Vision for Your Team

As a Creative Leadership Team, it is important that everyone is on the same page about why the school has made a commitment to arts integration. Continuous thinking, doing and reviewing of the team's arts integration "why" will build a common vision, effective mission, and strong case for arts integration practices.

The exercises and worksheets on the following pages can help guide your team as you explore your collaborative working style, plan of action, and common purpose. Use a journal, a portion of your weekly/monthly meetings, and/or part of your annual assessment to ensure a commitment to the implementation of your team's arts integration goals. Note writable word versions of the worksheets below can be found at www.tinyurl.com/writableworksheets.

Group Exercise: 5 Key Words to Guide Your Work

Step One: Brainstorming

Individually, on Post It notes or sheet of paper, each member of your team should brainstorm 3-5 words or phrases that they hope will describe the process of working together. Examples might include: “Trusting,” “Rigorous,” “Fun,” “Collaborative,” “Transparent,” “Flexible,” etc.

Step Two: Sharing and Discussing

Everyone posts their words on a wall so all are visible. Discuss what you see. Are there words that are similar and create clusters? For example, what’s the difference between an “honest” team and a “trustworthy” team? Are there common themes that begin to emerge?

Step Three: Voting

You may be able to narrow down to the group’s top five guiding words simply through discussion. If not, you can try a voting system. Every team member gets 3 votes, which are manifested as written check marks. Each team member should use a marker or pen to put their three check marks next to words they each feel most strongly about. They can use their check marks to vote for three different words, or if they feel strongly about a word, they can use two or three of their votes on single word. Once everyone has made their three check marks, see which words have the most votes. If there is a tie, you can repeat the process, removing all words that aren’t in the running.

Our Arts Integration Team’s Work will be Guided by these Principles and Ideas:

1. _____
2. _____
3. _____
4. _____
5. _____

Creating a Team Mission Statement

A mission statement is a statement of purpose that describes who you serve, what actions you take to deliver that service, and what the impact of that intervention will be. Effective mission statements are short, just 1-3 sentences, and are easy to remember and refer back to. Even if you are just starting out, and don't yet know exactly what actions you'll be taking, think about what a successful and effective arts integration team would look like at your school, and write your statement as though you are currently living in that successful future state. Simple and clear mission statements are better than statements with flowery language or filled with jargon. It should be a statement that you can easily communicate to others, and can also use as a touchstone as you are making decisions about how to move forward with your planning and work.

Here is an example from NonprofitHub.com of how to combine simple words about your **Cause**, **Actions**, and **Impact** into a brief statement that describes an organization.

Example Organization

Cause (Whom do we serve; where do we serve them?): Developing areas; families/communities; local economies.

Actions (what we do): Provide clean water; sanitation, education.

Impact (changes for the better): Health; stronger communities; security; opportunity.

Sample Statements

"We help families in developing areas stay healthy by providing clean water and education."

"Helping build safe, strong communities in the developing world through safe drinking water."

"Through clean water, we promote security and opportunities in rural economies."

On the next page, you'll find a worksheet that guides you through this process for your own Arts Integration Team. A more thorough version of this exercise can be found at: www.jeffersonawards.org/wpcontent/uploads/2016/10/Mission-Statement-Exercise.pdf

Creating a Team Mission Statement

Step 1: For each question below, work as a group or individually to brainstorm phrases of 3-5 words.

Your Cause

Whom do you serve? (Children? Students? Families? Teachers?)

Where do you do it? (Your own school? One grade of your school? The whole district?)

Your Actions

WHAT do you do? (provide training, promote creative teaching, facilitate integrated curriculum development, etc.)

Your Impact

How will this make a change for the better?

What will it look like when you have achieved success?

Step 2: Work as a group or individually to combine these words and phrase into 1-2 sentences that describe your team's collective purpose.

Mission Statement

Exercise

Setting the Stage for Success

Create a collective work of visual art (mobile, tapestry, mosaic paper mural) inspired by your mission and vision that expresses what successful arts integration would look and feel like. Include the positive changes in school climate you want to see, and how concrete examples of strong arts integration practice will lead to change.

This visual artifact can be a tool for your team throughout the team's journey, as a reminder of the positive outcomes you are seeking as a result of arts integration.



Photo Courtesy of FEA Educational Leaders as Scholars



Courtesy of Young Audiences NJ/EP

Exercise

Asset Mapping

Take a look at the experiences and resources in your school and partner cultural institutions. In a group discussion format, answer the following questions about your team, school, and community to get a sense of what is already in place that will help your team get started.

Team

- What subject(s) do each of you teach? ELA, math, social studies, science, technology, physical education, world language, music, dance, theatre, visual arts, other please specify.
- How would you rank your confidence in using the arts in your teaching practice (not confident, somewhat confident, very confident, extremely confident)?
- What kinds of creativity and/or arts experiences do you facilitate in your classrooms?
- When facilitating arts experiences in your classrooms have you ever collaborated with a certified teacher of the arts? (Yes, No; if yes please specify who and please share why)
- Have you ever worked with a visiting teaching artist in your classroom or school? What did you find to be key elements for best practices in collaboration?
- Describe what you think your students gain by learning through the arts.
- Select art forms you would like to include in your arts integration teaching practice (dance, music, visual arts, theatre, media arts, other).
- Suggest how the art form(s) connects to a particular topic in your curriculum.

School

- What facilities does your school and/or district have available to support arts integration?
- What financial commitments are available to support arts integration? (i.e. budget line item, supplies, substitute teachers, release time, professional learning, etc.)
- What types of certified arts teachers does your school currently employ? (visual art, dance, music instrumental, music vocal, media arts, theatre, STEAM, other please specify)
- Does your school currently have mechanisms for partnering and common planning time?
- Are there opportunities for you to engage in professional learning that is interdisciplinary in nature?

Community

- What mechanisms are in place to engage families and the community?
- What cultural institutions (i.e non profit arts education organizations, libraries, museums, theatres, arts centers, cultural organizations, etc.) exist in your community that you could partner with or might consider building a stronger partnership?

S.W.O.C Analysis

This exercise is designed to help your team identify existing strengths, weakness, opportunities and challenges present in your school community with regard to arts integration. This is a tool commonly used for strategic planning to help articulate what already exists, both assets and barriers, so that an effective plan to move forward can be out in place.

Strengths: What strengths/assets does our school community bring to the work?

Examples: Full buy-in from principal, a passionate visual arts teacher, parent demand for more arts, our committed team, local arts partners that want to help

Weaknesses: What weaknesses do we perceive in our school that we want to address to make the work most effective?

Examples: "Initiative fatigue" from staff, no full time music teacher, very limited art supply budget, lack of common planning time between teachers of arts and non-arts, subjects

Opportunities: What are the most exciting opportunities arts integration can offer?

Examples: Better student achievement, increased student engagement, better/more communication between teaching staff, reinvigorated teaching practice for people feeling burnt out

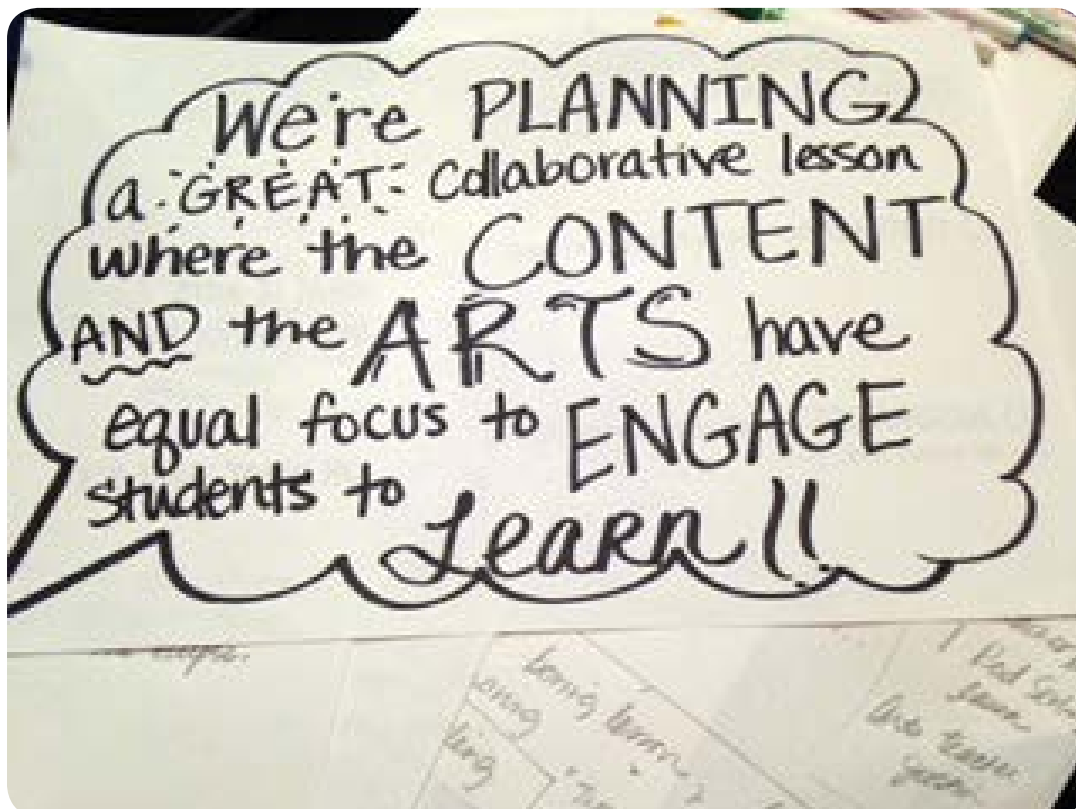
Challenges: What are the biggest challenges from outside of our school to implementation?

Examples: misunderstanding of concept of arts integration at district level, community perception that other interventions should be a priority, lack of substitute teachers to cover during PD sessions

Extending Your Practice

- Commit to nurturing your creative leadership team by attending events together, holding once a month lunch and learns, and endeavor to have at least one arts-based activity at the center of each of your meetings.
- Reach out to arts organizations and artists who will be partnering with your school to see if they can create opportunities for deeper engagement in advance for the teachers.
- Consider establishing contact with interested parties and potential partners (i.e. parents, community members, etc.) to directly connect the work to students lives and the community's needs.
- Use the *New Jersey Arts Integration User Guide* to assist in your planning of arts integration practices in your school/district.

www.njpsa.org/documents/EdLdrsAsSchol2017/artsintegration2017_v2.pdf



Chapter Three

Developing the Creative Self

Each day brings opportunities to seek out creative inspiration, discover the attributes of creativity, and explore experiences to nurture the creative self. When everyone involved in arts integration practice makes a personal commitment to nurturing the creative self, creativity is more likely to thrive, authentic collaboration is more likely to occur, and the practice is more likely to succeed.

- Adrienne Hill, Principal
Hedgepeth/Williams Middle School of the Arts,
Trenton, NJ



Exploring the Creative Self

The most successful and enjoyable arts integration initiatives are those in which the Creative Leadership Team members take the time to develop their own creative abilities. Classroom teachers, certified arts teachers and teaching artists embarking upon arts integration practices will be asking students to stretch their imaginations and to step out of their comfort zones, so they must be comfortable doing the same. Team members who are committed to exploring their own creative selves are better able to model for their students a willingness to take risks. Nurturing your creative self will take time and require reflection, but the outcomes will bring joy and affirmation to your practice and that of your team members.

The exercises in this chapter provide ways to support the exploration of your creative self and those of your Team members. Some can be completed on your own, but many are most valuable if you work through them as a Creative Leadership Team. The collaborative experiences that are derived by the completion of these exercises will also enhance the relationship among teaching artists and teachers.


Creativity and Artistry are not synonymous. Creativity relates to imagination and the development of original ideas. Artistry describes the skills used in a particular art form.

You can be creative without being artistic; you can be artistic without being creative; you can be both creative and artistic.

When pursuing an arts integration teaching practice, both Creativity and Artistry can, and should be, developed.

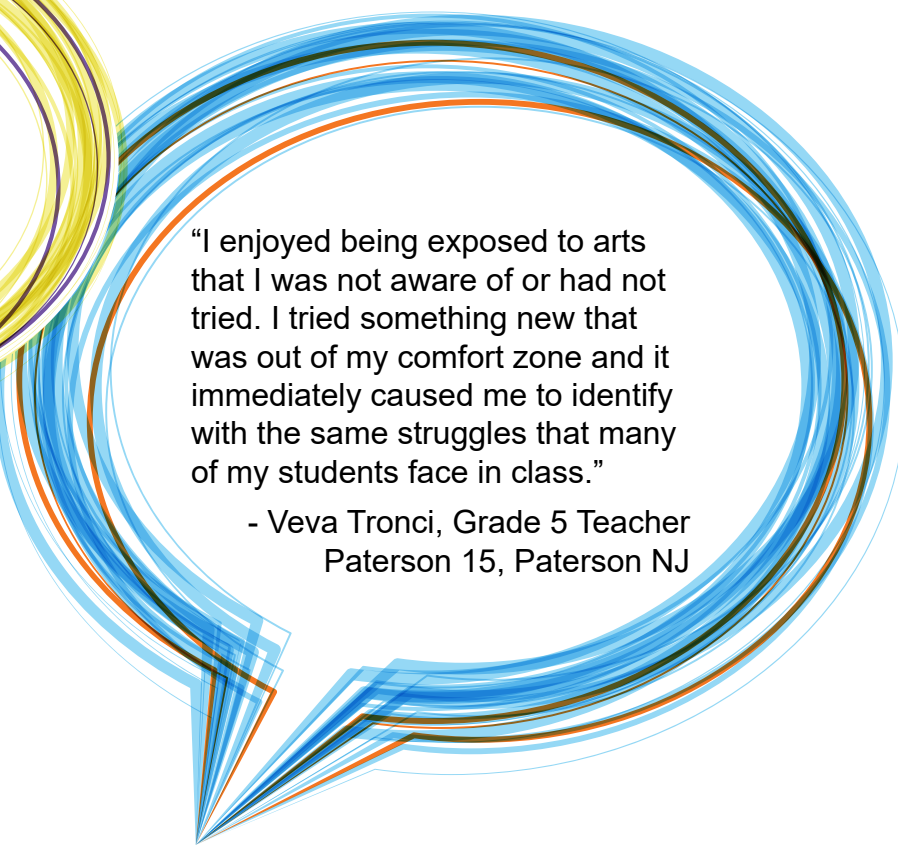
Reflection Questions

- When did you most recently feel creative? What were you doing?
- What activities do you engage in that help expand your imagination or problem solving capabilities?
- What are the benefits of developing your creativity and creative self?
- How does your creative self affect how you interact with your students?



“The best part of arts integration is the freedom to be creative.”

- Jeneya Nelson, Pre-K Teacher, Franklin School, Trenton, New Jersey



“I enjoyed being exposed to arts that I was not aware of or had not tried. I tried something new that was out of my comfort zone and it immediately caused me to identify with the same struggles that many of my students face in class.”

- Veva Tronci, Grade 5 Teacher Paterson 15, Paterson NJ

“Working with teachers led to a deeper understanding of how to engage culture in the classroom and validated my own creative teaching approach.”

- Kevin Pyle, YA Teaching Artist



Photo courtesy of Young Audiences NJ/EP

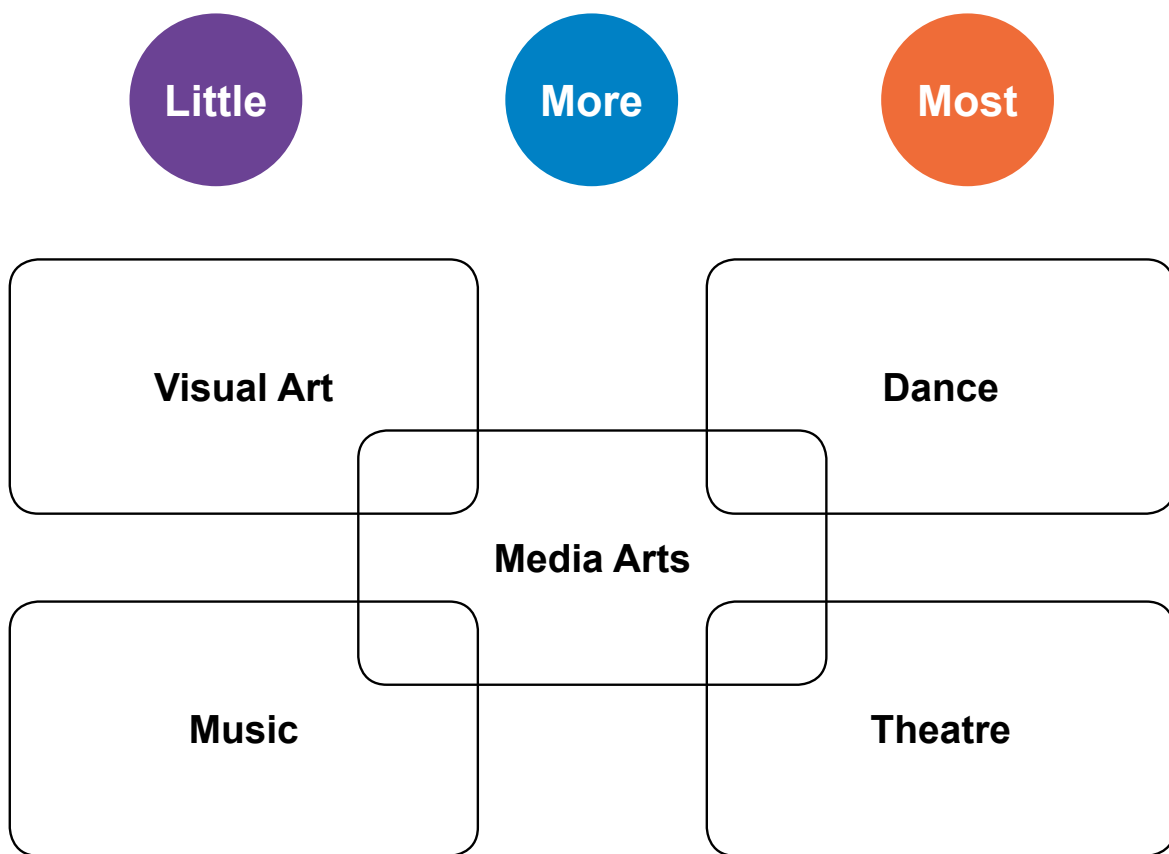


If your team is looking for ways to explore different art forms or to spark creativity through other content areas, consider reaching out to fellow teachers, administrators and/or teaching artists to share their creative expertise. These professionals can offer workshops in an art form that expands the creative capacities of the team.

Creative Asset Mapping and Sharing

It is important to acknowledge that your creative self is enriched by the diverse experiences and backgrounds within your Creative Leadership Team. You will find that there are various assets within your Team. The following exercise will help build greater awareness of these assets and the various ways and comfort levels with which participants learn, share, remember, and understand.

Using color, indicate your experience level in each of the five arts disciplines. Be sure to include all creative experiences. For example, you should include participation in a community choral group or attending an orchestra concert.



1. Choose a partner and discuss what was revealed about your prior arts experiences.
2. Are there other experiences that can be included as an additional category? For example, if you are a great chef or an experienced seamstress, you are using creativity in that work. Feel free to add and color other categories to the diagram to best represent your creative assets and experiences.
3. What did you discover about your partner's experiences that could inspire and influence the work of the Creative Leadership Team? Add any insights below.

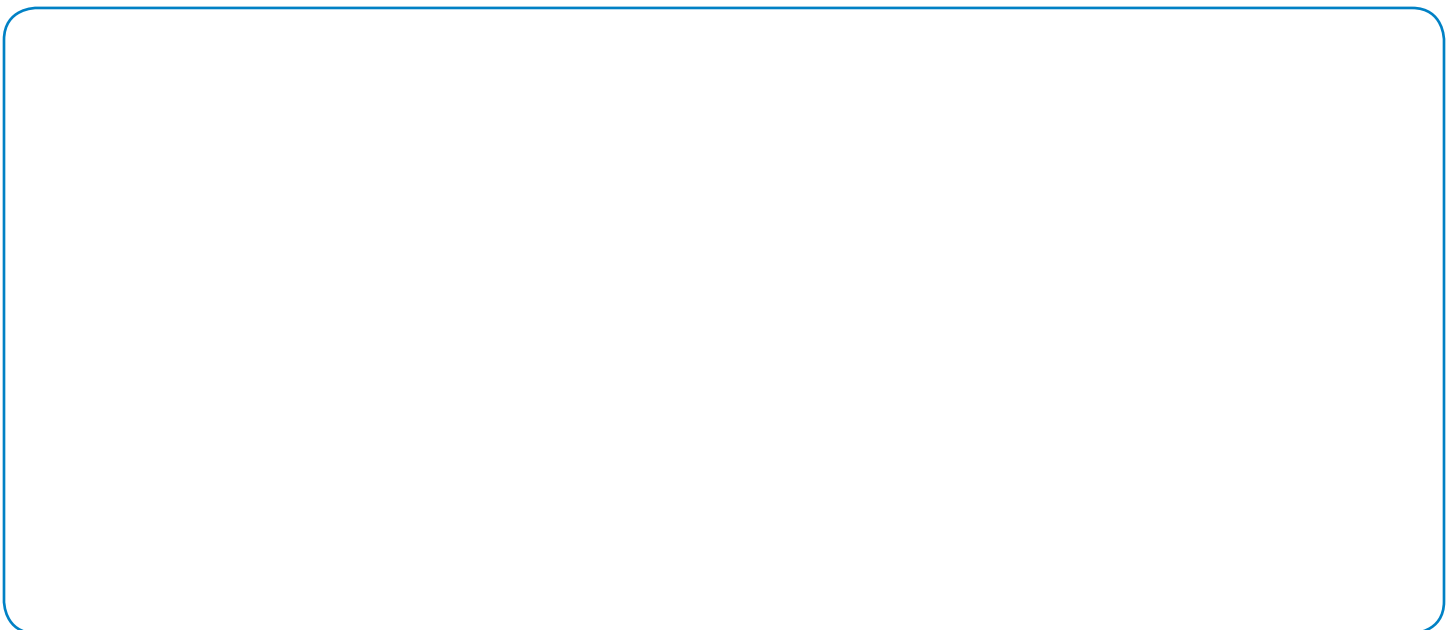
Personal Creativity Map

A Mind Map is a tool that can be used to make thinking visible.

This exercise can be done alone or with your Creative Leadership Team, followed by a discussion where each person shares his/her mind map to begin the conversation.

To create a Mind Map, start by drawing a circle and writing a central or initial idea inside. For example: “My Creative Self,” “Creativity in my Life,” or “What is Creativity?” From there, draw a line to a new circle with a word or phrase that you associate with the central idea. You can either start by creating a lot of ideas connected to the central idea, or you can follow one train of thought with words that connect to each other before coming back to the central idea. Once you have done your brainstorming for about ten minutes, take a look at your map and see if there are unexpected connections between ideas that you want to visually connect with a line. You should end up with something that looks like a bunch of interconnected circles or other shapes.

Feel free to use the space below to create your personal creativity map, or use a whiteboard or larger piece of paper if your ideas cannot be contained to this space!



Reflection Questions

If your whole Creative Leadership Team has completed this exercise, share your maps with each other and discuss.

- Do you see similarities?
- What common themes are revealed?
- What did you articulate or discover about your personal creativity from this exercise that could impact your participation in arts integration?
- How could mind-mapping be useful as a tool in your classroom?

Celebrate Your Creative Self

Exercise

This exercise works best when one member of the Creative Leadership Team serves as a facilitator or a teaching artist leads or facilitates a professional learning experience for a team. This is a way to use movement to discuss, embody, and share thoughts about the reflection questions found in this chapter.

Directions for facilitator and/or teaching artist:

- Ask the group to pair up with someone they do not know or do not know well.
- Once each person has a partner, ask the pairs to participate in active listening with that person as they explore the question: **“When did you most recently feel creative?”** Make sure each partner gets a chance to share.
- Instruct the participants to turn away from their partner and create a single gesture that represents something they heard their partner share. They should practice the gesture a few times until they have memorized it.
- Ask participants to find a new partner, and repeat the process of discussion and gesture creation with the next question: **“How do you nurture your creative self? What activities do you engage in that help expand your imagination or problem solving capabilities?”**
- After they create their second gesture, ask participants to review the first gesture and add the second gesture. Participants should practice the two gestures together for a moment until they have memorized the movements.
- Repeat the process two more times with the next questions: **“What do you think are the benefits of developing a creative mindset?”** and **“How does your creative self effect how you interact with your students?”** Each time, participants should add a gesture based on what they heard from their most recent partner to their individual movement sequence. After the last question, each participant should have a sequence of four gestures.
- The facilitator should then ask participants to practice their movement sequence. Once they are comfortable with their sequence ask them to add elements of dance one at a time and make adjustments that feel right to them: **1) time** (faster, slower, elongated, rapid, etc.); **2) space** (high up, low to the ground, expansive, contracted, etc.); and **3) energy** (harsh, fluid, explosive, soft, etc.)
- After the individual exploration, ask participants to turn to a partner and “pair share” their movement sequence, meaning both perform their sequences at the same time.
- Gather the participants together. Have half of the group perform while the other half watches, then switch roles.
- Ask participants what they saw in the gestures that resonated with the stories and answers they heard from their partners or said themselves during the exercise. Ask participants if there was anything specific they put into their gesture sequence that they want to share more about.
- Ask participants how thinking about and exploring the three elements of dance, time, space, and energy, affected their gesture sequence.
- Ask participants how they might use this exercise to teach their content area.



Photo Courtesy of Young Audiences of NJ/EP

“Our arts integration collaboration time was invaluable. We were supported by our administration in that our team was able to meet all together to plan and reflect on our classroom experiences. We were also able to develop a rubric to assess our progress as teachers and how well the students were meeting their goals. We felt this was our best arts integration collaboration yet and the students still talk about lessons learned months after.”

- Sharon Kieffer
Elementary Classroom Teacher
Haledon Elementary School

Creativity as a Key to Collaboration

Researchers agree that there are practices, exercises, and habits of mind that promote sustained creativity and effective collaboration, which will be discussed more fully in Chapter 4. Exercises in this section provide room to consider how self-knowledge about individual creativity is necessary to nurture the collective capacity of the Creative Leadership Team. We recommend working through these exercises as a group to stimulate collective creative thinking. These exercises can also be used by teaching artists and teachers facilitating the work of a creativity team or in a professional learning environment.

Cooperative Games

Cooperative games are a fun way to nurture the creative self, promote the value of collaboration, and get to know the benefits of creativity. Collaborative games for a Creative Leadership Team should prioritize imaginative thinking, collaborative problem solving, active listening, close observation, purposeful communication, responsive participation, and should promote feelings of collective accomplishment and pride.

The Tallest Tower

In small groups of 3-5, participants use materials such as Newspaper, Cups, Paper Towel Dowels, Plates, and Masking Tape to build a free-standing tower. Each group should try to make their tower the tallest one in the room. After 10 minutes of building, take time to observe the towers and reflect on the process.

The Mirror Game

Divide the group into duets. Each duet will decide who will be the movement leader and who will be the follower. Each person will face one another. As leader begins moving, the follower will mirror the leader actions. Eye contact, slow and sustained movement, close observation and moving as one should be prioritized. After a set time, participants will switch roles.



Transforming Objects

Materials

3 everyday objects with different qualities, such as 1) a stick, 2) a piece of newspaper, and 3) large pipe cleaner

Directions

While in a circle, participants will take turns exploring how an everyday object can be imagined as something other than what the object is. For example, a stick can be used as a flute, a cane, or a baseball bat. Explore how the body is used differently when using the object in the imagined way. When transforming the object, be sure to use your body to show the imagined object's, size, weight, and use.

Reflective Questions

After any collaborative exercise, it is useful to reflect together about what the experience was like. Discussion questions may include:

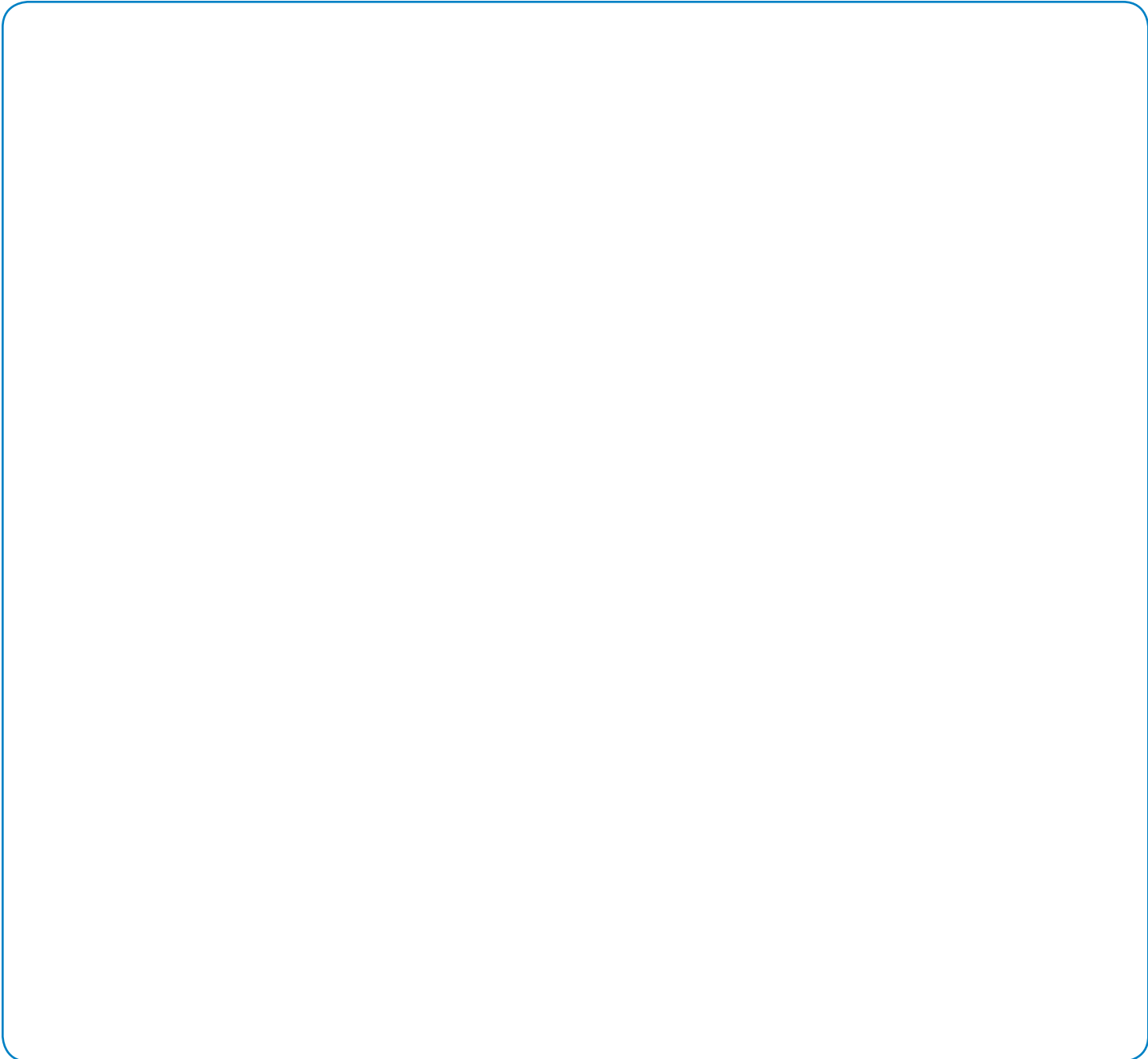
- What skills do these exercises develop? (e.g. the Tallest Tower develops creative problem-solving and teamwork; the Mirror Game develops focus, silent communication, inter-dependence; the Transforming Objects develops “thinking outside the box.”) What else?
- What helped us work well as a team? Or not?
- What did we learn about our creative self?
- What challenges did we face in the process and how did we overcome them?
- How can this experience inform our arts integration collaboration and/or the facilitation of classroom lessons?

Reimagine the Classroom

Congratulations! You've just been named the Chief Creativity Officer for your school.

Your first task is to work with teachers to reimagine each classroom as a hub designed to inspire creativity, nurture curiosity, and spark critical thinking.

Use the space below to brainstorm the changes you might make. What activities and creative strategies have you learned that will enrich the classroom? After 10 minutes, discuss the words and images you selected with a partner. Together, select three changes you believe will enhance student learning. Come together as a full Creative Leadership Team to share your recommendations and discuss.



Remember that nurturing the creative self requires the ability to suspend judgement and take innovative risks. The more that you can embody these characteristics, the more you will be able to model them for your students.



Tapping into your own creative potential can be scary, as it opens up seemingly endless possibilities for change. Resist the urge to maintain the status quo! One way to do this is to make room for trial and error within this exploratory process. On the other hand, the nature of developing one's creative self may also trigger the desire to invest more time than is possible in one meeting or learning session. Be sure to design for adequate time and/or encourage creative team members to find ways to extend their practice on their own.

“Participants were encouraged to just jump right in and try. Although my “teacher-self” wanted to scream and run away because I felt ‘out of control’, it was the best thing the facilitator could have ever done! I just took a deep breath, promised myself there was no reason to be afraid and focused on just being creative! I constructed my own learning (something we are encouraged to push our students to do in our classrooms through individual discovery) and I was actually impressed with that I came up with! I learned that I love that type of painting and really have many ideas of how to incorporate it into my classroom.”

- Danielle Petruzzello, Grade 4 Teacher
Haledon, New Jersey



Photo by Brad Resnick Courtesy of McCarter Theatre

Extending Your Practice, Practice, Practice!!!

- Explore creating small professional learning communities online or within your Creative Leadership Team to deepen your creative practice in a particular area.
- Look into adult arts education classes in your community. Whether you are looking to build your skills in an art form you have already explored, or to try something completely out of your comfort zone, it can be exciting and productive to put yourself in the role of a student as you develop your creative self.
- Consider your own cultural background and personal educational history and explore how it influences your perception of your own creativity. What traditions or legacies can you draw on for inspiration? What traditions or legacies do you prefer to shed as you nurture your creative self?

“If you aren’t letting your students get stuck, struggle, make things that don’t work out, feel lost, confused and unsure then you are not teaching creativity. Creativity isn’t about certainty, it dances with the unknown.”

- Trevor Bryan, Elementary Art Educator,
Jackson, New Jersey

Chapter Four

Collaboration

"Arts Integration has empowered me to increase my collaboration with content teachers in my district. It is extending my reach by giving students the opportunity to take the knowledge and skills that they are learning in my music classroom and integrating them into their other content subjects. Through this collaboration, my colleague relationships within my school and across my district have also been significantly strengthened as we are working together in the planning and implementation of arts integrated lessons & units."

- Shawna Longo, Music Teacher, Arts Integration Coach & STEAM Facilitator, Hopatcong Schools



"My arts integration team was lucky enough to attend a summer training together and so we had three days of learning together and planning for the upcoming year."

-Theatre Teacher

Collaborating With a Partner: Co-planning, Co-teaching, and Co-assessment

Arts integration is an inherently collaborative process that requires **co-planning, co-teaching, and co-assessment**. An arts integration partnership may consist of a collaboration between a certified teacher of the arts and a certified teacher of other content areas or between any certified teacher and a visiting teaching artist. If working with a teaching artist, this work will be different than the typical artist residency. Rather than being the sole planner and facilitator of the lessons, the teaching artist will become a collaborative member of the Creative Leadership Team. While the teaching artist will work with students and teachers, their primary focus will be coaching teachers to build an arts integration practice and feel more comfortable with the creative process and collaboration.

Co-Planning

Whether it's a co-taught lesson in one classroom or an integrated unit taught by a certified teacher of the arts and a certified teacher of other content areas in their own rooms, common planning is essential to success. The idea is not about a single lesson or unit but rather a shift in teaching practice. The following directions and tools can help your process.

Building an Arts Integration Lesson and/or Unit

- 1) Reflect on Natural Connections
- 2) Take your lesson seed ideas and pick one to further develop into an arts integrations lesson or unit. Use the Pre-Planning Guide to help you get started and guide your initial conversation with your collaborating teacher and/or teaching artist.
- 3) Next, use the Collaborative Planning Guide to deepen your conversations and begin to build the essential components of your lesson.
- 4) Take the completed "Collaboratively" boxes from the Pre-Planning Guide and Collaborative Planning Guide to begin fleshing out connections for the Arts Integration Lesson/Unit Planner.
- 5) Once your arts integration lesson/unit is complete, make sure you use the Lesson Reflection Questions to reflect on your practice and plan for your next arts integration lesson/unit!

You will find blank copies here and a blank writable version at www.tinyurl.com/writableworksheets. You will also find samples of completed documents utilizing the content areas of the Blues and the Great Depression in Chapter 7, Deepening Your Practice on pages 90 - 94 that you can use to prompt your thinking.

Reflecting on Natural Connections

Arts integration practitioners identify and develop natural connections between subjects, in order to provide engaging learning experiences that deepen students' understanding of the world. With practice you will realize there is no need to force connections and you will discover authentic ways to connect two or more disciplines that can offer students rich opportunities to explore complementary knowledge and skills.

1. Review the Curriculum and Standards

- Select a grade level and two content areas (one arts and one other content area)

2. Ask these questions

- What processes or practices are highlighted in these standards? (creating, performing/presenting/producing, responding, connecting)
- Are there any big ideas that are common between these standards? For example: understanding and applying everyday math/using math to inform the design process.
- What teaching strategies can be used to support active teaching and learning in both of the content areas?
- How can the standards incorporate the 4C's: Critical Thinking and Problem Solving, Communication, Collaboration, and Creativity & Innovation?

3. Using the grid below determine 3-4 connections between the two content areas.

- Write these connections down.
- Provide a specific way each of these big connections is addressed in each content area selected.

First Content Area	Second Content Area

Common Process or Practice	Incorporation of the 4C's	Lesson Idea

Adapted from Education Closet

Arts Integration Pre-Planning Tool

Review this document prior to meeting with your teacher/teaching artist collaborator. Use this tool to start thinking about necessary lesson components as you prepare to further develop this arts integration lesson or unit. Use the “Collaboratively” box to begin to think about ways you might integrate these two ideas and content areas to create something new. You can find a writable version at www.tinyurl.com/writableworksheets and a completed Blues/Great Depression example on page 90.

What essential question or big idea do we want to explore together?

Arts:	Other Content:
--------------	-----------------------

Collaboratively:

What skills, processes, and knowledge do our students already understand about this big idea?

Arts:	Other Content:
--------------	-----------------------

Collaboratively:

What skills, processes, and knowledge are a challenge to our students with this big idea?

Arts:	Other Content:
--------------	-----------------------

Collaboratively:

Where are the New Jersey Student Learning Standards naturally aligned?

Arts:	Other Content:
--------------	-----------------------

Collaboratively:

Arts Integration Collaborative Planning Guide

Use this tool with your collaborator(s) to develop lesson components as you prepare to further develop this arts integration lesson or unit. Use the “Collaboratively” box to begin to think about ways you might integrate these two ideas and content areas to create something new. You can find a writable version at www.tinyurl.com/writableworksheets and a completed Blues/Great Depression example on page 91.

What do we want our students to learn about the big idea?

Arts:	Other Content:
--------------	-----------------------

Collaboratively:

How will we know students understand?

Arts:	Other Content:
--------------	-----------------------

Collaboratively:

What will we do if they don't understand?

Arts:	Other Content:
--------------	-----------------------

Collaboratively:

How can we extend the learning?

Arts:	Other Content:
--------------	-----------------------

Collaboratively:

Three-Page Planning Tool

Lesson/Unit Planning Worksheet

Incorporate these ideas and information into the following planning tool, which includes lesson/unit planning components required by most districts. You can find a writable version at www.tinyurl.com/writableworksheets and a completed Blues/Great Depression example on pages 92-95.

Lesson/Unit Planner for Arts Integration - Collaborative Planning worksheet

Teachers:	Unit/Lesson:
Duration:	Grade Level:

Integration of: (List subjects)	21st Century Skills: (Delete the ones that do not apply.)
	<ul style="list-style-type: none"> • Critical Thinking • Creative Thinking • Collaborating • Communicating • Media Literacy • Informational • Literacy • Tech Literacy • Flexibility • Initiative • Social Skills • Productivity • Leadership

Content Standards:	Arts Standards:

Lesson Description: (Give an brief description of your arts integrated lesson. Keep it to 4 sentences or less.)

Key Vocabulary:	Arts Concepts:	Materials:
	<ul style="list-style-type: none"> • Create • Respond • Perform/Produce/Present • Connect 	

Essential Questions: (Written to show the specific integration of the subjects)

Lesson Sequence: (Overview of activities, concepts, etc. outlined in the boxes below)	Assessments: Diagnostic, Formative and/or Summative (write assessments in the boxes below directly attached to the steps in the lesson sequence)
Opening Diagnostic Question: (to assess prior knowledge connected to non-arts content area)	
Closing Question: (to inspire reflection and facilitate connections to the next activity)	

For Teaching Artists:

Often a teaching artist plays an integral coaching role in helping teacher teams design authentic and robust arts integration plans. This work requires continual reinforcement of the arts integration components. In addition to utilizing the lesson planning tools to nurture co-planning best practices with teachers, teaching artists can use the questions below to focus their work on providing arts integration professional learning to teachers.

What and how will teacher(s) learn about the “What” & “Why” of arts integration?	What and how will teacher(s) learn about “how” to implement arts integration in their school and/or classroom?
What will you leave behind for the teacher to practice?	What arts skills and/or creative processes and practices will the teachers learn?

Adapted from Education Closet



Your school may not be set up for common planning time. Here are some ways schools have addressed this challenge:

“My PLC used to be with the music teacher, librarian, gym teachers. Now the music teacher and I have joined grade level teams so that we have time to plan our arts integration units.”

- Elementary Art Teacher

“Initially, I didn’t think I could arrange for common planning time. Once I understood the importance and understood that it would pay off tenfold, I made it work. I am glad I did.”

- Principal

“We knew arts integration was important and without common planning time we had to grab every moment we could to collaborate. Sometimes it was before school, during lunch, by the copy machine, or passing in the halls. As we saw arts integration transform our classrooms it was easy to make a case for dedicated planning time to our principal.”

-Teacher

“Google Drive and Google Classroom are an integral part of enhancing our arts integration collaboration and lesson planning. The platforms allow us to effectively collaborate with other teachers as we integrate the arts into our lessons. We can co-write lessons, share updates and photos, discuss changes, share our successes and tweak lessons based on student learning across classrooms.”

-The Haledon Creativity Team,
Debra Schraer, Sharon Kieffer,
Danielle Petruzzello, Kerry Wittig,
Chris Nunziata and Laura Marchese

“My arts integration team used our curriculum writing time to incorporate arts integration into our 2nd grade science curriculum. Now our landforms unit of study invites students to use clay and i-motion video to capture fast and slow changes to the earth.”

- Monica Voinov, Grade 2 Teacher
Charles Olbon School

Co-Teaching

Co-teaching is a practice that greatly enhances the arts integration experience for both teachers and students. Depending on who is working together, a co-teaching model can manifest in a variety of ways, including two certified teachers co-facilitating a single lesson, two certified teachers delivering separate lessons as part of a single unit, or a certified teacher facilitating in partnership with a visiting teaching artist. The following examples illustrate the differences. You can also find a completed example of the above **Arts Integration Collaborative Planning Guide** using the arts integrated topic of the Great Depression with Blues music in the Deepening chapter starting on page 90.

Example of Co-Teaching in the Same Classroom:

Maria is a social studies teacher and Joe is a music teacher. Maria is getting ready to teach the Great Depression, and Joe is focusing on the Blues as a songwriting form. Together, they plan and develop a unit for 6th graders that will culminate in students using the traditional structure of 12-bar blues to write and perform a song that reflects how persons living in the great depression might have felt about their situation. Joe and Maria are able to combine their classes for one period a week to work on the final project. During those class sessions, Joe and Maria co-facilitate lessons that combine the knowledge the students have gained in their music and social studies classes, such as writing exercises from the point of view of an imagined historical character, brainstorming circumstances and feeling words about the Great Depression, creating rhyming couplets based on those words and phrases that fit the rhythmic structure of the blues. Between combined sessions, Maria continues to teach the history of the Great Depression, always looking for opportunities to point out ideas that come up that might be good to remember for their songs. Joe continues teaching the blues and developing student performance skills of singing and guitar chords, always looking out for questions that he can encourage the students to ask in their social studies class. Final projects are assessed by both Maria and Joe based on student's success in creating a compelling song performance that uses traditional blues structure to effectively convey historical fact and imagined feeling about the Great Depression.

Example of Co-Teaching in Separate Classrooms:

Malik is a 3rd grade teacher and Jenn is a visual art teacher. Malik is teaching his students about the solar system, and Jenn is teaching her students about drawing to scale. Malik and Jenn meet ahead of beginning their units to look for ways that the skills and standards they are teaching in their units naturally align and overlap. They decide that Malik will emphasize the relative size of and distance between the planets, and Jenn will use the planets as subjects for drawing. Their final projects will be a drawing of two planets in the solar system, in which the size and distance between the planets is rendered to scale, accompanied by three or four facts on a gallery display label about each of the planets depicted. Although Jenn and Malik are not able to combine their class sessions, they check in periodically to see where students are getting confused, and what has been successful in their classrooms. Malik uses the idea of scale to reinforce student understanding of planet size and distance, and helps students write the facts about their two chosen planets. Jenn uses information about the planets as well as scientific photographs to help student depict their planets with accurate colors, features, and shading. She also teaches them about gallery label formatting and information usually included. Final projects are assessed by both Malik and Jenn on the students' success with creating 1) a visually compelling drawing that renders two planets to scale, and 2) a gallery label that gives pertinent information about the artist, materials, and title, and shares three to four accurate facts about the depicted planets.

Example of Co-Teaching with a Teaching Artist:

Sarah is a teaching artist from a local theatre company and Adam is an 8th grade language arts teacher. Sarah and Adam will be working with Adam's students to use drama as a way to explore character, point of view, and persuasive writing based on a novel the class is reading. For the culminating project of the unit, students will perform original monologues they've written from the point of view of different characters in the novel. Sarah and Adam meet ahead of time to discuss the goals of the unit, and to identify which language arts and theater standards will be the primary focus of the work. Sarah comes to class once or twice a week during the unit. When she's not there, Adam continues to work through the novel with his students, with a particular emphasis on character analysis, perspective, and what characters want from each other. When Sarah visits the class, she and Adam co-facilitate lessons on what a monologue is, how to capture a character's voice, and how to structure an argument where a character is trying or persuade or convince another person of something. Sarah possibly performs a monologue of her own as an example, and coaches students on analyzing and performing pre-written monologues. Students write their pieces as homework or in-class with Adam. Sarah and Adam both offer written feedback on student writing based on a shared understanding of mastery, and students revise their drafts. In the remaining sessions, Sarah works with students to coach their performances with a focus on character objective. Final projects are assessed based on students' success in creating a monologue that captures a character's voice, offers a new or deepened perspective on an event from the novel, performed with poise, presence, articulation, volume, and emotional connection.

Note: In the example above, the middle school where Adam works doesn't have a certified theatre teacher with whom he can partner. If Adam's school had a certified theatre teacher, the role of an outside teaching artist may change. Rather than directly teaching students with Adam, Sarah would serve more as a behind the scenes "coach" for a partnership between Adam and the theatre teacher, helping to facilitate pre-planning meetings, looking for natural alignments of theatre and language arts standards, and brainstorming activities that could combine student exploration of both the language arts and theatre skills on which the certified teachers are focused. Given the absence of a certified theatre teacher, this would not meet our standard to be labeled arts integration.



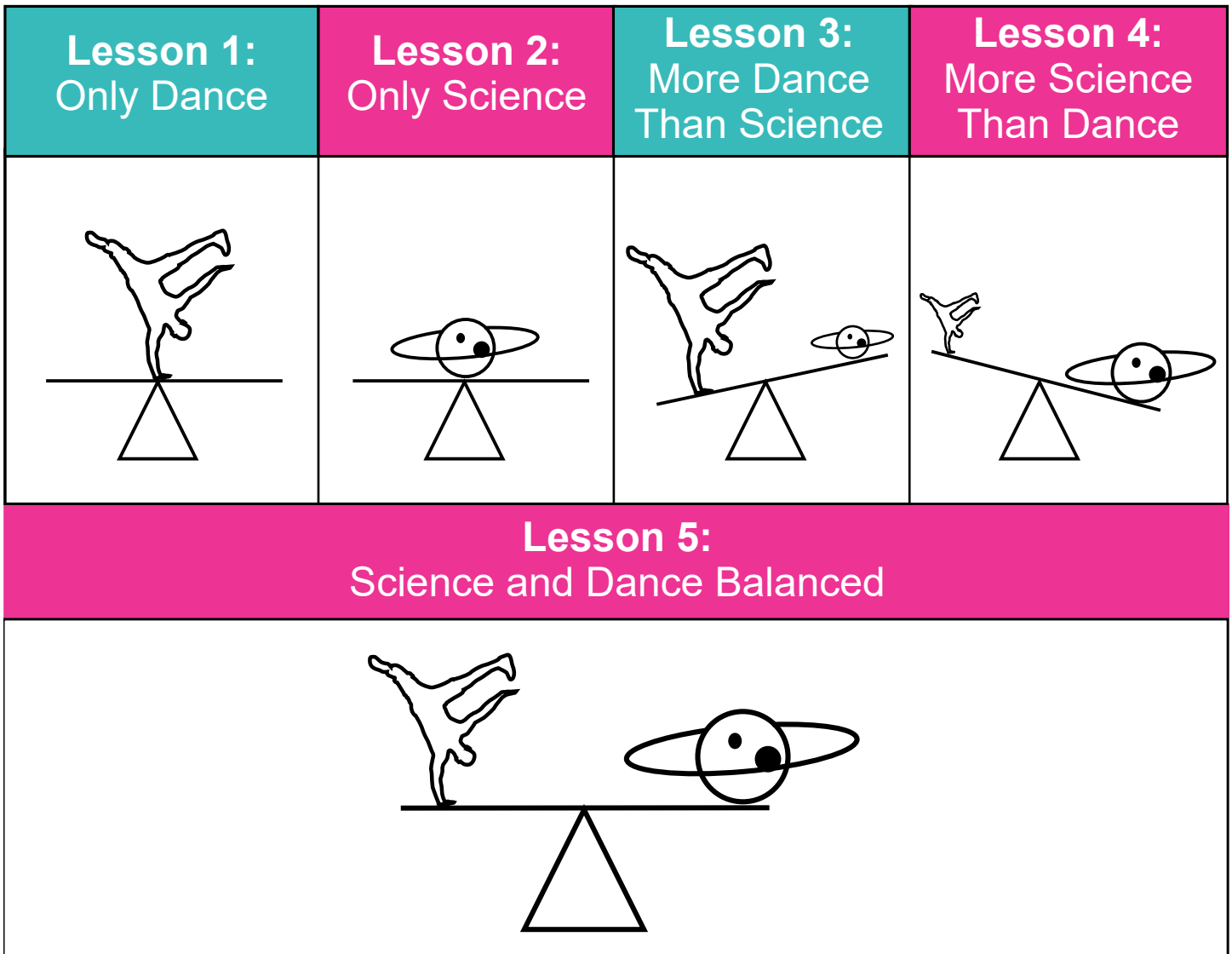
Photo courtesy of Young Audiences NJ/EP

"I create a safe space for teachers by asking a lot of questions in the planning meeting and subsequent opportunities to review the project through face-to-face or email meetings "...are you comfortable with this idea? ...what process seems to fit best with you... How about if on this day, you introduce your lesson and then I will inject the art? And maybe in this day it makes more sense for me to introduce the arts first and then you bring in your lesson?..."

- Molly Gaston Johnson
Teaching Artist

The Shifting Balance of Instruction

As these examples illustrate, teachers and teaching artists may not always be able to teach both content areas in one class session. Sometimes teachers need to focus on teaching arts skills, other times they will need to focus on the other content. There are increasing opportunities to integrate the lesson plans once students have gained some basic skills. The important thing to remember is that over time both subjects are taught and assessed equitably. The diagram below provides a helpful visual representation of how this concept plays out over the course of a unit lesson plan, using dance and science as the two subjects being integrated.



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Lesson/Unit Reflection Questions

This activity can be used to reflect upon your Arts Integration lesson/unit once it is completed.

- How did this lesson/unit meet or exceed my expectations?
- What were 3 successful elements to this lesson/unit?
- What would I change about this lesson/unit?
- When were my students most engaged during this lesson/unit?
- Did the assessment truly measure the stated objectives equally for both contents?
- What does the student assessment data tell me about student learning/achievement as a result of this lesson/unit?

Co-Planning Reflection Questions

- What is something you learned about your subject area?
- What is something you learned about your co-teacher's subject area?
- What new teaching method did you learn?
- How will future planning for arts integration be affected by this collaborative experience?

Co-Teaching Reflection Questions

- Am I giving as much respect and excitement to the other subject as I do my own?
- What signals am I sending to the students about the importance of my co-teacher's content area and methods?
- Am I taking the time to learn the other content?
- Am I modeling stepping out of my comfort zone and authentically exploring new material?
- Am I staying open and flexible to adjusting the plan as new circumstances (i.e. scheduling changes, student input, etc.) arise?
- Are my partner and I both ensuring that the transitions between facilitator and leader are clear and smooth?
- Are my partner and I both clear about who will cover which material, lead which section of class, and extend the student experience between sessions?
- How will future co-teaching be affected by this collaborative experience?



Collaboration can be tough. It may take time to find a working rhythm. It is helpful to approach the work with a belief that everyone on the team wants the same thing - the work to be successful, and for students to learn and grow. Always assume that everyone is invested and has the best intentions. If something gets dropped or doesn't go as planned, be the one to lift up the work and support your team rather than deciding to check out or that this can't succeed.

Co-Assessment

All teachers know how to evaluate their standards. It is important to have a working understanding of what your co-teacher is looking for and assessing. A cornerstone of arts integration is that the learning goals/content standards are assessed equitably. Teachers should work together to design individual and collective assessment tools, either as quizzes or tests, shared assessment rubrics, or final presentations. Beyond assessing student outcomes in each content area, a best practice is to also evaluate the integration itself. The Assessment chapter provides examples of how to implement multiple approaches.




Assessment is nothing to be scared of! If you've effectively laid out your goals, standards, and student outcomes in the pre-planning process the assessment shouldn't be arduous.

Extending Your Practice

- Approach your students as co-creators and collaborators in this work, each coming to the table with a specific cultural literacy and lens.
- Make connections to the work in class, so that the conversations are meaningful and relevant. Have the students push for the "why?" so that they are engaging on a deeper level.
- Create authentic connections with families and the community. Engage them in the work to deepen student learning. Some ways to approach this might include:
 - Send a letter home;
 - Invite family and community members to participate in interviews;
 - Invite family and community members to serve as experts and share real-world applications;
 - Host Family Nights that take family and community members through arts integration exercises with students;
 - Invite family and community members to share arts from various cultures;
 - Invite family and community members to come to a sharing day or culminating event.
 - Encourage students to engage in discussions with their families (or adults) related to the arts.
 - You can also ask students to share what they have learned. For example: Teach your parent a piece of the dance, or a poem you read or wrote, show them your painting and tell them what your idea was in making it, sing them a song you learned.

Chapter Five

Creative Teaching Strategies



“I love learning about the different avenues of learning, the types of ways that students learn and how arts integration can open up new avenues for the students to learn through. My exploration of Improv Theater and Writing with the resident artists and classroom teachers opened a new way for me to teach historical and fictional characters to the students.”

- Tom Courtney, Theatre Specialist
University Heights Charter School, Newark NJ

Creative Teaching Strategies

As we've repeated throughout this workbook, **arts integration is a teaching practice in which arts and non-arts content and standards are taught and assessed equitably in order to deepen students' understanding of both.** This section offers several teaching strategies via various arts disciplines that are easily applicable to a variety of arts integrated projects.

An arts integrated teaching practice is inherently inquiry-based, student-centered, and constructivist. This means that students are building their own meaning through a process of discussion, creative problem solving, and exploration of an idea from multiple perspectives. Often, the very structure of a classroom will be re-imagined so that the teacher or co-teachers are offering a set of tools and ideas that the students will use to develop and construct their own meaning and understanding. Teachers practicing arts integration are in the role of facilitator of an active creative process much more than a deliverer of information.

What does it look like in practice?

We have identified several learning principles at play in arts integration project, lesson, or unit. These are ideally evident regardless of what art form or content area is being explored. For students, an arts integration experience should be:

- **Actively Built:** Students construct meaning based on previous and newly explored knowledge through a creative process. Students are not just absorbing and repeating information, but are building their own understanding through a creative process.
- **Experiential:** Students engage in authentic, hands-on, real-world experiences.
- **Reflective:** Students have time and space to think about new information and experiences, and to synthesize them with previous information and experiences.
- **Evolving:** Students revisit and revise ideas and create work to increase depth of understanding and skill of output in both the artistic and non-arts content areas.
- **Collaborative:** Students work together and learn from their peers.
- **Problem Solving:** Students ask questions, investigate, and use a variety of resources to find solutions.

Reflection Questions

How are you already using the principles above in your classroom regardless of whether you have used arts integration in your classroom or not?

Why are the arts well-suited to these student-centered approaches?

If you are an arts teacher or teaching artist, think about your particular arts discipline. What elements of your art form align with specific principles above? How could you shift your current practice to make this student-centered approach more explicit and clear to your students?

Sample Arts-Based Creative Teaching Strategies

The following creative teaching strategies are techniques grounded in particular art forms, but that can be easily used in a variety of arts integrated lessons to connect with a non-arts content area. These are great “go-to” strategies that arts integration specialists lean on regularly as part of a unit plan! Once you are comfortable with these teaching strategies, you should be able to use them in developing a wide range of lesson plans. The sky will be the limit.



Photo Courtesy of Young Audiences of NJ/EP

For Each of the Example Creative Strategies Below, Ask Yourself:

1. Why would you use this strategy?
2. When could you use this strategy in your curriculum?
3. How might you adapt it for your students?

Visual Arts

iNotice 3:

1. Select a painting that directly relates to your lesson/unit.
2. Ask the students to select 3 items that they see in the painting.
3. Then, ask the students, “What is one thing you notice about each item?”
4. Now, select one student to share an item they chose and tell the class what they noticed about that item. That student then selects another student, who tells us something else about that same item. The second student then selects a third student, who tells us one more thing about that item.
5. The class has now discussed three different details of that one item in the painting. You can continue with these steps to explore as many different items in the painting as you need.



Photo Courtesy of Young Audiences of NJ/EP

Logo Design:

1. Teach students about elements of logo design, such as typography, color, and visual puns.
2. Have students work together or individually to create a logo for something the group has studied within the integrated content area, such as a company, a time period, or even an abstract idea.
3. Have students present their logos to the class and explain their artistic choices.

Theatre

Tableau:

A tableau is a silent, frozen image created through physical gesture, and facial expression. Tableaux capture a concept or moment in time without the use of spoken word. The most compelling tableaux use specific elements of stage picture composition, such as levels, relationship, and full body commitment. They can be very effective conversation starters and useful tools to help build nuanced understandings of what is happening in a given moment. They are often used in conjunction with reading a story, novel, or play, but can be used to illustrate moments in history, scientific processes, and complex math equations.



Photo Courtesy of Young Audiences of NJ/EP

1. With students seated, describe a particular circumstance and setting (preferably a dramatic one like the civil rights march in Washington D.C., white cells fighting an infection, fractions).
2. Discuss with students the possible feelings and reactions of people having this experience.
3. Point out to students that the kind of thinking they are doing is precisely the kind of thinking that actors do. They must imagine that they are in a particular situation and then figure out how their characters would likely react.
4. Then ask the students to agree to imagine that a photographer snaps a photo of them in that circumstance. Explain how you will cue the students to strike and hold their poses: "I will say 'Action -3-2-1-Freeze!' You freeze in your pose and hold it until I say 'Relax.'"
5. Next ask students to leave their seats and create levels and have their full bodies engaged in the frozen image.
6. Ask the students to demonstrate how they can create a more interesting stage picture by: putting more energy into their bodies and more expression in their faces; incorporating levels—posing close to the floor, mid-level, or reaching higher; interacting with one another to increase the dramatic effect of the tableau.
7. Once students master frozen tableau, you can activate different "characters" in the tableau to have them share information about the subject you are teaching or elaborate on what their piece of the tableau is thinking or feeling.

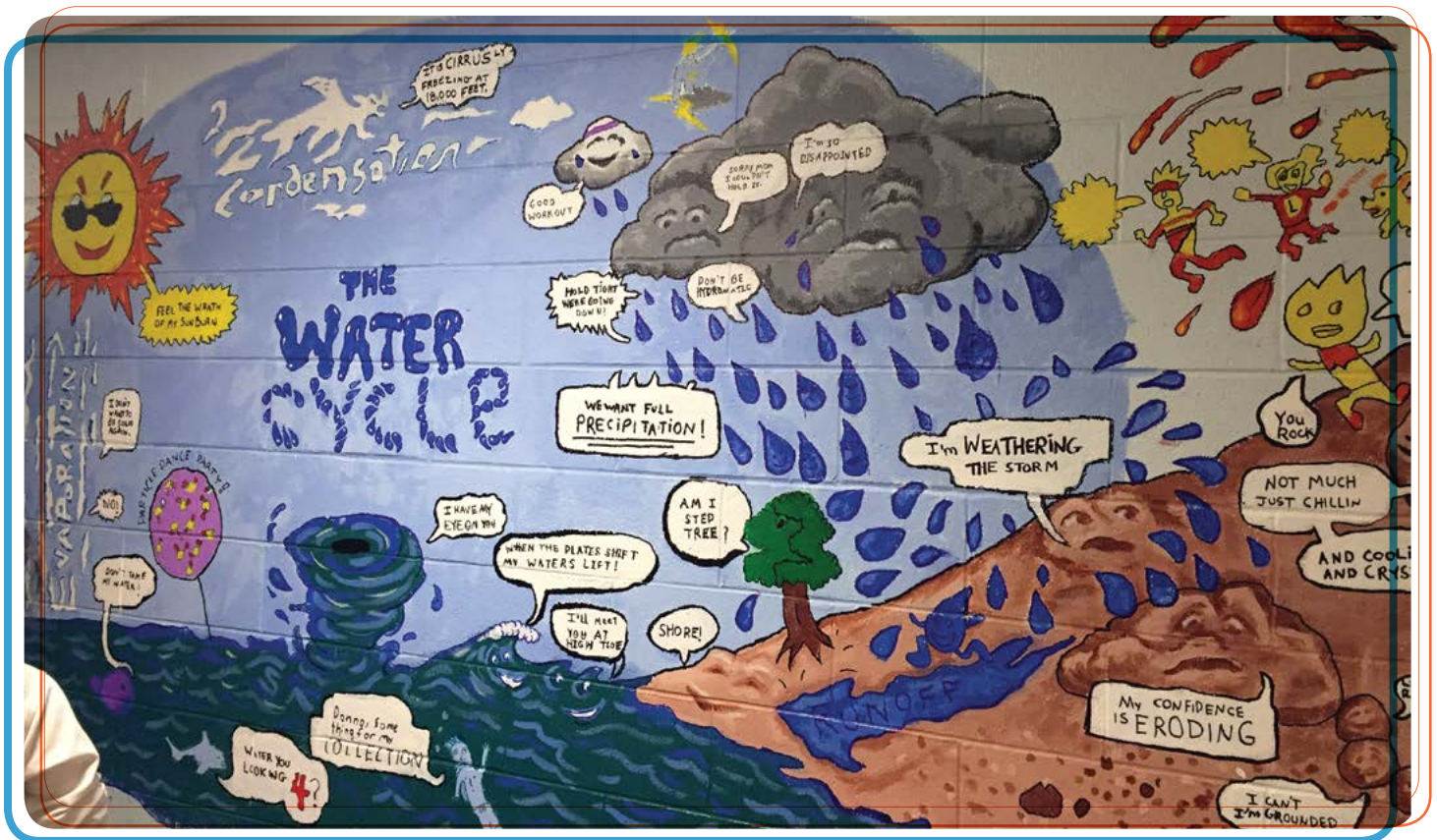


Photo Courtesy of Young Audiences of NJ/EP

Stepping into the Painting:

1. Choose a master work of art that has a focus on a topic that you are studying in a subject area (for example, a historic mural by Diego Rivera or geometric shapes by Vassily Kandinsky). A reference to find appropriate works is www.googleartproject.com. This site will let you tour images from museums around the world and save the image to your own private “collection.”
2. Display the art image on a large screen or by poster (whichever medium you have access to) and use the See, Think, Wonder chart to capture student reflections.
3. Have students choose one item from the artwork to imitate with their body. Their body needs to show how that object lives within the artwork (i.e. Is it on a high, medium, or low level? Does it relate to any other object? What shape does it take?) Give them 10 seconds to choose their item.
4. Allow students to create that object with their body for 15 seconds. Then, have students think-pair-share what object they became and how they used their bodies to show it.
5. Gather students back together and have each student choose one item for the painting without repeats. Go around the classroom and ask students what objects they chose. If someone “takes” their object, they need to choose a new one.
6. Tell students that when you say “action!” they will have 15 seconds to recreate that image using their bodies to create their selected image. When you say “freeze,” the students become still.
7. Once students are frozen into their living portrait, tell students that you will now select one student to walk through the painting and begin to tell a story about what is happening, based on what they see. When that person is ready to pass the story onto someone else, they can tap them gently on the shoulder and take their place as the object.
8. The next person can then continue the story. This continues until everyone has had a turn.

Dance

Sequenced Gestures:

1. Teach students about gesture and dance (a movement or position of the hand, arm, body, head, or face used to express an idea, opinion, emotion, etc.)
2. Then group students in pairs and ask them to discuss a question or idea from the another content area. Encourage students to practice active listening. Have each student create a gesture that embodies what they heard their partner say.
3. Switch pairings or partner roles and repeat the process with another discussion question. Students should remember and connect each gesture they create so they end up with a sequence of 3 or 4 gestures.
4. Review the elements of dance (time, space, energy) with students and encourage them to rehearse their sequence with an eye towards exploring the elements of dance that are embedded in the phrase work. Have students perform their movement sequences as solos or in small groups.
5. Facilitate a group discussion about the dances and the applications of the elements of dance.

Photo Courtesy of McCarter Theatre



Never Ending Tableau:

Using the tableau techniques above, make tableau an active and movement-based activity.

1. Gather in a circle.
2. Count off by 3s.
3. Get into small groups by numbers.
4. Count off in your group 1, 2, 3, 4, 5, etc.
5. Number 1 will take a pose, then 2 will take another pose, making physical contact.
6. Once the last person in the group has gone, the cycle starts again.
7. The group must keep moving, trying out new levels and types of positions.

Music

Soundscape:

1. Brainstorm with students about sounds they might hear in a variety of locations, such as a rain forest, a shopping mall, a town in the old west, etc.
2. With the teacher acting as “conductor”, have the students orchestrate sounds in imaginary settings by using their voices and body percussion to create an aural representation of the locations. The conductor can control the volume and speed of the orchestra through a signal like raising and lowering their hand.
3. To expand on the lesson, have students create soundscapes that evoke a mood, or illustrate text from literature.



Courtesy of Young Audiences of NJ/EP

Media Arts

Write and Film Commercials:


1. Have students storyboard a script for a commercial using persuasive language.
2. Teach the students about camera shots such as establishing shots, close-ups and super close-ups and ways varied shots can be used to convey meaning or create mood.
3. Have students stage, shoot and edit footage for their commercials and present them to their classmates.



Using these creative teaching strategies does not necessarily mean that you are implementing arts integration. Remember, arts integration is a teaching practice in which arts and non-arts content and standards are taught and assessed equitably in order to deepen students' understanding of both. Therefore, if you are not able to teach and assess the arts learning equitably with the non-arts content then it may be a great arts enhancement lesson or unit. This approach can be equally valuable depending on your goals.

Creating a Safe Space to Implement Creative Teaching Strategies

As discussed in the Developing the Creative Self chapter, you will want to build a safe learning space that inspires students to boldly explore their own creative skills. On the next pages are some general tips, exercises, and strategies that help establish a safe environment for creative expression.



Interaction with, and appreciation of, the arts can sharpen and nuance our sense of empathy, not to mention captivate our minds and enliven our spirits.

(Farbman, D., Wolf, D. P., & Sherlock, D. (2013). Advancing arts education through an expanded school day: Lessons from five schools. Boston, MA: National Center on Time & Learning.)



Finding space to work, especially outside of your own classroom can be a challenge. Make the custodians and school secretaries your best friends! These folks often have a bird's-eye view of how space is shared in the school building.

The various cultures and interests of the school population and community at large are rich sources to base an arts integration lesson! Traditions or cultural norms may affect your art making. Not sure what your students' interests are? Get to know them by using a tool like this one.

Student Inventory

Name: _____

This is a quick way for your teacher(s) to learn more about your interests and background. Please check all that apply for each statement.

I Prefer to Work:

- Alone
- With a partner
- With a small group
- Whole class

I Work Well When I:

- Read about things
- Use hands-on materials
- Talk to other people and get ideas
- Move around
- Listen and watch
- Sketch or doodle
- Use a computer or my own device
- Other: _____

Things That Keep Me From Learning Are:

- Music
- People moving around me
- Noise
- Quiet
- Lots of light
- Not enough light
- Closed space
- Open space
- Other: _____

When I Do a Project, I Would Rather:

- Create a piece of music
- Write a report
- Act out a skit
- Create a game
- Make a presentation on the computer
- Make a poster
- Other: _____

What Musical Artist Do You Most Relate To?

My Favorite Subject in School Is:

- Reading
- Writing
- Math
- Science
- Social Studies
- Art
- Music
- Dance
- Drama
- Physical Education
- World Language
- Other: _____

Outside of Class, I Love To:

- Listen to music
- Sing or play an instrument
- Dance
- Create art
- Play video games
- Play sports
- What kind? _____
- Play outdoors
- Read
- Watch TV
- What do you watch? _____
- _____
- Other: _____

My Cultural Background Is:

These Are the Top 3 Cultures That I Would Like to Learn About:

1. _____
2. _____
3. _____

Adapted from Education Closet

Reflection Questions

Establishing a Suitable Teaching Space for Creative Learning

You will need a space for creative learning that addresses logistical needs, is physically safe, and puts a priority on establishing and maintaining emotional safety.

Logistical safety reflection questions:

- What do you need to teach the content? An open space to move, movable furniture, special materials?
- Are you able to make sound or noise in the space selected?
- Do you have to “clean up” the space and relocate?
- What factors might impact your instruction time?
- Is there a place to store work in progress where it won't be disturbed?

Physical safety reflection questions:

- Is there enough room for the students to move around while maintaining their own personal space?
- Are there objects in the room that could fall or injure a student while they are working independently?

Emotional safety reflection questions:

- Is everyone's voice welcomed and valued? Is airtime shared equitably in the room?
- Are all ideas valued by the teacher and by peers? What expectations have you created that you can recall and reinforce if someone is not including or supporting others?
- How are you modeling vulnerability and the willingness to take creative risks or try something unfamiliar?
- Are you aware of your own unconscious biases and how they might play out in the classroom? How might you shift your expectations of what an orderly, respectful, or productive classroom space looks like to stay open to all students' creative impulses and ideas?
- How have you scaffolded your lesson, not only in terms of knowledge, but also in terms of what kind of creative risk or emotional vulnerability you are asking of your students?

Exercise:

Creating a Class Agreement

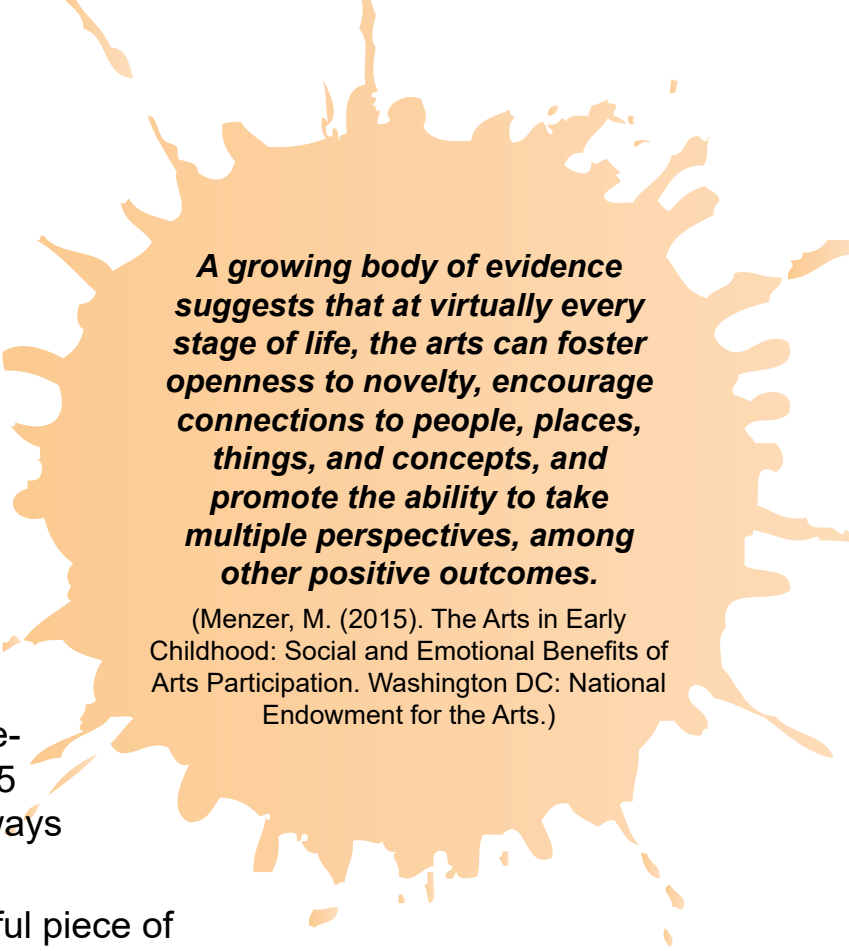
Having class agreements is common in classrooms. For some students, even raising your hand in the classroom can be nerve racking. It can be even more challenging in an arts class. We suggest that you give students a voice in establishing safe spaces for learning, help them come to an agreement about how we treat each other in class, and creating rituals. It's a great idea to create 4-5 agreements within the group that are always in place when you are together.

You may want to create it on a big, colorful piece of paper that can stay displayed in the classroom continuously. These should be agreements for both teacher and students alike. Do not differentiate between the two. For older students, it can add a layer of importance to give everyone a copy signed by the whole class, including the teacher.

Help students reframe negative ideas (“don’t interrupt,” “don’t be mean,” “don’t exclude people”) into positive behaviors you all want to see in the classroom (“share airtime,” “be kind,” “include everyone”).

Many students will easily come up with ideas like “be respectful” or “work hard.” It’s essential that the facilitator takes these to the next level by asking, “What does respect look like? What’s an example of when someone is being respectful?” Arts-based strategies will be helpful and fun. For example, try a tableau or statues exercise. Have students use their bodies to create a statue that shows what “disrespecting my classmates” looks like. Once they have created their statues, have students transform the disrespectful statue into one demonstrating what “respecting my peers,” looks like. Discuss the specific behaviors that we mean when we talk about respect.

Another strategy might be to imagine your classroom as a movie set when doing arts integration activities. Classroom management prompts would become “quiet on the set” or “stand-by” or “rolling in 5, 4, 3, 2, 1.”



A growing body of evidence suggests that at virtually every stage of life, the arts can foster openness to novelty, encourage connections to people, places, things, and concepts, and promote the ability to take multiple perspectives, among other positive outcomes.

(Menzer, M. (2015). *The Arts in Early Childhood: Social and Emotional Benefits of Arts Participation*. Washington DC: National Endowment for the Arts.)

Student Feedback Techniques

Peer critique and self-reflection build observational, presentational and constructive criticism skills. Provide opportunities for students to both self-assess and offer feedback to each other, supported by evidence from the work. These social emotional skills are essential to learning and art making.

Ask the students, "if we were to do this again, what parts should we keep? What parts need more work - and why?"

Avoid questions such as, "What is interesting?" or "What do you think about this art work?" This line of questioning promotes a 'thumbs up, thumbs down' form of critique. If you feel the need to ask these questions, make sure you follow up with "Why?" to encourage the students to think deeper and articulate their viewpoint.

The following are two additional tools that can be used to stimulate reflection, useful critique and deepen understanding. These exercises allow students to connect and to respond to the work, as required by the National Core Arts Standards.

Exercise

I See/Hear, I Think, I Wonder

The "I See/Hear, I Think, I Wonder" teaching strategy can be used to understand any work of art or performance. Students can "see" a piece of visual or digital art and a dance or theatre performance. Students can "hear" a piece of music.

Teaching Strategy Steps:

1. Choose the art form (visual art, digital art, music, theatre, dance) that will best reflect both the art and other subject content you and your partner teacher are working to convey.
2. Select an image, song, or performance within that art form that advances both learning objectives.
3. Display the image or performance, or play the song for the students.
4. Have the students answer the following prompts:
 - a. What do you see/hear?
 - b. What does it make you think?
 - c. What does it make you wonder?
5. Discuss the student responses as a springboard to your arts integration lesson. This discussion can guide your lesson/unit to a more student-centered experience.

Exercise

Two Stars and a Wish

Emphasize the importance of constructive feedback before asking students to provide feedback about their own work or the work of their peers. Ensure all feedback is directly related to the criteria that teacher and students negotiate and construct. This provides students with clear objectives and guidelines that are fair and equitable.

Use the following directions to guide your students in using the handout below:

1. Students listen to or review a peer's work.
2. Students identify **two positive aspects** (stars) of the work and write down what makes them think so.
3. Students express **a wish** about what the peer might do next time in order to improve the work.
4. Students provide the feedback in a written response.
5. Teachers need to model this strategy several times, using samples of student work, before asking students to use the strategy in pairs on their own. Teachers should check the process.
6. Teachers should ask pairs to demonstrate the strategy to the whole group.

Use this template to describe two things you like about your classmate's work and one thing you would wish to see for the next time.

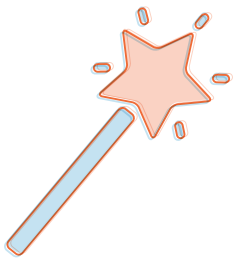
One thing I like...



Another thing I like...



I wish for next time...




Evaluatee: _____

Evaluator: _____

Work being evaluated: _____

Chapter 6

Assessment



Arts integration practice assessment, like other forms of assessment, needs to be specific and measurable but must ultimately be evidence based. Arts integration practice assessment is often peer, teacher and self-generated using broad, open ended, performance based measures that fosters reflective practice in connection to the arts through examination of content, process and product.

- Arts Integration Solutions: A Guide for Assessing Classroom Practice of Arts Integration

Why Assessment?

Throughout this Workbook, the importance of doing dual assessments of both arts and non-arts subjects is underscored, along with ways to use assessment to measure the impact of a particular lesson, activity, project, or unit.

In addition to teachers' assessment of students for content learning, a robust assessment includes reporting on the integrity of the overall process. Assessment can look at teacher engagement and focus in on what is going on in the classroom, but it can also look more comprehensively at school climate and culture.

In this chapter, we discuss how assessment should be used by school and district personnel to document and quantify the level of success and impact of an overall arts integration initiative on students, teachers, administrators, and school climate.

Formative and Summative Assessment

Before we dig into the specifics around an arts integration practice assessment, it is helpful to understand some basic assessment terminology. Formative and Summative assessments are commonly used terms and are helpful to keep in mind when reviewing this chapter. Put simply, formative assessment is used to continuously monitor and adjust arts integrated teaching practices while an initiative is in progress, and summative assessment is used once it has been completed. Preparing a delicious soup or meal is a commonly used metaphor to make the two forms of assessment clear:

Formative



When the Chef
Tastes the Soup

Summative



When the Guests
Taste the Soup

Formative Assessment

A formative assessment occurs while the program is being implemented and is still in its early stages. A formative assessment can provide a teacher with the information that he or she needs to understand and measure progress and to support the ability to make key adjustments while the program is operating.

At times, formative assessment questions seem similar to the type of questions asked during the summative assessment done at the end, but their function and purpose is very different. As an example, attendance is an area in which formative assessment and subsequent adjustments can have a great impact. Say, a program is three weeks into implementation and it seems that attendance is declining, so you would look to see what adjustments are needed to reverse this outcome. You would also want to note weeks where there is attendance improvement. You will do the same thing at the end of the program as part of the summative assessment. However, by doing it during the early stages of the program you are able to identify both areas of early change as well as areas that need improvement.

Reflection Question

What issues can be identified or adjustments made from assessing data at various intervals during arts integration implementation versus the end of your arts integration program?

Process/Implementation Assessment Questions

Don't forget to include process/implementation questions which are designed to make sure that all essential program elements are in place and operating, including all stakeholders involved in the process as well as targeted students. The following are examples of process or implementation assessment questions:

- Are there planning meetings with co-teachers and co-teaching artists?
- Has leadership sign-off on the arts integration unit been secured?
- Have the necessary space and/or supplies for the arts integration unit been procured?
- Have arts-integrated lesson plans been created that give equal or proportionate weight to the content areas?
- Has an assessment plan that is approved by all stakeholders been developed?

Summative Assessment

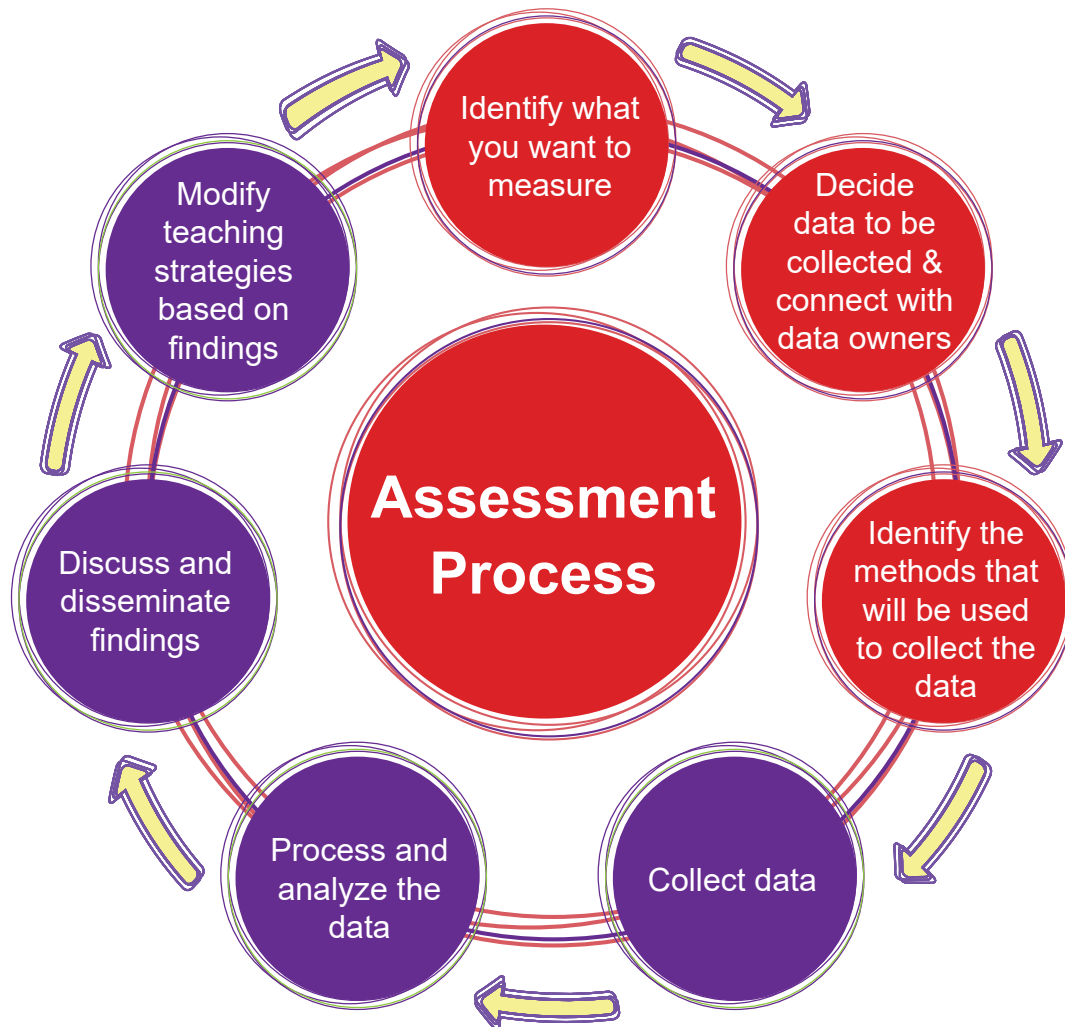
A summative assessment is conducted to determine the impact of a program after the program has been completed. Summative evaluation questions are used to assess a program's ultimate success in reaching its stated goals. This part of the evaluation is often used for decision making related to future initiatives, including disseminating or expanding the program to another classroom or school; continue funding or supporting a program; and modifying the program. Some summative assessment questions are similar to formative assessment questions, but they are asked after the program has been completed and you are in the time frame when change has been expected.

Examples of summative assessment questions:

- Are the arts integration strategies increasing student mastery of specific material, i.e. dual standards of blues music composition and depression era information?
- Has student engagement increased as a result of the arts integration strategies?
- Are teachers in different content areas collaborating more as a result of the arts integration process?
- Do students participating in arts integrated learning have higher attendance than students who are in traditional learning environments?

The Action Assessment Model

Intentionality drives assessment as the action assessment model below illustrates. This model provides an outline of the critical components of any assessment process. A critical component of this model is the feedback system: the data you have already collected and analyzed while the initiative is in progress should inform everything that follows, including programmatic changes and identification of additional items to be measured. This chapter will provide guidance for key elements to kickstart this cycle with the three assessment planning components highlighted in red.



A great way to get started is to think about the following components of assessment protocol and use it to design your assessment plan. As you answer and complete each component, you will have a fleshed out assessment plan.

1. Are the goals and objectives of the arts integration initiative clearly stated?
2. Has a corresponding evaluation plan been developed in collaboration with all partners?
3. Have assessment tools been created and/or identified (standardized test scores, observations, rubrics, etc...)?
4. What is the timeframe of the assessment?
5. What are the data collection methods?
6. Have the statistical methods that will be used for analysis been identified and confirmed to be suitable to the kind of data that will be collected (or vice versa)?
7. Who is collecting the data?
8. Has the feedback process been established?
9. Who is conducting the assessment or analysis?
10. How will results be disseminated?



Decide What you Want to Measure

It is often taken for granted that arts integration has a positive impact because of the outcomes of the formative lesson plan assessment and the dialog ends there. To advance the assessment practice school/district-wide, consensus around the curricular and program objectives as well as corresponding assessment metrics should be built-in at the beginning of the arts integration planning process.

As educators often say, “What gets assessed gets taught” and “What gets measured, gets valued.” Therefore, a strong arts integration assessment process begins with determining what needs to be measured, or more specifically, what is important to measure and valued by all members of your arts integration team. All team members should ask the question: “What outcomes are we looking for that are important to measure?” The answers to this question will drive the organization of the assessment plan, help to select the relevant data to be collected, and identify who owns the data.

As mentioned in the chapter on Collaboration it is critical that all parties involved in the arts integration process be included in the design of the assessment questions and plan. This includes administrators as well as teachers and any external partners, such as teaching artists or guest artists. For example, if two content area teachers are working with a teaching artist, all three must be included in the assessment discussion - from planning through the analysis of findings.



Data and Data Collection

Data is the foundation of assessment. Data should be collected with a purpose and assists a decision-making process. Data should not be collected if it will not be used or will not yield the information or knowledge desired.

Understanding who owns which data is needed for a particular assessment is critical. For example, a teacher has access to data about the reading level of the students in her/his class and therefore could easily assess reading levels pre and post a specific arts integration lesson. However, if that teacher wants to compare her or his students’ reading level to that of other students, the teacher must obtain that data from another source. If extensive data from a school or district system is needed, whoever owns those systems must be engaged. This will require advance planning and communication with the appropriate staff which is why assessment should be part of the planning process from the beginning.

Another important note is that while assessment should be driven by intentionality, it must also be flexible to incorporate serendipitous or unintended outcomes. We must stay open to see positive outcomes outside of what was planned. We also need to provide room for teachers and students to share their own experiences and what they see as the impact of the program.

As an example of a serendipitous outcome: Students from X school visited the Princeton University campus specifically to take a tour and have a docent provide descriptions of the sculptures there. After the visit, one student told his teacher that after their field trip he had brought his mom to see the sculptures and described them to her. The teacher then asked other students if they had gone back with anyone. It turned out that three-quarters of the students had taken someone else to the campus to describe the art. This is a perfect example of a positive, unintended outcome that had not been included in any assessment plan.



Time is needed for longitudinal study of the impact of arts integration on school climate and academic achievement. While preliminary indicators might tell a school that the integration of the arts and non-arts subjects have had a positive impact on student engagement and academic achievement after one program period, more program data must be collected over other program periods and years to substantiate these findings and clarify trends.



Data Collection Protocols

Standardized and well-designed data collection procedures improve the quality and, therefore, the value of the data that will be collected and analyzed. As you proceed in this journey and want a more rigorous assessment practice, use the following suggested protocols for collecting data on impacts on students and teachers.

Student Assessment Protocols

The following are some suggested steps to create comparison groups:

- Label participating students in the school/district student information system;
- Compare participating to non-participating students;
- Organize students into different cohorts so that schools can analyze student academic progress over time;
- Compare participating students from one time period to another time period (e.g., marking period one to marking period three);
- For schoolwide programs, identify in your data collection system which students were served by different pedagogies.

The following are examples of data that can be collected to measure student growth:

- Administer surveys that measure student socio-emotional growth to students participating in an arts integrated lesson as well as to students in a comparison group;
- Compare students' engagement in an arts integrated lesson using a standardized rubric;
- Compare pre and post diagnostic scores on the Fountas and Pinnell Leveled Literacy Intervention or another diagnostic used in your school.

Teacher Assessment Protocols

Try these techniques to get input and data from teachers:

- Teacher Journaling (does not necessarily need to be shared with peers);
- Self-reflective journal entries on the efficacy of pedagogy and processes for integration;
- Administrative evaluation of teacher pedagogical content knowledge growth;
- Teacher attendance data;
- Teacher surveys.

Teaching Artist Reflections Protocols

It is important to standardize the collection of teaching artists' assessment of the impact of the arts integration strategies. While teaching artists are considered an equal partner in the execution of the arts integration design and implementation, they are often not included in the assessment process. This must be remedied and standardized processes must be established whereby teaching artists are included in the formative and summative assessment stages. Some strategies are:

- Use of a teacher/teaching artist agreement and/or checklist relating to process that gets revisited throughout the residency;
- Reflective journals on student growth and changes to classroom culture;
- Shared public reflections on evidence of learning and student growth as part of a dialogue between classroom teachers and teaching artists.

A Companion Arts Integration Implementation Rubric

Along with a number of tools available in the Deepening chapter, we recommend that you use the following rubric to assess your progress.

Arts Integration Implementation Rubric

Along with a number of tools available in the following Deepening chapter, we recommend that you use this rubric to assess where you are on the developmental continuum as you work through each chapter and every six months throughout your journey.

	Emerging	Developing	Accomplishing	Sustained Practice
Arts Integration Foundational Components:	<p>A small group of teachers and administrators (1-25%) have heard of arts integration and are interested in learning more about how it can serve their students.</p> <p>There are random (1-25%) interdisciplinary partnerships that may exist in the school/district.</p> <p>Arts integration is demonstrated in a few of the school/district's (1-25%) grade levels and content areas.</p> <p>A few classrooms (1-25%) are involved in arts-integrated instructional approaches every month.</p>	<p>Some (26-50%) of teachers and administrators have a clear understanding of what arts integration is and how it can serve their students.</p> <p>Some (26-50%) teachers have developed interdisciplinary partnerships in the school/district.</p> <p>Arts integration is demonstrated across some of the school/district's (26-50%) grade levels and content areas.</p> <p>Some (26-50%) of the classrooms are involved in arts integrated instructional approaches every month.</p>	<p>More than half (51-75%) of faculty and administration share a vision and understanding of what arts integration is and how it can serve their students.</p> <p>More than half (51-75%) of the teachers have developed interdisciplinary partnerships in the school/district.</p> <p>Arts integration is demonstrated across more than half of the school/district's (51-75%) grade levels and content areas.</p> <p>More than half (51-75%) of the classrooms are involved in arts integrated instructional approaches at least once a week.</p>	<p>More than 75% of faculty and administration share a clear understanding and vision of what arts integration is and how it can serve their students.</p> <p>Most of the teachers (more than 75%) have developed interdisciplinary partnerships in the school/district.</p> <p>Arts integration is demonstrated in most of the school/district's (more than 75%) grade levels and content areas.</p> <p>Most (more than 75%) of the classrooms are involved in arts integrated instructional approaches at least once a week.</p>

	Emerging	Developing	Accomplishing	Sustained Practice
Arts Integration Foundational Components:	<p>Little time (1-5% of planning time and opportunities) is set aside for arts integration planning and teacher co-planning and practice.</p> <p>Little time is incorporated into contracts with outside arts integration partners.</p> <p>Limited discretionary funds and school resources are allocated to arts integration activities and events.</p> <p>A small group of teachers (1-25%) receives professional development in arts integration.</p>	<p>Some time (6-10% of planning time and opportunities) is set aside for arts integration planning and teacher co-planning and practice.</p> <p>Some time is incorporated into contracts with outside arts integration partners.</p> <p>Some discretionary funds and school resources are allocated to support arts integration instruction and the work of the Arts Integration</p> <p>Some (26-50%) of the teachers receive professional development in arts integration and use arts integration approaches in their classrooms.</p>	<p>More time (11-15% of planning time and opportunities) is set aside for arts integration planning and teacher co-planning and practice.</p> <p>More time is incorporated into contracts with outside arts integration partners.</p> <p>Adequate discretionary funds and school resources are allocated to support the school arts-integrated program and related events.</p> <p>More than half (51-75%) of the teachers receive professional development in and use arts integration approaches in their classrooms.</p>	<p>Adequate time is set aside for arts integration planning and teacher co-planning and practice, according to the needs of both teachers new to arts integration and those more experienced in the practice.</p> <p>Adequate time is incorporated into contracts with outside arts integration partners.</p> <p>Adequate and permanent funds and school resources are allocated to support the arts integration program and events.</p> <p>Most (more than 75%) teachers receive professional development in arts integration and use arts integration approaches in their classrooms.</p>

	Emerging	Developing	Accomplishing	Sustained Practice
Establishing a Creative Leadership Team	<p>There is no Arts Integration Leadership team.</p> <p>No understanding of assets of school personnel or community.</p> <p>There are no mechanisms established to pursue resources for arts integration efforts.</p>	<p>An Arts Integration Leadership Team is created inclusive of teachers and school administrators and an Arts Integration Lead designated.</p> <p>Leadership team conducts an analysis of teachers and community assets.</p> <p>Arts Integration Leadership Team establishes need priorities and protocols to pursue grant opportunities.</p>	<p>Arts Integration Leadership Team develop arts integration vision, mission, and action plan.</p> <p>Leadership team engages teacher and community partner assets to expand circle of arts integration practitioners. Begin to expand asset mapping to understand district resources.</p> <p>Arts Integration Leadership Team investigates and develops proposals aligned with arts integration vision, mission and action plan.</p>	<p>Arts Integration Leadership Team implements arts integration vision, mission, and action plan.</p> <p>Leadership team understands school and district resources and engages diverse range of individuals in arts integration implementation.</p> <p>Arts Integration Leadership Team actively investigates, pursues, and allocates grant funds to support the arts integration plan.</p>
The Creative Self	<p>A small group of teachers (1-25%) are given opportunities for learning and experiencing different creative outlets and/or art forms.</p> <p>A small number of teachers (1-25%) have addressed creating a safe classroom space that nurtures and stimulates student creativity.</p>	<p>Some (26-50%) of teachers are given opportunities for learning and experiencing different creative outlets and/or art forms.</p> <p>Some teachers (26-50%) have addressed creating a safe classroom space that nurtures and stimulates student creativity.</p>	<p>More than half (51-75%) of the teachers are given opportunities for learning and experiencing different creative outlets and art forms.</p> <p>More than half of teachers (51-75%) have addressed creating a safe classroom space that nurtures and stimulates student creativity.</p>	<p>Most teachers (more than 75%) have ongoing opportunities for learning and experiencing different creative outlets and art forms.</p> <p>Most teachers (more than 75%) have addressed creating a safe classroom space that nurtures and stimulates student creativity.</p>

	Emerging	Developing	Accomplishing	Sustained Practice
Collaboration	<p>School provides time for monthly collaborative planning including both classroom teachers and arts specialists.</p> <p>The school provides no opportunities for educators to learn about the techniques and best practices for collaboration.</p> <p>Teachers collect arts integrated lessons and share them with each other.</p> <p>A few teachers (1-25%) are able to co-write quality arts-integrated lessons.</p> <p>A few teachers (1-25%) use arts-integrated instruction at least once a quarter. These teachers understand the difference between Arts - Enhanced and Arts-Integrated Curriculum.</p>	<p>School provides time for collaborative planning twice a month including both classroom teachers and arts specialists.</p> <p>The school provides limited opportunities (1 time a school year or during a summer PD) for educators to learn about the techniques and best practices for collaboration.</p> <p>An Arts Integration Lead collects integrated lessons produced at the school.</p> <p>Some of the teachers (26-50%) are able to co-write quality arts-integrated lessons.</p> <p>Some of the teachers (26-50%) use arts-integrated instruction at least once a month. These teachers understand the difference between Arts - Enhanced and Arts-Integrated Curriculum.</p>	<p>School provides time for weekly collaborative planning including both classroom teachers and arts specialists.</p> <p>The school provides opportunities (two to three times per year) for educators to learn about the techniques and best practices for collaboration.</p> <p>An Arts Integration Lead collects integrated lessons produced at the school.</p> <p>More than half of the teachers (51-75%) are able to co-write quality arts-integrated lessons.</p> <p>More than half of the teachers (51-75%) use arts-integrated instruction at least four times a month. These teachers understand the difference between Arts - Enhanced and Arts-Integrated Curriculum.</p>	<p>School has embedded ample collaborative planning practices for classroom teachers, arts specialists, and teaching artists to achieve authentic arts integration practice.</p> <p>The school provides multiple opportunities (four or more times a year) for educators to learn techniques and best practices for collaboration.</p> <p>An Arts Integration Lead integrated lessons produced at the school.</p> <p>Most of the teachers (more than 75%) are able to co-write quality arts integrated lessons.</p> <p>Most teachers (more than 75%) use arts-integrated instruction at least four times a month. These teachers understand the difference between Arts - Enhanced and Arts-Integrated Curriculum.</p>

	Emerging	Developing	Accomplishing	Sustained Practice
Creative Teaching Strategies	<p>Teachers have no exposure to techniques for inquiry-based learning.</p> <p>Teachers are not valued for their skill in using creating teaching techniques in evaluations.</p> <p>A few teachers (1-25%) integrate one of the art forms (visual arts, music, drama, dance, media arts) with another content area (language arts, mathematics sciences, social studies, etc.)</p>	<p>Teachers are learning techniques for inquiry-based and project-based learning.</p> <p>Administrators begin to notice teachers' skill in using creating teaching techniques.</p> <p>Some teachers (26%-50%) integrate one of the art forms (visual arts, music, drama, dance, media arts) with another content area (language arts, mathematics sciences, social studies, etc.)</p>	<p>Teachers are learning and implementing the techniques for inquiry-based and project-based learning.</p> <p>Administrators begin to note teachers' skill in using creating teaching techniques in their evaluations.</p> <p>More than half teachers (51-75%) integrate one of the art forms (visual arts, music, drama, dance, media arts) with another content area (language arts, mathematics sciences, social studies, etc.)</p>	<p>Teachers have mastered and are equipped with multiple techniques for inquiry-based and project-based learning.</p> <p>Administrators include creative teaching strategies in their standard evaluation rubric.</p> <p>A majority of teachers (76% or more) integrate one of the art forms (visual arts, music, drama, dance, media arts) with another content area (language arts, mathematics sciences, social studies, etc.)</p>

	Emerging	Developing	Accomplishing	Sustained Practice
Assessment	<p>Arts integration is not assessed as it is not in practice.</p> <p>A few teachers (1-25%) are encouraged to use formative and summative performance assessments such as art projects, portfolios and performance. Art objectives and integrated content objectives are thoroughly assessed.</p> <p>A Leadership Team analyzes, shares, and discusses the assessment strategies used in arts integrated units and lesson plans.</p>	<p>Arts integrated projects are not consistently being assessed equitably in both content areas.</p> <p>Some of the teachers (26-50%) routinely use formative and summative performance assessments such as art projects, portfolios and performance. Art objectives and integrated content objectives are thoroughly assessed.</p> <p>Grade level and department teams analyze, share and discuss with other teams the assessment strategies used in arts- integrated units and lesson plans.</p>	<p>Arts integrated projects are assessed equitably in both content areas.</p> <p>More than half the teachers (51-75%) routinely use formative and summative performance assessments such as art projects, portfolios and performance. Art objectives and integrated content objectives are thoroughly assessed.</p> <p>School analyzes, shares and discusses, with all stakeholders, the assessment strategies used in arts integrated units and lesson plans.</p>	<p>Student learning is assessed equitably in both content areas. Data collected from arts integration learning is continuously used to inform and improve the practice.</p> <p>Most teachers (more than 75%) routinely use formative and summative performance assessments such as art projects, portfolios and performance. Art objectives and integrated content objectives are thoroughly assessed.</p> <p>Schools analyze, share and discuss with the Arts Integration Network the assessment strategies used in arts-integrated units and lesson plans.</p>

Chapter 7

Deepening the Work and Tools You Can Use

Reflection Questions

How are your ideas about arts integration different than before reading through this workbook?

If you move forward with an arts integration practice, how will your classroom or school look different? Reimagine your classroom based on the insights your reflection has provided?

What questions do you still have and how might they get answered?

What are the top one or two things you plan to practice?

What is your personal action plan to move forward?

Tools and Resources for Each Chapter

Now that you've read through this workbook, you may want to explore additional resources such as videos, books, articles, and additional examples of best practices. Below, you'll find a list of titles and direct links will offer ways to expand your knowledge and toolkit for this work.

Chapter 1: What and Why of Arts Integration

Resources for More Information

- The Kennedy Center website hosts numerous articles and studies about the value and impact of arts integration. www.artsedge.kennedy-center.org/educators/how-to/series/arts-integration/arts-integration. The Kennedy Center's *Laying a Foundation: Defining Arts Integration Handbook* has terrific resources: http://education.kennedy-center.org/pdf/20170130_layingafoundation_01.pdf
- The Partnership 21st Century Skills lays out the importance creativity, collaboration, communication, and critical thinking, all of which are proven outcomes of arts integrated learning. A P21 white paper published in 2018 provides additional information. <http://www.p21.org/component/content/article/36-general/2307-skillsfortodaycreativity>
- The *Washington Post* reported in 2017 that an internal study at Google revealed that that most important qualities of successful employees were “being a good coach; communicating and listening well; possessing insights into others; having empathy toward and being supportive of one’s colleagues; being a good critical thinker and problem solver; and being able to make connections across complex ideas,” all skills that are central to arts integrated learning. www.washingtonpost.com/news/answer-sheet/wp/2017/12/20/the-surprising-thing-google-learned-about-its-employees-and-what-it-means-for-todays-students/?utm_term=.e2d793ceb197
- In this paper, written by Mariale Hardiman, educators and policymakers are encouraged to reconsider how arts education and arts-integrated learning can influence educational practices and policies and explores how the arts may be the key to promoting twenty-first century skills of creative thinking and problem solving. https://file.scirp.org/pdf/CE_2016082617204587.pdf
- This study of the pedagogical practice of “teaching through the arts,” suggests the value of arts integration for enhancing cognitive, academic, and social skills. www.onlinelibrary.wiley.com/doi/full/10.1111/mbe.12053
- This report, published in 2017, includes a logic model for arts integration interventions. www.wallacefoundation.org/knowledge-center/pages/essa-arts-evidence-review-report.aspx

Examples in Action

- Prince George’s County, Maryland is a leader in arts integrated education. They have administrators specifically overseeing this work and have worked to bring arts integration into the center of student learning. You can see a short video and read their evaluation report at: www.pgcps.org/artsintegration

Further Reading

- Burnaford, Gail E. *Renaissance in the Classroom: Arts Integration*. 2001.
 - A guide to the nuts and bolts of arts integration. Model for curriculum planning and professional development involving integrated lesson that engage students.
- Catterall, Chapleau, & Iwanaga. *Champions of Change*. 2000.
 - Research of the Impact of the Arts on Learning.
- Cornett, Claudia E. *The Arts as Meaning Makers*. 2001
 - Makes the case to integrate the arts on a daily basis; summarizes the concepts and skills of five art forms and shows teachers how to plan and implement units and specific lessons which integrate at least one art form with a curricular area in each lesson
- Gazzaniga, Michael, Ph.D. *Learning, Arts, and the Brain*. 2008.
 - The Dana Consortium report on the arts and cognition from cognitive neuroscientists from 7 universities.
- Thompson, Mary Jo and Barniskis, Becca. *Artful Teaching & Learning*. 2005.
 - Handbook that outlines a versatile arts education model for student achievement through the arts. A joint project of Minneapolis Public Schools and Perpich Center for Arts Education

Chapter 2: Establishing a Creative Leadership Team

Resources for More Information

- Some collaborative groups find it useful to understand personality types of group members so that their group dynamics can function more effectively. A few examples of these include:
 - Meyers-Briggs Personality types: www.16personalities.com
 - Enneagram Personality types: www.enneagraminstitute.com/type-descriptions
 - Directional Personality types: www.trainingforchange.org/training_tools/team-types

Further Reading

- “Transforming Schools by Developing Creative Leadership Built Around Art-Infused Education” by Crayola, available at www.crayola.com/~media/Education/pdfs/546-027_Crayola_IESD_Whitepaper_R8.pdf
 - This whitepaper provides information on how to build and support a leadership team and teacher leaders.
- “Change is a School-Wide Journey” by Rachel Montham, available at www.naesp.org/sites/default/files/Journey_CRSO13.pdf
 - This piece describes the various kinds of supporters and detractors you may encounter at your school as you move along the path to arts integration.

Chapter 3: Developing the Creative Self

Resources for More Information

- Crayola CreatED Professional Development www.crayola.com/education/created.aspx

Examples in Action

- New Jersey Teachers have the opportunity to participate in a summer training institute through FEA with a focus on arts integration and the creative self. This program, Educational Leaders as Scholars, is a wonderful chance to work with your creative leadership team and teachers from around the state on developing and deepening your practice. www.njpsa.org/educational-leaders-as-scholars-2018
- Young Audiences of New Jersey and Eastern Pennsylvania offers an annual Creativity Consultant Summer Institute, in which both classroom teachers and teaching artists work together to develop their own creative personas. www.yanjep.org/news-and-events/engaged-students-start-engaged-teachers-yanjeps-professional-development-program/

Further Reading

- Cameron, Julia. *The Artist's Way: 25th Anniversary Edition*. 2016
 - A book of exercises to explore and develop personal creativity.
- Hetland, Lois and Winner, Ellen., et al. *Studio Thinking: The Real Benefits of Visual Arts Education*. 2007
 - A guide to using studio habits of mind in arts and non-arts classrooms.
- "Running in Place is Dumb/Great." Teacher Jorge Lucero reflects on how his teaching practice and artistic self are intertwined in this article. www.capechicago.org/wp-content/uploads/2016/11/Running-in-Place-CAPE.pdf
- Balder Onerheim's TedX talk, "3 Tools to Become More Creative." www.youtube.com/watch?v=g-YScywp6AU

Chapter 4: Collaboration

Resources for More Information

- This "Standards Finder" from the Kennedy Center is a terrific resource for connecting National Arts Standards to your work. This interactive tool is available at: <https://artsedge.kennedy-center.org/educators/standards.aspx>. The Arts Standards are also available to browse at www.nationalartsstandards.org.
- The Kennedy Center offers a wealth of example lessons, many of which are archived in a database that is searchable by content areas. For example, if you want to find a lesson or unit that integrates theatre and math for 5th-8th grade, you can enter those parameters into the search forms and see what lessons have been archived that fit them. www.artsedge.kennedy-center.org/educators/lessons
- The National Arts Standards provides great insights on natural alignments and essential questions that will support your lesson plan development: www.nationalartsstandards.org/sites/default/files/NCCAS%20%20Conceptual%20Framework_4.pdf
- This guide supports facilitating students' growth in arts integration practices through assessment. www.njpsa.org/documents/EdLdrsAsSchols/InPractice/ArtsIntegrationSolutionsAssessmentGuide.pdf

Examples in Action

- Sample Lesson Plans for arts integrated lessons using a variety of art forms and content areas can be found at several websites, including:
 - The Kennedy Center: www.artsedge.kennedy-center.org/educators/lessons

- Education Closet: www.educationcloset.com/arts-integration-lessons
- Think 360 Arts for Learning: think360arts.org/for-educators/lesson-plans
- The Annenberg Center Arts in Every Classroom Video Library: www.learner.org/resources/series165.html

Further Reading

- Linda Hill’s TedX Talk, “How to Manage for Collective Creativity.” Available on YouTube and www.ted.com/talks/linda_hill_how_to_manage_for_collective_creativity
- Emily Eldridge’s TedX talk, “Why Collaboration Is An Individual Effort.” Available on YouTube at www.youtube.com/watch?v=DmGn2X9SETk.

Chapter 5: Creative Teaching Strategies

Resources for More Information

- **The Kennedy Center** offers a database of “how-to” videos and tip-sheets for arts integration implementation, which is searchable by keywords. www.artsedge.kennedy-center.org/educators/how-to
- **Education Closet** is a comprehensive website with templates, sample lessons, and opportunities for further training through their Arts Integration Certification program. www.educationcloset.com
- **Crayola** has developed an extensive set of lesson plans, available on their website at www.crayola.com/education/lessonplans.aspx. Crayola also offers a number free professional development opportunities, as well as grant funds to support arts integration projects.
- **Mindpop** is a non-profit based in Austin, TX, with a focus of building capacity in creative teaching. Although they are not solely focused on Arts Integration, they do offer excellent support for arts-based pedagogy across multiple content areas. www.mindpop.org

Examples in Action

- A video of an arts integration project in Collingswood, NJ, with examples of process, creative work, and culminating event: <https://youtu.be/v-Z2ONLUDTo>
- A video from the Teaching Channel about the value of integrating dance with other subjects: www.teachingchannel.org/videos/integrating-dance-into-lessons
- A video with several examples from Two Rivers School in Washington DC: www.youtube.com/watch?v=IUswCdu9Q_Q
- Videos from the Perpich Center for Arts Education in Minnesota provides abridge and un-abridged examples of arts integration. artsintegration.perpich.mn.gov/arts-integration/video-library/abridged-video-library

Further Reading

- Klein, Daniel and Dawson, Kathryn. *The Reflexive Teaching Artist*. 2014.
 - A collection of reflective essays by teaching artists about their practice and profession.
- Donahue, David and Stuart, Jennifer. *Artful Teaching*. 2010.
 - A collection exemplary arts-integration practices across the K-8 curriculum.

- Lesley University Series on Integrating the Arts Across disciplines
 - A series of teacher resource books specific to integrating the arts with Math and Science curricula.
- Cindy Foley’s TedX talk, “Teaching Art or Teaching to Think like an Artist.” www.youtube.com/watch?v=ZcFRfJb2ONk

Chapter 6: Assessment

Resources for More Information

Student impact assessment tools

- Let’s Go Learn www.letsoglearn.com
- Benchmarks Assessment System (BAS) by Fountas and Pinnell
www.heinemann.com/collection/bas
www.fountasandpinnell.com/assessment/

Student Social Emotional Growth Evaluation Tools

- Attitudes Towards Mathematics Inventory
www.une.edu/sites/default/files/Attitudes-Toward-Mathematics-Inventory.pdf
- Duckworth Grit Survey
www.angeladuckworth.com/grit-scale
- PERTS Growth Mindset Assessment
<https://survey.perts.net/share/toi>
- PERTS Academic Mindset Assessment
<https://survey.perts.net/share/dlmooc>
- I-Ready Standards Mastery Assessment
www.curriculumassociates.com/products/iready/i-ready-standards-mastery.aspx
- Buck Institute for Education Student Handouts
www.bie.org/objects/cat/student_handouts
- Fountas & Pinnell Leveled Literacy Intervention
www.fountasandpinnell.com/lii
- PBIS: Positive Behavioral Interventions & Supports
www.pbis.org

Examples in Action

- It’s a good idea to get into the habit of documenting your process through photos, videos, and artifacts. This documentation can serve as data for impact assessment and can be used to share the value of this work with colleagues and the public. Harvard’s Project Zero offers a process of “making learning visible” that can help teachers and students create artifacts of their understanding. www.pz.harvard.edu/projects/making-learning-visible
- The CAPE center in Chicago has partnered with University researchers since 2007 to assess and evaluate the impact of their arts integrated programming. You can read many summaries and full reports of their findings here: www.capechicago.org/our-publications

Glossary

Arts Integration:

A teaching strategy in which arts and non-arts content is taught and assessed equitably to deepen student understanding in both.

Benchmarks:

Progress indicators for gauging student achievement within each standard; they help measure student achievement over time and therefore change from grade to grade.

Best Practices:

Strategies, activities, or approaches that have been shown through research and evaluation to be effective and/or efficient.

Creative Leadership Team:

A group of professionals comprised of teacher leaders, adventurous administrators, and other creatives, such as teaching artists, who work together to open up possibilities for arts integration practices. This group may be focused on implementing strategies within their classrooms with the long term goal of building buy-in, excitement, and expertise within the school community.

Creative Self:

helps you act upon your artistic inspirations and joyfully appreciate the creative process. You'll develop the skills you need to express yourself and explore your favorite mediums.

Co-teaching:

Co-teaching is a practice that greatly enhances the arts integration experience for both teachers and students. Depending on who is working together, a co-teaching model can manifest in a variety of ways, including two certified teachers co-facilitating a single lesson, two certified teachers delivering separate lessons as part of a single unit, or a certified teacher facilitating in partnership with a visiting teaching artist.

Cultural Institutions:

For arts integration purposes a cultural institution is an organization within a community that works for the preservation or promotion of authentic arts and culture. Non-profit arts education organizations, museums, universities, and professional education organizations will provide valuable resources and expertise, including providing leadership and field knowledge that is simply not available within the school, modeling a creative process that illuminates a healthy balance between process and product, and prioritizing the artistic experience as a means to connect teachers and students to their own creative and expressive capacities

Essential Questions:

Essential Questions provide conceptual throughlines and articulate value and meaning within and across the arts discipline. They help both educators and students organize the information, skills and experiences within artistic processes. A good essential question should spark discussion, inquiry and problem solving. They are “questions that are not answerable with finality in a brief sentence... Their aim is to stimulate thought, to provoke inquiry, and to spark more questions — including thoughtful student questions — not just pat answers.” Wiggins and McTighe

Formative Assessment:

An assessment used to provide the information needed to adjust teaching and learning while they are happening.

Multiple intelligences:

A theory of intelligence developed in the 1980s by Howard Gardner. He identified several types of intelligences, including musical, spatial, kinesthetic, and naturalist. Everyone has all the intelligences, but in different proportions.

Pedagogy:

The art of teaching — especially the conscious use of particular instructional methods.

Qualitative Assessment:

The process of making a judgment about the degree to which qualities are present in a performance, or object relative to an established standard. Such judgments are complex and require experienced assessors with intimate knowledge of the media employed, artistic genre, and student development to be able to make these judgments effectively. Qualitative assessments are considerably more appropriate to assessment of learning in the arts.

Quantitative Assessment:

is closely related to measurement in that it employs a process of assessing student achievement based on things that can be counted. In the arts, this assumption falsely connects quantities with quality and is, for the most part, unhelpful in determining the virtue of students' creative production. That said, there are some conditions under which this kind of assessment data can contribute to an understanding of student progress (such as the demonstration of knowledge of facts about art history) but for the most part does not address the fundamental issues related to artistic/critical thinking and creative production.

Rubric:

A performance-scoring scale that lists multiple criteria for performance and provides values for performance levels, such as numbers or a range of descriptors ranging from excellent to poor.

STEAM:

is an example of an arts integration teaching practice that specifically sources the disciplines of Science, Technology, Engineering, Arts, and Mathematics to stimulate student inquiry, dialogue, and critical thinking. Like all arts integration practices, the STEAM model encourages connecting students directly with resources in the community, including cultural institutions, higher education, and industry, to address real world problems. When the arts play a primary role in the STEAM integration practice students are more likely to be engaged in experiential learning and problem-solving, embrace collaboration, work through a creative process, and develop skills to lead in the 21st century workforce.

Summative Assessment:

An assessment used to gauge, at the end of a process, student learning relative to content standards.

Teaching Artist:

A teaching artist is a professional artist for whom teaching school aged students is a part of their professional artistic practice.

Unit Plan:

represents a coherent chunk of work in courses or strands, across days or weeks. A body of subject matter that is somewhere in length between a lesson and an entire course of study focusing on a major topic or process, and lasts between a few days and a few weeks

Sample Completed Worksheets

Pre-Planning Worksheet

Arts Integration Pre-Planning Tool

Review this document prior to meeting with your teacher/teaching artist collaborator. Use this tool to start thinking about necessary lesson components as you prepare to further develop this arts integration lesson or unit. Use the “Collaboratively” box to begin to think about ways you might integrate these two ideas and content areas to create something new. You can find a writable version at www.tinyurl.com/writableworksheets and a completed Blues/Great Depression example below.

What essential question or big idea do we want to explore together?

Arts: <ul style="list-style-type: none">• How does an artist create meaning?• How are connections represented?	Other Content: <ul style="list-style-type: none">• How do our interpretations of past events inform our understanding of cause and effect, and continuity and change, and how do they influence our beliefs and decisions about current public policy issues?• How can the study of multiple perspectives, beliefs systems, and cultures provide a context for understanding and challenging public actions and decisions in a diverse and interdependent world?
Collaboratively: <ul style="list-style-type: none">• How does blues music reflect the challenges of poverty for the African-American experience during the Great Depression?• How do images and songs reflect the emotions of the African-American experience during the Great Depression?	

What skills, processes, and knowledge do our students already understand about this big idea?

Arts: <ul style="list-style-type: none">• Basic knowledge of the blues style of music• Basic knowledge of basic chord progressions• Composing a melody to coincide with a chord progression (harmony)	Other Content: <ul style="list-style-type: none">• The time period of the Great Depression• Experiences of people who lived during the Great Depression, including African Americans from the South
Collaboratively: <ul style="list-style-type: none">• Students have listened to blues music from this era of American history.	

What skills, processes, and knowledge are a challenge to our students with this big idea?

Arts: <ul style="list-style-type: none">• Composing lyrics and aligning syllables to a melody.	Other Content: <ul style="list-style-type: none">• Students having empathy and a deep understanding toward the emotions and lifestyle of people who endured the Great Depression.
Collaboratively: <ul style="list-style-type: none">• Students writing lyrics that depict empathy towards, and emotion about, the challenges of poverty during the Great Depression.	

Where are the New Jersey Student Learning Standards naturally aligned?

Arts: <ul style="list-style-type: none">• NJCCS 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.	Other Content: <ul style="list-style-type: none">• NJCCS 6.1.12D.9.b: Analyze the impact of the Great Depression on the American family, migratory groups, and ethnic and racial minorities.
Collaboratively: <ul style="list-style-type: none">• NJCCS 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	

Arts Integration Collaborative Planning Guide

Collaborative Planning Worksheet

Use this tool with your collaborator(s) to develop lesson components as you prepare to further develop this arts integration lesson or unit. Use the “Collaboratively” box to begin to think about ways you might integrate these two ideas and content areas to create something new. You can find a writable version at www.tinyurl.com/writableworksheets and a completed Blues/Great Depression example below.

What do we want our students to learn about the big idea?

Arts: <ul style="list-style-type: none"> • Lyrics represent emotions and information about a subject. • Composers can find inspiration anywhere and from any content. • 12-bar blues form and the accompanying chord progression. 	Other Content: <ul style="list-style-type: none"> • A deeper level of empathy for the challenges of poverty for the African-American experience during the Great Depression.
Collaboratively: <ul style="list-style-type: none"> • The cultural connections between the Great Depression and blues music. • How images and songs reflect the emotions of the African-American experience during the Great Depression. 	

How will we know students understand?

Arts: <ul style="list-style-type: none"> • Students will analyze lyrics. • Students will write lyrics in 12-bar blues form. 	Other Content: <ul style="list-style-type: none"> • Students will include supporting details that depict experiences during the Great Depression.
Collaboratively: <ul style="list-style-type: none"> • Students will create an original blues song from the point of view of someone living during the Great Depression. 	

What will we do if they don't understand?

Arts: <ul style="list-style-type: none"> • Provide additional songs and composers for discussion. Introduce images of famous painters. • Provide an opportunity for students to discover the inspiration behind various songs through the analysis of the lyrics • Provide extra practice writing lyrics to accompany a simple melody. 	Other Content: <ul style="list-style-type: none"> • Provide additional composers and their influences for discussion. • Introduce images from the era for discussion. • Include deeper discussions about various facts, figures, and information surrounding the Great Depression.
Collaboratively: <ul style="list-style-type: none"> • Discuss and analyze additional songs and images from the Great Depression era focusing on mood, lyrics and what the song is about (inspiration). • Have students select an inspiration and write lyrics to accompany a simple, known melody. 	

How can we extend the learning?

Arts: <ul style="list-style-type: none"> • Have students align their original melody, and lyrics, with the 12-bar blues chord progression 	Other Content: <ul style="list-style-type: none"> • Have students include additional (5+) supporting details that depict experiences during the Great Depression.
Collaboratively: <ul style="list-style-type: none"> • Have students include additional (5+) supporting details within their original song lyrics and align their melody to the 12-bar blues progression. • Additional extension: Have the students create an original piece of visual art that represents their original song lyrics and emotion of their song. 	

*Adapted from Education Closet

Three-Page Planning Tool

Lesson/Unit Planning Worksheet

Incorporate these ideas and information into the following planning tool which includes lesson/unit planning components required by most districts. You can find a writable version at www.tinyurl.com/writableworksheets and a completed Blues/Great Depression example below.

Lesson/Unit Planner for Arts Integration - Collaborative Planning worksheet

Teachers: Shawna Longo (music) & Mr. Social Studies	Unit/Lesson: The Blues and The Great Depression
Duration: 5-6 classes	Grade Level: High School

Integration of: (List subjects)	21st Century Skills: (Delete the ones that do not apply.)
<ul style="list-style-type: none"> • Social Studies • Music 	<ul style="list-style-type: none"> • Critical Thinking • Creative Thinking • Collaborating • Communicating

Content Standards:	Arts Standards:
NJCCS 6.1.12.D.9.b: Analyze the impact of the Great Depression on the American family, migratory groups, and ethnic and racial minorities.	<p>NJCCS 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>NJCCS 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</p>

Lesson Description: (Give an brief description of your arts integrated lesson. Keep it to 4 sentences or less.)
Students will learn about the structure and content of the blues using songs from the 1930s and the Great Depression. Students will brainstorm circumstances of the Great Depression and use those ideas to create an original blues song from the point of view of someone living during the Great Depression.

Key Vocabulary:	Arts Concepts:	Materials:
Blues 12-bar Blues Form The Great Depression Lyrics Melody Harmony Chord Progression	<ul style="list-style-type: none"> • Create • Respond • Perform/Produce/Present • Connect 	Computer with Internet Projector & Screen Paper and pencil

Essential Questions: (Written to show the specific integration of the subjects)
<ul style="list-style-type: none"> • How does blues music reflect the challenges of poverty for the African-American experience during the Great Depression? • How do images and songs reflect the emotions of the African-American experience during the Great Depression?

<p>Lesson Sequence: (Overview of activities, concepts, etc. outlined in the boxes below)</p>	<p>Assessments: Diagnostic, Formative and/or Summative (write assessments in the boxes below directly attached to the steps in the lesson sequence)</p>
<p>Opening Diagnostic Question: (to assess prior knowledge connected to non-arts content area)</p> <p>How was life depicted through music during The Great Depression?</p>	<p>Diagnostic Assessment through answer to the opening question</p>
<p>Review historical details of the Great Depression via The History Channel website: www.history.com/topics/great-depression</p>	
<p>Another resource: “Songs of the Great Depression and The Dust Bowl Migrants” from The Library of Congress. www.loc.gov/item/ihms.200197402</p>	
<p>Listen to Charley Patton, “Mississippi Bo Weevil Blues” (1929) www.youtube.com/watch?v=WW-Sh4U8jOs Give students a copy of the lyrics. Students should answer the following questions: What is this song about? What lyrics or lines from the song support your answer? What mood does this music create? What emotions are you meant to feel while listening to this song?</p>	
<p>Listen to Bessie Smith, “Homeless Blues” (1927) www.youtube.com/watch?v=_VvGGSX3YtA Give students a copy of the lyrics. Students should answer the following questions: What is this song about? What lyrics or lines from the song support your answer? What mood does this music create? What emotions are you meant to feel while listening to this song?</p>	
<p>View the following website from PBS to discuss the blues and its historical components. www.pbs.org/theblues/classroom/essaysblues.html</p>	
<p>View the following website from PBS to discuss the 12-bar Blues form. www.pbs.org/theblues/classroom/essays12bar.html Listen to “Dust My Broom” by Elmore James (1951) to hear the 12-bar blues form. Students can follow along with the lyrics, which are posted on the PBS webpage. www.youtube.com/watch?v=lkeoJggtSu0</p>	
<p>View Panel 17 from Paintings of Jacob Lawrence from the Great Migration Series. www.phillipscollection.org/research/american_art/artwork/Lawrence-Migration_Panel_17+.htm Ask the students: What do you see in this painting? What is the mood of this painting? What connection can be made between life during the Great Depression and blues music?</p>	<p>Formative Assessment through guiding questions.</p>
<p>Assign the project – Students will create an original blues song in 12-bar blues form from the point of view of someone living during the Great Depression.</p>	<p>Summative Assessment using rubric* (see below)</p>
<p>Closing Question: (to inspire reflection and facilitate connections to the next activity)</p> <p>Listen to Nas, “Bridging the Gap” featuring Olu Dala (Nas’ Father). www.youtube.com/watch?v=hq7z3JBKCTE Give students a copy of the lyrics. Have them answer the question - How does “Bridging the Gap” connect to life during the Great Depression? Cite specific lyrics and make connections to life during The Great Depression.</p>	

The Blues and the Great Depression Rubric*

	Advanced	Proficient	Below Proficient
Depicting	Student included 5+ supporting details that depict experiences during the Great Depression.	Student included 3-4 details that depict experiences during the Great Depression.	Student included 1-2 details that depict experiences during the Great Depression.
Creating	Student created a song in 12-bar blues form using an AAB pattern and rhyming words to end phrases. The melody aligns with the 12-bar blues chord progression (I, IV, I, I, IV, IV, I, I, V, IV, I, I)	Student created a song in 12-bar blues form using an AAB pattern and rhyming words to end phrases.	Student created a song but did not follow the 12-bar blues form, nor did they use an AAB pattern or rhyming words.
Connecting	Student includes 4+ connections between the historical aspects of life during the Great Depression to the musical characteristics of the blues.	Student includes 2-3 connections between the historical aspects of life during the Great Depression to the musical characteristics of the blues.	Student includes 0-1 connection between the historical aspects of life during the Great Depression to the musical characteristics of the blues.

Content Standards Assessed:

NJCCS 6.1.12.D.9.b: Analyze the impact of the Great Depression on the American family, migratory groups, and ethnic and racial minorities.

NJCCS 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

NJCCS 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

For Teaching Artists:

Often a teaching artist plays an integral coaching role in helping teacher teams design authentic and robust arts integration plans. This work requires continual reinforcement of the arts integration components. In addition to utilizing the lesson planning tools to nurture co-planning best practices with teachers, teaching artists can use the questions below to focus their work on providing arts integration professional learning to teachers.

<p>What and how will teacher(s) learn about the “What” & “Why” of arts integration?</p> <ul style="list-style-type: none"> • Will learn as they co-plan the importance of shared planning, implementation, and assessment. • Will learn as they co-plan with the artists about "artistic process" in learning • Will observe their students engage in art-making as an exploration of their content area • Will discover how students can show their comprehension of a subject as they create art • Will participate in the assessment of the art work as a demonstration of learning and understanding 	<p>What and how will teacher(s) learn about “how” to implement arts integration in their school and/or classroom?</p> <ul style="list-style-type: none"> • Will co-plan both scope and sequence of the arts activities that link with their content area • Will work along with TA to create assessments that equitably assess the art and non-arts content standards that are addressed and taught throughout the lesson/unit • Will work along with teaching artist to determine both the supply and facilities needs for the project • Will observe and participate in peer and facilitator critique of the art-making along side of the content area • Will discuss with TA and students how learning "differently" help in absorbing the content area
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What will you leave behind for the teacher to practice?

- A lesson plan with notes on facilitation of art-making activities
- Suggestions for other areas of the classroom content that might benefit for the art-making they did in this collaboration.
- Guidance in how other arts genres might work with their content area
- A list of online resources – Education Closet, Kennedy Center, FEA etc.

What arts skills and/or creative processes and practices will the teachers learn?

- Both classroom teacher and TA can present their own experience in this art form
- Share memories of first encounters with blues or song writing with friends when young
- Practice "reading" documentary photos and paintings from the Great Depression
- Presenting a collaboration on an original blues song by teacher and TA
- Composing lyrics to go with a melody, focusing on the placement of syllables
- Demonstrating, analyzing, and/or critiquing a song with a colleague and how songs may have several interpretations

Lesson/Unit Reflection Questions

This activity can be used to reflect upon your Arts Integration lesson/unit once it is completed.

- **How did this lesson/unit meet or exceed my expectations?**
The students were extremely engaged throughout the lesson! They were focused and on-task.
- **What were 3 successful elements to this lesson/unit?**
A. The PBS website to guide the teaching of the Blues and 12-bar blues form.
B. The connections that students made through viewing the Jacob Lawrence painting.
C. The Closing Question/Activity listening to "Bridging the Gap" by Nas.
- **What would I change about this lesson/unit?**
The students struggled with aligning the lyrics (syllables) with a melody when they were creating their songs. I would add extra time to study and sing through lyrics and melodies, putting emphasis on syllable placement with notes values.
- **When were my students most engaged during this lesson/unit?**
When they were creating their songs!
- **Did the assessment truly measure the stated objectives equally for both contents?**
Yes – I found that the results were reliable and measured the three standards.
- **What does the student assessment data tell me about student learning/achievement as a result of this lesson/unit?**
Compared to previous classes, the data shows that students achieved a higher level of learning using the arts integrated lesson as compared to teaching the Great Depression without the arts aspect.

Notes and Ideas Page



Photo courtesy of Young Audiences NJ/EP

Arts integration is a profound teaching and learning strategy. Every child is unique, and not every child learns the same way. Arts integration allows children to process information in a way that is unique to their learning profile. Through theatre, arts, dance, and music, children are able to receive information, process it, and provide an output which allows them to retain information through their bodies and minds.

- Kate Sclavi, Teaching Artist

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NEW JERSEY'S ARTS INTEGRATION THINK AND DO WORKBOOK

A practical guide to think
about and implement
arts integration

