NEW JERSEY'S ARTS INTEGRATION THINK AND DO WORKBOOK

A practical guide to think about and implement arts integration

Second Edition, July 2020

Acknowledgements:

Special Thanks

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Writing Committee

Eloise Bruce*

Maureen Heffernan*

Sanaz Hojreh*

Wendy Liscow*

Shawna Longo*

Michelle L. Marigliano*

Erica Nagel

Dr. Mary M. Reece*

Kira Rizzuto*

Dr. Dale Schmid

Willa Spicer

Kerri Sullivan*

Dr. Deborah E. Ward*

*2nd Edition

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

Why don't we always learn this way?

\- Student

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

\- Classroom Teacher

I loved the dance and science unit! It helped me to understand weather and how rain occurs. It also allowed me to learn that space, time and energy are a part of dance.

\- Student

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

Table Of Contents

How to Use This Workbook

The New Jersey Arts Integration Think and Do Workbook was created by New Jersey arts integration practitioners to guide teacher practitioners and teaching artists 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. The Workbook is a user-friendly companion piece to the New Jersey Arts Integration User Guide, a checklist that you may also want to use to advance your arts integration work. You can find a copy at: https://bit.ly/2rwxNVq

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

- **Introduction: Why Arts Education and the Importance of an Arts-Rich District**
  Arts Integration requires collaboration between an arts and non-arts educator, so it is helpful to understand the value of building an Arts-Rich school and district. This chapter provides some basic tools to help you have the conversation with stakeholders.

- **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: 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 Five: Collaboration: Co-Planning, Teaching, and Assessment**
  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, planning, teaching, and assessing arts integration lessons or units.

- **Chapter Six: Measuring and Documenting Impact**
  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 both 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

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 Implementation 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 Measuring and Documenting Impact on pages 91-96.

You can share your ideas and feedback with the writing team by clicking on this link (www.surveymonkey.com/r/LY2HFRC) or scan this QR code:

Introduction:
Why Arts Education and the Importance of an Arts-Rich District

"Work in the arts is not only a way of creating performances and products: it is a way of creating our lives by expanding our consciousness, shaping our dispositions, satisfying our quest for meaning, establishing contact with others and sharing a culture."

– Elliot Eisner, former professor of Art and Education at the Stanford Graduate School of Education

"Art has the role in education of helping children become like themselves instead of more like everyone else."

- Sydney Gurewitz Clemens, American educator and author

"The arts can move the young to see what they have never seen, to view unexpected possibilities."

- Maxine Greene, an American educational philosopher, author, social activist, and teacher.

Why Create an Arts-Rich School/District?

The arts offer unique opportunities to educate students in transformative ways. Through participation in culturally responsive and quality arts education, the imagination is awakened; creativity activated; passions are revealed and deepened; and individuals discover new ways of seeing themselves and the world.

Not all students will want to pursue a career in the arts, but they always benefit from the skills they learn through arts participation and mastery. Grit, empathy, self-confidence, focus, problem-solving, flexibility, and creative-thinking are just a few of the positive outcomes when engaging in the arts.

Research supports the case for why school districts should consider investing in arts education and creating arts-rich schools. The results of a study by Stanford University and the Carnegie Foundation for the Advancement of Teaching reports that young people who participate in the arts are:

4 times more likely to be recognized for academic achievement

3 times more likely to be elected to a class office within their schools

4 times more likely to participate in a math and science fair

3 times more likely to win an award for school attendance

2 times more likely to read for pleasure

MORE ARTS INTEGRATION

Students in classrooms where **learning is enhanced by blending arts lessons with other subjects** are

4.4x more likely to be

highly **thoughtful** and **engaged**

Arts-integrated classroom

One-subject classroom

Source: Teacher Capacity and Student Learning, Perpich Arts Integration Project 2013-2014 Summary Report, Perpich Center for Arts Education, Golden Valley, MN

ARTSEDNOW

SOCIAL & EMOTIONAL BENEFITS

The arts fuel individual development because they involve students in sustained processes that unfold over time

Observing & Listening

Critique & Discussion

LET'S DO MORE!

Practice & Rehearsal

Performance & Reflection

Source: Cortman, D., Wolf, D. P., & Sheelock, D. (2015). Advancing arts education through an expanded school day: Lessons from five schools, Boston, MA: National Center on Time & Learning.

ARTSEDNOW.org

There is also strong evidence that arts education helps level the "learning field" across socio-economic boundaries. Longitudinal studies show that students who live in historically under-resourced communities and have access to the arts in or out of school tend to have better academic results, better workforce opportunities, and more civic engagement. These academic and social emotional gains reflect how arts education addresses the needs of the whole child.

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)

Addressing content through the arts results in motivating lessons that reach diverse learners by means of multiple pathways. The benefits of incorporating the arts include not only academic achievement (Rabkin & Redmond, 2006; Ruppert, 2006), but also increase cultural understanding, improved self-esteem, and a healthier cultural identity.
(Graham, 2009; Purnell, et al., 2007).

There is a trove of research about the benefits of arts integration that fall into four categories: Improving student academic achievement, student social emotional development, teacher practice, and classroom culture. Here are just a few samples!

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)

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)
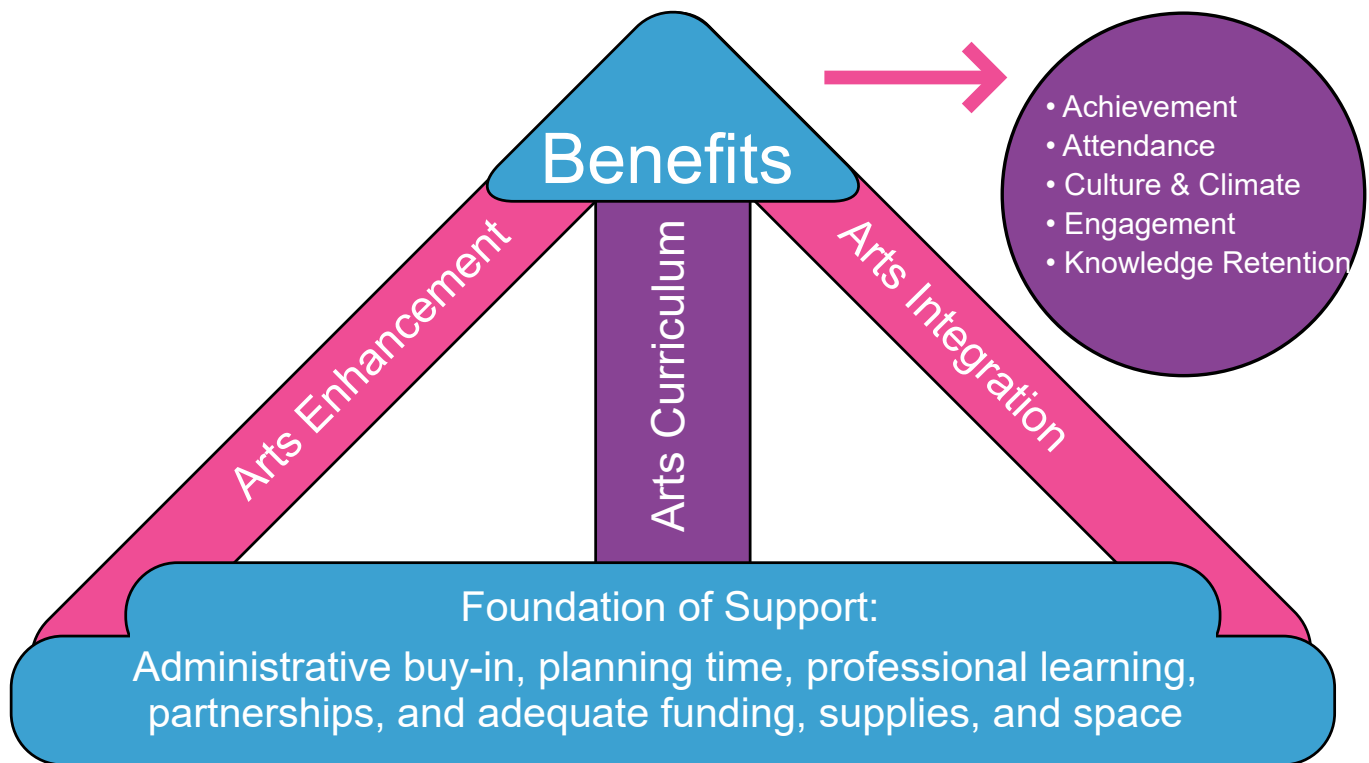
Arts–Rich Schools and Districts

Superintendents, administrators, and school leaders from across New Jersey understand that the arts have unique and intrinsic value in and of themselves. They know that the arts are also a key component in achieving other primary district goals, including improving literacy, increasing attendance and graduation rates, improving test scores, and engaging parents/guardians in their children's education.

As the diagram below shows, the ultimate goal is to have an Arts-Rich school and district. This requires three components:

1. A strong arts curriculum as a central pillar, taught by certified arts teachers;
2. Arts enhancement strategies for other content area teachers to employ in their teaching; and
3. Arts integration strategies where arts and non-arts content area teachers join forces to plan and teach together.

The combination of these components will yield positive benefits in student academic and social emotional arenas as well as in school culture and climate.

Arts integration is not a replacement for a sequential arts education, nor for arts educators, as both are necessary for authentic and effective arts integration.

Benefits

Arts Enhancement
Arts Curriculum
Arts Integration

- Achievement
- Attendance
- Culture & Climate
- Engagement
- Knowledge Retention

Foundation of Support:
Administrative buy-in, planning time, professional learning, partnerships, and adequate funding, supplies, and space

REALITY CHECK

Not only do we need school district and school-level buy-in, time to plan and train teachers, space and other resources, an Arts-Rich District benefits greatly from community partnerships, student exposure to professional performances, and artists residencies.

> *"Culturally Responsive, Relevant, and Sustaining Pedagogy cultivates critical thinking instead of just test-taking skills, relates academic study to contemporary issues and students' experiences; fosters positive academic, racial, and cultural identities; develops students' ability to connect across cultures; empowers students as agents of social change; and inspires students to fall in love with learning."*
>
> **(NYC Coalition for Educational Justice)**

Arts Education is an Equity Issue:

The writers and contributors to this workbook believe that arts education must be made accessible to all children and recognize that there is unequal access to arts resources across our state. While we have a strong advocacy voice in our state with Arts Ed New Jersey, we know it is individuals like you who make certain their students have access to an arts-rich district.

We also know that we must also examine how arts-based, culturally responsive education and teaching practices can improve school culture and student learning. A culturally responsive, relevant, and sustaining arts education mindset will increase student resilience and achievement by employing arts education in ways that take advantage of cultural knowledge, prior experiences, and performance styles of students of color and all cultures, in doing so, not ask students to choose between their identity and school success. As our state looks at the cultural relevance of our arts curriculum, textbooks, and approaches, we plan to update this workbook accordingly and ask that you share your ideas with us via the survey tool found on page 4 so they can be included in the next edition.

Connecting New Jersey Student Learning Standards for Visual and Performing Arts and Social Emotional Learning Competencies

The best way to deliver the type of arts education that will yield the results described, is to incorporate the New Jersey Student Learning Standards for Visual and Performing Arts adopted in June 2020, and which are modeled after the National Core Arts Standards outlined below. We also believe that you must also have certified classroom arts teachers in all five arts disciplines (visual arts, music, dance, theatre, and media arts) teaching a sequential, and integrated curriculum from pre-kindergarten to 12th grade.

NATIONALCORE ARTSSTANDARDS — Dance, Media Arts, Music, Theatre And Visual Arts

What Are The Standards?

Learn More....

What is the status of state arts standards revision?
Learn More...

Cr — Creating
- Anchor Standard #1. Generate and conceptualize artistic ideas and work.
- Anchor Standard #2. Organize and develop artistic ideas and work.
- Anchor Standard #3. Refine and complete artistic work.

Pr — Performing/ Presenting/ Producing
- Anchor Standard #4. Select, analyze and interpret artistic work for presentation.
- Anchor Standard #5. Develop and refine artistic techniques and work for presentation.
- Anchor Standard #6. Convey meaning through the presentation of artistic work.

Re — Responding
- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #8. Interpret intent and meaning in artistic work.
- Anchor Standard #9. Apply criteria to evaluate artistic work.

Cn — Connecting
- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

As the New Jersey Department of Education (and education leaders across the nation) lift up the importance of building young people's social emotional competencies, the New Jersey arts community has identified the natural connections between CASEL's five core social-emotional learning competencies and arts experiences in all the major art forms (visual art, music, theatre, dance, and media arts). Arts Ed New Jersey in collaboration with SEL4NJ created a framework of how these competencies align with core arts education standards, and provide opportunities for students to develop these competencies.
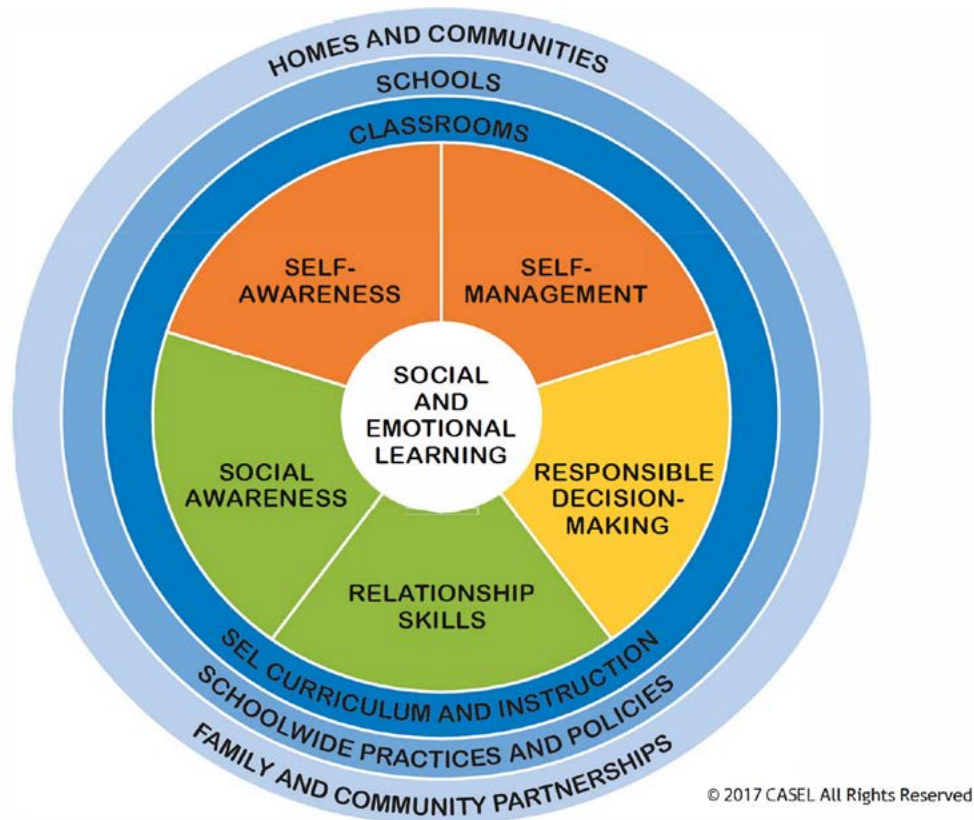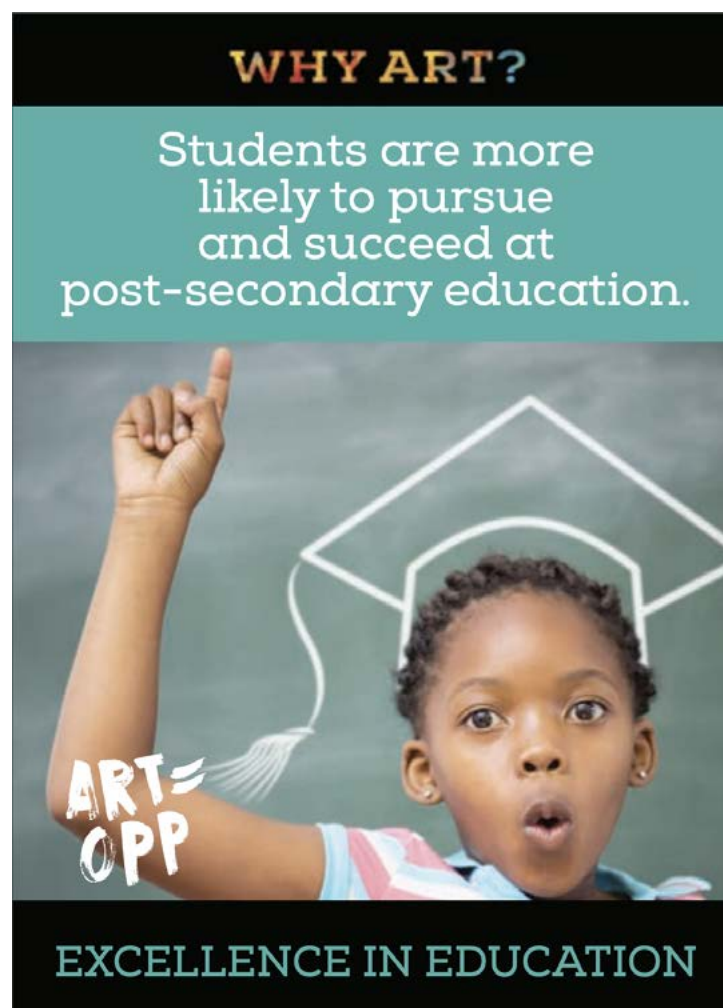

CASEL Wheel and Social Emotional Competencies

USE THE STANDARDS AND THE SEL MATRIX WHEN DEVELOPING YOUR ARTS INTEGRATION LESSON PLANS AS OUTLINED IN CHAPTER 5 ON COLLABORATION.

It is everyone's responsibility to ensure that all New Jersey children participate in rigorous sequential arts learning. When school leaders build foundational supports for Arts-Rich districts and schools, teachers will have the necessary platform to employ effective and impactful arts integration strategies. We encourage everyone who picks up this workbook to advocate for the full range or arts experiences for all students as they pursue this work.
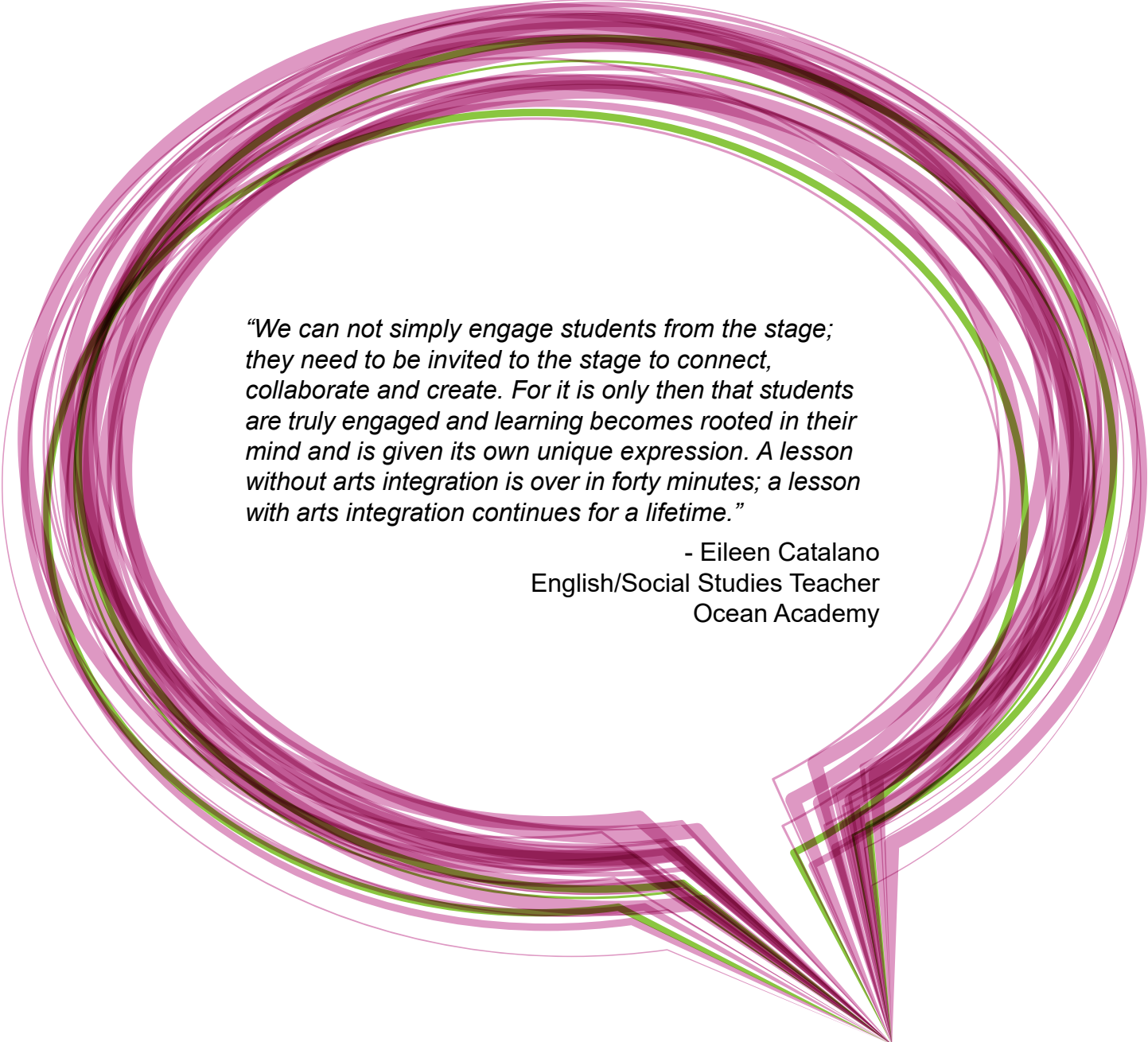
We know that readers of this workbook are likely champions of young people with a vision to ensure that every child explores and discovers all their potential. You want to encourage, nurture and help develop the whole child.

You will find research throughout this workbook, and powerful advocacy tools at www. ArtsedNow.org, and the Art=Opportunity series of "Why Art?" cards at https://csusm. edu/artopp/tons_of_research/english.html to advance your efforts. Please print them out for your principals, School Board members, parents/guardians and other stakeholders. Also, print out a handout that includes a condensed version of the information you need to advocate for an Arts-Rich district that embraces arts integration.

WHY ART?

Students are more likely to pursue and succeed at post-secondary education.

ART=OPP

EXCELLENCE IN EDUCATION

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:

Arts Curriculum

Using arts standards to teach arts skills, deepen understanding, and develop mastery of an art form.

Arts Integration

An interdisciplinary teaching practice through which non-arts and arts content is taught and assessed equitably in order to deepen students' understanding of both.

Non-Arts Curriculum

Teaching other content standards to develop understanding and mastery within the content area.

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

Arts
Integration

Connections

Connections

The Arts

Other
Subjects

Creative
Process

Evolving Objectives

Evolving Objectives
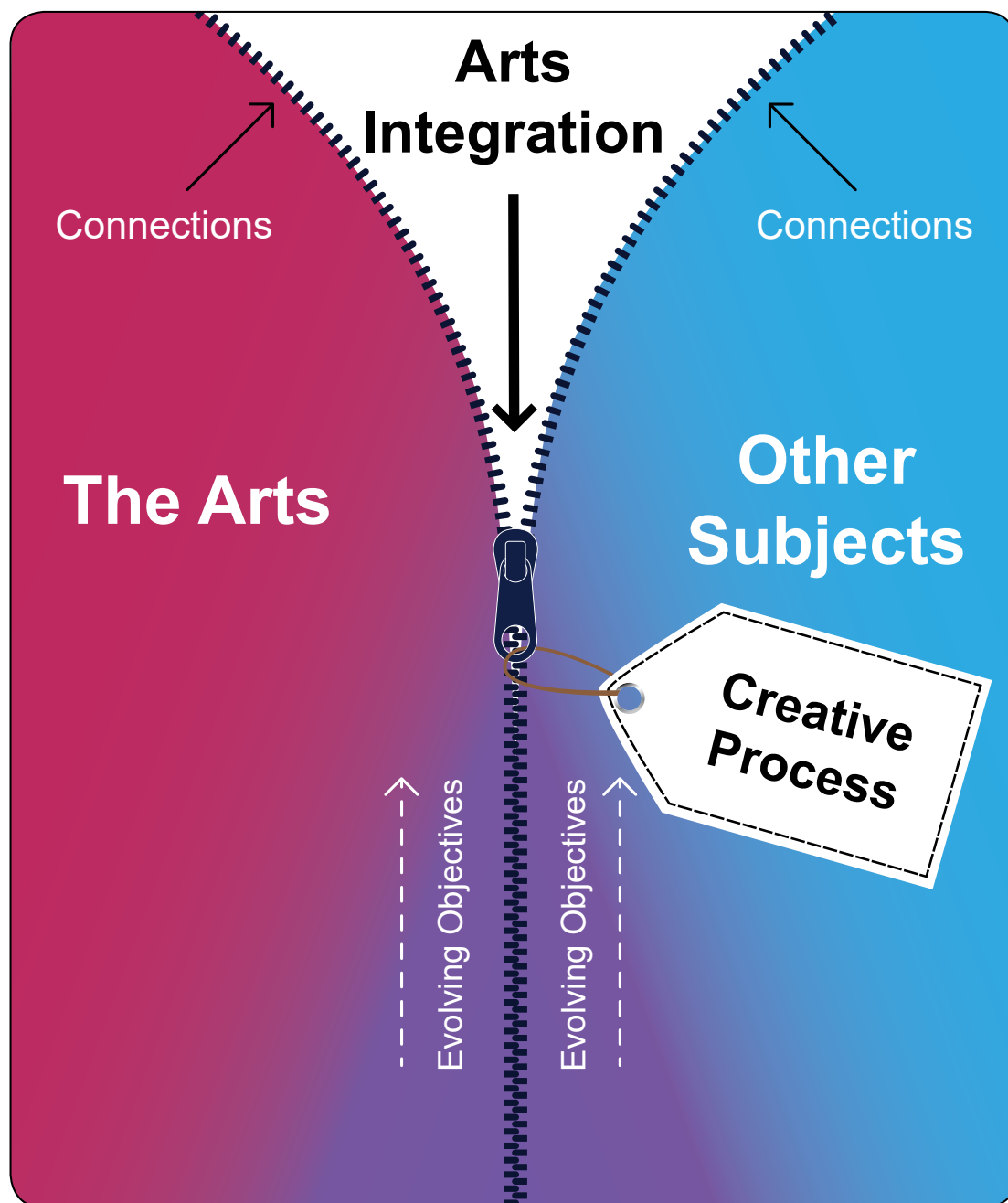
Adapted from Prince George's County School District

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 sometimes 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.

- **Courage, Audacity and Curiosity:** Arts Integration requires an openness to trying new ideas and while things may not work out the first time they will blossom over time.

- **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.
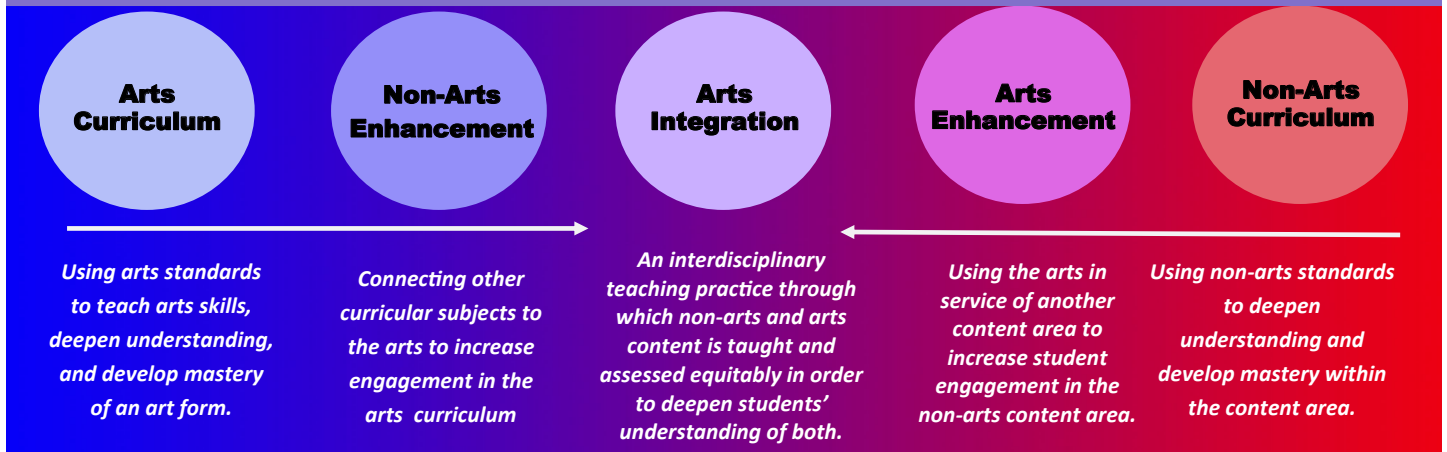
Reflecting on the Arts Education Continuum

There are many ways that the arts can be used in a classroom. The chart on page 17 illustrates a continuum of how the arts occur in classrooms and how arts integration works in both arts and non-arts curriculum.

There is no judgment about one approach being better or more valuable than another, but they do have different purposes and yield different results. Moving teacher practice in the direction of the arrows on the chart provides a stepping-stone towards different results in student understanding and achievement. All teaching and learning on this continuum are important and interdependent, but arts integration is designed to provide increased student learning and retention through deeper understanding of content and connections to real world experiences.

REALITY CHECK 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.

LEARN THE TERMINOLOGY and APPROACH DIFFERENCES

Arts Curriculum

Non-Arts Enhancement

Arts Integration

Arts Enhancement

Non-Arts Curriculum

Using arts standards to teach arts skills, deepen understanding, and develop mastery of an art form.

Connecting other curricular subjects to the arts to increase engagement in the arts curriculum

An interdisciplinary teaching practice through which non-arts and arts content is taught and assessed equitably in order to deepen students' understanding of both.

Using the arts in service of another content area to increase student engagement in the non-arts content area.

Using non-arts standards to deepen understanding and develop mastery within the content area.

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 Institute for Arts Integration and STEAM

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. You can find STEAM resources and lesson plans in the Deepening chapter under Collaboration.

REALITY CHECK

As you will see in Chapter 5 on Collaboration when lesson plan development is discussed, arts integration should only be used where there is natural alignment between subjects. There are places in the curriculum where there is not natural alignment and where arts integration should not be used. Arts integration is not a panacea.
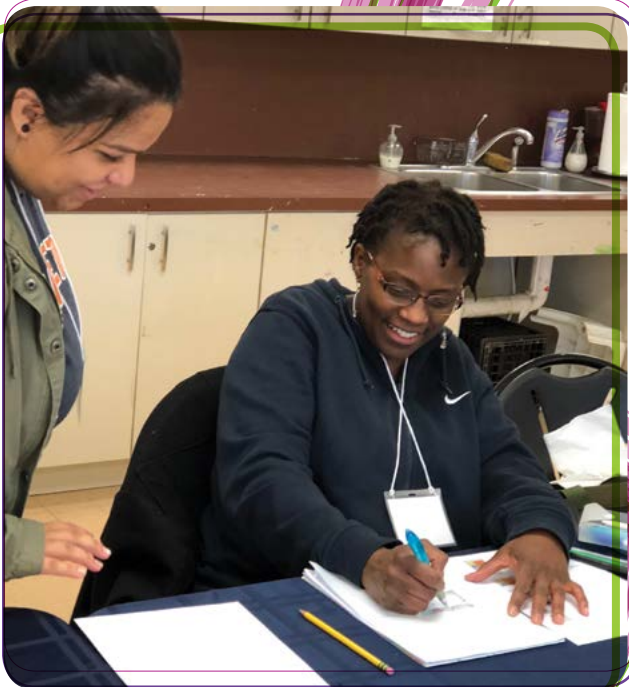
"Arts integration is different than the everyday work I do with students because students were given opportunities to relate math to the real world, they actually experienced it hands-on. I know it could seem like a difficult task to pair theatre and the quadratic formula but that was no challenge for me and my teaching artist colleague."

- Natalie Diaz
Mathematics Teacher

Photo courtesy of Young Audiences Arts for Learning
NJ & Eastern PA

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 on page 17?

• Reflect on your own, or discuss with a small group, the goals of each approach on the continuum. How do you currently work in each area on the continuum?

• How does arts integration move beyond arts engagement to an approach 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?

• How can arts integration help you connect with students who are English Language Learners? Be more culturally responsive? Explore students' unique strengths?

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 understanding of what arts integration looks like in action. As a bonus — Kahoot.com is a great strategy to check your students understanding in the classroom of any subject!

Questions	Answers

Using arts standards to teach arts skills, deepen understanding, etc.	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

Lesson/units are planned collaboratively by non arts content & arts content teachers using standards for both content areas.	Choose One:
	    Arts Enhancement
	    Arts Integration
	    Arts Skill Building

In History class, learning about civil rights by analyzing suffrage posters and creating posters to demonstrate understanding.	Choose One:
	    Arts Enhancement
	    Arts Integration
	    Arts Skill Building

Using a rap as a mnemonic device to memorize the periodic table.	Choose One:
	    Arts Enhancement
	    Arts Integration
	    Arts Skill Building

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)

Addressing content through the arts results in motivating lessons that reach diverse learners by means of multiple pathways. The benefits of incorporating the arts include not only academic achievement (Rabkin & Redmond, 2006; Ruppert, 2006), but also increase cultural understanding, improved self-esteem, and a healthier cultural identity. (Graham, 2009; Purnell, et al., 2007).

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 workbook.

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)
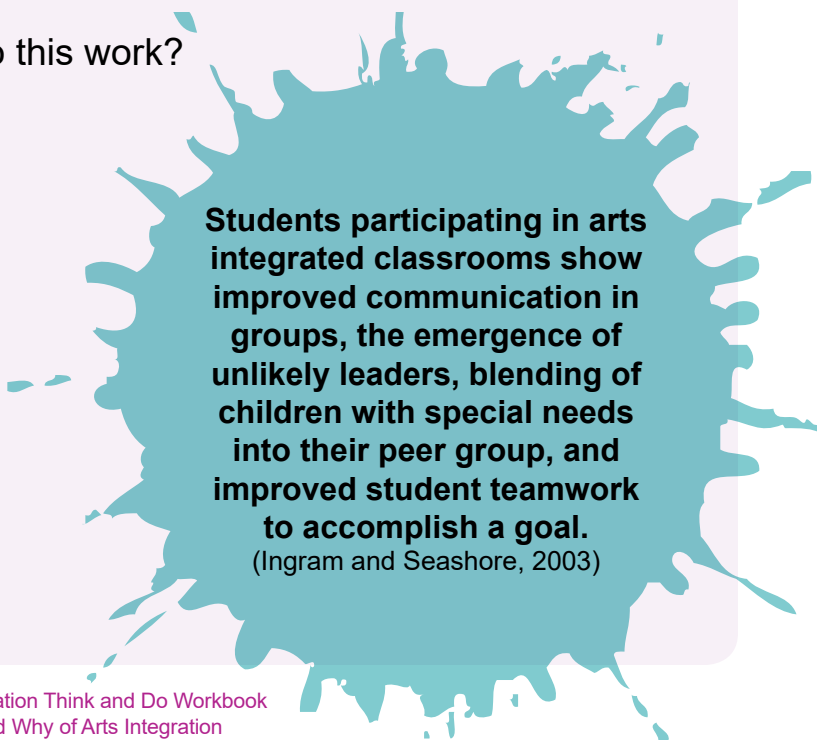
In changing students' level of engagement in learning experiences, arts integration impacted students' attitudes toward learning. With these changed attitudes came improved student achievement. (RealVisions, 2007)

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?

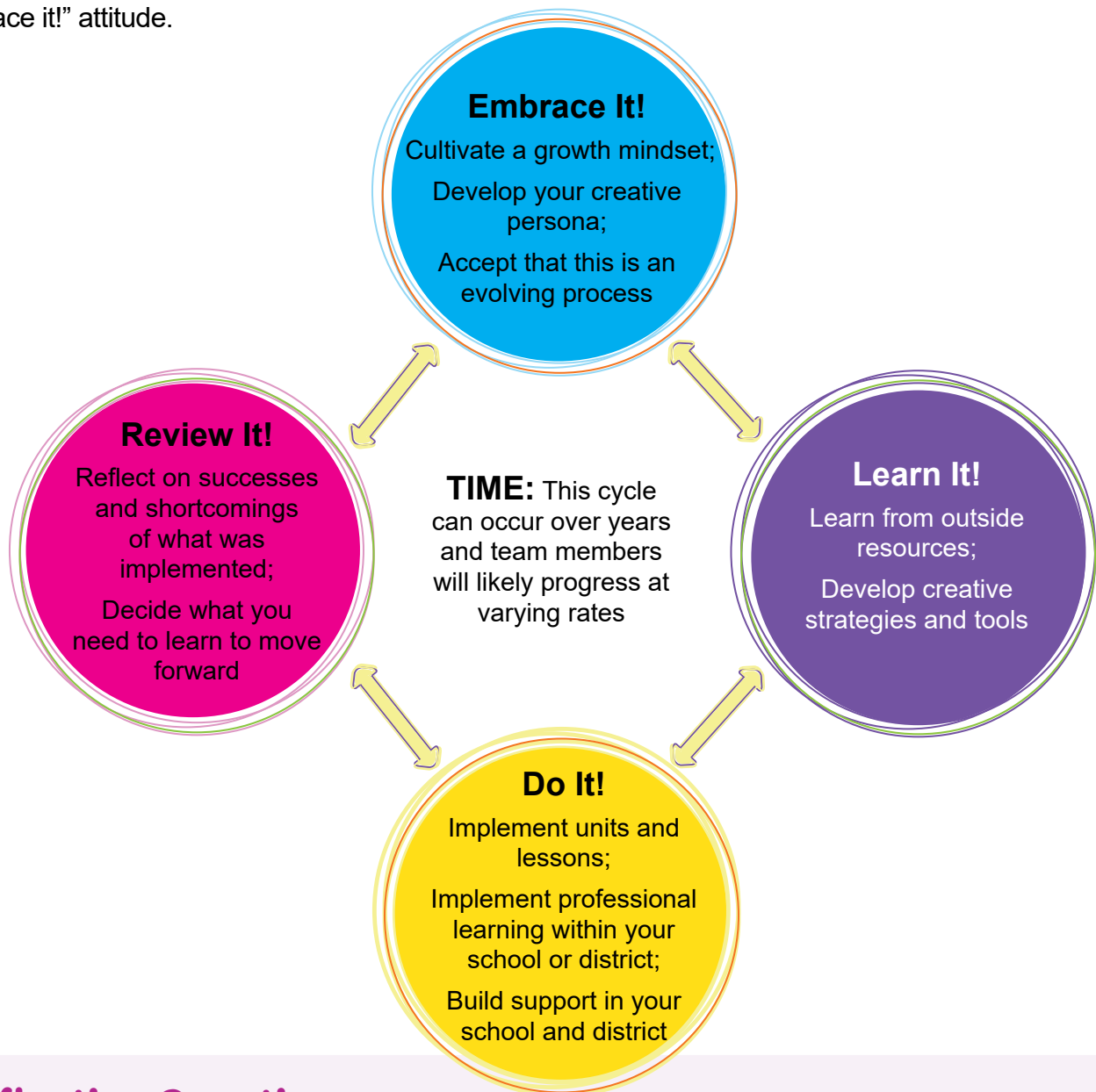• Who else do you need at the table to do this work?

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)

The Cycle of Arts Integration Adoption

Like all learning, the successful implementation of arts integration is an iterative process and requires commitment and repetition over a period of time. 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 (discussed in Chapter 2) 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.

Embrace It!
Cultivate a growth mindset;
Develop your creative persona;
Accept that this is an evolving process

Learn It!
Learn from outside resources;
Develop creative strategies and tools

Do It!
Implement units and lessons;
Implement professional learning within your school or district;
Build support in your school and district

Review It!
Reflect on successes and shortcomings of what was implemented;
Decide what you need to learn to move forward

TIME: This cycle can occur over years and team members will likely progress at varying rates

Reflection Questions:

- Where are you and/or your team in the cycle?
- What are you and/or your team doing to move along in the process? (Tip: Check out the rubric on page 91 to help you assess where you are.)
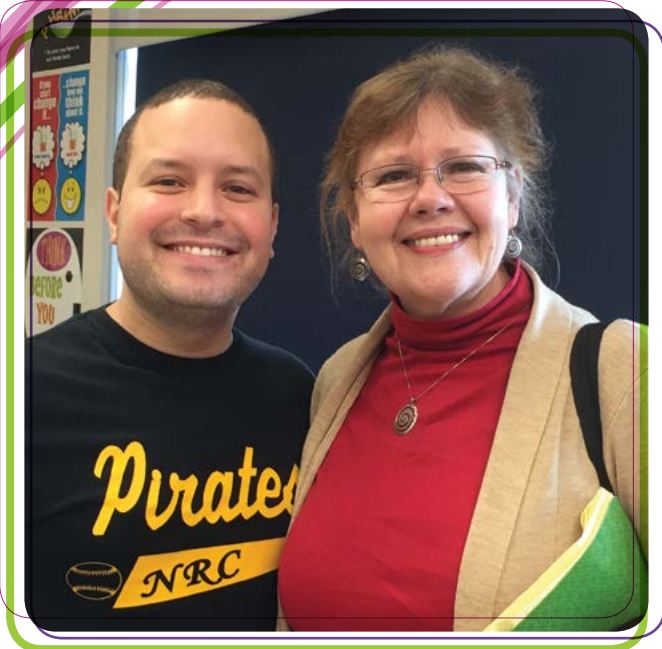
Photo courtesy of Young Audiences NJ/EP

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.
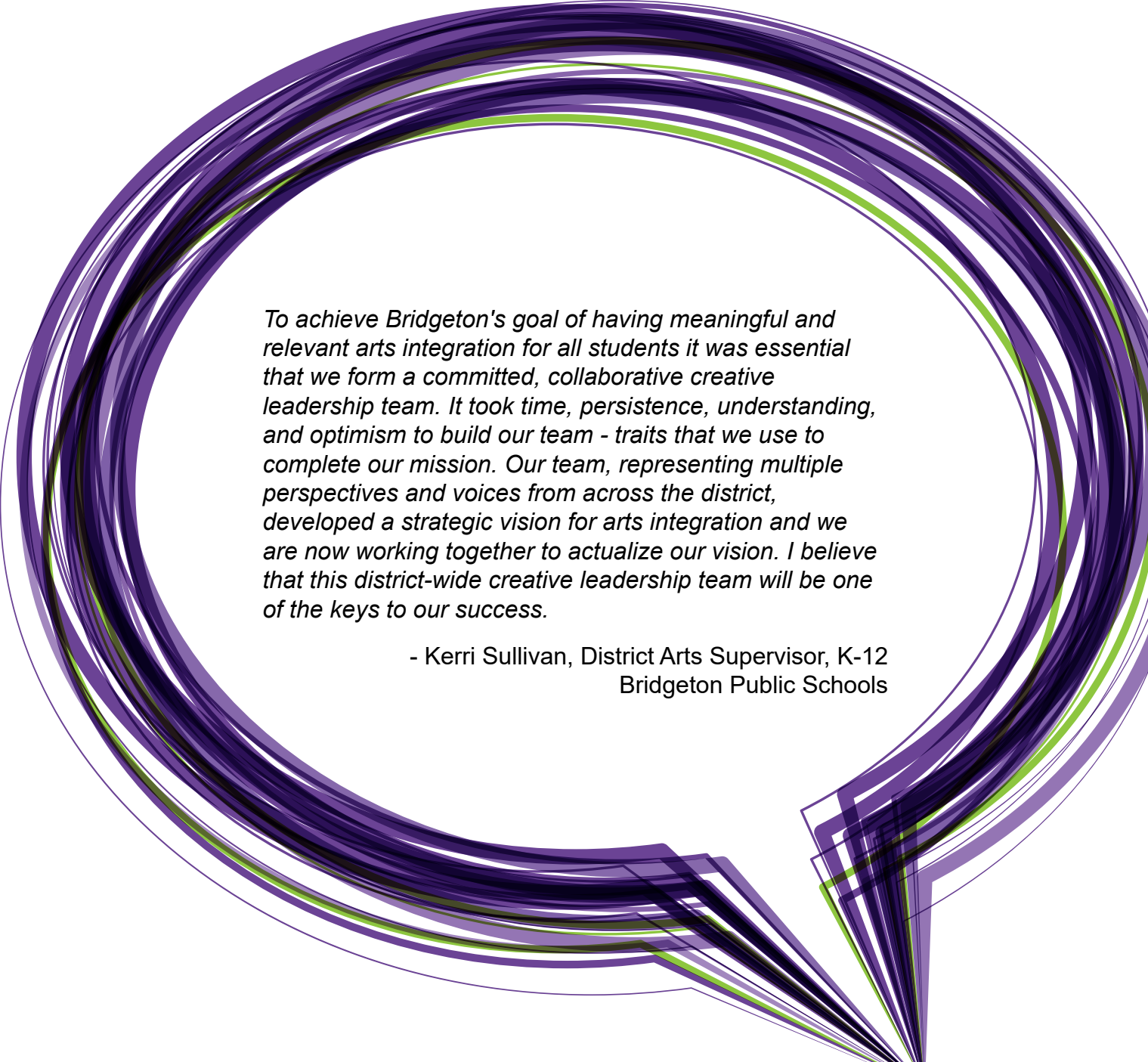
- Pat Flynn, Teaching Artist

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 and Shared Vision

To achieve Bridgeton's goal of having meaningful and relevant arts integration for all students it was essential that we form a committed, collaborative creative leadership team. It took time, persistence, understanding, and optimism to build our team - traits that we use to complete our mission. Our team, representing multiple perspectives and voices from across the district, developed a strategic vision for arts integration and we are now working together to actualize our vision. I believe that this district-wide creative leadership team will be one of the keys to our success.

- Kerri Sullivan, District Arts Supervisor, K-12
Bridgeton Public Schools

Building a School-Level 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 students, coaches, 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 identify and understand your team's assets. When a Creative Leadership Team builds a sustainable ecosystem for arts integration to develop, school and classroom cultures are improved and student learning is increased.

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 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?

• Does your team include varied roles (e.g. teachers, students, administrators, curriculum supervisors, etc.)?

• 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? Does the racial and cultural diversity of the Creative Leadership Team reflect the cultural and racial diversity of the student population?

• Who will keep the team engaged and help maintain a regular meeting schedule throughout the school year?

• Who will ensure that student voice is represented?

Use the chart below to brainstorm people who might make strong Creative Leadership Team leaders. Refer to the Reflection Questions on the previous page to guide you.

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

REALITY CHECK To ensure the cultural relevance and responsiveness of this work it is critical that the racial and cultural diversity of the Team represents your students.

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 and make a 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. Consider using 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. Consider downloading this chapter or using the writable Word versions of the worksheets below, which can be found at www.tinyurl.com/writableworksheets.

Group Exercise:
5 Key Words to Develop Shared Values and Alignment

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: "Equity," "Growth," "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.

Step Four: Based upon your team discussion, use the space below to record the shared values that will guide your work together.

Reflecting on the Collective Purpose of Your Team

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.

Your Purpose

Group Exercise:
Building a Vision Statement

Your team vision should be one 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.

This arts-rich exercise was designed to assist teams in creating a vision statement. This exercise can galvanize your team and allow for the powerful creation of one unified vision. It is amazing what happens when a team takes on the game of metaphorically busting through the barriers of time, money, bureaucracy, and other perceived personal barriers. This exercise presents a different way of looking at the current system, and has the potential to shift thinking. Note: exact length of time needed for this exercise will vary, but the suggestions may be a useful guide.

Material List:
Large Roll of Paper

Small Strips of Paper (approx. 2"x 4")

Post-it Notes

Markers / Pens

Bridge Template (hand-drawn)

Glue Stick

10 minutes
Begin with brief discussion about the greater purpose of this work. Your discussion can lead to valuable context about why the vision statement is central to the work of a productive and effective arts integration team.

5 minutes
Next, consider a personal dedication. Gather in a circle for individual reflection. Share your answers to the following question:

Who would you like to bring here in spirit?

Think of someone who helped you overcome barriers and allowed you to move forward in your life. Name that person and identify why they represent that kind of powerful movement forward to you. Move around the circle and share succinctly.

20 minutes
Find a partner and share your answers to the following question:

How do your personal experiences as an educator get in the way of your being a part of a unified vision for your team?

Record each answer on a strip of paper. Then, as a team, attach the individual strips to a large piece of paper. Once the strips are attached, view the wall that has been created and decide how your team is going to overcome each challenge. After all challenges are addressed, take collective action and destroy the wall. Your action will symbolize that these challenges will not be part of the future!

15 minutes

Once again, find a partner and share your answers to the following questions:

What might a unified vision for the future of arts enhancement and arts integration provide for you and your students?

What do you need to have in place for yourself to support a common vision that will continue to keep you engaged and inspired?

Record your answers on Post-it notes, then attach each of the notes to the bridge template that was prepared in advance. Each note will be flown like a flag from the bridge. Consider: **Who and What is needed to fulfill your vision? When, Where, and How will the work be done?**

15 minutes:

Discuss details you identified on the notes and write a two-three sentence vision statement that will capture your team's vision for arts integration in the space below the bridge.

This visual artifact is a symbol of the future your team envisions!

"The Hedgepeth team took the whole piece of paper and wadded it up into the smallest wad they could manage. They folded, pressed and even stomped on it until it wasn't much larger than a basketball. Another team ripped it open with their hands and tore it into small pieces. Another team cut it open and apart with scissors. The physical manifestation of taking the wall down really drives home the power of what the team can accomplish if they can get past all of the things they thought were real barriers. Barriers that where identified were often dispelled or at least no longer seemed insurmountable."
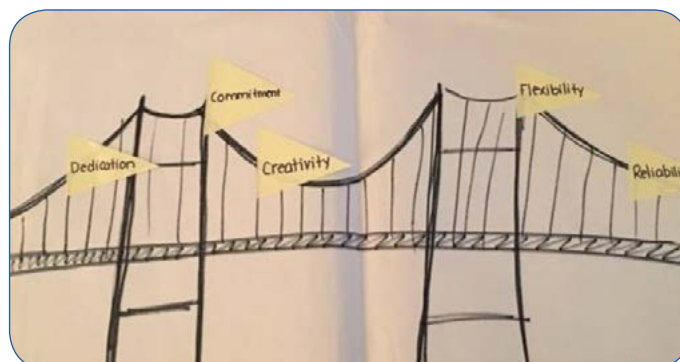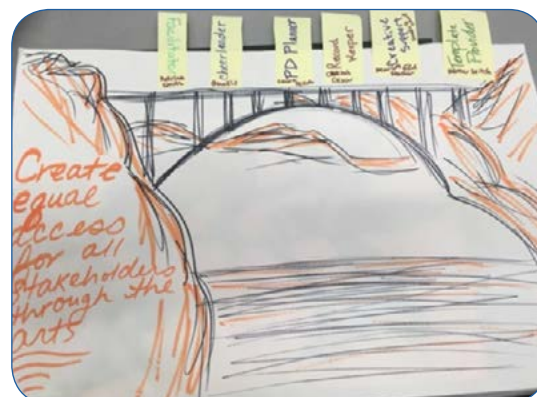
Group Exercise
Collaborative Asset Mapping

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; if no, please describe the reasons)

• 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). **Tip:** Consider responses from the exercise on page 37 of this workbook!

• 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 and sufficient time 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?

• What existing events (e.g. back to school night, community night, etc.) could deepen family and community engagement.

S.W.O.C Analysis

This exercise is designed to help your team identify existing strengths, weaknesses, 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 put in place.

Strengths: What strengths/assets does our school community bring to the work?	**Weaknesses:** What weaknesses do we perceive in our school that we want to address to make the work most effective?
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	*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?	**Challenges:** What are the biggest challenges from outside of our school to implementation?
Examples: Better student achievement, increased student engagement, better/more communication between teaching staff, reinvigorated teaching practice for people feeling burnt out, making natural connections through culturally responsive instruction	*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

REALITY CHECK 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." And, in addition to your school-level creativity team, other teacher leaders in the building may also be excited to embrace arts integration, or build a PLC to complement the team's vision.

Exercise
Setting the Stage for Success

Create a collective work of visual art (mobile, tapestry, mosaic paper mural) inspired by your 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. Consider the examples below to inspire you!

Photo courtesy of FEA Arts Integration Leadership Institute
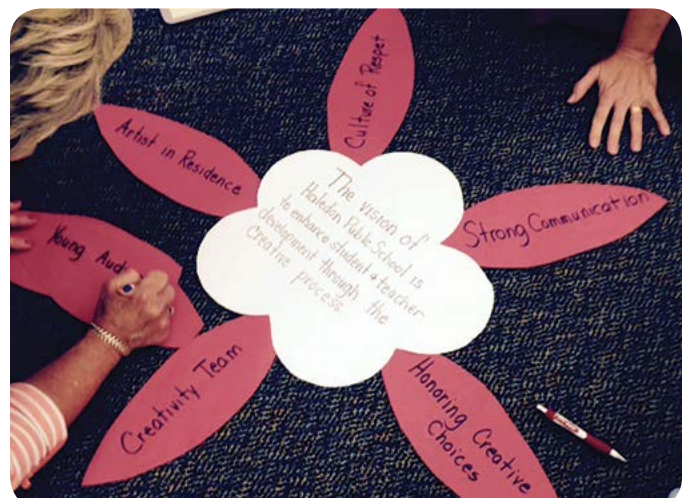
Courtesy of Young Audiences Arts for Learning NJ/ Eastern PA

Chapter Three
Developing the Creative Self

Each day brings opportunities to seek out creative inspiration, discover the attributes of creativity, and explore experiences that nurture the creative self. With good reason, when on airplanes, you are told to secure your own mask before assisting others. I often remind my staff of that idea because I know how dedicated they are to guiding the lives of our students. When everyone involved in arts integration makes a personal commitment to nurturing the creative self, creativity is more likely to thrive, authentic collaboration is more likely to occur, and 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 collaborations are those in which team members consistently nurture their own creative interests. Every day educators ask students to engage their imaginations and step out of their comfort zones while sometimes forgetting the value creative play has on their own lives. Team members who are committed to embracing creativity while exploring their own creative selves are better able to model for their students a willingness to take risks. Nurturing your creative self takes time and requires reflection, but the outcomes will bring joy and affirmation to your teaching and learning practice.

As you embark on your journey of exploring the creative self, use the creative capacities of your team members to support the exploration and use of arts pedagogy. Leveraging the creative assets within your Creative Leadership Team will help to identify a variety of creative experiences, while also fostering collaboration amongst team members. In the following chapter we invite you to allow the creativity of your whole team to shine a light on the arts education continuum.

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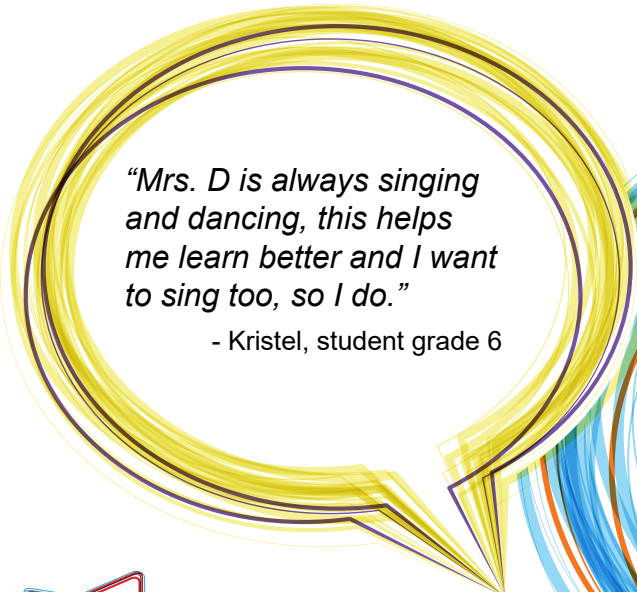
You can be creative without being artistic; you can be artistic without being creative; you can be both creative and artistic.

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

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.

Reflection Questions
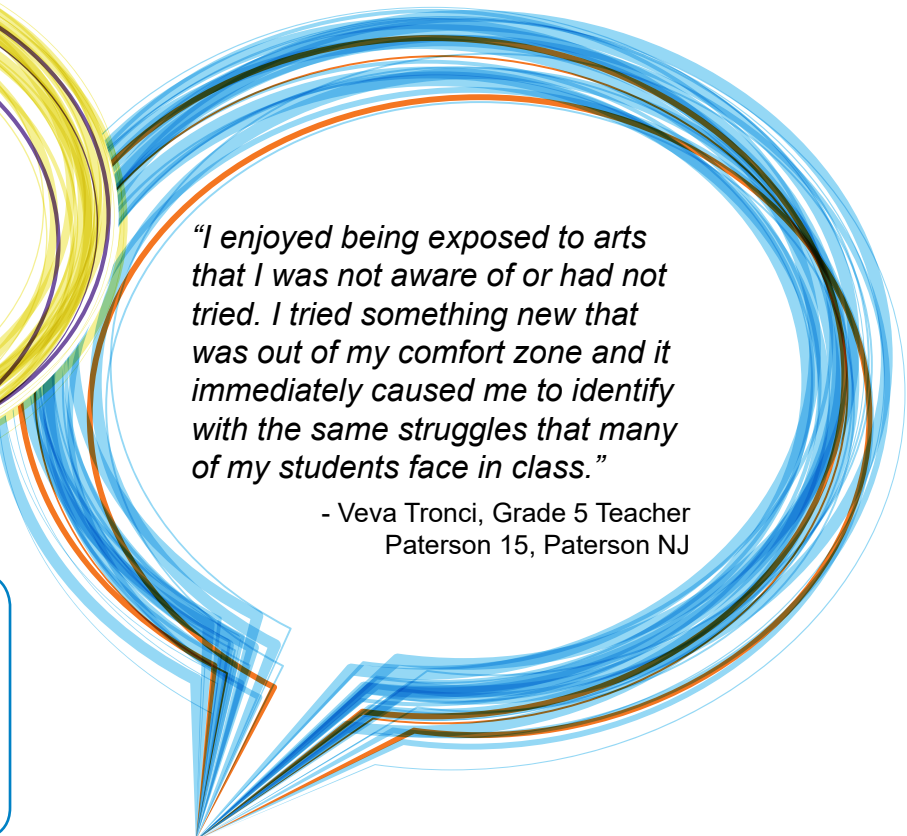
• When did you most recently feel creative? What were you doing?

• What daily activities do you engage in to nurture your personal creativity and artistry?

• What are the benefits of nurturing your personal creativity and artistry?

• Describe how your personal creativity and artistry are at the core of your interactions with students?

Use the exercises in this chapter to support, identify and explore your creativity *and artistry* and those of your Creative Leadership Team members.

"Mrs. D is always singing and dancing, this helps me learn better and I want to sing too, so I do."

\- Kristel, student grade 6

"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

REALITY CHECK It is essential to develop your personal creative self in order to support the creative process for your students.

Personal Creativity Map

A good prerequisite to understanding the creative assets of your school's Creative Leadership Team is to have each team member complete a Personal Creativity Map. The Personal Creativity Maps created will aid the team in choosing creative activities that will help further creative confidence.

A Mind Map is a tool that can be used to make thinking visible and will be used here to create a Personal Creativity Map.

To create a Personal Creativity 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 brainstormed 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?
- If you could choose to be an expert in any artistic discipline, which one would you choose and why?
- How could mind-mapping be useful as a tool in your classroom?

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.

Little   **More**   **Most**

Visual Art	Dance
Media Arts	
Music	Theatre
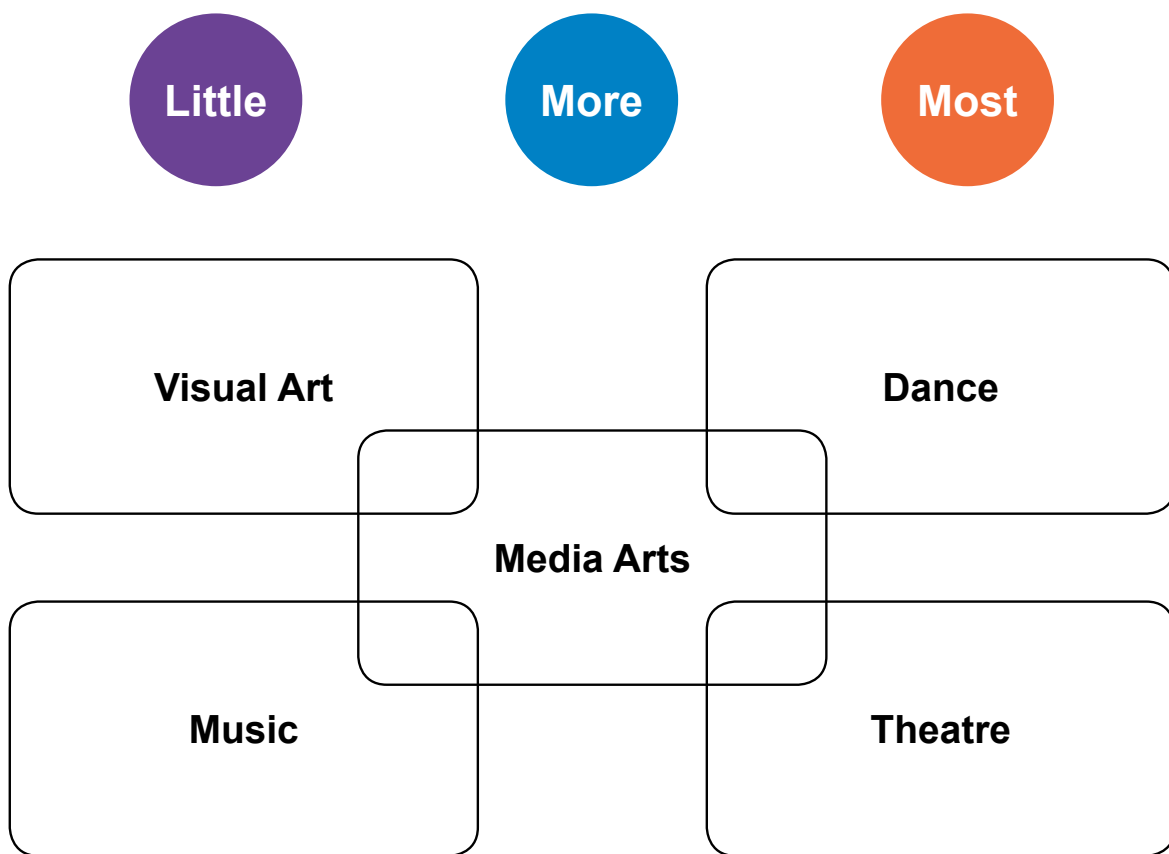
1. Choose a partner and discuss what was revealed about your experiences with artistry and creativity.

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.

Celebrate Your Creative Self

Move Into My, Your, Our Story

This exercise works best when one member of the Creative Leadership Team or a teaching artist with expertise in storytelling, theatre or dance facilitates a professional learning experience.

In pairs, participants will use first person stories, active listening, gesture and movement sequence to share thoughts, discuss, and embody stories to develop creativity and artistry.

Once each person has a partner, ask the pairs to identify as the first storyteller or listener. The listener will read the story prompts to engage the storyteller in a first person recollection.

Using key details heard in the story, the listener will improvise a movement sequence made up of 4-6 gestures and perform for their storyteller.

Next, each pair switch roles and repeats the process.

Finally, all gestures will be combined to choreograph a movement sequence that includes the work of each person.

After each pair has choreographed a movement sequence, invite participants to turn to another pair and "pair share" their movement sequences. These quartets will now use the choreography builders to adapt and revise their choreographed sequences to create a whole piece.

Finally, gather participants together, each group performs while the other half watches, then switch roles.

To close this exercise, ask participants the following reflection questions.

- How did seeing a story expressed through movement inform your perceptions of the creativity and artistry?

- How did the use of sensory language and the elements of dance support and expand your creative expression?

- What part of your story or movement was inspired or influenced by your own culture of origin?"

- How can this exercise be used as a creative teaching strategy?"

Story Prompts

Think of a time when you felt really creative.

Setting: Where are you?

Character: Who are you with?

Plot: What are you doing?

To tell your story be certain to use language that includes all five senses (smell, touch, hear, see, taste).

Choreography Builders

Once participants are comfortable with their sequences introduce the Elements of Dance and choose one to incorporate. The *Elements of Dance* that can be used include: *1) time (faster, slower, elongated, rapid, etc.); 2) space (up high, low to the ground, in place or moving through space, etc.); and 3) energy (harsh, fluid, explosive, soft, etc.)*

> *"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 Arts for Learning NJ & Eastern PA

REALITY CHECK 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.

Photo Courtesy of Young Audiences Arts for Learning NJ & Eastern PA

"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

Collaboration to Expand Your Creative Self

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 5. 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 using collaborative exercises and creative teaching strategies to stimulate creative thinking and collaboration.

Collaborative exercises are a fun way to nurture the creative self, promote the value of collaboration, and get to know the benefits of creativity. Exercises 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. Creating opportunities for participants to listen to other people's ideas and include those ideas in the creative process will support creativity and social emotional learning.

Creative Play Adventures

Transforming Objects

A large group of participants will use their imagination to transform everyday objects. When selecting everyday objects consider objects with different qualities such as 1) a stick, 2) a piece of newspaper, and 3) large pipe cleaner 4) a long scarf or piece of material.

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. After all participants have had the opportunity to "share" their object transformation, close this creative play adventure by having participants discuss how the different roles of the "actor" and the "audience" helped to create the object's transformation.

The Tallest Tower

Small groups of 3-5 participants will collaborate to build a free-standing tower. Consider materials and loose parts such as newspaper, cups, paper towel tubes, plates, and masking tape. Consider creative constraints such as limited quantities. For example, use 20 double sheets of newspaper or 12 inches of masking tape. Each group should try to make their tower be able to support a small object with weight, such as a book. After 10 minutes of building, take time to test each tower's strength and evaluate each tower's characteristics. To test the strength and ability of the towers to remain standing, have participants collectively create a "hurricane" by blowing at each tower. Next, evaluate each tower by identifying qualities such as the strongest, tallest, most aesthetically pleasing, most daring design or most interesting design flaw. Reflect on the process of construction by discussing the following elements of design, *shape, line, height, width, texture, or symmetry.* Close this creative play adventure by having participants discuss personal discoveries about working in collaboration.

The Mirror Game

Groups of two people will co-create based on simultaneous movements. Each pair will decide who will be the movement leader and who will be the follower. Pairs will face one another. As the leader begins moving, the follower will mirror the leader's actions. Close observation, slow and sustained movement, and moving as one should be prioritized. After a minute, participants will switch roles. Encourage participants to avoid abrupt stopping or changing of their movements. Explore the following *Elements of Dance, level (high or low) direction (side to side) and energy (smooth and sustained).* Encourage participants to work toward seamless transitions as they switch the role of leader. Close this creative play adventure by having participants discuss what they had to do to achieve synchronized movements.

Art Form Adventures

Photo Courtesy of Young Audiences Arts for Learning NJ/PA

In a Creativity Team meeting spend time as a team supporting each other's process of discovery and making connections to potential creative teaching strategies. Because collaboration is an essential component of arts integration practices, arts-rich collaborative activities will also work to nurture collaboration amongst members of your school's creativity team.

Visual Art Exercise

Using a variety of colored paper, scissors, and glue, transform the Personal Creativity Maps of team members into a collaged visual representation of your team's creative assets without the use of any words. Be sure to consider the Elements of Design including how color, line, size and shape can communicate your team's creative assets. Close this art form adventure by asking participants to discuss what new things they learned about the team and its' assets.

Dance Exercise

With 3-5 team members co-create a dance that shows the creativity within your team. The first section of the dance shows the character traits of team members has such as compassionate, loyal, curious, etc.. The second section shows the creative achievements of the team such as sustained learning within an art form, critical thinking when assessing student learning, or a creative contribution to the community. The third and final section shows a creative goal the team is working toward, such as

increasing music expression as a creative strategy. Use a series of gestures that involve movements from a variety of body parts consider non-locomotor, as well as locomotor movements to convey your team's creative assets. Close this art form adventure by having team members pair share the goal they have set and how they will self-assess the goal they set.

Theatre Exercise

Choose one connected idea from your personal creativity map, write a monologue using a specific life experience that details your selected creativity map idea. The goal is to tell the story of that part of your map. Write about it in first-person. Pretend that it has just happened and you are sharing it with your family. Tell your audience what you did and what feelings you experienced as a result of doing it. Challenge yourself to tell the story with gestures and whole body movements, including facial and vocal expressions. Your creativity team can compile selections of each team member's monologue to create a theatrical ensemble piece that reflects the team's collective creative assets. Close this art form adventure by inviting team members to pair share one creative asset that reminds them of a current student.

Music Exercise

With 3-5 team members co-create an improvised body percussion composition. Team members take turns showing one way to make a sound using the body (clap, stamp, tap a thigh, etc.). The first team member makes a sound and team members respond by reproducing the sound. The second team member repeats the first sound, adds a new sound and the team members respond by reproducing sound 1 & 2. This process continues until all team members have added to the composition and it can be performed as an ensemble. Close this art form adventure by inviting team members to discuss what this exercise demonstrates about active listening and watching. Identify what skills they needed to address a difficult aspect of the exercise.

REALITY CHECK 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.

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 the exercises in this chapter develop? (e.g. the Transforming Objects exercise develops creativity as it relates to imagination, artistry, performance.)

- 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?

- What did you notice about your own cultural, generational, and gender identity during these exercises?
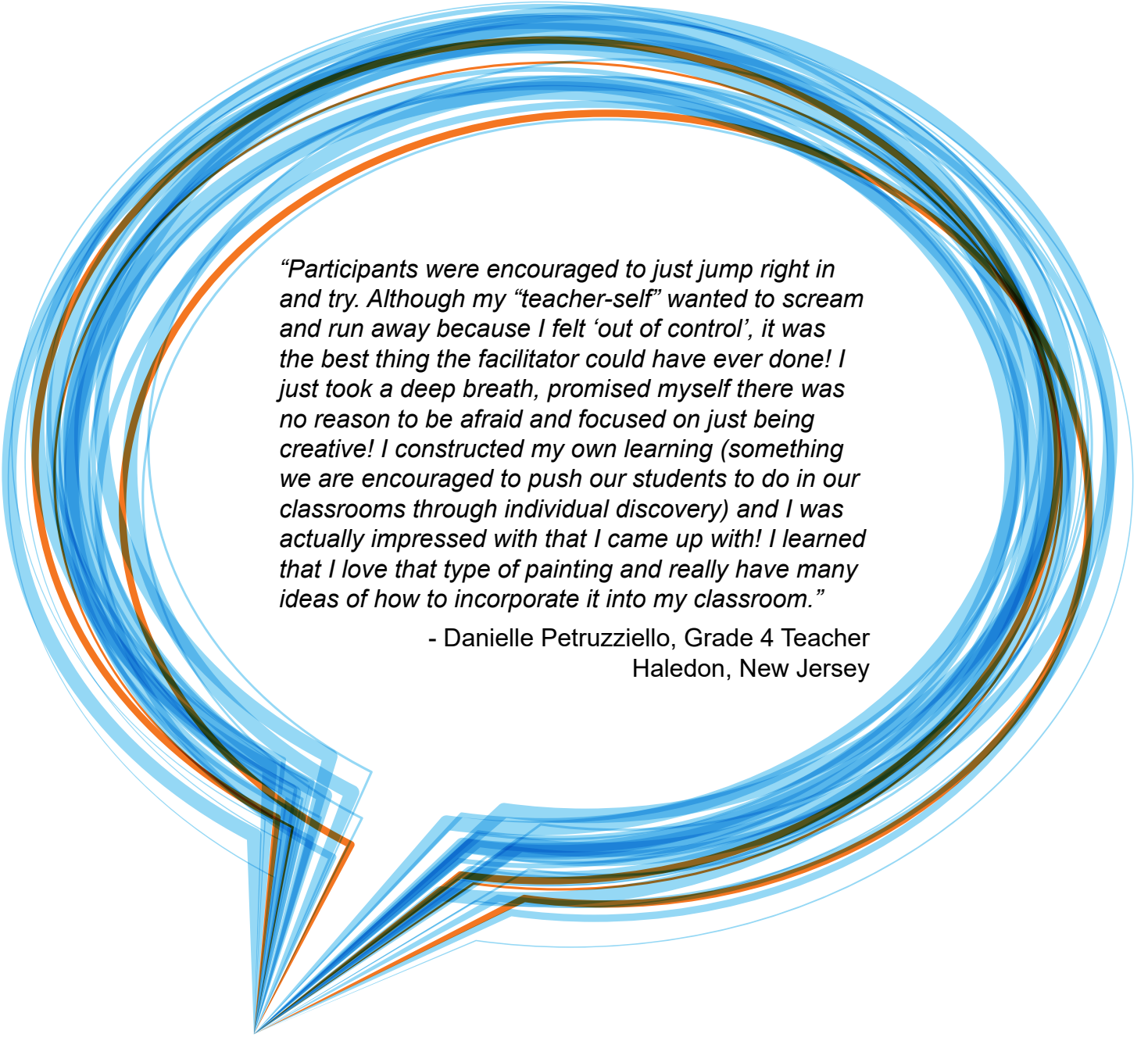
Reimagine the Classroom

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

Your first task is to work with teachers and/or students to reimagine a part of the classroom or school. The goal is to co-create a space that reflects the cultural identities, personalities and aspirations of teachers and students within the learning community. Be sure to reflect back to the creative asset map and sharing worksheet from page 33. 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.

REALITY CHECK

Tapping into your own creative potential can be scary, exhilarating, or both at the same time, 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 Petruzziello, 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 cultural background and personal history. How might it influence your creative expression? What personal cultural traditions or legacies can you draw on for inspiration? What traditions or legacies might you reexamine as you nurture your creative self?

- What goals will you set to help expand your artistry and creativity?

"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
Creative Teaching Strategies

This unit included visual art, music, technology, language arts, science and culminated in a schoolwide Parrandas. Students were introduced to the Puerto Rican custom of Parrandas, from two Young Audiences teaching artists from Segunda Quimbamba.

Two of the school's specialists supported the making of vejigante masks and sonajeros. This creative teaching strategy encouraged students to identify and apply the colors and design elements found in national flags from each student's family heritage.

The 1st grade bilingual teachers designed and implemented an arts integration rubric to score a writing task that assessed one ELA and one Visual & Performing standard. (See Chapter 7 for the rubric).

Before implementing the writing task, teachers and Eloise Bruce, FEA Arts Integration Coach, facilitated tableau vivant as a creative teaching strategy to help students reference vocabulary, skills and details addressed in the unit.
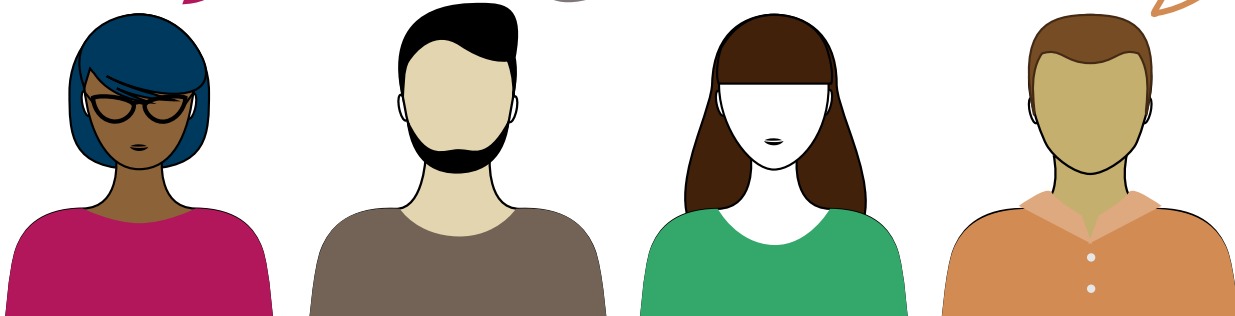
Martin Luther King School Trenton, NJ. Grade 1 Creativity Team

 Luz Castillo, 1st Grade Bilingual Science Teacher; Silvia Raines, 1st Grade Bilingual ELA teacher; Jen Savage-Renshall, Visual Arts Specialist; Thomas Hicks, Music Specialist; Arlana Arrington, Technology Specialist; Nanette Hernandez, Young Audiences Creativity Consultant; and Eloise Bruce, FEA Arts Integration Coach
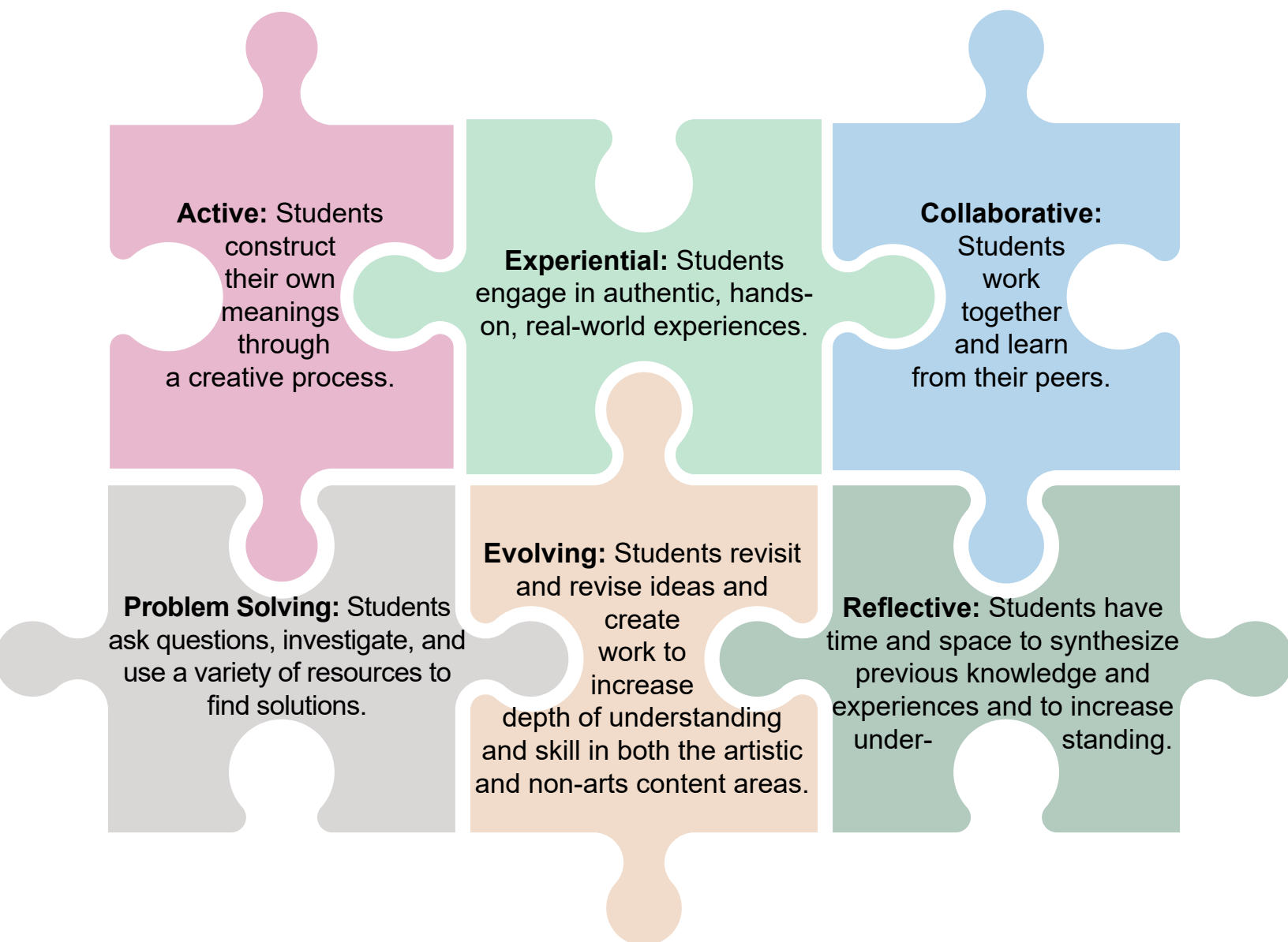
Creative Teaching Strategies

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 creative teaching exercises that contain creative teaching strategies that demonstrate the elements of artistic creation and/or performance.

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?

The following learning principles will be evident in any effective arts integration experience.

Active: Students construct their own meanings through a creative process.

Experiential: Students engage in authentic, hands-on, real-world experiences.

Collaborative: Students work together and learn from their peers.

Problem Solving: Students ask questions, investigate, and use a variety of resources to find solutions.

Evolving: Students revisit and revise ideas and create work to increase depth of understanding and skill in both the artistic and non-arts content areas.

Reflective: Students have time and space to synthesize previous knowledge and experiences and to increase under-standing.

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 arts-rich exercises employ strategies and techniques that are grounded in different art forms. These examples can be adapted and used in a variety of arts integrated lessons to explore arts and non-arts content areas. These are great "go-to" experiences that offer strategies and techniques that arts integration specialists lean on regularly as a part of their arts integration collaborations. Once comfortable with these teaching strategies and techniques teachers should be able to use them in a wide range of lesson plans.

Photo Courtesy of Young Audiences Arts for Learning NJ & Eastern PA

Creative teaching strategies and the following exercises can be used with students across the curriculum for either arts enhancement or arts integration lessons or units of study. Arts enhancement and arts integration are distinct, and identifying the difference is important. An arts enhanced unit or lesson will include both the arts and the non-arts content and learning standards, but art content may not be assessed equitably. The same lesson becomes arts integrated when learning standards use an assessment task and measurement tool, that allows the arts content and the non-arts content to be assessed equitably. Arts enhancement and arts integration are equally valuable tools for educators to use in their classrooms, one strategy is not superior to the other in any way and teachers can choose which strategy is best employed for a given lesson or unit.

For Each of the Example Lessons Below Ask Yourself:

1. **What are the strategies being used?**

2. **How can these strategies connect to a content area being taught?**

3. **How do we most effectively adapt these strategies to benefit students?**

4. **How might teaching with these strategies contribute to an arts-rich school?**

Theatre

Tableau Vivant (Living Pictures)

A tableau is a silent, frozen image created through physical gesture, and facial expression. A tableau captures a concept or moment in time without the use of spoken word. When creating tableau to tell stories people use their bodies and their faces. The most compelling tableau use specific elements of stage picture composition, such as levels, character relationship, and full body commitment. Tableau is often used in conjunction with reading a story, informational text, or analyzing a picture. It can be a very effective conversation starter and offers a useful tool to help develop nuanced understandings of what is happening in the given moment of the tableau. This exercise offers students the opportunity to function as both "actors" and "audience."

1. The teacher demonstrates how the body can be used to communicate an idea or concept, like your favorite sports activity or animal. Next, students make a statue (pose) with their body and face to communicate the identified idea or concept.

2. Introduce the topic of the day. For example: the characters of a familiar storybook or fairytale; the setting of a famous historical event, such as Washington Crossing the Delaware; or a circumstance like the 1963 Great March on Washington.

3. Students discuss the possible feelings and reactions of characters

Photo Courtesy of Young Audiences Arts for Learning NJ & Eastern PA

in the selected story, event or picture. 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. Divide class into small groups (4 or 5 students each). As they work in collaboration, ask the students to each choose one character from the selected story, event, or picture that they would like to include in the tableau. Explain that only one person can play a character in a tableau but that actors can also play other story details. (animals, trees, bridges, walls, houses, boats etc.)

5. Direct the students to discuss how they could create (or recreate) a tableau of their story/picture. After a short (30 sec.) conversation, they are on their feet to rehearse their tableau.

6. The teacher explains to the students how they will strike and hold their poses: This can be done using Theatre vocabulary "I will say 'Places -3-2-1- Go' you freeze in your pose and hold it until I say "Blackout/Curtain." or if using Film Vocabulary "I will say 'Action -3-2-1-Freeze!' You freeze in your pose and hold it until I say 'Cut.'"

7. Students plan and rehearse. Each group takes a turn sharing their tableaux as actors while the remaining students are the audience and watch closely. The audience determines if the actors are using their bodies to portray the characters in the tableau effectively. The teacher then leads a discussion and demonstration with the audience who make suggestions to the actors on how to

create a more interesting stage picture. Some suggestions might include, 1) putting more energy into their bodies and more expression in their faces, 2) incorporating levels (posing close to the floor, mid-level or reaching higher), and/or 3) interacting with one another to increase the dramatic effect of the tableau. All groups are then asked to continue revising and rehearsing their tableaux to include what has been discussed with the audience.

8. All groups of actors will perform again, while the rest of the class serves as the audience. The audience again views each tableau to see if it contains all the suggestions that were previously identified. Consider using the Two Stars and a Wish strategy described at the end of chapter 4 (page 66).

In order to have an arts integrated theatre lesson with the arts portion being an equitable part of the lesson, introduce the following definitions and assess the lesson for students' understanding and application the following concepts: *Tableau, Level, Character Relationship, Facial Expression, Full Body Commitment, Actor and Audience.*
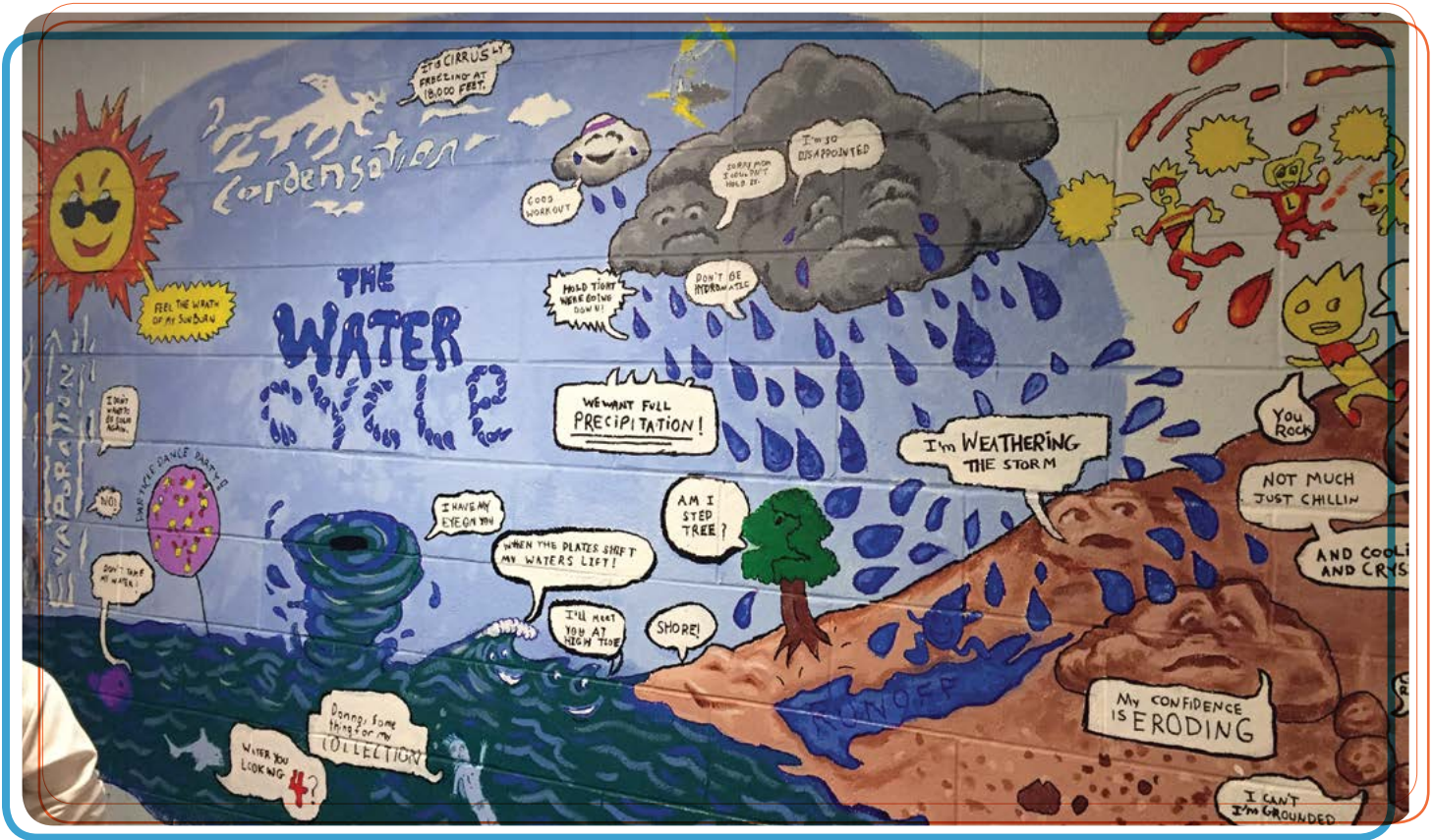
Young Audiences Arts for Learning NJ/ Eastern PA

Visual Art

Graphic Novel (Everyday Heroes)

(Courtesy of Graphic Novelist & Teacher Kevin C. Pyle)

Using the techniques of graphic novel and comics in conjunction with either ELA, science and social studies content can allow teachers to offer arts integrated or arts enhanced lessons or units of study for students K through 12. A graphic novel template link can be found in Chapter 7 on page 105.

This exercise engages students in the research and creation of graphic novels based on beloved everyday heroes who make a difference in their lives. Students engage in the creation of their own stories as written and graphic representations after having interviewed people in their lives.

1. Students begin by conducting an interview with an important person in their life.

2. The interview and research need to identify some important event in that person's life in order to have plot be present. For example, my dad makes dinner for the family every night when he gets home from work. My grandma learned to fix trucks when she was in the army.

3. Using the elements of story (plot, dialogue, character and scene) students create a rough draft outline of their story with a beginning, middle and an end.

4. Using a graphic organizer that has six panels the student draws in pencil each part of the story with setting, characters and emotions.

5. They add in word balloons for dialogue and write what is said in the word balloons.

6. Students can then use fine-line markers and colored pencils and crayons to finish the comics and are encouraged to add motion.

7. In the culminating activities, students share their work by reading to each other and displaying their work visually.
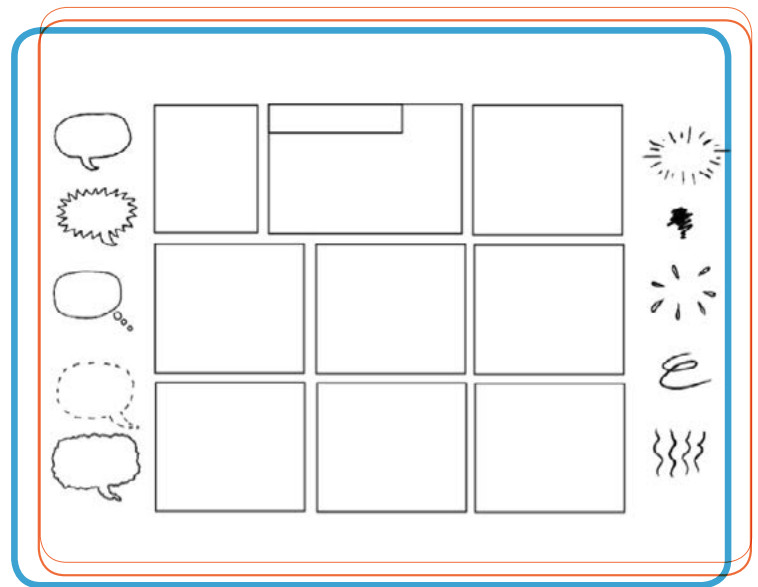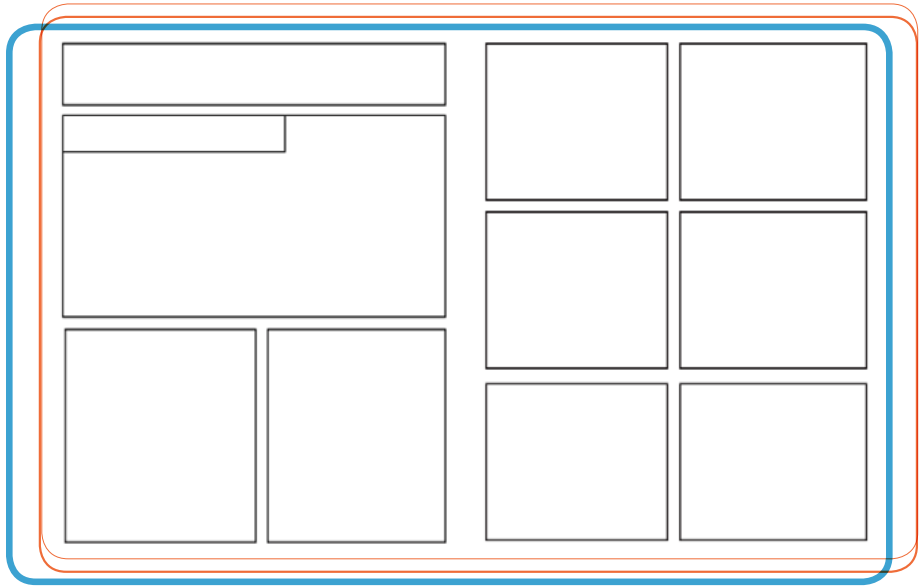
In order to have an arts integrated graphic novel lesson with the arts portion being an equitable part of the lesson, introduce the following definitions and application:

Panel: A distinct segment of the comic, containing a combination of image and text.

Captions: These are boxes containing a variety of text elements, including scene setting, description, etc.

Speech Balloons: These enclose dialogue and come from a specific speaker's mouth; they vary in size, shape, and layout and can alternate to depict a conversation. The shape of the box can give the reader insight into the emotional intent of the character.

Establishing Shot: refers to a panel that often comes at the beginning of a scene to convey basic facts about setting, such as when and where the scene will be taking place, as well as the mood and characters' location.

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 another content area. Encourage students to practice active listening. Have each student create a gesture that embodies what they heard their partner say.

Photo Courtesy of McCarter Theatre

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.

In order to have an arts integrated dance lesson with the arts portion being an equitable part of the lesson, introduce the following definitions and assess the lesson for students understanding and application: Body Parts, Space (non-locomotor, locomotor, High Level, Low Level), Time (slow, medium, fast), and Energy (Smooth, Jagged).

REALITY CHECK 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.

"Instead talking in front of everyone, I like when I can dance to prove what I learned about history."

- Alondra, Student Grade 7

Music

Composition (Soundscape):

The term "soundscape" can refer to the composition and performance of sounds that create the sensation of experiencing a particular acoustic environment and can be created by using the found sounds of any chosen environment. Soundscapes are

Courtesy of Young Audiences Arts for Learning NJ/Eastern PA

made exclusively or in conjunction with musical performances. Students have the opportunity to work together as a Sound Orchestra as they compose and perform an original sound/musical piece. Soundscapes can be offered as a part of an arts enhanced or arts integrated social studies, science, or ELA lesson or unit of study.

1. Brainstorm with students about sounds they might hear in a variety of locations, such as a rain forest, a shopping mall, a zoo, a town in the old west, a storm on the ocean. Students are divided into small groups (of 5 or 6 students) each group will choose one or two sounds by using their voices and body percussion to repeat in a rhythmic pattern.

2. The teacher will introduce the role of the conductor and the "cues" that the conductor uses to lead the Sound Orchestra. For example the conductor can cue the orchestra to begin by lifting and lowering their hands; or to raise the volume by lifting; or lowering the conductor's right hand or to speed up or slow down the "tempo" by rate that the conductor moves their hands in front of the orchestra. Finally, the teacher will demonstrate the gesture to stop or "cut off" all the sound.

3. With the teacher (or a student) acting as "conductor", each of the student groups will individually perform sounds.

4. The students who are the audience "not performing" will give feedback to the performers to help each group to revise and improve.

5. With a conductor leading the groups will perform as an ensemble with each group having a chance to solo and the whole group using a variety of volume and tempo changes and striving to begin and end together.

6. Students will be asked to reflect upon the experience of creating and performing collaboratively both individually and as a group.

This exercise may be adapted to use percussion instruments from a teaching artist or the school's instruments or "classroom's found objects" (pencils, rulers, waste baskets or plastic tubs, desks or backs of chairs etc.)

In order to have an arts integrated music lesson with the arts portion being an equitable part of the lesson, introduce the following definitions and assess the lesson for students understanding and application: Pitch (High or Low Sound), Texture (Types of Sound), Tempo (Fast or Slow) Duration (Long or Short) Structure (The musical Plan) Dynamics (Loud or Quiet).

Media Arts

Videography (Public Service Announcement, PSA)

A public service announcement (a PSA) is a message created in the public interest disseminated without charge, with the objective of raising awareness of, and changing public attitudes and behavior towards, a social issue. In this activity students will have the opportunity to research a topic, write, and film a short video to express their concerns about an issue that affects them or their communities. The process making PSA's offers students the opportunity to participate in an arts integrated or arts enhanced lesson or unit of study.

1. Teachers will engage their students in a discussion of issues that face them, their families, their schools and communities.

2. The class will choose several (3 to 5) topics they would like to address in their PSA. The teacher will assist the students in dividing into small groups and each group will choose one of the topics to focus on in their PSA.

3. Teachers will introduce the process of storyboarding (See resources for a storyboard template in Chapter 7). Each small group will create a script for their PSA and storyboard using persuasive language and images.

4. Students will familiarize themselves with a variety of camera shots (establishing shots, close-ups and super close-ups, pan shots) and the use of varied shots to deliver information, convey meaning and create mood.

5. Students will determine roles, create content, stage scenes, rehearse and record their PSA.

6. Each small group will use simple tools to review and edit their footage for their PSA.

7. Each group will present their PSAs to their classmates for feedback and critique. Students will reflect in groups and individually on their collaborative process and the product that they created.

In order to have an arts integrated Media Arts lesson with the arts portion being an equitable part of the lesson, introduce the following definitions and assess the lesson for students understanding and application: Storyboarding (beginning, middle end) Writing (Script/Talking Points, Narrative) Space, Sound, Lighting, and Framing.
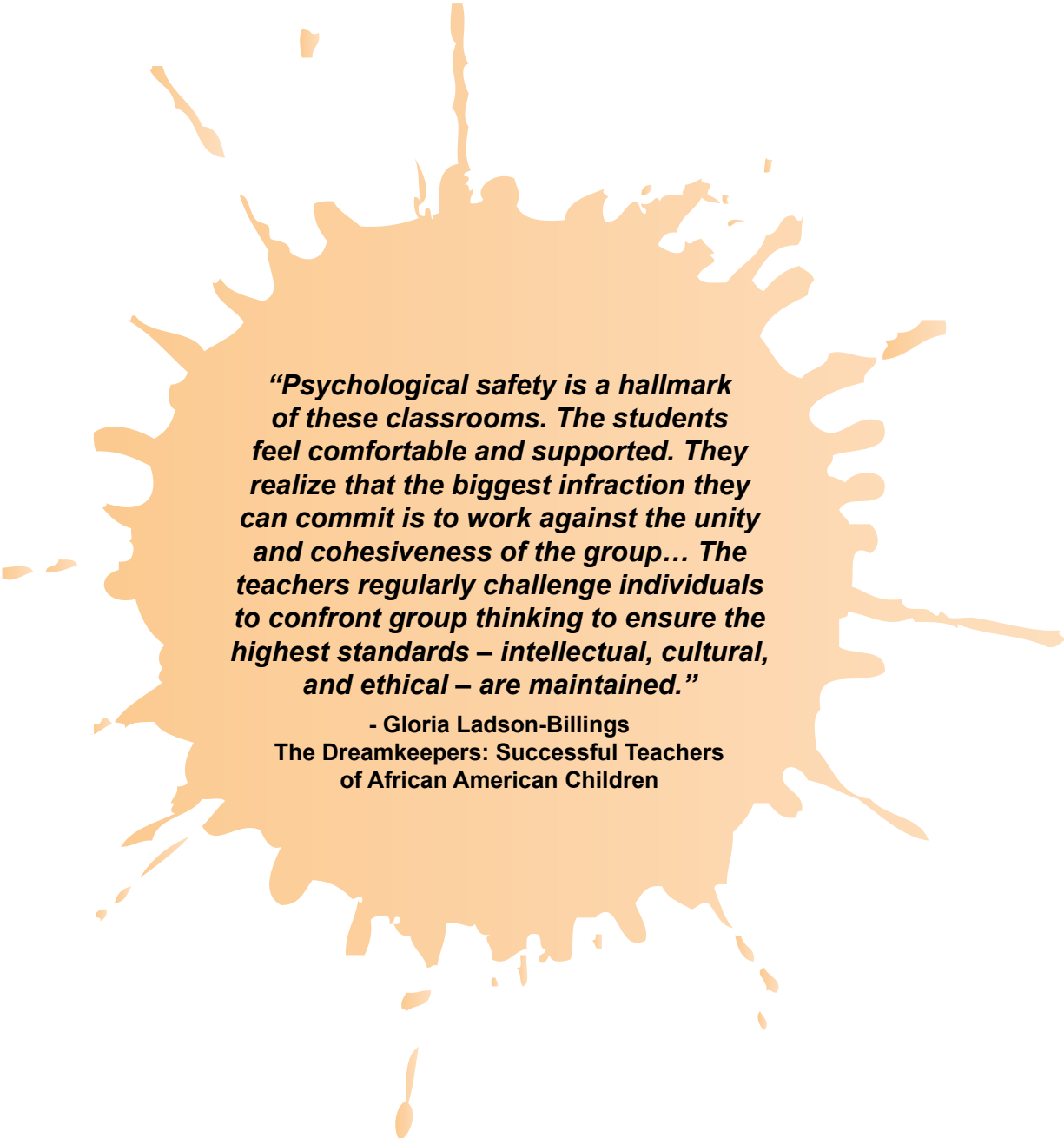
Logo Design:

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.

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.

"Psychological safety is a hallmark of these classrooms. The students feel comfortable and supported. They realize that the biggest infraction they can commit is to work against the unity and cohesiveness of the group… The teachers regularly challenge individuals to confront group thinking to ensure the highest standards – intellectual, cultural, and ethical – are maintained."

- Gloria Ladson-Billings
The Dreamkeepers: Successful Teachers of African American Children

REALITY CHECK 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.

Use this chart as a reflection tool regarding your own culturally responsive practices.

Culturally Responsive Arts Education Teacher Reflection			
Place a check (✓) to all that apply to you.			
My Profession as a Teacher	✓	**My Social Relations**	✓
I see myself as an artist; my teaching profession is an art		My relationships extend beyond the classroom	
I see myself as part of a community		I connect with all students	
I see my teaching as giving back to the community		I encourage a community of learners	
I believe all students can succeed.		I encourage my students to collaborate	
I help make connections between my student's national and global identity		I expect my students to teach each other	
I am passionate about teaching		I expect my students to be responsible for each other	
My Viewpoint on Knowledge	✓	**Resources: I have the following in my classroom/professional library:**	✓
Knowledge is shared by students AND teachers		Biographies on heros that reflect the cultures of people in our state	
Knowledge is viewed critically in my classroom		Books that represent diverse cultures, characters, and histories	
Student's diversity and differences are important to me when planning my lessons		Art from all disciplines created by artists from cultures that are reflected in our state	
The knowledge I deliver will help my students develop necessary skills		Other:	

Adapted by JoAnn Nocera from *The Dreamkeepers: Successful Teachers of African American Children* by Gloria Ladson-Billings

Know Your Students

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 Susan Riley's Institute for Arts Integration and STEAM

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?
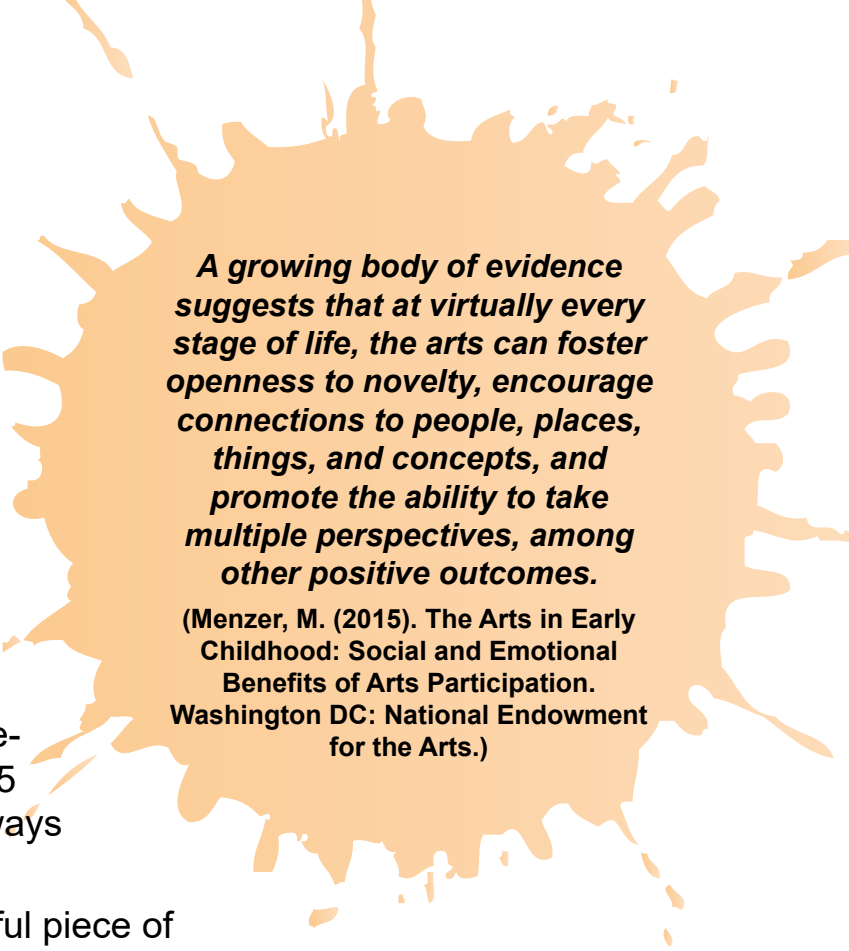
Exercise:
Creating a Class Agreement

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.

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.)

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."

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.

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 three 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 addressed in the NJ Student Learning Standards for Visual and Performing Arts and the National Core Arts Standards mentioned in the Introduction on page 9.

Exercise

iNotice 3

(Courtesy of The Institute for Arts Integration and STEAM)

iNotice 3 is a meaningful framework to analyze works of art (visual art, dance, theatre or music).

Teaching Strategy Steps:

1. Select a work of art (a painting, poem, choreography, assembly) that directly relates to your lesson/unit.

2. Ask the students to identify 3 elements they notice in the artwork. For example, balance, shape, and rhythm.

3. Next, ask the students to describe to a partner one thing they noticed about each element.

4. Now, select one student to share with the class what their partner noticed about one selected element. That student then selects another student, who tells us something else about that same element. The second student then selects a third student, who tells us one more thing about that element.

5. The class has now discussed three different details of that one element from the work of art. You can continue with these steps to explore as many different elements as needed.

6. Invite students to apply the method of inquiry as they self or peer to peer critique their own work(s) of art.

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.

**Teaching Strategy Steps 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.

7. After reviewing several stars and wishes ask the students, "if we were to do art work again, what parts should we keep? What parts need more work and why?"
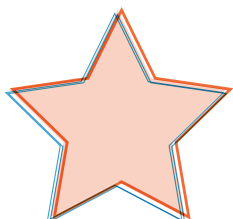
Two Stars and Wish Evaluation Worksheet

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.

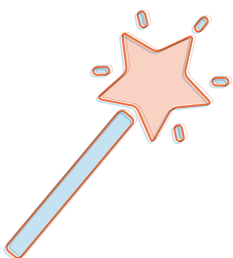One thing I like...
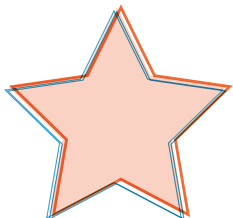
Another thing I like...

I wish for next time...

Evaluatee: _____

Evaluator: _____

Work being evaluated: _____

Chapter Five
Collaboration:
Planning, Teaching, and Assessing

"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 High School arts integration team was privileged to attend the Arts Integration Leadership Institute, so we had three days of learning together and planning for the upcoming year."

- High School Principal

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.

Differentiated Collaboration

Many teachers don't know where to begin in terms of collaborating with their colleagues regarding arts integration. What does this collaboration look like? As an arts teacher, you might be nervous or uncomfortable approaching the non-arts colleagues because you haven't established a relationship with them. This can also go the other way — the non-arts teacher might not be confident in his/her "arts skills" and not sure where to begin.

There is no right or wrong way… as long as both teachers are open to new ideas and collaborating! And just as no two people are alike, collaboration amongst teachers doesn't always look the same. We like to call this differentiated collaboration. The term differentiation is readily used in classrooms around the world, but typically only associated with students and their needs. Well, teachers are no different! Every time you work with a teacher on co-planning and co-teaching an arts integration lesson, it will probably "look" different for a number of reasons.

1) Your relationship with each teacher is different. Some relationships are better than others; but regardless, you are two people with different personalities trying to work together for a common goal. And, this never "looks" the same!

2) Each non-arts teacher brings a different level of comfort in working with the arts. Do they connect more with visual art, music, dance, or theatre? Or, they may not think that they are comfortable with any art form because they don't view themselves as "creative."

3) Each teacher is in a different place with how comfortable they are with arts integration. Are they more on the arts enhancement side or arts integration side of the continuum?

4) Location & Time - Are we located in the same building? Do we have any common "free" time in our schedules? If the answer is no to both of these, then digital is the way to go! Google Docs, text, email, phone, or virtual call will solve that problem very easily!

Take some time to figure out what will work best for you and the person you will collaborate with. What matters most is how you begin the journey and what your students gain at the end of it!

Co-Planning for Instruction and Assessment

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.

Authentic Standards Alignment:

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.

Use these steps for aligning standards:

1) Non-Arts & Arts Teacher – Look at your standards and determine which standard in each content area that you want to use as the focus for the lesson/unit.

2) Then decide together - what do you want the students to do (create, perform/produce, evaluate, analyze, etc.)? Check Bloom's Taxonomy (revised) to make sure that the verbs in your two standards are aligned and leading to the same "main event."
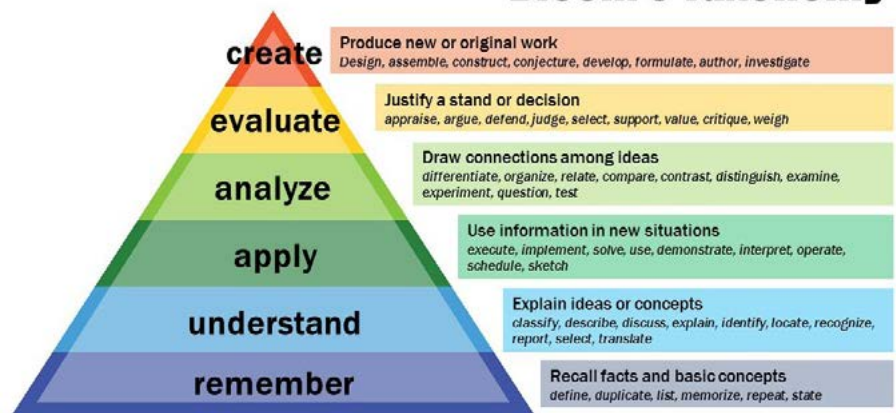
Shelf Concept:

Remember that arts integration lessons take place AFTER foundational skills and knowledge have been taught separately within arts classes and non-arts classes. These foundational skills and/or knowledge act as a "shelf" for the student's integration of the skills/knowledge. For example, students need to understand vocabulary and core concepts in each subject area before they can successfully integrate them. If the students' don't have a "shelf to put it on," then they will not be successful with integrating the skills and knowledge in the creation of something new!

Cognitive Demand/Bloom's Taxonomy: What is your main event?

An authentic arts integration lesson lives in the top three tiers of cognitive demand: create, evaluate, and analyze. We pre-teach and give the students a "shelf to put it on" using the three lower cognitive demand levels: apply, understand, and remember.

When developing an arts integration lesson/unit, you align one arts standard with one non-arts standard. The verbs in these standards need to fall under the same cognitive demand level. Ask yourself: How much are you demanding of their brains? The alignment of the verbs through the cognitive demand level will help to determine the "main event" for your arts integration lesson. If the cognitive demand level is create, then the students will be creating something. If the cognitive demand level is evaluate, then the students will be evaluating, critiquing, or appraising something. If the cognitive demand level is analyze, then the main event will have the students organizing, comparing, examining, or experimenting with something. This "main event" will also determine WHAT you are assessing, but more on that later!

Bloom's Taxonomy

create — Produce new or original work
Design, assemble, construct, conjecture, develop, formulate, author, investigate

evaluate — Justify a stand or decision
appraise, argue, defend, judge, select, support, value, critique, weigh

analyze — Draw connections among ideas
differentiate, organize, relate, compare, contrast, distinguish, examine, experiment, question, test

apply — Use information in new situations
execute, implement, solve, use, demonstrate, interpret, operate, schedule, sketch

understand — Explain ideas or concepts
classify, describe, discuss, explain, identify, locate, recognize, report, select, translate

remember — Recall facts and basic concepts
define, duplicate, list, memorize, repeat, state

Vanderbilt University Center for Teaching

Essential Questions & Enduring Understandings:

Enduring understandings and essential questions help both educators and students organize information, skills, and experiences within content areas. The notion of enduring understandings and essential questions come from the work of Grant Wiggins and Jay McTighe and their educational framework, Understanding by Design®.

Enduring understandings are statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom. They synthesize what students should come to understand as a result of studying a particular content area. Essential questions are the drivers of deep inquiry. They are iterative in nature, and do not demand a single right answer. The enduring understandings and essential questions in the New Jersey Student Learning Standards (NJSLS) in the Arts are the same for all grade-band clusters. Student responses to the enduring understandings and essential questions are anticipated to be increasingly sophisticated and nuanced over the course of their school careers and beyond.

The 2020 NJSLS in the Arts provide enduring understandings and essential questions for all five artistic disciplines, K-12.

Planning for Assessing Student Learning:

There are 4 main components to an assessment:

1) Type

- Diagnostic - Used to identify the student's current knowledge and/or misconceptions about a topic
- Formative - Used to provide feedback DURING the instructional process. It assists with viewing growth over time and is also known as the assessment "for" learning.
- Summative - Used to sum up learning at the END of the instructional process. It is good for assessing mastery and performance/production levels. It is known as the assessment "of" learning.
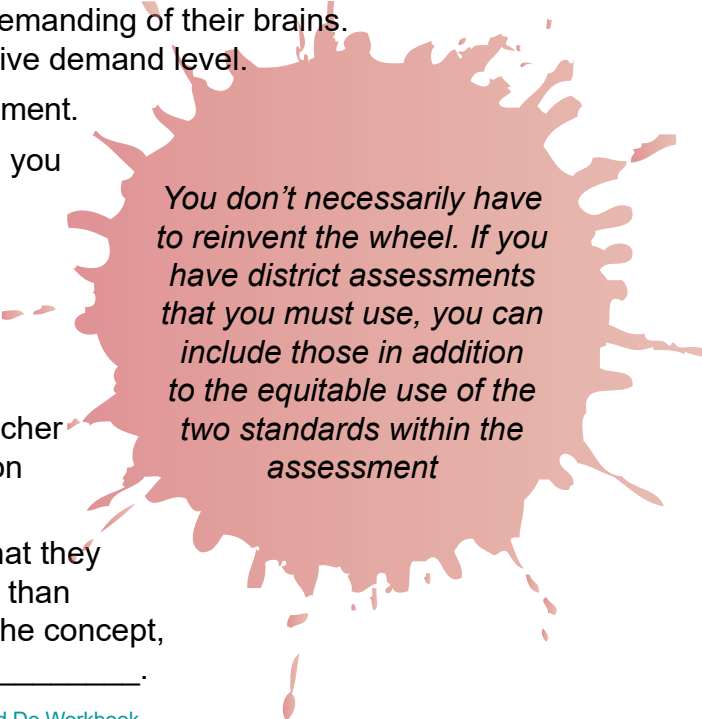
2) Task

- What are the students doing for their assessment? Are they answering a question(s), performing, peer editing, turn and talk, a project, a presentation, etc.

3) Cognitive Demand Level - This is how much you are demanding of their brains.
Use Bloom's Revised Taxonomy to determine the cognitive demand level.

4) Criteria - This is HOW you are going to grade the assessment.

- Is there an evaluation tool like a rubric or checklist or are you looking for a specific answer?
- How will you know that the students have mastered the skill or material?
- Are they ready to move on?
- Have they gained knowledge?
- The criteria should include a percentage AND tell the teacher how to differentiate if the students aren't ready to move on with the lesson.
- For example: When 100% of the students have shown that they understand the concept, the teacher will move on. If less than 100% of the students have shown that they understand the concept, then the teacher will complete a mini lesson on _____.

You don't necessarily have to reinvent the wheel. If you have district assessments that you must use, you can include those in addition to the equitable use of the two standards within the assessment

Addressed vs. Assessed Standards:

During any arts integration lesson, you are covering a number of standards throughout the instructional sequence. But, the "main event' is tied to ONE arts standard and ONE non-arts standard – these are your assessed standards. All of the other standards that you may discuss or cover within the lesson(s) are called addressed standards. You are addressing them within the instructional process, but will not be assessing them as part of the summative assessment of the "main event." It is important to understand the difference between addressed and assessed standards.

Objectivity vs. Subjectivity in Assessments:

Historically, the arts have been thought of as subjective. This subjectivity is typically a factor as to why non-arts teachers are not comfortable assessing the arts. Subjective concepts/skills or words included on an assessment might include: creativity, innovation, effort, neatness, some, most, etc. However, the arts have clearly defined criteria for which objective concepts and skills are quantifiable and able to be measured. They are directly connected to the main elements of any art form. When you take out the subjectivity and focus on objective statements that include quantifiable numbers tied to various elements/ skills that we are assessing, the assessment has more meaning. The students will also have a better understanding of the expectations and whether or not they are meeting the standards.

Working with 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 and classroom teachers can use the questions on oage 83 to focus their arts integration work. Classroom teachers, if you're 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 team. The classroom teacher and teaching artist can follow the processes above to collaboratively plan, teach, and assess an arts integration lesson/unit.

Tip for Building Summative Assessments:

Change the font color so that the verbs are one color and the rest of the language in the standard is another color. Carry this color-coding through to your summative assessment (rubric, checklist, etc). This will help to ensure that you are assessing ALL parts of the standards that are aligned for the arts integration lesson.

Differentiation gives ideas for how to adjust teaching for various learning styles and abilities.

Extension gives ideas for how to EXTEND the learning that takes place within the lesson. For example, if the "main event" for an arts integration lesson is creating a song, then an extension of that could be performing the song.

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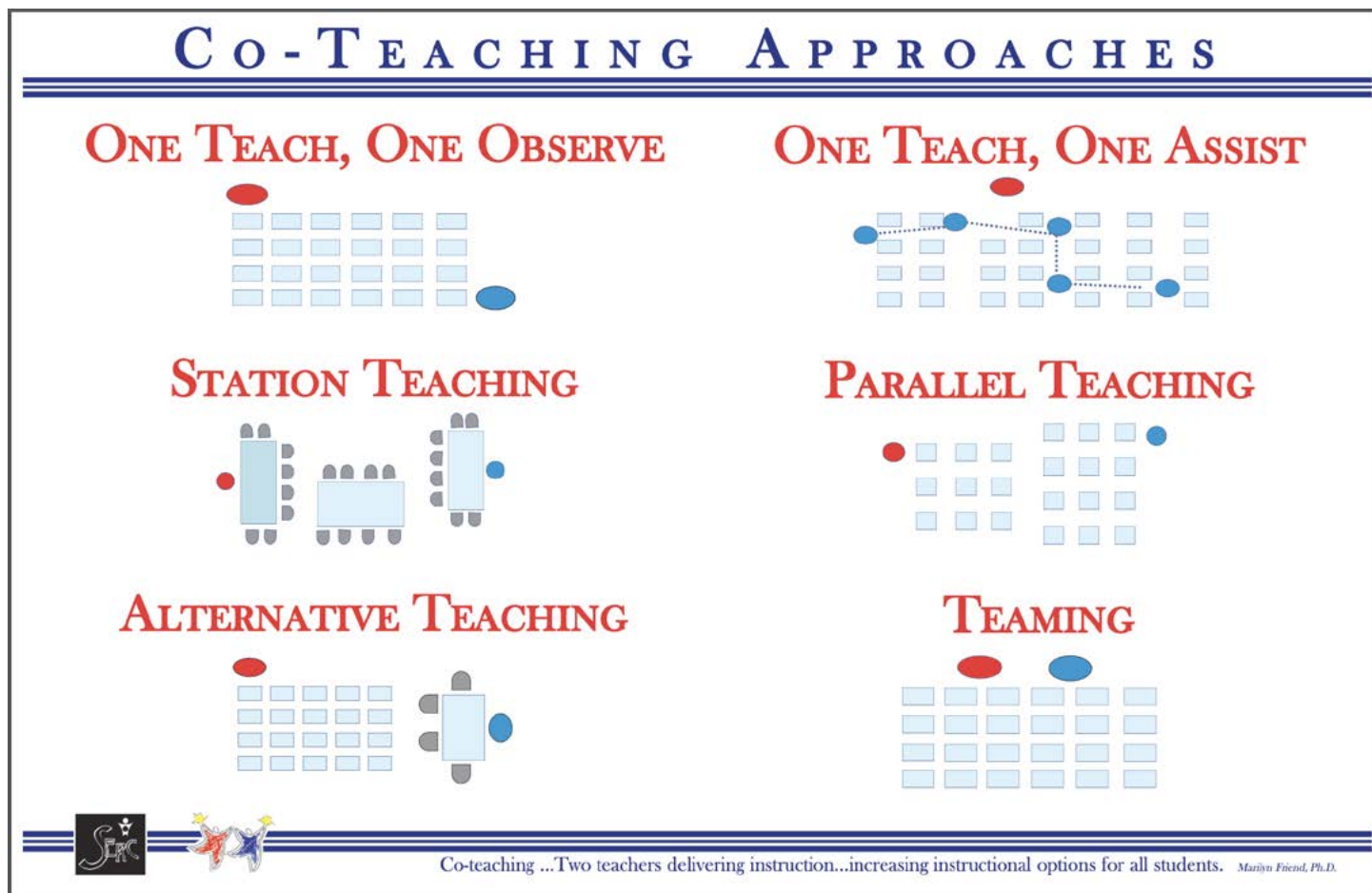
-The Haledon Creativity Team,
Debra Schraer, Sharon Kieffer,
Danielle Petruzziello, Kerry Wittig,
Chris Nunziata and Laura Marchese

"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 diagram below charts out a variety of ways co-teaching occurs and the examples on pages 74-75 further illustrate what arts integration co-teaching can look like in action.

CO-TEACHING APPROACHES

ONE TEACH, ONE OBSERVE

ONE TEACH, ONE ASSIST

STATION TEACHING

PARALLEL TEACHING

ALTERNATIVE TEACHING

TEAMING

Co-teaching ...Two teachers delivering instruction...increasing instructional options for all students. *Marilyn Friend, Ph.D.*

REALITY CHECK Make sure that collaborators establish norms for co-teaching such as classroom management, giving support to students, etc.

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.

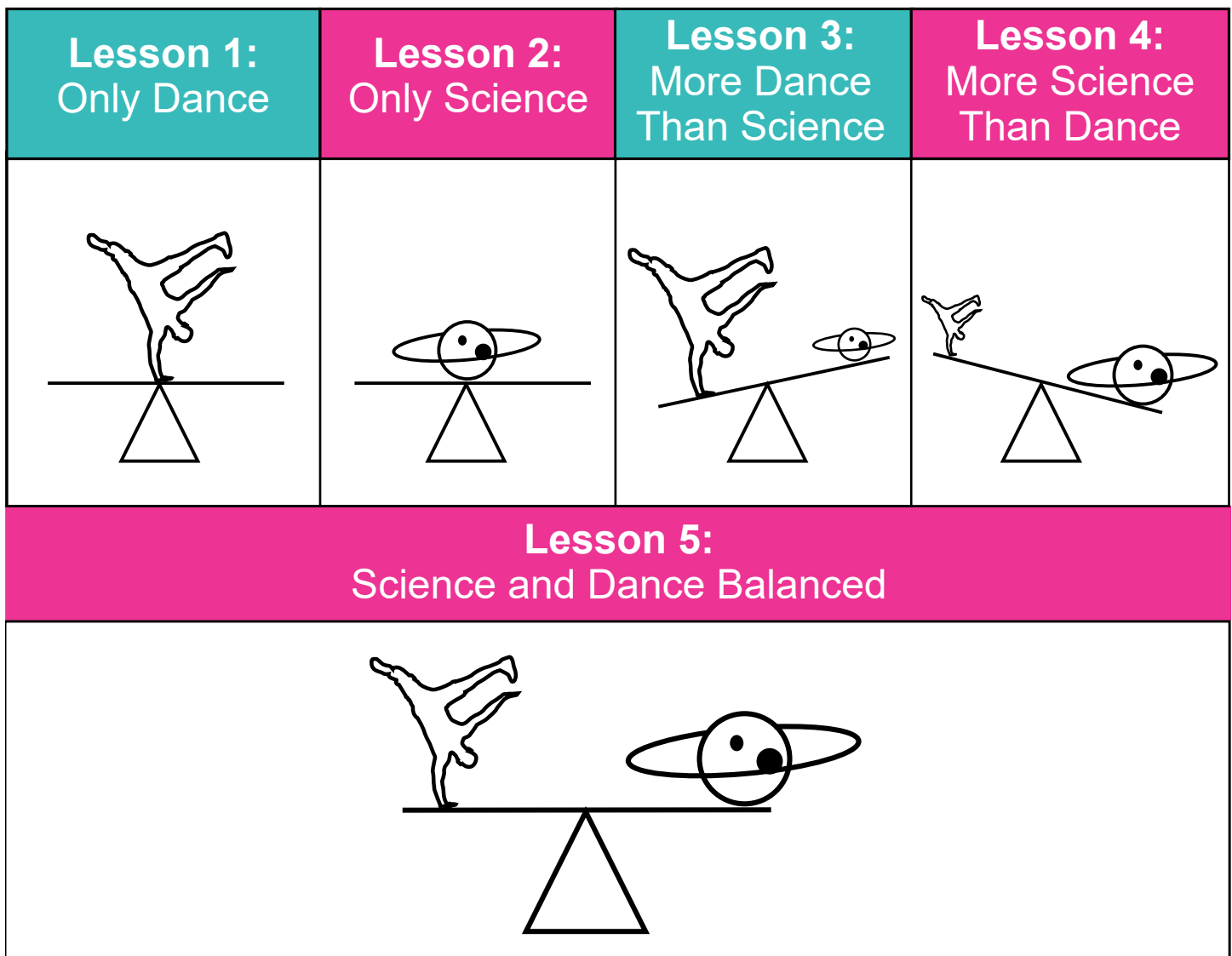Photo courtesy of Young Audiences Arts for Learning
NJ/Eastern PA

"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.
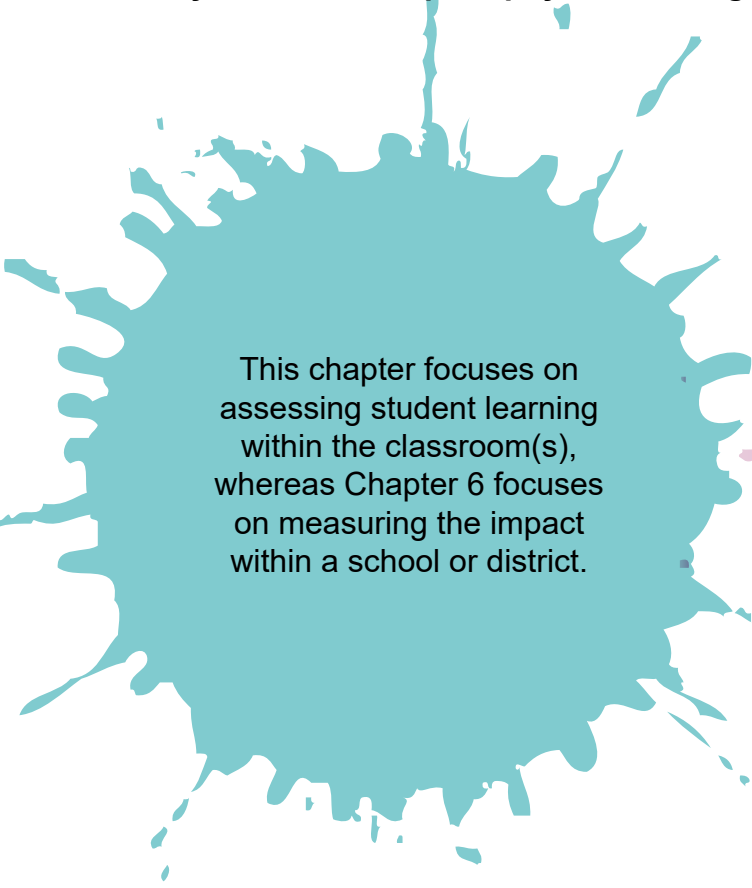

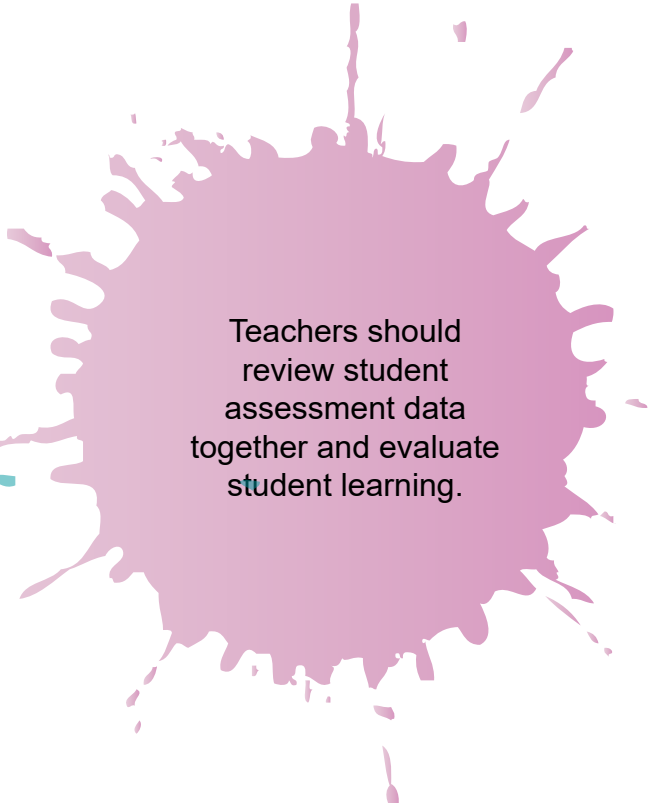| Lesson 1: Only Dance	Lesson 2: Only Science	Lesson 3: More Dance Than Science	Lesson 4: More Science Than Dance

Lesson 5: Science and Dance Balanced

Building an Arts Integration Lesson and/or Unit

1) Pick a topic or concept.

2) Use the Pre-Planning Guide (page 78-79) 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 (page 80-82) to deepen your conversations and begin to build the essential components of your lesson.

4) Once your standards are aligned and you've determined your "Main Event" (see page 83) for the lesson/unit, create the assessment of the main event.

5) After you've created your summative assessment of the two aligned standards (one arts and one non-arts), then build out the instructional sequence within your lesson plan.

6) Once your arts integration lesson/unit is complete, make sure you use the Lesson Reflection Questions (page 82) 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 80 - 84 that you can use to prompt your thinking.

This chapter focuses on assessing student learning within the classroom(s), whereas Chapter 6 focuses on measuring the impact within a school or district.

Teachers should review student assessment data together and evaluate student learning.

REALITY CHECK

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.

Sample Completed Worksheets

Arts Integration Pre-Planning Tool

This tool will help you begin to think about the necessary lesson components as you prepare to develop an arts integrated lesson or unit with your co-teacher. Each teacher can complete their section of the worksheet (arts or non-arts) independently, prior to meeting with their co-teacher. You can work together to complete the "collaboratively" box.

You can find a writable version at www.tinyurl.com/writableworksheets

What New Jersey Student Learning Standard do we want to teach? Where does it naturally align with the other content area?

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

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

Arts:	Non-Arts:
• How does an artist create meaning? • How are connections represented?	• 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:
• 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 have our students been introduced to/are developing/ already know surrounding this big idea?

Arts:	Non-Arts:
• Basic knowledge of the blues style of music • Basic knowledge of basic chord progressions • Composing a melody to coincide with a chord progression (harmony)	• The time period of the Great Depression • Experiences of people who lived during the Great Depression, including African Americans from the South

Collaboratively:
• 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:	Non-Arts:
• Composing lyrics and aligning syllables to a melody.	• Students having empathy and a deep understanding toward the emotions and lifestyle of people who endured the Great Depression.
Collaboratively:	
• Students writing lyrics that depict empathy towards, and emotion about, the challenges of poverty during the Great Depression.	

What cognitive demand level (Bloom's Revised Taxonomy) do I want my students to engage with?

Arts:	Non-Arts:
Create/Analyze	Create/Analyze
Collaboratively:	
Create through Analysis	

Arts Integration Collaborative Planning Guide

Use this tool with your co-teachers to develop an arts integration lesson or unit. You can find a blank writable version at www.tinyurl.com/writableworksheets and in Chapter 7 Deepening.

Teachers:	Unit/Lesson:
Shawna Longo (music) & Mr. Social Studies	The Blues and The Great Depression
Duration:	**Grade Level:**
5-6 classes	High School (9-12)

Arts Standard:	Non-Arts Content Standard:
NJCCS Music Composition - 2.3B.12adv.C2a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	NJCCS - 6.1.12.HistoryUP.9.a: Analyze the impact of the Great Depression on the American family and ethnic and racial minorities.

Integrated Cognitive Demand Level (Using Bloom's Revised Taxonomy):

Create (through Analysis)

Integrated Summative Assessment of Both Standards:

Task/Main Event: Create song lyrics depicting the African-American experiences during the Great Depression using AAB form and the 12-bar blues chord progression.

Cognitive Demand Level: Create

Criteria: 100% of students will be able create a song. If 100% of students cannot create appropriate song lyrics, then a mini-lesson will be taught analyzing an additional song from the time period.

Integrated Essential Question:	Integrated Enduring Understanding:
• 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?	• Music reflects the challenges of people during difficult times, like The Great Depression. • The emotions of individuals and groups can be reflected in images and songs.

Integrated Objectives (1 objective for a lesson; 2-3 objectives for unit):

Students will be able to:
• Analyze and reflect upon the lyrics and emotions contained within various songs from the Great Depression era.
• Create song lyrics that depict the African-American experience during the Great Depression using AAB form and 12-bar blues chord progression.
• Make connections between the historical aspects of life during the Great Depression to the musical characteristics of the blues.

Lesson Description (Give a brief, four sentences or less, description of your arts integrated lesson):

Students will learn about the structure and content of the blues using songs from the 1930s and the Great Depression. Students will brainstorm the 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 Shared Vocabulary:		Instructional Materials:
• Blues • 12-bar Blues • Form • The Great Depression	• Lyrics • Melody • Harmony • Chord Progression	• Computer with Internet • Projector and Screen • Paper and Pencil

Lesson Activity Sequence:	Assessments:
1: Opening Question How was life depicted through music during The Great Depression?	**TYPE:** Diagnostic **TASK:** Question/Answer **COGNITIVE DEMAND LEVEL:** Understanding **CRITERIA:** When 90% of students can answer the question, the teacher will move on with the lesson. If less than 90% of students can answer the question, then the teacher will complete a mini-lesson on how music can be used to depict life.
2: Review historical details of the Great Depression via The History Channel website: www.history.com/topics/great- depression Another resource: "Songs of the Great Depression and The Dust Bowl Migrants" from The Library of Congress. www.loc.gov/item/ihas.200197402	
3: 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? 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?	**TYPE:** Formative **TASK:** Question/Answer **COGNITIVE DEMAND LEVEL:** Analyze **CRITERIA:** When 90% of students can answer the questions, the teacher will move on with the lesson. If less than 90% of students can answer the questions, then the teacher will complete a mini-lesson on how music portrays a message, creates mood, and depicts emotion.
4: View the following website from PBS to discuss the blues and its historical components. www.pbs.org/theblues/classroom/essaysblues.html 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	
5: 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?	**TYPE:** Formative **TASK:** Question/Answer **COGNITIVE DEMAND LEVEL:** Analyze **CRITERIA:** When 90% of students can answer the questions, the teacher will move on with the lesson. If less than 90% of students can answer the questions, then the teacher will complete a mini-lesson on how visual art can portray a message, create mood, and depict emotion.
6: 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.	**TYPE:** Summative **TASK:** Create song lyrics depicting the African-American experiences during the Great Depression using AAB form and the 12-bar blues chord progression. **COGNITIVE DEMAND LEVEL:** Create **CRITERIA:** 100% of students will be able create a song. If 100% of students cannot create appropriate song lyrics, then a mini-lesson will be taught analyzing an additional song from the time period.
7. Closing Question 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.	

	Differentiation:	Extension:
	• Students could be assigned groups to create their song, instead of an individual assignment. • As a group, the class could brainstorm themes and ideas for lyrics to individual songs writing them on the board. • Students can be given a 12-bar blues backing track (music) and write their lyrics over that track.	• 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.

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 Analyzing	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.HistoryUP.9.a: Analyze the impact of the Great Depression on the American family and ethnic and racial minorities.

NJCCS Music Composition - 2.3B.12adv.C2a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. phasis on syllable placement with note values.

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 lessons! 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 note values.

• When were my students most engaged during this lesson/unit?

When they were creating their songs!

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 strategy 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?

• What arts skills and/or creative processes and practices did I learn from my co-teacher?

• What am I taking away from this experience with my co-teacher to extend my teaching practice?

Co-Assessment Reflection Questions

• Are we equitably assessing both standards (arts and non-arts)?

• Are we using the language from both standards within our assessment?

• 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?

• Were any of the results from the assessment surprising to you?

• How will you use the results of the assessment to make revisions to the lesson?

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.

- Intentionally incorporate social-emotional learning competencies into your arts integration lesson/unit. See the SEL and Arts Framework by Arts Ed NJ

- Intentionally incorporate culturally responsive materials and practices into your arts integration lesson/unit. You can reference *The Dreamkeepers* by Gloria Ladson-Billings and/or *Culturally Responsive Teaching and The Brain* by Zaretta Hammond.

- 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 that gives families a glimpse into the learning and provides questions to encourage families to engage in conversation;

  ◦ 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 family member 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.

Photo courtesy of Bridgeton Public Schools

REALITY CHECK Keep in mind that there is no generic rubric or evaluation tool for an arts integration lesson/unit. When developing an arts integration summative assessment, teachers should create an evaluation tool (rubric) that equitably assesses the one non-arts and one arts standard that are being integrated within that lesson/unit.

Chapter Six
Measuring and Documenting Impact

"We need to document and measure to understand. If we do not understand our impact, we cannot grow. If we cannot measure it, we cannot improve it. We pay attention to what we measure. Everyone needs to be part of the assessment process - from students to teachers to teaching artists to administrators."

- Deborah E. Ward, Ph.D.

Why Measure Impact?

Throughout this Workbook, the importance of doing dual assessments of the impact on both the 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, it is important to measure and document the impact of arts integration on teacher pedagogy, school climate and culture, and student outcomes.

In this chapter, we discuss how school and district personnel can 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 an initiative is being implemented and is still in its early stages. A formative assessment can provide school personnel with the information that is needed to understand and measure progress and to support the ability to make key adjustments while an initiative is operating.

Formative assessment questions may often seem similar to the questions asked as part of a summative assessment, but their function and purpose are very different. As an example, let us consider a school that has an attendance problem and wants to implement arts integration in order to increase on-time school attendance and reduce absenteeism. While classroom teachers will focus on the specific learning objectives that are being targeted and achieved through an arts integration initiative, school administrators will be able to use a formative assessment to understand the impact of the arts integration initiative on attendance of the treatment population. If after several weeks of an initiative being in operation the attendance of the participating students has not improved or is declining, administrators would look to see what adjustments are needed to reverse this outcome. Administrators would also want to note when there is attendance improvement. The same examination will occur at the completion of the initiative as part of the summative assessment. However, by doing it during the early stages of the initiative it is possible to identify both areas of early change as well as areas that need improvement to achieve the various goals of the initiative.

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 initiative?

Progress/Implementation Assessment Questions

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

• Has leadership been consulted on the arts integration goals that have been identified by the collaborating teachers?

• Has the necessary space and/or supplies for the arts integration initiative been procured?

• Has an assessment plan been developed that is approved by all stakeholders?

• Has the necessary baseline data been identified to facilitate measuring the anticipated change?

• Has the attendance of the participating students improved as a result of the arts integration initiative?

Summative Assessment

A summative assessment is conducted to determine the impact of an initiative after it has been completed. Summative evaluation questions are used to assess an initiative'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 initiative to another classroom or school; continue funding or supporting an initiative; and modifying the initiative. Some summative assessment questions
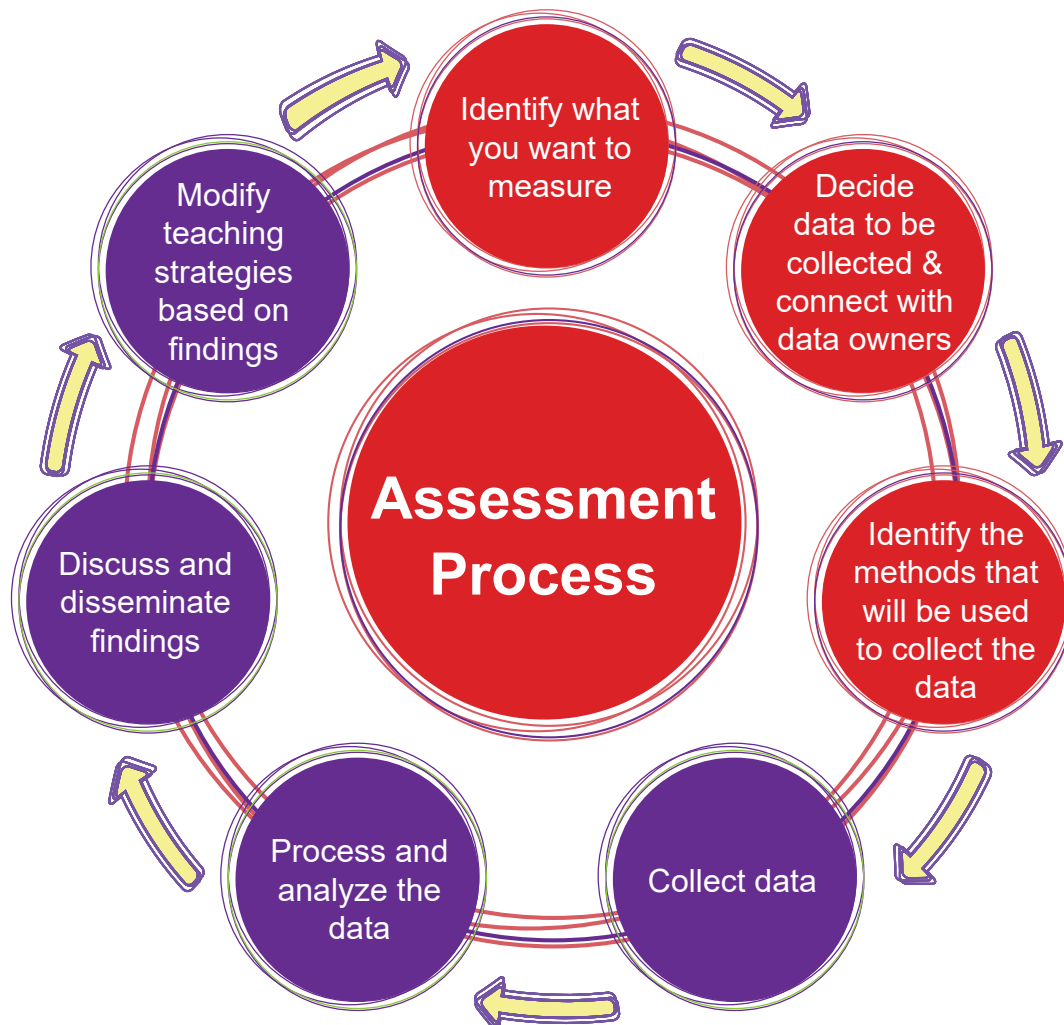
are similar to the formative assessment questions but they are asked after the initiative has been completed and when change has been expected.

Examples of summative assessment questions:

• Has attendance of the participating students improved as a result of the arts integration initiative? If yes, how?

• Has student engagement increased as a result of the arts integration strategies? If yes, how?

• Are teachers in different content areas collaborating more as a result of the arts integration process? If yes, how?

• 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. One critical component 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.

Assessment Process

- Identify what you want to measure
- Decide data to be collected & connect with data owners
- Identify the methods that will be used to collect the data
- Collect data
- Process and analyze the data
- Discuss and disseminate findings
- Modify teaching strategies based on findings

Building a School/District Wide Assessment Plan

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

1. What are your school-wide arts integration goals and objectives?

2. What assessment tools will you be utilizing (e.g. standardized test scores, observations, rubrics, etc...)?

3. What is the timeframe of the assessment?

4. What are the data collection methods?

5. 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)?

6. Who is collecting the data?

7. Has a feedback process been established?

8. Who is conducting the assessment or analysis?

9. How will results be disseminated? Who is in the feedback loop?

10. How will the data be used?

Decide What you Want to Measure

Identify 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 Creative Leadership 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

Decide data to be collected & connect with data owners

Data is the foundation of assessment. Data should be collected with a purpose and used in decision-making processes. 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, in addition to administrators, 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.

REALITY CHECK

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.

Identify the methods that will be used to collect the data

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 the impact 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 when they are engaged in the execution of the arts integration initiative. Standardized processes should 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/or 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.

Case Study:

Arts Integration – Visual Arts and Math

A New Jersey high school math teacher was concerned about the high failing rate of her Algebra 1 students. The majority of her students could not pass the Algebra 1 final at the end of the school year. Many of her students were not engaged in the learning process, the morale of her students was low and many came into the class anxious about their math ability. In the same school, a visual arts teacher wanted her students to be more engaged and intentional in their art projects. She was concerned about her students' lackluster and non-imaginative approach to their artwork. According to the teacher, the students often copied the work of others instead of developing their own ideas. She wanted to find ways to inspire her students to feel comfortable creating.

These teachers were introduced to the concept of arts integration by their principal, who facilitated the creation of an Arts Integration team that included all math teachers and the visual arts teacher. The Algebra 1 teacher and the visual arts teacher collaborated on two arts integrated lesson plans – one involved the creation of a mask and one the creation of a stained-glass window.

For the mask project, the art and math teachers developed a lesson plan so that students used quadratic formulas and parabolic formulas to create the lines of their mask. For the stained-glass project, the teachers incorporated mathematical concepts, including equations and systems of inequality, to design the stained-glass arts works. Students were assessed on corresponding math and art standards.

Classroom Impact

The co-planning and co-collaboration had the academic results that the math and visual art teachers hoped for. All students were engaged in the learning, including students who usually spent the class period with their heads resting on their desks. Students were able to master some of the more difficult mathematical concepts, including graphing equations. Students were not only engaged in the design of their masks and stained-glass windows, they pushed themselves to learn more formulas to make their art more interesting and creative, especially with their stained-glass designs. Over the course of the program, students who had never participated in their math class or had never submitted work were now engaged in their math class, were productive and were learning.

For the visual arts teacher, students decided what the art would look like by deciding what equations they were going to use. They did less mimicking and more creation; they were learning more and not copying, as had been the case with past projects. It was their artwork. In addition, students were able to see the connections between math and the world and how they use math to create art.

Students shared their perspective on the benefits of cross-curricular learning, especially for their classmates who often struggle with schoolwork. One student commented how one of her classmates went from copying her math homework to asking her for help completing his math homework. The student who used to sleep during class and now was asking for help with homework was the student who designed the most interesting stained-class window, pushing himself to learn how to graph parabolas.

Overall, students liked the ability to cooperate with and help their peers and they talked about the improved class dynamics.

Finally, the 20 students in the class that had failed their Algebra 1 final retook the exam and all passed the final with a grade of 75 or above. The class average was a B+. The administration's response was to advocate arts integrated learning across math classes.

The administration was curious about whether increased engagement and learning in this classroom would be evident in scores on the Attitudes Towards Mathematics Inventory. Students who participat-

ed in the arts integrated lessons increased their positive attitudes about mathematics in all four factor areas. The area where there was the greatest improvement was the reduction of the level of anxiety students felt about mathematics. This was followed by an increase in their mathematics skills confidence and their level of enjoyment of mathematics. This growth did not occur in the classrooms that did not have arts-integrated lesson planning.

Teacher Impact

For many teachers at this school, this program represented an important shift in their pedagogy. One teacher stated that this program "enabled me to add so much more depth to my instruction. It forced me to think outside my comfort zone. It also showed me ways to reach those students who are struggling and finding everyday homework tasks meaningless."

Another teacher proclaimed: "I am going to incorporate this co-curricular planning in all my classes because of the wide appeal."

School Climate Impact

Prior to the arts integration initiative, the math teachers were in their own professional learning community (PLC) and had little or no interaction with the visual arts teacher. Arts integration provided opportunities for teachers to get to know other colleagues. The participating teachers reported that they were more excited to teach collaboratively and they now welcome cross-curricular opportunities.

As a result of this arts integration initiative, more teachers in the school are partnering and are integrating each other's content areas. This has included collaboration between the music teacher and math teachers. One of the short-term results is the improvement of students' music literacy and rhythm. The music teacher commented that since she started partnering with a math teacher, integrating music and math, she has seen an improvement in students' rhythm.

"If you can describe it, you can measure it."

- David Grant, Author of The Social Profit Handbook: The Essential Guide to Setting Goals, Assessing Outcomes, and Achieving Success for Mission-Driven Organizations

A Companion Arts Integration Implementation Rubric

Along with a number of other tools available in the following Deepening chapter, we recommend that you use this rubric to assess where you are on the developmental continuum. We suggest you use this as you work through each chapter and every six months throughout the journey. It is important that you first set your arts integration goal to make best use of the rubric. For example, you would rate your work differently if you were aiming for whole school reform versus having a goal that all 4th grade teachers work with art teachers to implement arts integration into their daily teaching practice. Feel free to adapt the rubric for your purposes.

CRITERIA BY CHAPTER				
Arts Integration Foundational Components:	**Emerging**	**Developing**	**Accomplishing**	**Sustained Practice**
Shared Vision	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.	Some (26-50%) of teachers and administrators have a clear understanding of what arts integration is and how it can serve their students.	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.	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.
School/District Partnerships	There are random (1-25%) interdisciplinary partnerships that may exist in the school/district.	Some (26-50%) teachers have developed interdisciplinary partnerships in the school/district.	More than half (51-75%) of the teachers have developed interdisciplinary partnerships in the school/district.	Most of the teachers (more than 75%) have developed interdisciplinary partnerships in the school/district.
Practice	Arts integration is demonstrated in a few of the school/district's (1-25%) grade levels and content areas.	Arts integration is demonstrated across some of the school/district's (26-50%) grade levels and content areas.	Arts integration is demonstrated across more than half of the school/district's (51-75%) grade levels and content areas.	Arts integration is demonstrated in most of the school/district's (more than 75%) grade levels and content areas.
Frequency	A few classrooms (1-25%) are involved in arts-integrated instructional approaches every month.	Some (26-50%) of the classrooms are involved in arts integrated instructional approaches every month.	More than half (51-75%) of the class-rooms are involved in arts integrated instructional ap-proaches at least once a week.	Most (more than 75%) of the class-rooms are involved in arts integrated instructional ap-proaches at least once a week.

Arts Integration Foundational Components:	Emerging	Developing	Accomplishing	Sustained Practice
Planning Time	Little time (1-5% of planning time and opportunities) is set aside for arts integration planning and teacher co-planning and practice.	Some time (6-10% of planning time and opportunities) is set aside for arts integration planning and teacher co-planning and practice.	More time (11-15% of planning time and opportunities) is set aside for arts integration planning and teacher co-planning and practice.	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.
Community Partners	Little time is incorporated into contracts with outside arts integration partners.	Some time is incorporated into contracts with outside arts integration partners.	More time is incorporated into contracts with outside arts integration partners.	Adequate time is incorporated into contracts with outside arts integration partners.
Funding and Resources	Limited discretionary funds and school resources are allocated to arts integration activities and events.	Some discretionary funds and school resources are allocated to support arts integration instruction and the work of the Creative Leadership Team.	Adequate discretionary funds and school resources are allocated to support the school arts-integrated program and related events.	Adequate and permanent funds and school resources are allocated to support the arts integration program and events.
Professional Learning	A small group of teachers (1-25%) receives professional development in arts integration.	Some (26-50%) of the teachers receive professional development in arts integration and use arts integration approaches in their classrooms.	More than half (51-75%) of the teachers receive professional development in and use arts integration approaches in their classrooms.	Most (more than 75%) teachers receive professional development in arts integration and use arts integration approaches in their classrooms.

Establishing a Creative Leadership Team	Emerging	Developing	Accomplishing	Sustained Practice
Team Development	There is no Creative Leadership Team.	A Creative Leadership Team is created inclusive of teachers and school administrators and an Arts Integration Lead designated.	A Creative Leadership Team develops arts integration vision and action plan.	A Creative Leadership Team implements arts integration vision and action plan.
Diversity and Representation (with the assumption that staff is reflective of student population)	The Creative Leadership Team does not at all reflect the diversity of the student population.	Creative Leadership Team minimally reflects the diversity of the student population.	Creative Leadership Team partially reflects diversity of the student population.	Creative Leadership Team fully reflects diversity of the student population.
Assets	No understanding of assets of school/district personnel or community.	A Creative Leadership Team conducts an analysis of teacher assets.	A Creative Leadership Team engages teacher and community partner assets to expand circle of arts integration practitioners. Begin to expand asset mapping to understand district and/or community resources.	A Creative Leadership Team understands school district and community resources and engages a diverse range of individuals in arts integration implementation.
Resource Development	There are no mechanisms established to pursue resources for arts integration efforts.	A Creative Leadership Team establishes need priorities and protocols to pursue grant opportunities.	A Creative Leadership Team investigates and develops proposals aligned with arts integration vision and action plan.	A Creative Leadership Team actively investigates, pursues, and allocates grant funds to support the arts integration plan.

Developing the Creative Self	Emerging	Developing	Accomplishing	Sustained Practice
Creative Practice Opportunities	A small group of teachers (1-25%) are given opportunities for learning and experiencing different creative outlets and/or art forms.	Some (26-50%) of teachers are given opportunities for learning and experiencing different creative outlets and/or art forms.	More than half (51-75%) of the teachers are given opportunities for learning and experiencing different creative outlets and art forms.	Most teachers (more than 75%) have ongoing opportunities for learning and experiencing different creative outlets and art forms.
Creative Space Development	A small number of teachers (1-25%) have addressed creating a safe classroom space that nurtures and stimulates student creativity.	Some teachers (26-50%) have addressed creating a safe classroom space that nurtures and stimulates student creativity.	More than half of teachers (51-75%) have addressed creating a safe classroom space that nurtures and stimulates student creativity.	Most teachers (more than 75%) have addressed creating a safe classroom space that nurtures and stimulates student creativity.
Creative Teaching Strategies	Emerging	Developing	Accomplishing	Sustained Practice
Technique Development	Some teachers (26-50%) have exposure to/are learning techniques for inquiry-based learning and project-based learning.	Most teachers (51-100%) have exposure to/are learning techniques for inquiry-based and project-based learning.	Some teachers (26-50%) are implementing the techniques for inquiry-based and project-based learning.	Most teachers (51-100%) have mastered and are equipped with multiple techniques for inquiry-based and project-based learning.
Represented in Evaluation	Teachers are not valued for their skill in using creating teaching techniques in evaluations.	Administrators begin to notice teachers' skill in using creating teaching techniques.	Administrators begin to note teachers' skill in using creating teaching techniques in their evaluations.	Administrators include creative teaching strategies in their standard evaluation rubric.

Collaboration	Emerging	Developing	Accomplishing	Sustained Practice
Lesson Collection and Sharing	A few teachers (1-25%) collect arts integrated lessons and share them with each other.	A designated member of the Creative Leadership Team collects and shares arts integrated lessons with some of the teachers (26-50%).	A designated member of the Creative Leadership Team collects and shares arts integrated lessons with more than half of the teachers (51-75%).	A designated member of the Creative Leadership Team collects and shares arts integrated lessons with most of the teachers (76-100%).
Co-writing Lesson	A few teachers (1-25%) are able to co-write quality arts-integrated lessons.	Some of the teachers (26-50%) are able to co-write quality arts-integrated lessons.	More than half of the teachers (51-75%) are able to co-write quality arts-integrated lessons.	Most of the teachers (more than 75%) are able to co-write quality arts integrated lessons.
Arts Integration Lesson Implementation	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.	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.	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.	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.
School-wide Adoption	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.)	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.)	More than half of the 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.)	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.)

Measuring and Documenting Impact	Emerging	Developing	Accomplishing	Sustained Practice
Student Learning Growth	Arts integration is not assessed as it is not in practice.	Arts integrated lesson plans are not consistently being assessed equitably in both content areas.	Arts integrated lesson plans are assessed equitably in both content areas.	Student learning is assessed equitably in both content areas. Data collected from arts integration learning is continuously used to inform and improve the practice.
School-wide adoption	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.	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.	More than half of 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.	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.
Culturally Responsive Approaches (definition found on pages 9 and 106)	A few teachers (1-25%) use culturally responsive approaches. These teachers understand the importance of culturally responsive pedagogy.	Some of the teachers (26-50%) use culturally responsive approaches. These teachers understand the importance of culturally responsive pedagogy.	More than half of the teachers (51-75%) use culturally responsive approaches. These teachers understand the importance of culturally responsive pedagogy.	Most teachers (more than 75%) use culturally responsive approaches. These teachers understand the importance of culturally responsive pedagogy.
Development and Refinement of Measurement and Documentation Strategies	A Leadership Team analyzes, shares, and discusses the assessment strategies used in arts integrated units and lesson plans.	Grade level and department teams analyze, share and discuss with other teams the assessment strategies used in arts-integrated units and lesson plans.	School analyzes, shares and discusses, with all stakeholders, the assessment strategies used in arts integrated units and lesson plans and the positive student outcomes. The outcomes are used to get additional resources.	Schools analyze, share and discuss with the Arts Integration Network the assessment strategies used in arts-integrated units and lesson plans.

For a completed sample rubric, visit www.tinyurl.com/writableworksheets

Tracking Your Progress
Aligning the Rubric With Actions

Arts Integration Foundational Components:	Goal	Action Steps	Timeline
Shared Vision			
School/District Partnerships			
Practice			
Frequency			
Planning Time			
Community Partners			
Funding			
Professional Learning			
Creative Leadership Team	Goal	Action Steps	Timeline
Team Development			
Diversity & Representation			
Assets			
Resource Development			
Developing the Creative Self	Goal	Action Steps	Timeline
Creative Practice Opportunities			
Creative Space Development			
Creative Teaching Strategies	Goal	Action Steps	Timeline
Technique Development			
Represented in Evaluation			
Collaboration	Goal	Action Steps	Timeline
Lesson Collection/ Sharing			
Co-Writing Lessons			
Arts Integration Lesson Implementation			
School-wide Adoption			
Culturally Responsive Approaches			
Measuring and Documenting Impact	Goal	Action Steps	Timeline
Student Learning/Growth			
School-wide Adoption			
Development and Refinement of Assessment Strategies			

For a blank worksheet, visit www.tinyurl.com/writableworksheets

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? How will you amplify student voice?

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://teal.usu.edu/arts-are-core/arts-are-core/documents/Laying%20a%20Foundation%20Defining%20Arts%20Integration%20CAN%20POST.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://static.battelleforkids.org/documents/p21/P21_Framework_Brief.pdf

• 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. http://njpsa.org/documents/EdLdrsAsSchols/TheEffectsofArtsIntegration.pdf

• This report, published in 2017, includes a logic model for arts integration interventions. http://njpsa.org/documents/EdLdrsAsSchols/TheEffectsofArtsIntegration.pdf

• ART=OPPORTUNITY is a research-based movement that provides leadership training, literacy residencies, summits, workshops, arts integration bootcamps, and special events for educators, parents, youth and teens, and arts providers based in California. https://csusm.edu/artopp/about/index.html

• Achieving the Goals of Title 1 - New Jersey Title 1 Resources for school leaders who wish to embrace arts programming among their strategies for achieving Title I goals. https://www.newjerseytitle1arts.org/

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

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New Jersey's Arts Integration Think and Do Workbook
Chapter 7: Deepening the Work and Tools You Can Use

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

- Dewhurst, Marit *Teachers Bridging Difference: Exploring Identity with Art.* 2018.
  - Describes how educators can move out of their comfort zones and practice connecting with others across differences to become culturally responsive teachers.

- 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.

- Goldberg, Merryl *Arts Integration: Teaching Subject Matter through the Arts in Multicultural Settings.* 1992.
  - A guide to integrating the arts throughout the K-12 curriculum that blends contemporary theory with classroom practice.

- 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

• **Young Audiences Arts for Learning NJ and Eastern PA** 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   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: 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

• **Institute for Arts Integration and STEAM** 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

• **New York University** has developed a Culturally Responsive Toolkit that provides resources and guidance for students, parents, communities, educators, and administrators on next steps to make your classrooms and schools more culturally responsive. https://research.steinhardt.nyu.edu/scmsAdmin/media/users/atn293/ejroc/Culturally-Responsive-Curriculum-Scorecard-Toolkit.pdf

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

- A graphic novel template showing panel example and speech bubbles from Kevin C. Pyle https://drive.google.com/file/d/1YhDaC_3xmAMwqpIRHpD_LSRrHDsbmH2t/view?usp=sharing

- A lesson to extend the Tableau creative teaching strategy. https://docs.google.com/document/d/1s3ct8kNbKNZhMAo_t1pEaxbyljRsx9PnsN8eBaQACn8/edit?usp=sharing

- A lesson to extend the Soundscape creative teaching strategy. https://docs.google.com/document/d/1HEdw6odHZmhjD8Ar3UbT79F8L4TxVYnufAYsalmxZAI/edit

- A template for student reflection https://drive.google.com/file/d/1Er9yYnegaQY_AvKZLAPQTjvLS1d-pX5jq/view?usp=sharing

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 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." https://youtu.be/ZcFRfJ-b2ONk

- Ladson-Billings, Gloria. *Dreamkeepers: Successful Teachers of African American Children.* 1994.

- Hammond, Zaretta. *Culturally Responsive Teaching and the Brain.* 2015.

Chapter 5: Collaboration: Planning, Teaching, Assessing

Resources for More Information

- National Core Arts Standards are 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: https://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16_2.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
  ◦ Institute for Arts Integration and STEAM: 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: https://www.learner.org/series/the-arts-in-every-classroom-a-video-library-k-5/
- The following STEAM Lesson is taken from the forthcoming Oxford University Press book: *Integrating STEM with Music: Units, Lesson, and Adaptations for K-12* authored by Shawna E. Longo and Zachary Gates. www.tinyurl.com/writableworksheets
- STEAM EmPOWERment showcases the work of several schools in the Paterson Public Schools. In partnership with William Paterson University, and funded by the Geraldine R. Dodge Foundation, the program integrates art into other core areas, increasing student achievement, engagement, and creativity. http://steamempowerment.blogspot.com/
- Smithsonian Learning Lab has digital resources from across the Smithsonian's 19 museums, 9 major research centers, the National Zoo, and more, can be used together, for learning. https://learninglab.si.edu

Further Reading

- Linda Hill's TedX Talk, "How to Manage for Collective Creativity." Available on YouTube and https://www.ted.com/talks/linda_hill_how_to_manage_for_collective_creativity?language=e
- Emily Eldridge's TedX talk, "Why Collaboration Is an Individual Effort." Available on YouTube at www.youtube.com/watch?v=DmGn2X9SETk.
- Wiggins, G. P., & McTighe, J. *Understanding by Design.* 2005. Assessment in art education.
- Katz, J. *Teaching to Diversity: The Three-Block Model of Universal Design for Learning.* 2012.

Chapter 6: Measuring and Documenting Impact

Resources for More Information

Student impact assessment tools
- Let's Go Learn www.letsgolearn.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/lli
- 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 equitable 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:
The 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

Culturally Relevant Arts Education:
An educator's ability to recognize students' cultural displays of learning and meaning making and respond positively and constructively with teaching moves that use cultural knowledge as a scaffold to connect what the student knows to new concepts and content in order to promote effective information processing. All the while, the educator understands the importance of being in a relationship and having a social emotional connection to the student in order to create a safe space for learning. (Adapted from Hammond & Cummins, by Francisca Sánchez)

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:
Formative Assessment is 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:
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.

Social Emotional Learning (SEL):
SEL is the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions. CASEL's framework identifies five competencies: self-awareness, self-management, social awareness, relationship skills, and responsible decision-making. CASEL.org

STEAM:
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:
Summative Assessment is 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:
A 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

Arts Integration Pre-Planning Worksheet

This tool will help you begin to think about the necessary lesson components as you prepare to develop an arts integrated lesson or unit with your co-teacher. Each teacher can complete their section of the worksheet (arts or non-arts) independently, prior to meeting with their co-teacher. You can work together to complete the "collaboratively" box. Once this worksheet is complete, continue to collaborate using the Collaborative Planning Guide to complete the development of your arts integration lesson or unit. You can find a writable version at www.tinyurl.com/writableworksheets.

What New Jersey Student Learning Standard do we want to teach? Where does it naturally align with the other content area?

Arts:	Non-Arts:

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

Arts:	Non-Arts:

Collaboratively:

What skills, processes, and knowledge have our students been introduced to/are developing/already know surrounding this big idea?

Arts:	Non-Arts:

Collaboratively:

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

Arts:	Non-Arts:

Collaboratively:

What cognitive demand level (Bloom's Revised Taxonomy) do I want my students to engage with?

Arts:	Non-Arts:

Collaboratively:

Arts Integration Collaborative Planning Guide

Teachers:	Unit/Lesson

Duration:	Grade Level:

Arts Standard:	Non-Arts Content Standard:

Integrated Cognitive Demand Level (Using Bloom's Revised Taxonomy):

Integrated Summative Assessment of Both Standards:

Task/Main Event:

Cognitive Demand Level:

Criteria:

Integrated Essential Question:	Integrated Enduring Understanding:

Integrated Objectives (1 objective for a lesson; 2-3 objectives for unit):

Lesson Description (Give a brief, four sentences or less, description of your arts integrated lesson):

*Adapted from Institute for Arts Integration and STEAM

Key Shared Vocabulary:	Instructional Materials:

Lesson Activity Sequence:	Assessments:
1. Opening Question	**Type: Diagnostic** **Task:** **Cognitive Demand Level:** **Criteria:**
2.	**Type: Formative** **Task:** **Cognitive Demand Level:** **Criteria:**
3.	**Type: Formative** **Task:** **Cognitive Demand Level:** **Criteria:**
4.	**Type: Formative** **Task:** **Cognitive Demand Level:** **Criteria:**
5.	**Type: Formative** **Task:** **Cognitive Demand Level:** **Criteria:**
6.	**Type: Formative** **Task:** **Cognitive Demand Level:** **Criteria:**
7.	**Type: Summative** **Task:** **Cognitive Demand Level:** **Criteria:**

Differentiation:	Extension:

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