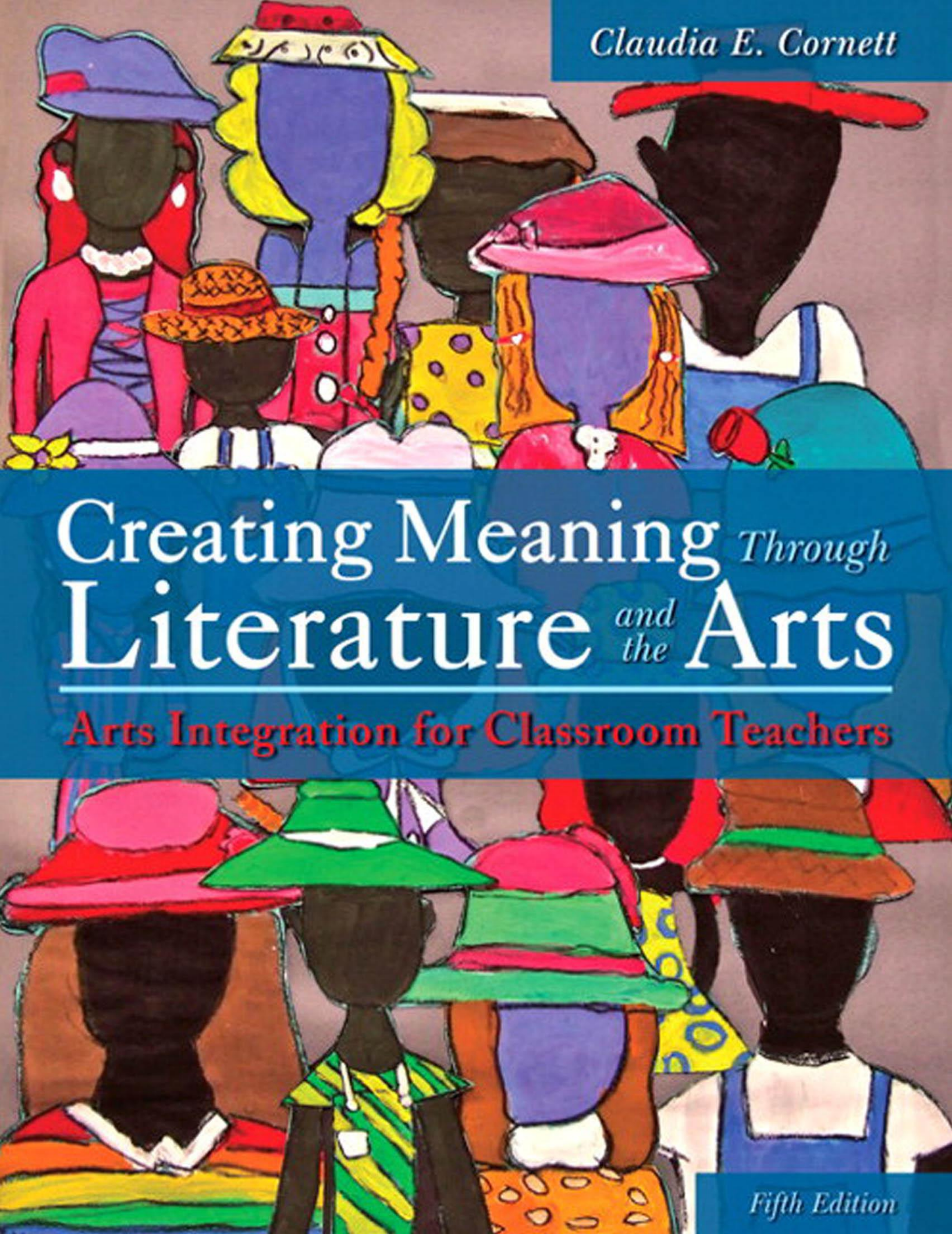

Claudia E. Cornett

Creating Meaning *Through* Literature *and the* Arts

Arts Integration for Classroom Teachers

Fifth Edition

"There isn't anything else out there that compares in terms of 'best all around arts integration book!' It truly is a gem. My original copy is dog-eared, highlighted, and post-it noted. It has been one of my most important teaching resources."

—Susan Antonelli,
Arts Education Consultant and
Professional Development Leader, Charleston, SC

"Claudia's book is the 'bible' for those schools who want to pursue AI. Cornett covers all the bases anyone would ever need in order to integrate the arts into their classroom."

—Kay Thomas,
Visual Artist/Consultant, ArtsSmart Institute for Learning,
Texarkana Regional Arts and Humanities Council, Texarkana, TX

"Claudia Cornett has done all the legwork. The book's thorough research-base makes it suitable for our pre-service education program; yet, the practical aspects ensure that teachers will continue to use it year after year. Arts advocates appreciate the powerful case she makes for integrating arts processes and strategies throughout the curriculum. I personally love the book."

—Wrenn Cook,
Director, SC Center for Dance Education,
Columbia College

"This book has helped me so much. It made so much sense. I had to get a new copy because my first one was so tabbed and folded over."

—Hollie Steele,
Fourth Grade, Battle Academy,
Chattanooga, TN

"This is one of the most useful tools I've found to work with schools that want to become arts infused or integrated. I use it every summer in institutes including Spoleto Creative Teaching Institute. It is simply fabulous."

—Christine Fisher,
State Project Director, Arts in the Basic Curriculum,
South Carolina

"We have used *Creating Meaning Through Literature and the Arts* as our textbook for three semesters. We love it. And our students love it. Thank you for providing such an exquisitely valuable text."

—Donna Farrell,
The University of Texas at Dallas

"This is truly the bible of arts integration. I can't tell you how beneficial it has been to me—both with my undergraduates and my second graders. Every time I read it I find new ideas, but mostly, it reinforces to me, time and again, that 'with, about, in, and through' the arts is the best, most meaningful way to approach teaching and learning."

—Bernadette Chilcote,
Teacher, Charleston, SC

"Claudia Cornett's approach to arts and literacy really resonates with teachers. Even the most seasoned classroom teachers have rated her book and workshops as one of the most useful and effective resources and experiences in their careers."

—Rodney Van Valkenburg,
Director of Communications/Arts Education,
Allied Arts of Greater Chattanooga

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Arts Integration for Classroom Teachers

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Claudia E. Cornett
Professor Emerita, Wittenberg University

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Cover Art: After studying the color palette and other art elements in the artwork of local artist Jonathan Green, third and fourth grade students in Stephanie Riedmayer's classes painted these stunning portraits of Low Country people from the past. Student Artists: Wes Graves, Megan Bono, Makayla Johnson, Evan Hefty, Regan Hill, Jaylen Clifton, Caitlyn Baughman, Morgan Gecy, Addie Warren, Genesis Hernandez, Molly Smith, Jenna Derrick, Josh Pringle, and Bailey Herron.

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While most teachers' names are actual, some lessons represent a synthesis of many teachers' lessons and in those the teachers' names are author-created. All student dialogue was invented—except that which is credited; all was written to capture the intent of the lessons.

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To Charles, my Pygmalion

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Foreword

There is a quiet but determined movement throughout K–12 education in this country led by teachers who have discovered the power of integrating the arts into their teaching. Each year, more teachers are incorporating the arts into their classrooms, often in partnership with arts specialists. These educators are using a variety of teaching strategies that lead to active student participation. This, in turn, leads to livelier classrooms.

Because our lives do not naturally fall into 50-minute segments during which we focus on one subject at a time, many educators are also taking a second look at integrating multiple disciplines in their instruction, with an eye on making learning more meaningful for students. These ideas—teaching by integrating subjects and using the arts to teach other curriculum areas—are not new to education; indeed, they have been advocated by arts groups and many educational institutions for years.

In the 1960s, arts education began to enjoy the spotlight through the work of such organizations as the National Endowment for the Arts and the John D. Rockefeller III Fund. Since then, educators and arts organizations have worked together more closely to provide arts education experiences for students. Over the intervening years, hundreds of arts organizations have made it part of their mission to support the classroom teacher in efforts to teach in, through, and about the arts.

Practitioners in the arts education field understand that professional learning in the arts is valued, not only by experienced teachers, but also by university students studying to become teachers. Indeed, professional learning in the arts for practicing teachers is such a growing field precisely because course work in the arts is limited or nonexistent for preservice teachers. It is time to provide more resources and information about the arts and integration at the undergraduate level. With this book, Claudia Cornett has provided such a resource.

Creating Meaning Through Literature and the Arts is a valuable resource to both preservice and veteran teachers who are new to the concept of arts integration. Educators will find basic information about the four arts disciplines of dance, drama, visual art, and music; diverse applications of literature; strategies and lesson plans for interdisciplinary teaching; resource lists; and an extensive bibliography. Readers will enjoy Dr. Cornett's incorporation of many practical examples and appreciate the Research Updates, which highlight arts and education research and facts. Additionally, readers can witness integration through classroom vignettes placed throughout the chapters. In these "Snapshots" and "Spotlights," actual lessons are described in which the arts are integrated into teaching and learning. As teachers continue to hear the cry for education reform, school change, and school improvement with ever-increasing frequency, many have turned to the arts. With her book, Dr. Cornett has provided a tool to guide teachers on the path toward making the arts a meaningful part of the classroom experience.

Barbara Shepherd
Director, National Partnerships
The Kennedy Center
Washington, DC

Preface

Arts integration is *"the most significant innovation in the field over the last two decades. . . ."*
—President's Committee on the Arts and the Humanities (Duncan, 2011, p. 41)

Since the first edition of this book, arts integration (AI) has gathered steam across America. Thousands of classroom teachers have been moved to re-imagine themselves—to collaborate with art specialists to plan math lessons, consult with music teachers about social studies links, bring the English language arts to life through drama, and turn science content into informative and artistic dances. Instead of joining a robotic march toward standards implementation, these AI teachers see themselves as instructional architects charged with envisioning innovative ways to reach challenging educational goals. Today, their creative practices and indefatigable courage are producing undeniably impressive learning results—concrete testaments to how the forces of *can't do* and *won't work* are being defeated.

Indeed, the vision of the arts as the "fourth R" has become a classroom reality, with imagination and creative inquiry made integral to the educational main course. Instead of drill and kill, AI teachers engage and un-cage, drawing students into problem solving by issuing intriguing challenges laced with *what if* and *how might* questions. Thus, AI breathes life into learning in every content area.

Fueling Arts Integration

AI is powering a sea change in education. Fuel for this AI engine comes from numerous sources, including . . .

- *Growing dissatisfaction* with an oppressive test-driven school culture and outdated teaching methods that have failed to narrow troubling achievement gaps between haves and have-nots.
- *Challenging standards* that demand students be prepared for 21st century higher education and work, which requires coordination of complex thinking in order to comprehend sophisticated texts and skillfully articulate synthesized conclusions using written, spoken, and multimodal communication forms.
- *Mounting research* results that confirm that the arts "level the playing field" for the hardest-to-reach students by motivating and teaching them *how to* make sense of challenging subject matter.
- *Ready access* to searchable arts education research databases, such as those available at Arts Education Partnership, which allow educators to maintain a bead on what works.
- *Designation by federal legislation* that the arts are to be treated as *core* academic disciplines with equal status to other curricular areas.
- *Government investment* in diverse arts integration projects across the country, including model dissemination grants and Title I funded programs.
- *National organizations,* such as the Kennedy Center's Partners in Education, which support school efforts to put arts-based educational research into practice.
- *Philanthropic organizations* such as Annenberg, Ford, Dana, and other foundations that have given millions of dollars to investigate and support arts-based education.

In contrast to previous educational movements built on shifting sands, the foundation for AI has a broad and rock solid base. A unique coalition of educators, arts and cultural organizations, government agencies, and hundreds of businesses and corporations have joined forces around a common goal—to improve education by devising innovative instructional practices that align with curriculum goals aimed at preparing students for our constantly evolving future.

The efforts of diverse collaborations have honed AI into a powerful and nimble tool that has proven to have potent effects on learning.

Mounting Evidence

A wealth of studies now document that carefully planned and thoughtfully implemented arts integration (AI) projects can significantly impact students' academic performance and develop essential prosocial behaviors. Amazingly, AI models appear to have the most dramatic effects on the cognitive and affective development of our most needy learners, particularly those from the lowest income strata in the United States.

After decades of work, AI has shown itself to be more than just another educational *re*form. Indeed, AI *trans*forms; teachers dramatically alter their views about students and learning when they place creative practices central to the arts at the core of instruction. Now, an expanding research base documents that when substantial links are forged between the arts and other academic studies, an impressive range of positive educational consequences results. In particular, AI approaches . . .

- *Increase motivation for learning*, primarily by teaching students to solve problems using creative processes inherent in arts work. Problem-centered teaching ignites curiosity and thus motivates students to employ the highest levels of thinking—those embodied in creative inquiry, with its component critical thinking.
- *Elevate student achievement* (learning, grades, scores), which reflects increased involvement in the aforementioned self-motivating creative inquiry process. Some of the most difficult to reach students are "turned on" by academic study infused with interesting arts-based practices and content.
- *Develop desired social skills*. "Habits of the mind" most sought after in the 21st century, such as independent problem solving—reliant on integrating a set of creative critical thinking and working processes—is inherent in cross-disciplinary AI learning. As students develop multiple skill sets, they also learn to collaborate with others, choose to persist at difficult tasks, take prudent risks, think more flexibly, and deal with ambiguity and complexity with confidence. With coaching from teachers and arts specialists, the self-efficacy of learners grows. As kids become more capable, they feel increasingly empowered to be actors, instead of puppets, on the stages of school, career, and life.

Zooming In on the AI Advantage

How has this unique instruction approach, with a host of variations, been able to break the back of persistent student achievement gaps? At the heart of AI is the unstoppable force that drives human success—creativity. And the arts are a major storehouse of creative practice.

Viewing the arts as potential instruments of daily learning in every curricular area invites active creative investigation by students. In essence, the arts become learning levers, raising motivation and thus increasing achievement as students become more involved and in control of their own learning. In essence, the arts act as connective tissue for the entire curriculum—parallel to how the processes of reading and writing must be woven throughout every discipline. But when the arts are added to every student's communication repertoire, there are special effects, particularly aesthetic engagement, which widens the circle of understanding to include emotional ways to know and respond.

By design, AI is accompanied by traditional specialist-led arts classes meant to teach the "arts for arts' sake" courses. Without adding teaching time or subtracting rigor from any discipline, AI increases access to arts literacy by making arts learning integral in all classes. And access to the arts is vital to achievement—as demonstrated by the correlation found between low scores and inequities in availability of arts education opportunities (National Assessment of Educational Progress in the Arts, 2003-2012).

Using principles described in previous paragraphs, schools that choose AI undertake to develop the arts instructional efficacy of every teacher, create a more aesthetic school-wide

climate, and expand the circle of education to make families and community agencies genuine partners in learning. Thus, AI boosts student achievement because it promotes . . .

- *Focus on creative thinking.* As students learn how to address challenges using the creative inquiry process (*imagine* possibilities, *collect* information, *connect* ideas, *conclude*, *critique,* and *communicate*), they expand their capacities to understand/comprehend, represent, and share synthesized "big ideas." Personal life, as well as educational and eventual career success, becomes more probable as youth learn to manage this vital process. Indeed, creativity is the source of innovation (e.g., technology), so it is unsurprising that CEOs around the world claim it is the most important leadership quality (IBM Corporation, 2010). Moreover, employers rank arts study as second only to a track record in entrepreneurship in identifying those with the highest creative potential (Lichtenberg, Woock, & Wright, 2008).
- *More positive school climate.* AI philosophy and practice establish a context for using creative practice and promote a culture of respect for diverse ideas and unique ways to learn. Teachers benefit when freed to take risks, experiment, and work together to solve problems. Most importantly, kids benefit when their teachers are empowered to empower them.
- *Greater collaboration.* Teachers cooperate across grade levels and disciplines, working with arts specialists to tackle every manner of learning challenge. Viewing themselves as learners first, teachers work collaboratively with students—co-investigating academic challenges. And collaboration doesn't cease at the schoolhouse door. AI invites community members in. Teaching artists, museum educators, parents, community leaders—all are potential partners in cross-disciplinary planning for arts-based teaching and learning with real world applications.
- *Improved instructional effectiveness.* Collaborative planning and implementation of inquiry-oriented, problem-centered, and project-based cross-disciplinary work connected to real world work and life produces memorable lessons with stunning learning results.
- *Amplified use of differentiated teaching.* AI instruction is customized in the sense that diverse student needs, interests, and strengths are viewed as entry points for learning. AI works because it celebrates individual differences instead of suppressing them. When students learn to skillfully employ multimodal arts communication to understand, represent, and express their conclusions, they are liberated to search for their own special niches.
- *Changed focus of assessment.* Performance assessment with a bias for "do and show" is used to design learning events personalized to student interests, strengths, and needs. Such lessons have inherent motivational properties that sustain engagement with content.
- *More efficient use of time and money.* As school curricula are upgraded to meet higher standards, AI is able to ameliorate either/or problems in which subjects compete for time and resources. By simultaneously addressing multiple learning outcomes, AI becomes an efficient, cost effective approach in which instructional time is saved; thus, the educational budget is more wisely used.

AI: Educational Practice Aligned with Research

Some of the most exciting research on teaching and learning involves study of the growth and functioning of the human brain. Studies suggest that learning with, about, in, and through the arts changes our minds. Particulars discussed in this book include how to use the arts to . . .

- *Draw learners forward* along a universal continuum of developmental stages that move toward increasing complexity of thought (i.e., general to particular and concrete to abstract).
- *Engage aesthetic understanding* by integrating the brain's emotional processing capacities with the cognitive and physical. Arts experiences concentrate on noticing details and making sense of them, which brings both immediate motivational rewards and cumulative benefits as engagement with learning is extended.
- *Rehearse or repeat information and skills* by channeling learning through multiple modalities/pathways, which activates more of the brain.

- *Represent ideas and emotions* using multimodal thinking and forms, which allows more communication choices that can be aligned to individual strengths, as well as the context or audience.

The goal of AI instruction is for students to restructure information using multifaceted communication—perhaps changing verbal information (words) into a visual form (drawing)—which engages more of the brain's potential. Learning effectiveness is expanded as domains of understanding and expression are added; in other words, transfer of learning to long-term memory is facilitated (Rudacliffe, 2010). *Meaningful* high caliber AI creates the conditions for transfer of deep knowledge and skill learning, gained through arts work, to traditional academic areas, and vice versa. What's more, arts-based learning transfers to life in the 21st century with its burgeoning demands for creative thinking and working.

In sum, arts-infused learning focuses on restructuring ideas. Prolonged engagement with restructuring—a key process in creative thinking—transforms students from information recipients into active meaning makers—thus, the title of this book. This deep change often eludes measures common to standardized testing, but it is readily observable in thousands of AI classrooms each day. Working collaboratively to creatively solve problems that transcend curricular boundaries, students huddle together in conversation and debate, further defining the problem, collecting ideas, experimenting with connections, testing out conclusions, and deciding how to communicate their thoughts. As teachers subtly and skillfully coach students toward increasing independence, learners become increasingly more competent, confident, flexible, open to differing perspectives, proud of group efforts, and willing to both give and receive peer feedback. It is clear kids are more engaged and thinking more deeply. Futhermore, students, teachers, and parents involved in arts integration report everyone is just plain happier about school.

Literacy IS the Arts

Creating Meaning through Literature and the Arts tells the story of how arts integration (AI) has grown so much in a few decades. It is the story of hundreds of arts-based schools. Some start-ups, such as Hilton Head School for the Creative Arts (SC) and Tallahassee Magnet School of the Arts (FL), have been at it for less than a decade. Others, such as Ashley River Creative Arts (ARCA)—one of the schools featured in this edition—is pushing the 30-year mark. Old and new, public, magnet, and charter, today's AI schools draw upon cutting edge research, evolving state standards, and constructivist beliefs to transform teaching and learning. At schools like Lady's Island Elementary School (LIES)—another featured school—arts integration has evolved as the student body and teaching staff have changed, which required a reboot of their original model.

At these four AI schools, as well as hundreds of others, literacy is viewed as something much greater than competency in the language arts. Why? AI expands educators' perspectives on how humans first communicated and spotlights the role of the arts in 21st century communication. Indeed, the arts are now recognized as essential vehicles to understand and express thoughts and feelings, playing both leading and supporting roles as multimodal ways to represent ideas and emotions. No longer is literacy reduced to speaking, listening, reading, and writing words alone (i.e., the language arts). Today, literacy *is* the arts—all the arts!

As the traditional stars of the curriculum, reading and math are means to understand and express meaning. However, the arts equally and uniquely accomplish these same communication purposes but add more diverse results; indeed the arts have the potential to capture thoughts and emotions too slippery for words. Moreover, today's multimedia-dominated and technology-driven world is captained by innovative thinkers—well-known masters of problem-based creative practice. Unfortunately, there is a short supply creative thinkers. How can schools help grow students' capacity to orchestrate artistic processes needed to meet contemporary demands? Arts integration answers this question by making the creative inquiry process central to learning across curricula areas.

As the first communication tools of early humans, the arts were sought out for their power to uplift and elevate ideas and emotions. Today, the arts are treasured as repositories of culture

with immeasurable intrinsic value. In additional, the instrumental purpose of the arts has been rediscovered—in particular, how the arts are powerful communication tools that belong in the inner circle of learning. In AI schools, the arts are no longer sequestered from the rest of education, but rather are integral pieces of the educational puzzle. By uniting, combining, and orchestrating thinking and learning around artistic processes—summarized in creative inquiry—AI elevates the act of teaching to art. Thus AI students are stirred by the beautiful, invited to grapple with the profound, and allowed to determine for themselves what is good. Through the arts, students create meaning—thoughts and emotions extended through visual images, amplified with music and brought to life through dance and drama. In this manner, the arts also give voice to those whose words are inadequate to meet the difficult task of communication.

Indeed, the arts provide doors through which we can enter into real and fictional worlds or windows that allow us to simply peek in. The arts are microscopes that permit us to zoom in for an intense close up, or they can act as telescopes, making it possible to zoom out for a broadened perspective. The arts create bridges of understanding and give energy and passion to work. All in all, the arts give meaning and life to all they touch.

Text Organization

This book is not only *about* integration, but is also structured in an integrated manner.

- Part I (Chapters 1–3) includes content that is integrated into all subsequent arts-specific chapters.
- Part II (Chapters 4–13) refers to information introduced in Part I, including repeated reference to figures that summarize essential components of the creative inquiry process.
- In addition, the arts-specific chapters (Chapters 4–13) refer to one another (e.g., discussions about classroom management and discipline, assessment, etc.).

What this means is that a reader who chooses to study chapters relevant to one art form will quickly see the need for access to other chapters and text features. To assist readers, the following tools have been built into the book:

- ***Table of Figures:*** This important reference is located after the Table of Contents. The titles of all the Ready Reference, Research Update, and Planning Page features in each chapter are listed, along with numbers (chapter first).
  Example: Planning Page 7.6 is found in Chapter 7, and is the sixth figure in the chapter.
- ***Classroom Clips, Snapshots, and Spotlights:*** These examples are included to make abstract ideas more concrete. Readers are invited to visualize how a menu of real arts-based teaching strategies can be synthesized into a lesson and see how specific schools have transitioned to a custom designed AI approach.
- ***Bolded Strategies:*** In most Classroom Snapshots, I have bolded key teaching strategies to uplift them for the reader's consideration as s/he builds a personal instructional AI toolbox.
- ***Website Citations:*** Because of legal issues, full URLs are usually not listed within the body of the text. To locate websites, either do a search or use the abbreviated information surrounded by parentheses immediately following content to find full citations in the Bibliography at the end of this book.

Content Organization

Chapters in the fifth edition describe *what* arts integration includes, *why* AI is now an important school reform, and *how* it can be variously implemented. Although there is no one right AI model, common principles or pillars are discussed that support designs that make the arts integral, as opposed to curricular add-ons. Ten AI Pillars serve as organizers for how to employ the arts as learning tools, while maintaining strong traditional arts education classes taught by specialists.

Since classroom teachers are center stage in AI implementation, I have synthesized *what* teachers new to AI need to know and be able to do to get started. Part I (Chapters 1–3) provides an overview of arts integration.

- Chapter 1 introduces the concept of arts integration as *creating meaning through the arts* using updated research and a discussion of connections to Common Core.
- Chapter 2 briefly describes the beliefs, research, and theories that support AI. This chapter features an in-depth discussion of the creative inquiry process including what it is, why it is the core of AI, and how to teach thinking and working skills embodied in creativity.
- Chapter 3 is an overview of the AI Pillars, a set of ten common principles that support diverse arts integration frameworks.

Part II begins a more in-depth look integrating each of five arts, with two chapters each for the literary arts, visual art, drama, dance, and music.

- *Even-numbered* chapters explain practical ideas for using the ten AI Pillars (e.g., rationale, planning units and lesson plans, arts literacy, best practices, differentiating instruction, assessment *for* learning).
- *Odd-numbered* chapters with thumb tabs are compendia of *seed strategies*—brief idea starters in the categories of (1) energizers/warm-ups, (2) ways to teach arts elements and concepts, and (3) curricular areas of English language arts, math, science, and social studies.

Features New to This Edition

The fifth edition of *Creating Meaning Through Literature and the Arts* includes significant changes. To begin with, a revised AI definition now matches the book's title. This definition is front-loaded in Chapter 1 and anchors the main message of the entire book. Other important additions and revisions include . . .

- ***Creative Inquiry:*** A student-friendly model of "creating meaning" is introduced in Part I and discussed in detail in Chapter 2. Since creative thinking is the centerpiece process in AI, strategies for teaching students how to use the "Two I's and Seven C's" are featured in every chapter.
- ***Common Core State Standards:*** Interwoven throughout the book are examples of how AI supports the standards, but more importantly goes beyond the floor these goals set. Moreover, AI is presented as an innovative approach to meeting any student expectations governed by 21st century work, learning, and life demands.
- ***Research Updates:*** One- to two-page figures summarize arts-based studies and research in newer fields such as brain research and visual imagery.
- ***Ready References:*** These figures outline sources and information teachers need to consult frequently as they implement AI. Some of these summarize basic arts literacy (by art form) recommended for classroom teachers, as well as provide guidelines for using key instructional tools, such as several protocols for asking inquiry questions (IQs).
- ***Planning Pages:*** These figures are examples of actual AI lesson and unit plans for each arts area.
- ***Snapshots and Spotlights:*** While there are encore presentations of favorite teachers, schools, and lessons from past editions, during the past year I had the pleasure of working with many new teachers, principals, and artists involved in AI. Their thoughts and ideas bring a fresh perspective on arts integration to this edition.
- ***Classroom Clips:*** Short vignettes of the creative work of real and imagined people—including teachers and students—pepper all chapters. I wrote these to continually bring the reader back to concrete examples of AI's unique and powerful contributions to education.
- ***Seed Strategies:*** A revised collection of AI teaching strategy "seeds" form the meat of odd numbered chapters in Part II. Again, I think examples are everything to understanding, and the seeds are meant to be just that. I urge readers to use them to prime the pump for creative thinking about integrating aspects of each arts area with other curricular material.

- ***AI Toolbox:*** As requested by teachers, I culled a list of AI strategies as places to start. Often I selected these because they were in some sense easier to implement. At other times, I chose strategies that were repeatedly recommended by respected colleagues or ones that were simply my all time favorites.
- ***Arts-Based Children's Literature:*** Bibliographies of children's book selections have been updated for each arts area, although I have left many classics in the belief that books aren't better merely by virtue of a later copyright date. For the first time, readers will have access to the Children's Literature Database—an online list of literature searchable by arts area.
- ***Video Clips*:*** At the end of every chapter, readers will find information about accessing short video segments that show classroom teachers and teaching artists using arts strategies or being interviewed, often by me.
- ***Appendices:*** These important tools give readers examples of key websites, a dozen assessment tools, strategies for differentiating instruction for students with special needs (including English language learners), and guidelines for arts-based field trips.
- ***Seed Strategy Index:*** This is a separate index to locate specific arts-based teaching ideas.
- ***Photographs:*** New photographs of faces of children and teachers add so much to the telling of the AI story. In particular, I invite readers to "look closely" (key AI teaching strategy) at the magnificent cover art created by child artists involved in a unit focusing on local Low Country artists.

Note: I interviewed and observed dozens of teachers for this book and they have given me permission to use their real names. However, in a number of instances the names of teachers and students are pseudonyms. Their words represent a collection of repeated experiences and expressions from schools all over the country, schools where children are lucky enough to have dedicated teachers who know how to make learning exquisite by integrating the arts into daily lessons.

Acknowledgments

This book is tangible evidence of the dedication and creativity characteristic of America's arts integration educators. The innovative AI efforts of principals, teachers, and students never cease to amaze me. It has been my privilege to work with and learn from all of you, and I feel honored to count many of you as friends as well as colleagues. In particular, I want to thank Jayne Ellicott, principal of Ashley River Creative Arts Elementary (ARCA), who has been a long-term true collaborator and one of the best principals I've ever known. Along with assistant principal Cathie Middleton and Curtis Pelham, Jayne coordinated solutions for seemingly impossible tasks, especially all the squirrely permissions for photographs.

Marvelle Ulmer, principal of Lady's Island Elementary School (LIES), and her very capable arts team made it possible for me to enrich my understanding of arts integration through classroom observations and countless interviews and conversations with teachers. In particular, I want to thank the four-member arts team of teachers: Stephanie Riedmayer, Kristin Brady, Lisa Ten Eyck, and Lynda McLain. In addition, two classroom teachers at LIES welcomed me into their classrooms for observations: Jessica Goethie-Bacon and Charlotte Diorio. I thank these educators for their enthusiasm, generosity, and photogenic faces.

The ARCA and LIES teachers give this book life. For the most part, they form the cast of actors for lesson scenes that make up the Classroom Snapshots and Spotlights. I want to acknowledge both the ARCA teachers I've worked with in the past and those who were involved in this edition:

Elizabeth Allen, Judi Beaudrot, Heidi Blanton, Susan Brandon, Ann Cheek, Bernadette Chilcote, Carol Cope, Chris Crawford, Natascha Ferguson, Robin Fountain, Janelle Fredrich, Alison Graham, Jennifer Hanson, Cindy Hines, Sylvia Horres, Kelly James, Jeff Jordan, Ismaker Kadrie, Marty Kearney, Amanda Kilbane, Jeannie Laban, Cheryl Leonard, Michelle Lowe, Barbara Lunsford, Mary Mac Jennings, Megan McComas, Brooke McMurray, Deborah Menick, Dianne O'Neill, Susan Peebles, Fannie Petros, Sean Pribanic, Carole Rathbun, Jill Roberts, Linda Roberts, C. J. Rozzi, Ashley Sires, Cherrie Sneed, Jill Sneed, Kathryn Stonaker, Stacey Sturgell, Lisa Trott, Judy Trotter, Amy Walker, and Joyce Wiggins.

*Please note that video clips are only available via the Pearson eText, and not other third-party eTexts, such as CourseSmart or Kindle.

I especially want to thank Bill Langston for his expert work on the videos that support this edition.

In addition, preservice teachers were much in my mind during the writing of this text, so it was wonderful to have Winthrop University education major Kelsey Swatzyna's very able help during the ARCA photo shoot.

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Claudia Cornett

About the Author

Claudia Cornett is a Professor Emerita at Wittenberg University. During her 24-year tenure at Wittenberg, she taught graduate and undergraduate courses in all aspects of literacy, children's literature, and arts integration. She also directed the Education Department's Reading Center. In recognition of her work, the Wittenberg's Alumni Association honored her with the Distinguished Teaching Award. Before moving to the college level, Claudia taught grades 1–8 and served as a reading specialist. She holds a PhD in Curriculum and Instruction from Miami University.

Claudia has written numerous books and articles about how and why the arts should be considered integral teaching and learning tools, and has additional publications in the fields of bibliotherapy, the strategic use of humor, and different components of literacy. In the latter category, her most recent book is *Comprehension First: Inquiry into Big Ideas and Important Questions* (Holcomb Hathaway). In addition to writing, Claudia regularly does keynote speeches and conducts professional development for educators throughout the United States, Europe, and Canada. She has also been involved as a writer and worked on camera in various educational television productions including *Sounds Abound* (a series on early literacy) and *Art Chat,* which features interviews with artists in their studios. Additionally, she has done costumed interpretation in the role of Harriet Beecher Stowe and serves as a docent for two house museums: Glendower Mansion (Ohio) and the John Mark Verdier House (South Carolina).

Currently, Claudia's professional work focuses on addressing literacy issues using an arts-infused teaching model. She has also just completed a novel set in the Low Country of South Carolina, where she lives with her husband, a retired school superintendent. She can be reached at ccornett@wittenberg.edu.

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1 Creating Meaning Through Literature and the Arts

Core Chapter Questions

- What is arts integration (AI)?
- What special contributions do the arts make to learning?
- How does arts-based education align with 21st-century learning and work requirements?
- Why is AI a recommended approach, especially given the thrust of Common Core?
- What contributions does integration make to learning?
- How is AI put into practice?

Introduction

Teachers who cause students to fall intensely in love with learning, change minds. A changed mind leads to a changed life. Claudia Cornett

I know thousands of teachers. Many of those thousands have been my students—and being their teacher has been both a pleasure and an honor for me. I tell you this to add credibility to the next statement: I personally know something about what motivates teachers. And it is certainly not the prospect of giving tests and grades or assigning worksheets and computer drills. Teachers want to change children's minds. Great teachers do so by making learning memorable.

Memorable learning is the consequence of creative teaching, and creative teaching embraces the arts. If you are fortunate, you've had a few creative teachers—ones like those who challenge students to write long division raps, choreograph geometry dances, perform World War II radio commercials, and paint literary quotes on ceiling tiles. If you have not been so fortunate, you can vicariously experience the transformative force of creative teaching through literary works such as the award-winning Newbery book, *Bridge to Terabithia* (Paterson, 1977) or stirring films like *Mr. Holland's Opus*.

This book celebrates and honors creative teachers. It is also an invitation to become one by making the arts integral to your teaching. By considering the ideas in this book, you are taking a step in that direction.

Definition: Arts Integration

It doesn't get any more complex and higher level than creative thinking. Zoomie (2014)

Creative teaching can begin in many ways. Presenting examples (versus offering a definition) is a good place to start. I'll demonstrate by defining arts integration using two short examples—lesson clips featuring teachers guided by familiar standards that expect students to use text-based evidence to draw conclusions. Surprisingly, their instructional approach, despite three decades of history and research-based success, may not be familiar—it may even seem strange to you.

Both of the teachers in the following clips are using arts integration (AI), a reform model that naturally aligns with myriad 21st-century educational goals—especially those that aim to develop

independent creative problem solvers. In preparation for lessons, AI classroom teachers collaborate with arts specialists to explore how the arts might support learning; this collaboration is roughly parallel to how content teachers use reading and writing to forward the study of science, social studies, and math. And the academic effects can be stunning (Barry, 2010; Deasy & Stevenson, 2005; Ingram & Meath, 2007). What's more, AI has a track record of doing more than raising test scores. AI can create a sea change with a transformative power drawn from two sources: (1) the unique *motivational force* of the arts and (2) the well-honed *thinking process* at the core of arts making and arts understanding—creative thinking.

In the following clips, notice how the teachers challenge learners to dig in and investigate, to work like detectives to uncover clues to questions. The focus is on engaging students in creative inquiry—a process often neglected in traditional instruction—but ubiquitous and critical in the innovative world of evolving workplaces, as well as in the high-minded collegiate culture. Indeed, creative practices are at the heart of work in science, technology, engineering, and mathematics. And of course, creativity is omnipresent in the arts.

Classroom Clip

Creative Inquiry

#1: Lights are low as students lean forward, listening closely to a text*—a CD of folk songs, popular during the Civil War. Previously, the teacher challenged his students to draw conclusions about relationships among people (i.e., understandings). Sitting to the side, he now coaches them to make sense of the music, including the lyric. He uses a series of open ended inquiry questions to direct thinking toward the collection of relevant ideas:

- What details stand out? Why?
- What does the composer seem to be saying? What makes you think so?
- How does the song feel? How does the minor key affect you?
- What do you notice about the form of the song?

An even greater challenge looms. Students know they will subsequently work collaboratively to compose a ballad—a slow, sentimental song that narrates a story. Synthesizing information from several sources, including the songs, primary source documents, and the social studies book, small groups will cooperatively write short stanzas. Thus, the class will compose a whole ballad—a new text that will provide a concrete demonstration of their new understandings about history.

#2: In a science class, students share drafts of original compositions, giving each other feedback. They focus their comments on (1) what works or makes sense and on (2) asking for clarification using questions like, "Are you saying that . . .?" Interestingly, the compositions are not written; they are previously choreographed short *dances*—texts that show conclusions drawn from an informational book about the water cycle. As groups take turns performing dance drafts, an audience of peers intently watches. In this manner, everyone will assume the perspective of performer and audience member and give in-role feedback. Afterward, dances will be revised based on detailed constructive comments meant to clarify the science conclusions. In addition to the content critique, students will help each other enhance their dance communication skills (i.e., offer feedback on the artistic movement of the body used to convey thoughts and emotions about the water cycle).

*Note: The term *text* is used here to refer to any form of communication, from print text to video productions (Committee on Conceptual Framework for the New K–12 Science Education Standards, 2012).

Titles Matter

Operating in these two lesson clips is an arts integration definition that matches the title of this book. Indeed, a book's title should reflect its essence—the biggest and most important ideas—what it is really about (i.e., the overriding theme). And after four editions, *Creating Meaning Through Literature and the Arts* remains the title of this book. It also is the AI definition that I think comes closest to illuminating how teachers can make the arts integral to teaching and learning. Without a determined focus on the concepts expressed in those seven words, AI lacks the voltage to motivate students to think deeply, which is what changes minds. More specifically, AI zeroes in

on *creative* thinking because the creative process is central to comprehending and communicating, both in the arts and the language arts. Also called creative practice and creative problem solving, throughout this book I usually refer to the process as creative inquiry.

It will take this entire book to explain the *whys* and *hows* of undergirding arts integration—an educational approach credited with increasing test scores, raising grades, narrowing achievement gaps, and creating happier learners and teachers. Underlying these significant effects is how the arts develop motivation to learn, which among other things boosts school attendance, and "being present" makes a big difference in learning success (Barry, 2010; Walker et al., 2011a, 2011b). For now, a parsing of the definition of AI provides a good introduction to important arts integration elements. Here is the breakdown in four bullets.

- ***Creating.*** The process of creating is not as unusual or hard to understand as we once thought (Jung, 2012). In truth, we all use creativity daily to survive and thrive. Through creative thinking, we are able to solve problems, answer questions, and meet challenges—some little, others enormous. Thus, we bring into existence things and ideas, both new and useful, that take a multitude of forms—from invisible mental transformations (e.g., learning) to concrete inventions like the neon pink 16-gig thumb drive protruding from my USB port. Creativity is everywhere, from novel perspectives in newspaper cartoons to helpful innovations like the iPad and ballads written to summarize conclusions about history.

  Creative thinking is not one kind of thought, but a bundle of processes or practices that fall under the umbrella of inquiry. Think of a current personal challenge or problem. In wrestling with an issue, we have an innate predisposition to . . .
  - *imagine* possibilities,
  - *collect* information,
  - *connect* ideas, and eventually
  - *draw conclusions*, including problem solutions.

  These processes progressively ratchet inquiry toward "creating" something—a plan, theory, or a new product.

Arts integration puts creative inquiry at the forefront of teaching and learning, not in a casual way, but explicitly. By consistently labeling the mental actions just listed, modeling them, and coaching students to use them, over time students learn to strategically deploy these innate thinking tools and practices. And as they gain confidence with creative inquiry, students are able to rise to greater and greater learning challenges. Eventually, creative inquiry becomes an automatic response when an obstacle presents itself. Thus, students are made ready to solve problems independently throughout their lives. Take a moment to find places in the two lesson clips where elements of "creating" are evident.

- ***Meaning.*** The second word in this book's title is "meaning." The question, "What do you mean by that?" seeks understanding about another's thoughts—the sense in it. Meaning underlies understanding. In professional literacy circles, understanding is called comprehension, which is the result of *constructing or creating* meaning—also called making sense. It all relates.

  All art forms are created—using inquiry—to show the meaning of something, such as an artist's understandings or feelings about war or poverty or beauty. Once again, it is important for teachers to note the impetus: first comes a challenge or problem (see previous bullet). Much as a pearl grows from an irritating grain of sand, meaning making begins with a disturbance, some sort of mystery or question or problem or need, which scientists, historians, anthropologists, engineers, and artists accept as a challenge. Thus, creative thinking unfolds, naturally—unless it is impeded. Later in the book, I'll address how rigid traditional schooling suppresses creativity. But when the context is supportive, all humans (not just artists) are born inclined to create meaning. They imagine possible sources and ways to approach a problem, and then proceed to collect ideas using various experiences—inputs from reading, listening, looking, touching, tasting, and so on. The input can be firsthand experience or a virtual one, such as a simulation. Input becomes what is commonly called food for thought. Next, through sorting and experimenting with ways to connect potentially important details, facts, and ideas, conclusions are formulated and decisions are made about *how* best to express what was learned. Conclusions are a main outcome of inquiry, formed using both step-by-step logic and creative leaps.

Key to AI success is causing students to do *more than* literal thinking, to not simply "get meaning." AI lessons strive to cause learners to "*create* meaning." Montaigne put it poetically, suggesting a mind "should be well made rather than well filled" (1575). Thus, learning is not reduced to memorizing, matching, imitating, echoing, and copying—low-level activities that have a place, just not in the front row of education, which should be reserved for higher level thinking. Another way to say this is that AI is about teaching students how to use artistic approaches to make sense—to alternate between divergent and convergent thinking as they work any problem.

Ultimately, the goal is to create a solid solution/conclusion (meaning) that can be articulated. Speaking and writing are options, but in AI classrooms communication options are greater. The rich forms of visual art, dance, music, and drama/theatre stand alongside the language arts to express meaning and cause learning to be made more memorable.

So, creating meaning is the centerpiece of AI, but the context for meaning making is science, social studies, literacy, and math—critical content for life success. Once students derive well-founded big ideas/conclusions from reading/listening/viewing content, AI allows them to express the same using speaking, writing, performing, exhibiting, and so on. For example, in the clip that featured dance, students accepted the challenge to construct meaning about the water cycle, first by collecting information from a nonfiction book and eventually showing conclusions through movement. Because it was an AI lesson, the dance was anchored in showing science evidence (AI is not "arts for arts sake"). Their choreography drew upon collected details and facts that were connected up in new and useful ways to communicate learning. Science conclusions were situated in dance conclusions (i.e., science informed the dance composition). Dance, in turn, made learning visible, a major contribution to assessment. In fact, all the arts are tools that students can use to make their created meanings concrete, just as a written form like a persuasive essay can. However, the arts expand how meaning can be created and then expressed. Of particular value is how the arts provide communication access to kids who struggle with the limits of words, and add richness to the communication of those who don't.

- ***Thrvough.*** The third word in the book's title is "through." The majority of school learning happens through or "by way of" or "via" the four language arts, divided into two *receptive* forms—listening and reading—and two *expressive* forms—speaking and writing. However, outside of school receptive and expressive communication is more diverse, with much of it happening through the fine and performing arts. (Think about music, dance, and visual art in television ads and computer apps). In the lesson clips, teachers brought students into and out (*through*) social studies and science content using the engagement force of the arts—music and dance in the examples.

  One educational challenge is to close the academic achievement gap (especially in literacy) between rich kids and poor kids. It is an environmental fact that affluent students have more arts opportunities than poorer students. Since the arts are key forms of communication, it is reasonable to ask, Might not our persistent literacy achievement gap between economically advantaged and disadvantaged learners be somehow related to the arts gap? Might not more arts experiences grow communication capacities, and possibly grow student engagement in reading and writing? AI advocates believe so. Research findings support this conclusion; diverse student groups, especially children from impoverished circumstances, are more likely to thrive in arts-integrated environments. (Research Update 1.4, later in this chapter, lists studies.) Following Elliott Eisner's advice, AI educators are now putting the arts back in the language arts.

  AI embraces the view that *all* the arts should be available to *all* students so all can more adeptly and more freely receive and express thoughts and emotions. Thus, communication is expanded, enlarging the means *through* which students can learn and then show what and how much.

- ***Literavture and the Arts.*** Since I devote ten subsequent chapters to each of five art forms (literary art, visual art, drama/theatre, dance, and music), for brevity's sake I'm going to cheat here and not discuss the final four words in the title separately. I will point out that the literary (word/print based) arts are intentionally included as arts for many reasons, not the least of which is the high incidence of arts-based lessons which employ literature and/or creative

writing of some sort. What's more the literary art form called literature is the most widely integrated of all art products.

I have already alluded to how the arts are "fundamentally a means of communication" (INTASC, 2002, p. 30; NCAS, 2013). Communication should bring to mind the evolving concept of literacy. Today, literacy rightly sits at the head of the education table. But literacy was a creature with humble beginnings, basically linked—a hundred or so years ago—with the skill of being able to sign one's name. Now, it seems silly to think of "being literate" as requiring so little. Equally ludicrous are faded concepts of literacy (e.g., wrongheaded notions that reading is equivalent to sounding out words). A life realignment is warranted. We desparately need literacy expectations inside school to parallel communication requirements outside. And beyond school walls, literacy is plural. Today, the term *literacies* reflects the multimodal, multifaceted, multileveled ways we communicate. Either you become adept at emailing, texting, blogging, and tweeting or you are left out. What's more, our dazzling tech-based communication exists because inquisitive individuals took on challenges and did creative thinking. Amazingly, many must-have gadgets originally were conceived and brought to fruition under circumstances as humble as the family garage. Indeed, the world outside of school is totally arts integrated. It's time we brought the outside world in.

In fact, the arts began as human necessities, and historically have not been pigeonholed into decoration and entertainment. The fundamental purpose behind early arts was and now is *to communicate*. And what we communicate can be boiled down to *thoughts and emotions*. Of course, there is extreme variation in the quality of the creative thinking behind arts—ranging from the sublime to the disgusting—which provokes perpetual debate about what's good and bad art. But there is no debate about the growing amount of art. The creative human mind cranks out incalculable varieties evidenced in how we routinely talk about the art of cooking, the art conversation, the art of public speaking and even the art of war. In this book, I zero in on five basics:

- the literary arts, which are verbal (word/print based),
- visual art, which is primarily nonverbal,
- music, which is organized sound (auditory communication),
- dance, which uses bodily-kinesthetic communication, and
- drama/theatre, which can include all of the above but focuses on storytelling and pretending in roles.

Creating Meaning Through Music

The key takeaway here, related to the definition of AI, is that the arts are ways people express ideas and emotions or thoughts and feelings; the arts are means to create and communicate meaning. Reading and writing share the same function—to communicate meaning. But interestingly, they are rather new on the human history scene with early writing appearing about 5,000 years ago. In contrast, the arts are ancient. Tens of thousands of years before hieroglyphics were invented, people painted scenes on cave walls, sculpted images in stone, beat out rhythms on skin-topped drums, blew notes through bird bone flutes, and undoubtedly mimed and danced out ideas and emotions. And unlike their younger cousins, reading and writing, the arts are innate; we are born with the arts in us. Babies arrive prewired to sing, pretend, draw, and dance.

That's it. *Arts integration is teaching students to create meaning in all curricular areas through the arts—all arts, not just the language arts*. Given the inherent motivational force of the "creative" arts, why wouldn't educators embrace them as essentials? Arts integrationists do. AI mines the engagement possibilities of the arts to enliven instruction with image, movement, sound, and emotion—to give life to learning. Picture kids out of their seats, purposefully moving and singing. Dull seatwork is passé, replaced with challenging brain and body work that capitalizes on the positive affect emotion can have on learning. AI engenders productive noise and constructive mess; classrooms ripple with laughter as students arrive at a-ha's, and conversations bubble through groups that erupt in ta-Das! Instead of walking quietly in straight lines, kids are urged to use their creative minds to move to destinations in novel ways.

Aliases

Arts integration does go by other names—arts infusion, arts immersion, arts based, and interdisciplinary learning, to name a few. The terms *arts integration* and *interdisciplinary* appeared in the first generation national arts standards, and AI is sometimes subsumed under interdisciplinary and inquiry learning (National Art Education Association, 2002). Additionally, HOTS (higher order thinking skills) schools and schools implementing multiple intelligences (MI) research quickly find themselves involved in AI, the latter unsurprising since MI theory proposes a multi-factored view of intelligence that includes music, visual/spatial, and kinesthetic (dance and drama) skills. Gardner's other five intelligences are arts linked as well (1993b). For example, verbal intelligence is obviously needed in the literary arts, drama, and music.

Mello (2004) and others draw distinctions among some terms, suggesting *arts based* involves teaching arts content while *arts infusion* does not. In this book, *arts based* and *arts infused* are used interchangeably with *arts integration*—an approach in which both arts content and arts processes are integral to learning across academic areas.

Currently, 88 percent of classroom teachers use the arts in instruction (Parsad & Spiegelman, 2012). By grasping a definition of AI you can take a first step toward joining them in making your teaching arts-based. The AI professional journey involves investigating the *why* and *how* of teaching creative practices, including how to set up challenges in science, social studies, math, and literacy lessons, and assess learning packaged in paintings, dances, songs, and dramatic performances. Furthermore, becoming an arts AI teacher requires a commitment to growing personal arts literacy, especially by working side-by-side with arts specialists and artists. Gradually, classroom teachers fill a backpack with arts-based practices and begin to assume the lead in teaching processes and concepts specific to different art forms (e.g., basics of drawing, pantomime, and how to write song lyrics). Working in grade levels and across grades and disciplines, AI teachers learn to thoughtfully tie it all together to reach demanding standards in science, social studies, and the arts, plus Common Core standards for literacy and math, with the latter standards helpfully emphasizing the kind of higher thinking and problem solving summarized in the creative inquiry process.

Classroom Snapshot

Multi-Arts Integration in Social Studies

Classroom Snapshots in each chapter invite you to experience AI in another sense. Along with short lesson clips, the longer snapshots give a more vivid picture of how teachers use their AI toolboxes to engage learners in creative inquiry.

For this first chapter, step into the classroom of a veteran first-grade teacher at a premier AI school—one of the first in America to implement the tenets of arts-based reform. The school is Ashley River Creative Arts Elementary in Charleston, South Carolina. Judy Trotter uses a concert of arts-based tools to cause students to create meaning. Some are bolded for your consideration. In particular, notice how she challenges youngsters with open-ended inquiry questions (IQs) that steer them toward important ideas. Further, her questions ignite creative thinking that drives kids to make decisions and form conclusions. Student conclusions in this lesson are then shared through a type of drama, pantomime.

Well aware of the effect of mood and context on creativity, Judy plays barely audible **background music**. The lights are off and the kids are completely silent. Sitting on the arm of a wingback chair, she gently closes a picture book, having just finished reading aloud *Barefoot* (Edwards, 1997), a story whose plot is driven by the plight of slaves desperately running from captors.

"Find your **personal space**," Judy whispers. Students slowly stand up and begin to spread out, adjusting so no one is within reach of another.

Patiently, she waits for them to look at her and then says, "Okay, **show me** walking in place—barefoot. **Begin.**"

In personal "space bubbles," 17 children begin to move in 17 different ways. Some drag, others shuffle, slide, or tiptoe, all to the slow steady beat of **background percussion**. Using the same tempo, Judy **side coaches** to increase engagement—describing specific behavior she notices, paired with compliments.

"**I see** faces full of effort. Good job of concentrating. I see everyone thinking about walking with bare feet in mud, (pause) on rocks, (pause) through water. Careful, don't let them hear you," she warns, prompting several students to hunker down.

Following the Drinking Gourd

"Stop!" Judy calls. Instantly, students relax. Once again, they are small first graders, eyes wide with expectation. She pushes a button and the music stops, leaving a solemn mood hanging over the class.

"Who were the other people in the story?" she asks quietly. Students name the slave hunters, and Judy **coaches** with more questions, teasing out details—what the hunters were like, what they wanted, and how they felt.

"Now let's **pantomime *their* feelings**," Judy says. **"Places!"**

Once again in personal spaces, the children stand ready.

"Action!" Judy **cues,** and a contrasting mime of "boots" begins. This time, children choose a very different array of body shapes, gestures, and facial expressions. They slash, stomp, squat, peer, and glare, showing they can easily communicate the colliding perspectives of the two opponent character groups.

"Freeze," Judy directs.

In an extended follow-up to the read-aloud, Judy uses another drama strategy, ***narrative pantomime*** (Heinig, 1993). As she retells the plot, students mime the major plot events in the story set during the Civil War. No props are used, except a flashlight to suggest stars mapping a path for escaping slaves.

Did these youngsters create meaning using the arts? It is clear each used specific text details to draw conclusions about stunningly different character viewpoints. How did I draw that conclusion? At the gentle behest of a teacher, I saw bodies and faces of first graders almost magically transform; they *became* the book characters. I saw students express understanding of difficult material through use of distinct facial expressions, telling body shapes, and suggestive movement. Through the creative imaginations of six-year-olds, I saw the powerful effects of AI brought to life by a teacher committed to meaningfully infusing literature, visual art, music, drama, and dance.

Teacher Spotlight

Judy Trotter

Judy Trotter's teaching motto could be a saying from Immanuel Kant, "the mind should 'act as a waffle iron on batter'" (quoted in Barzun, 2001, p. 508). I first met her after she had been teaching first and fourth grade off and on at Ashley River Creative Arts for more than 15 years. She is uncompromising in her beliefs.

"Teaching through the arts is the best way to teach," she explains. "Teachers get in a testing panic and think they don't have time for the arts. They get worried about our state tests. But if students truly learn, they will do well on the tests," she states confidently. "Teaching should not be about teaching to the test. Teaching should be structured so students learn for the pure joy of it."

Judy explains she is "always thinking about arts connections." Simultaneously, she is doing another arts-based read-aloud (Cornett, 2006) using the chapter book *Because of Winn Dixie* (DiCamillo, 2000). With animated gestures, she describes how you can take any story and "go off in any arts direction." "It just flows. The arts are a natural connection."

That *natural* connection has to do with her concern about *meaningful* integration. She is passionate about teaching issues of social justice, big ideas, and compassion. She targets developing her students' capacity to take new perspectives, and "a respect for the unknown." Her remarks make clear that Judy believes school life should prepare students for life outside of school.

"I believe in teaching the whole child," she explains. "Art is everywhere. It is totally integrated into our daily lives. We live in the arts and should be able to learn through arts. They enrich life and learning."

Like all effective AI teachers, Judy plans standards-based units that use the arts as central teaching and learning tools; students are challenged to create meaning through the arts in every curricular area.

(*continued*)

"We were immersed in Asian culture at the time of the tsunami" she recalls before recounting some of the highlights of the unit. To develop visualizing capacities critical to comprehension, she read aloud poems, accompanied by Chinese music, and coached the children to take an imaginary trip to China. They drew upon a previously viewed CD-ROM of China that allowed them to expand their innate capacity to make mental "art."

"Students are always learning to work with tools in various art forms—just as they need to learn how to use pencils to write and computer software. In this unit, they learned to use paintbrushes and black paint to simulate Chinese characters. They also studied the picture book art of Soerpiet, a Korean illustrator known for watercolors, seeking out details related to the artist's style and technique. After listening to Chinese CDs, they made costumes to celebrate the Chinese New Year. Of course, there was a Chinese celebration," she adds excitedly.

Judy also is passionate about assessment. "We must work with the standards," she insists, "but I use many ways to gauge student progress—journals, for example, for poetry, math, writing, science, and social studies." The journals, she explains, are simple black and white composition books. She laughs, "They know they have to prove they have learned it!"

And journals need not be limited to words; they can include sketches and collected images. These and other arts-based curricular responses, like the pantomime examples in the lesson, show dimensions of learning and thinking not assessable through verbal means, spoken or written. And not only do student arts creations provide assessment information, but they build pride as students gain skills, including how to be more expressive with face and body—part of drama and dance. That pride grows into lasting confidence when students have chances to make public the results of creative work. Thus, performances and exhibits are routine events at AI schools, events made to order for audiences—a powerful source of motivation for performers of any age.

Judy Doing Arts Based Read Aloud

What's Next?

Judy believes preparing new teachers for arts integration is as important as teaching first graders through arts integration. Not only is she on the faculty of the College of Charleston, but she also manages to do workshops for practicing teachers. Her specialty is integrating music and movement strategies. Since teachers often have concerns about managing dance, I ask her for advice.

"I teach my students how to control their voices and bodies and we take movement breaks daily," she explains. Important in her answer is how she *teaches* students to develop poise and body control (i.e., she does more than tell them to do it). Gradually, students grow more confident about communicating through movement.

Right now, Judy is excited about an African culture unit using *Follow the Drinking Gourd* (Winter, 1997) and folk tales. "We will compare the art of the Chinese with African art. I want students to value how other people sound and look—deep down all people are so much the same. This is one of the big ideas behind the arts."

Unique Contributions of the Arts

You may have seen the video of singer Susan Boyle stunning British television audiences with a rendition of "I Dreamed a Dream" from *Les Miserables*. Initially, the 47-year-old Scot endured judges' anticipatory snickers when she admitted to never having dated nor been kissed. Then came her voice. After but a few bars, up went the judges' eyebrows and down dropped their jaws. By her last note, the entire audience was on its feet. YouTube made it possible for the whole world to experience this moment—the power of the arts, music in this case, to stir deep emotion and change perspective. Joining millions who watched, I teared up and got goose bumps as her performance reached a crescendo.

Today, arts power, like that in Susan's performance, is unleashed every day via the Internet. People seem addicted to publishing original poems, singing about every imaginable topic, posting videos of people of all ages dancing—as well as a cornucopia of odd animals—and releasing photographs into cyberspace like confetti. To accommodate it all, we jump on the bandwagon and buy bigger and bigger data packages. (BTW, a friend recently sent me a fabulous clip of a flash mob in Barcelona playing Beethoven's Ninth Symphony.)

Arts and the Communication Evolution

Ars Longa, Vita Brevis. (Art is long. Life is short.) Unique, diverse, ancient, and modern, different arts appeal to different folks, with specific works provoking completely different responses from individuals—much like our individual food preferences. But visual art, drama, dance, music, and literary artwork arguably have more varied and unexplainable effects, confounding attempts to create recipes for art. Why do certain songs lodge in our brains, playing repeatedly? Why does a painting like the Mona Lisa compel so many to look so long; how can one painting generate so many questions? And how can plays (basically actors pretending) evoke profound and deep emotions?

More perplexing is the question of why the arts are so prominent and influential in life, but not so much inside school. The mission of this book is to remedy that imbalance. The argument for rebalancing begins with a fact: The arts are timeless ways of communicating, predating both print literacy and numeracy. Like us, our earliest human ancestors seemed compelled to express thoughts and feelings using the arts. Seeking to understand the compulsion, theologian Karen Armstrong (2004, p. xix) proposes the source of art and religion appear about the same time and both stem from the deep need to make sense of existence. Evidence to support her conclusion appears in stunning cave paintings in southern France and Spain. Here in images are stories of violent hunts and prints of human hands—some child sized—dating back more than 30,000 years (Chauvet, Deschamps, & Hilliare, 1996). An ocean and a continent away, Alaskan petroglyphs show similar images, but carved in stone, and estimated to be as much as 12,000 years old. Recently, a musical instrument was added to the collection; found in a cavern near Ulm, Germany, it is the world's oldest—a 35,000-year-old ice age flute whittled from a bird wing bone (Hotz, 2009). These well-preserved paintings and ancient instruments were more than decorations in the lives of early people, although art was made for that purpose, as evidenced by the 100,000-year-old bling unearthed from deep inside the Skhul Cave on Mount Carmel in Israel. Which begs the question, "What might jewelry communicate about a person?"

These works of art were also the latest technology of the time, vital forms of communication used to represent and express what people saw, thought, and felt. Chillingly, these artifacts connect us across time to the minds of their makers, providing insight into the depth and breadth of their creativity (Hotz, 2009). Thousands of years hence, the first writing system would be devised: cuneiform (circa 3,000 BC). In this and other primitive written symbol systems lies the genesis of alphabets: art. Think of our own alphabet; lines and shapes and other visual art elements are used to capture the notes of the human voice—phonemes that combine to make syllables and words.

Early words functioned similarly to painting and drumming, with practical roots associated with signaling, conveying information, and so on. As verbal language evolved, utilitarian functions were retained, but an art form emerged, too—word based art that eventually became the literary arts. For example, ancient stories likely first shared through visual art survive in timeless folk tales created by every culture. So widespread are these tales that researchers, drawing on neuroscience, psychology, and evolutionary biology, call humans the storytelling animals (Gottschall, 2012). Amazingly, look-alike character and plot archetypes (patterns) appear in stories of widely separated cultures. Featuring unforgettable characters in high action plots, these stories remain powerful tools to inculcate core beliefs and values regarding honesty, hard work, and the message that good usually triumphs over evil. What's more, classic stories also highlight cross-cultural similarities. For example, themes about hope for "fairy tale endings" transcend cultures and time periods, with more than 300 versions of Cinderella from diverse cultures such as France (slipper is fur, not glass), Korea, Appalachia, Egypt, and Zimbabwe. Indeed, interest in this story persists; new versions are published yearly, including the lovely Mexican *Adelita* (dePaola, 2002) and a delightful jazz age version, *Ella's Big Chance* (Hughes, 2004). Furthermore, the early verbal arts, document curious customs and troublesome rituals such as the Mother Goose rhyme "Eeny meeny miny mo" traced to "counting out" human sacrifices. All in all, these examples testify to how understanding a culture's art is key to understanding a culture.

The Arts as Meaning Makers. A full explanation of what art is seems impossible. Attempting to use words to explain communication that exists because words are inadequate creates a mindboggling conundrum. But it is possible to examine unique contributions of the arts. Foremost in a long list is art's singular potential to help us make sense of ourselves, our planet, and our universe.

Think of how empty life would be without art. Traumatized by war, weather, disease, and disastrous events, a world without the arts would leave us bereft of song or paint. Attempting to make sense of the incomprehensible, we could reason, but such attempts soon reach a dead end. Thankfully we can turn to music, visual art, dance, theatre, and literature. Born of problems, creativity is sparked as exemplified in Mozart's dazzling symphony, written at age 16, and indicative of a difficult struggle to come of age (Lockwood, 2005). So too we find, embedded in Picasso's stunning painting, *Guernica*, wrenching thoughts and emotions about the horrific Spanish Civil War. Furthermore, historical memorial sculptures (e.g., the Korean War Memorial in Washington, DC) act as emotional safety valves, as do haunting spirituals and gospels. For example, over 80 years ago Thomas Dorsey, wracked with grief over the loss of his wife and son, sat down at his piano. To purge unbearable thoughts and feelings, he composed "Precious Lord"—a spiritual second only to "Amazing Grace" and sung worldwide. Indeed, the arts seem to be incomparable ways of bringing us into a "third space" of new understanding (Deasy & Stevenson, 2005).

Now consider the differences between two literary art genres: ordinary prose and the poetry. Both use words to convey a message, but poetry does more. To illustrate, here is a line from a restaurant menu: "Tonight's specials are swordfish, mahi mahi, and shrimp—blackened, broiled, or potato encrusted." This informational prose offers customers key facts, but the writer probably spent little time selecting each word. In contrast, read aloud this short poem with an aabb rhyme scheme.

Mahi mahi, swordfish steak
Shrimp scampi, crab cakes
Blackened broiled, potato-breaded
I love fish, except with heads-on.

While the poem and menu give similar information, the poem uses musical devices such as rhyme, rhythm, and assonance (repetition of vowel sounds) to direct attention to the sound as well as the message. Good teachers know poetry is art that is meant to be *heard,* not read silently. A first reading brings the urge to read it again—for the sound of it. Poets write with an ear to musical elements of language that *challenge* us to solve a problem—to figure out the meaning. Such creative language choices are meant to invite new perspectives. So, we *feel* something about the words—delight, perhaps, at the poet's inventiveness. While poetry and prose both use words, poetry seeks a different kind and degree of *emotional and sensory impact*— significant information if you are a teacher trying to help students unravel the "what is art" mystery. For example, knowing this fact leads me to ask my students inquiry questions (IQs) like, "How does it make you feel? Why?" "What do you see? Hear? Smell? Taste?" "What causes those sensations?"

Like poetry, visual art is created to communicate ideas and feelings, but without words. Visual images embedded in fine and decorative art, when left open to interpretation, can cause us to inquire cognitively and respond emotionally, sometimes even physically. As an example, visualize Leonardo da Vinci's familiar *Mona Lisa* and, for contrast, the red and white label of a Campbell's soup can. Both pieces employ the art elements of color, shape, size, and texture, and composition principles such as unity and balance. The artist for Campbell's Soup Company undoubtedly worked hard to create a design to catch attention and raise associations with "m-m-m good" feelings. Red is a warm color, set off with white, and is faintly patriotic. The touch of gold adds a classy feel. Now, imagine Andy Warhol's pop art *paintings* of soup cans. Warhol's art and da Vinci's paintings are classified as fine art because they provoke a different kind and degree of thinking and emotion than, for instance, advertisement or decorative art. Critical is the intensity of engagement provoked by the art—the degree to which it causes us to respond, feel, question, and wonder. The potential of art to arouse curiosity and trigger interest is not lost on AI teachers bent on harnessing these forces for learning's sake.

Intentional Dissonance

Complaints about fine art being hard to understand occur when viewers don't know that artists may intentionally disconcert—to create cognitive dissonance—which elicits an emotional reaction. Artists seek to jar viewers or listeners out of complacency in order to change their perspectives. Thus, there is art that can awe us with its beauty and art that gags some with disgust—such as an art exhibit featuring a Christian cross, suspended in a jar of urine.

Da Vinci would likely be pleased that his Mona Lisa perpetually befuddles viewers. Like all good art, this work challenges us to make sense. We ask, "Why is she smiling?" "Who is she?" "Why did he use those colors?" "How did he get that expression on her face?" "How did he do that?" And so creative inquiry is engaged. As inquiry progresses, people move closer and closer to collect details, attempting to connect them up and arrive at some conclusions. Finally, the Louvre was forced to put a glass box over this painting of an unknown woman with an inscrutable smile.

Human Essentials

Long before writing and reading existed, there was art. Humans proved themselves unique among animals in their inclination and ability to devise new ways to create meaning. Thus, the arts were conceived by human creativity in response to human needs, especially the need to share thoughts and feelings. Evolving into unparalleled communication conduits, the arts facilitate expression, continuing on when words fail, as in the aphorism "a painting is worth a thousand words." The human bias for art also shows up in what and how we learn and how we spend free time.

Given that children are born with a penchant to draw, sing, dance, pretend, and tell stories, it seems fair to propose that to deny any child an upbringing and education rich in the arts is inhumane. Constricting the curriculum to bare bones verbal literacy (which happens) is an immoral educational omission that places alarming limits on children's understanding and expression and creates life-long limits on the development of creative thinking and communication capacities.

Gifts of the Arts

Sir Ken Robinson, an expert on creativity, explains, "If the human mind was restricted to academic intelligence, most of human culture would not have happened" (2000, p. 5). How dull, dark, and silent the world would be, stripped of stories, music, theatre, paintings, architecture, and dance. As "fruits of our creative nature," Robinson points out that the arts are "rather large factors to leave out of a model of human intelligence" (p. 5). And Americans overwhelmingly don't want them left out, believing the arts are vital to a well-rounded education (Deasy, 2008; Ruppert, 2006). But well rounded isn't easily measured; tests, grades, and scores fall short of painting a full picture of any one person. The case for arts integration (AI) argues for greater measures and a more richly layered education for all and is supported by AI's remarkable alignment among new standards, first generation arts standards, and 21st-century skills (College Board, 2011).

Ready Reference 1.1 summarizes special contributions the arts make to life and learning. The following discussion elaborates on why the arts are considered the fourth R (Broudy, 1979).

1. Communication. At their core, the arts spring from a very knowable source—our need to communicate. The arts are unparalleled communication tools—old "languages" that predate and transcend written communication. Used for millennia, the arts permitted our nonverbal ancestors to pantomime and paint the things they cared about, ways the arts are still used today. And they remain a prominent language for children, who respond intuitively to music, dance, and color, even before learning to speak (Boyer, 1993). As Eisner (2000) points out, the human range of thought simply cannot be captured solely with words. The arts are vital communication tools that expand communication and add both spark and substance to life and learning.

AI strives to grow students' communication capacities by aligning the language-based literacy curriculum with 21st-century communication. Outside of school, arts-based digital and media literacies are omnipresent in personal life, the workplace, and institutions of higher learning. Taking an enlightened step forward, the Common Core embeds the arts and artistic thinking throughout standards, an acknowledgement that the language arts (reading and listening, speaking and writing) are integrally related to drama, visual art, music, and dance (College Board, 2012a, 2012b). This makes sense since today literacy is implicitly defined to include *all* means people employ to understand, respond to, and express thoughts and feelings.

Given the nature of contemporary work, study and living it is outdated and illogical to silo arts education in special classes. Alternatively, arts integration focuses on students using both the language arts and the arts as learning tools across academic areas, in the manner content area teachers have been urged to do for decades with reading and writing. Common Core expands this instructional imperative to include two more language arts—listening and speaking. Including creative arts communication options further expands content learning options.

Ready Reference 1.1 Gifts of the Arts

1. ***Communication.*** Literacy is about effectively communicating thoughts and feelings. While the language arts are key players, other arts are crucial to understanding and expressing ideas and emotions. The arts are symbolic languages that succeed when words fail.
2. ***Content*** is born of the creative process; the arts are also creative products or texts, with rich content.
   Intellectual. It takes high level thinking to understand and create through the arts.
3. ***Creative inquiry (CI)*** is the problem-based thinking process used to construct meaning. It is at the core of arts making and understanding. CI is used to imagine, collect information, make connections, devise new and useful conclusions, critique ideas, and communicate them.
4. ***Critical thinking*** is a subset of CI. Critique is a detailed analysis using criteria to make judgments. It is a particular focus of the arts because of the value placed on quality work.
5. ***Comprehension*** is created understanding, achieved through the inquiry process. Across disciplines, comprehension results when ideas are discerningly collected and cleverly connected to devise respected conclusions. Arts products serve as texts from which comprehension can be made; art texts can also be created to show comprehension.
6. ***Composition*** is the process of creating an expression of meaning using words and other art forms. The arts contribute special principles, techniques, and materials to the composing process, offering a range of forms or structures to externalize thoughts and feelings.
   Social. Meaning making is altered by social circumstances.
7. ***Culture.*** The arts record culture in an enduring record of how people have lived and worked throughout history. The arts also contribute to culture by creating rich contexts for growth, including positive environments that support creative thinking.
8. ***Cooperation/collaboration.*** The arts support group work with a creative intention (e.g., ensembles, choirs, troupes, skits).
9. ***Community.*** The arts create a sense of belonging based on respect for the distinctive contributions of each person.
10. ***Compassion.*** The arts develop empathy by providing experiences that forge new perspectives.
    Personal/emotional. The arts engage the emotions and reflect personal values.
11. ***Commitment/interest.*** The arts develop intrinsic motivation because they are inherently engaging. For example, persistence, based on curiosity and choice, gives satisfaction. Pride results from successful completion.
12. ***Concentration.*** The arts capture attention and develop focus because they are compelling.
13. ***Confidence.*** The arts develop the courage to take risks and pride in one' unique contributions.
14. ***Competence/control.*** The arts build special strategies to plan, think, work, and produce, including skills to work with tools and materials and control over mind, voice, and body. As competence grows, artists feel free to break rules they have mastered.

2. Content of the Arts. The arts exemplify the creative *process,* but the arts are also products. Past generations bequeathed to us a vast array of stunning artworks, from pots to paintings to plays, that allow us to peer backwards in time at the values and attitudes, concerns and delights of their makers. Invented tools permitted early humans to make public their individually created understandings through visual art and music.

Today the worldwide treasury of arts products is readily available to classroom teachers—powerful content that makes learning richer. One can take a virtual tour of our National Gallery, the Met, and the Louvre. Nearly every artist has a website. Information about every art form, style, and period and every genre of music and dance from any conceivable culture can be streamed or downloaded (e.g., *Songs of the Century*). The work of local poets, playwrights, composers, and artists can also be compelling learning tools, as evidenced by the cover of this book.

AI teachers now use art prints, cultural artifacts, songs, music, and poetry to introduce and develop lessons and units. Art texts are used to challenge students to develop perspectives on myriad topics and provide exemplars of artistic skills and techniques that can inform how students create meaning. Using expert questioning, teachers challenge students to collect details with inquiry questions (IQs) such as "How do you think the artist created that mood?" Thus, students learn to work backwards from a finished product to understand thinking, skills, and values that are represented.

Intellectual Domain

No art is created or understood without high level thinking, which requires careful observation, pattern finding, taking new perspectives, making qualitative judgments, visualization, and use of

metaphors (comparisons) and symbols. Artists use such thinking to transform and represent what is noticed and imagined. Similarly, these creative inquiry processes are central to the fields of science, math, and history (Eisner, 2005; Sousa & Pilecki, 2013).

The arts surprise us with the diverse views and inventiveness of artists, actors, musicians, and poets. They also provoke interest and curiosity, which initiates creative inquiry. We hear a song like Lennon's "Imagine" or watch a dance performance such as "River Dance" and listen or sing along. Our pulse entrains to the tempo, and we intuitively begin to envision different worlds, ones in which we are Celtic dancers or where worldwide peace is possible. Powerful films have the same effect; viewers can't help but vicariously suffer with victims in movies such as *Hotel Rwanda*. Empathy leads to intellectual unrest, and in the case of that film, the potential for broadened perspective about the importance of education in creating a civilized society.

According to Multiple Intelligences engineer Howard Gardner, painting or sculpting a slab of marble represents intelligences central to life (1993). The arts link cognition to emotion in forms ranging from advertising jingles and comic strips to symphonies and musical theatre. As students learn to think through the arts, they discover new capacities and experience pride in their efforts to create meaning. Thus, students become more motivated and adept each time they add a new arts tool—from pantomime to the ball-change dance step. So grows the communication repertoire made of means to make sense.

Cognitive contributions of the arts include four processes: creative inquiry, critical thinking, comprehension website and composition, as follows.

3. Creative Inquiry (CI). CI is coordinated thinking using a set of complex processes associated with artists. Refined over thousands of years, humans survived because of their evolving creative capacities. The CI process of constructing meaning parallels how expert readers comprehend, explains how writers compose, and summarizes how intelligent people problem solve in all fields. In fact, both mathematics and scientific investigation require CI, which includes imagining possibilities, collecting data, connecting (experimenting), making informed conclusions, critiquing, and communicating novel and useful problem solutions. Indeed, without creative insight, scientific thinking ends with accumulating evidence (Subramaniam, 2006).

Creative inquiry is also the process needed to address both ELA and Mathematical Common Core Standards (Ready Reference 1.2); CI is about seeking and synthesizing evidence-based conclusions that are both workable and insightful. When used to its potential, CI also includes purposefully capitalizing on mistakes (e.g., letting the blob of paint direct the work), making paradoxical connections, and embracing surprises that can produce the "next big thing." Novelty, difference, and abnormality are valued. Key mental actions include *imagine* (visualize possible sources and strategies), *collect evidence* (e.g., brainstorm, observe, and research), *connect*

Ready Reference 1.2 Aligning Math Standards with Creative Inquiry

CCSS standards (Core Standards, 2010) for math align with processes to understand art as well as habits associated with art-making and creative inquiry.

Mathematically Proficient Students . . .

Imagine Possibilities
- Define the problem
- Use concrete objects or pictures
- Look for entry points to its solution
- Analyze givens, constraints, relationships, and goals

Collect Information
- Hypothesize about the form and meaning of the possible solution
- Plan a solution strategy rather than jumping into solution attempts
- Consider analogous problems

Connect Ideas
- Try special cases and simpler forms of the problem to gain insight into its solution
- Monitor and evaluate progress and change course if necessary
- Continually ask, "Does this make sense?"

Conclude
- Check answers to problems using a different method

Critique
- Can understand the approaches of others to solving complex problems and identify correspondences between different approaches.

(experiment with ways to sort and find patterns), *incubate*, and synthesize *conclusions*. Once drafted, conclusions are then *critiqued*, revised, and transformed into *communicable* forms from motion pictures to both fiction and nonfiction books. Creative inquiry is discussed in more detail in Chapter 2.

4. Critical Thinking. A particular focus of the arts is quality work. Critical thinking or critique occurs during creative inquiry when inquirers purposefully zoom in on particulars to judge importance and quality, as in art critique during which students learn to closely examine details and patterns, and use evaluation criteria to make judgments (Soep, 2005). Critical thinking produces a heightened focus on what works and doesn't work with reference to thoughtful and skilled use of ideas, techniques, and materials. Opinions matter, but only if supported by evidence.

Even young children can be coached to use critical thinking using IQs such as, "What did you hear that made you feel that way?" "What in the text caused you to conclude that people will steal if they have the chance?" or "Show me something in the painting that makes you say that."

Critical thinking requires concentrated work. But students persist at focused difficult tasks when they are self-rewarding. Arts-based projects fit the bill (DeMoss & Morris, 2002). Pesky details and obscure patterns become sought after details, when teachers present art texts as puzzles to be decoded. Working like detectives, students can learn to ferret out clues to meaning, just as artists like Claude Monet did. Intrigued by questions about effects of light, he investigated and gradually concluded tiny details matter. Thus, he became mesmerized with experimenting with light on haystacks—their changing appearance at different times and in different seasons. In the same fashion, writers dwell on a few seminal issues, such as women's rights, religious freedom, or creativity (Calkins & Harwayne, 1987). Writers are artists, too, but they do intellectual tinkering with the word, rather than paint or musical notes. Teachers who understand the role of critical thinking in creative inquiry coach students to consider the effects of single words, small sounds, and slight gestures—all can speak volumes, as with Mr. Spock's raised eyebrow.

5. Comprehension. Comprehension has long been considered the pinnacle of reading, its sine qua non (Beck & McKeown, 2002). A 21st-century view of comprehension—and the view taken in the ELA Common Core—emphasizes deep understanding, not the number of books read or words written. Across disciplines, comprehension involves active sense making, not simply memorizing facts and low-level literal recall. However, disciplinary standards don't explain how to teach anything, not even how to make sense; standards simply state the expectation that students learn to comprehend. In this book, creative inquiry is put forth as a process that leads to comprehension (i.e., understanding). Indeed, comprehension requires problem solving—inquiry to construct sense (Cornett, 2010). For this reason, CI is the cornerstone of AI. Furthermore, CI outlines a *common* process to create meaning (including arts products) and shows understanding that is portable across subject areas, making transfer more likely and learning more deep.

Embedded in creative inquiry are arts-related mental operations essential to comprehension. For example, visualizing—a mainstay for good readers—draws on visual art elements to picture words. Further ability to take alternative perspectives is developed through role taking, which is the core of drama. And, of course, all the arts advance the act of forging original connections among ideas.

While comprehension is a *process* parallel to creative thinking, it is also a *product*, as in "His comprehension is excellent." The comprehension product is the meaning that is made—conclusions or big ideas that are found and constructed from texts (e.g., books, paintings, songs) and then transformed into written and spoken forms (new texts), including artworks.

Common Core standards promise reading comprehension gains in the same way the No Child Left Behind Act did. But during implementation of the latter, a frenzy over assessment caused attention to *teaching* comprehension to decrease, as did the amount of time students spent reading fiction and nonfiction. The Institute of Education Sciences branded the program a megaflop when it was found that comprehension of participating students was no greater than those not in the program (Whitehurst, 2008). One culprit was an emphasis on lower level reading elements (phonemic awareness, phonics). Without learning how to strategically use the full-bodied meaning-oriented high level inquiry processes, many students simply never develop mature comprehension (Kamil, 2004; Williams, 2002). They remain at the bottom in the race to the top.

Calls for "comprehension first" come from across the literacy spectrum (Cambourne, 2009; Cornett, 2010). Beginning with young children, who intuitively use rudimentary creative thinking—watch a toddler figure out novel ways to open any container—inquiry can be coached

to produce high level comprehension. And long before kids have adequate print fluency to comprehend word-based texts, they are able to mine visual art and songs for details and can be coached to craft solid conclusions. IQs such as "What do you see? How does it make you feel? What is this about?" invite students to point and show (e.g., mime) what they know, rather than limit their communication to words.

6. Composition. Composing is about forming and *expressing* thoughts and feelings using language (words), as well as art forms. In any medium, the composition process begins with seeking possibilities to address a question (i.e., inquiry). Whereas the main challenge for a reader is to make sense of print text, which relies on *receiving* thoughts and feelings from texts, composition is the reverse. Writers make meaning by *expressing* it through created texts that show their ideas and emotions. All artistic composition is the same; you just change up the tools and materials. Digital communication offers additional composition and product options, such as multimedia slide shows.

Students who grow up creating, responding, and performing in the arts have a history of using creative inquiry to develop diverse compositions. And through pantomime, dance, and drawing, youngsters are able to do complex arts-based cognitive work long before they have the print skills to do so (Cunningham & Shagoury, 2005). Drawing upon this child development information, several outstanding programs now make the arts central to growing children's reading comprehension and written composition. Olshansky's (2008a, 2008b) research stands out. Her "make art first" strategies produce superior writing results.

Social Domain

Humans are herd animals. Most of us feel that life is made richer by good relationships with other people. Social groups heavily influence how we think and feel; that can be good and bad. On the positive side, the arts can make significant contributions to positive social development.

7. Culture. Eisner (2002a) explains two meanings of culture. First, culture has to do with shared ways of living with the arts serving as vaults housing records of ways people have lived together for thousands of years. Artifacts found within the world museum of our collective memories include ancient pots, paintings, and plays that reveal what humans needed, valued, worried about, and held important (Paige & Huckabee, 2005). AI teachers recognize these materials as rich instructional resources, especially for social studies. The second meaning of culture is about providing a rich medium for growing things, like that in a petri dish. Classrooms are such mediums; the more powerful the arts, the richer the learning.

Over 400 languages are now spoken in American schools. Demographic projections for the United States predict that minorities, with distinct cultures, will be the majority in a few decades. To live in harmony in such diversity requires us to embrace positive aspects of each culture. The arts can help. Naturally interdisciplinary, the arts have proved neutral ground for this transformation. Concerts, plays, and other arts venues give glimpses into new cultures. At first, an audience may simply feel entertained. But from pure sensory stimulation can come more. From experiences with varied images and sounds that portray different languages, ideas, and values, listeners and viewers can gain aesthetic appreciation, new knowledge, and understanding. For example, consider the millions struck by the spectacle of *Les Miserables*. Further, think how the musical teaches memorable lessons. More than an operatic retelling of the French Revolution, the play brings us vicariously into the worlds of Jean Valjean, Fantine, and Cozette. Such period songs, music, dances, paintings, plays, and poems are cultural and historic windows that invite students to inquire into the perspectives of diverse peoples. Thus, the arts are remarkable ways we construct and express meaning.

8. Cooperation/Collaboration. Teamwork is integral to 21st-century living and working. When students take part in ensembles, choirs, troupes, skits, and visual art making (e.g., collages, murals), they build skills that forge cooperative relationships. Students also learn that when they work as a team, more ideas are produced to address challenges and solve problems. Mutual dependence yields success for all as groups collaboratively imagine possibilities, collect ideas, respect diverse connections, share conclusions, and provide constructive critiques to increase the quality of the product. In AI schools, arts clubs such as photography club, clay club,

and drumming circles set up conditions for participants to build collaborative relationships that can last a lifetime.

9. Community. An artful view of learning sets in motion a cascade of physical and psychological changes. In the words of Jayne Ellicott, principal of Ashley River Creative Arts, "Arts integration makes school a happier place." A sense of belonging emerges, born of delight in and respect for the distinctive contributions of peers. As kids regularly take roles as audience members and performers, they connect in reciprocal relationships, which heighten motivation and learning. In other words, as arts *consumers* and *producers* they learn to depend on one another. Such relationships add a special dimension to any community, often making indelible marks on a person's sense of belonging. In the extreme, consider how fans bind themselves together in adoring clubs (e.g., *American Idol*). In the same vein, concertgoers and museum visitors form bonds as they unite in listening and viewing, joining a community that enjoys similar things and shares a background.

10. Compassion. By their nature, the arts grow empathy—the ability to fully imagine oneself in another's circumstances. With emphasis on understanding new perspectives and respect for the unusual and extraordinary, the arts permit us to look inward to understand ourselves, as well as outward to grasp the others' viewpoints and thereby share their passions. Through the songs, dances, art, and theatre of other cultures, we can develop concern for, sensitivity to, and "response ability" for those in less fortunate circumstances. In turn, such deep understanding unlocks new ideas that students can express in varied art forms, particularly emotional expressions that are baffled by language.

Personal and Emotional Domain

Brain researcher Robert Sylwester points out, "Emotion drives attention and attention drives learning" (1995, p. 86). No longer can educators justify divorcing emotion from cognition. Research confirms what experience has long told us: Students are whole persons. Full brain and body engagement is key to academic success. What's more, engagement is more than entertainment. Engagement seeks understanding, not fleeting amusement.

Arts integration, unlike conventional instructional approaches, doesn't compartmentalize intellectual and emotional aspects of being human. AI taps the arts for their unique ability to integrate the personal and emotional into all learning. In particular, the arts turn on areas of the brain that uplift spirits—a common response to beautiful music and intriguing paintings. Further, when students use creative inquiry to think and feel about and through the arts, they engage more full-bodied meaning making. Somatic perception (body)—prominent in dance—can also be a learning vehicle. (Note that most creative work usually isn't solely mental.) As students experience the joys of playing with ideas and the pride of creative discovery, enthusiasm for learning deepens. And the heightened emotional thrill of experiencing an aha (conclusion) is routinely and curiously often followed by the ha-ha response—another vivid emotional reaction expressed through the sense of humor (Koestler, 1964). Research Update 1.3 summarizes a study that speaks to this a-ha/ha-ha connection—how fun is fundamental to learning.

11. Commitment/Interest. The arts compel interest, as evidenced by artists who work with intense involvement—as if they are addicted—and produce startling results. What's more, rarely do artists feel a work is finished, which further motivates them to return to the same themes and topics. Persistence derives from curiosity—interest in inquiring into more possibilities.

Arts integration gives students opportunities to experience many of the dimensions of intrinsic motivation experienced by artists, including the pride and satisfaction that follow project completion—and doing "good" work. Of course, not everything is worth finishing; there are dead ends and times not right for a project. (Right now, I have a 150,000-word *novel* in this computer that I'd like to publish!) But when completed, artworks engender a sense of ownership that never develops with worksheets and computer practice work. Given the abundance of refrigerator art, that feeling seems to extend to proud parents.

Similar to how commitment to come to and stay in school can stem from sports involvment, sculpture projects in social studies and chances to learn to play an instrument in music class can nurture the development of dedicated behavior. For an example, flip to Arlene Sneed's story in Chapter 13. AI teachers tell story after story about suspended kids sneaking back into school to

Research Update *1.3* AI for the FUN of It: From Entertainment to Engagement

Students in grades 1 through 8 were studied in an effort to parse out what they meant by "fun." Before and after non-arts and arts-based units, probes of learning experiences were conducted. Here are the results:

Arts-Based Lessons *versus* Traditional Lessons: Students . . .

- saw learning as more fun *versus* boring.
- equated fun with working in groups to solve problems that often resulted in a performance or exhibit *versus* not fun was to work alone or in competition with peers.
- thought many arts tasks were hard, but perceived hard as something they could deal with *versus* believing tasks were hard because of the teacher or materials or they blamed themselves.
- pursued learning outside of school: 42 percent in the arts-based *versus* 27 percent in traditional.
- thought the goal of learning was to understand; to figure things out *versus* take tests and complete worksheets.

Source: Based on DeMoss & Morris (2002).

rehearse a play or finish a collage. Creative teachers generate this kind of response, similar to teachers in memorable children's literature: Jesse's music teacher, Miss Edmunds, in *Bridge to Terabithia* (Paterson, 1977) helped him find beauty in a dismal life. Mr. Isobe, in *Crow Boy* (Yashima, 1965), tacked up an outcast child's art and altered Chibi's life with a stage performance.

12. Concentration/Attention. The arts capture attention and sustain concentration because they provoke interest—a desire to know. Herein is another print literacy connection. Compared to details in a work of art or the nuances of sounds in music, letters can seem dull and inaccessible. To begin with, to develop meaning letters must undergo a long process: arrangement to make words, more arrangement to create phrases and sentences, then an adding up of sentences to make paragraphs that eventually become full texts. Many children simply will not persist with wading through years of drills intended to move them up the ladder to interesting texts. In this way, interest gets killed off early. Some never experience the intrinsic rewards that await them because they never achieve sufficient print fluency to comprehend independently. The arts can offer hope. In artworks, details are not out of context in the way letter names and sounds are. Color, line, volume, and pitch are seen and heard within a whole—a song, dance, or painting. And since we are born able to communicate through the arts—to know that blue is cold and red is hot—the meaning of details can be discovered and enjoyed with minimal background, even at a young age. Reading and writing, on the other hand, must be accrued.

So, how are kids taught to read in an AI class? Here is an example. Creative teachers model how to "read" visual art and then coach children to look at pictures and make sense. They ask, "What do you see? Why is that there? How does that make you feel? Where else do you see that? What does this mean? What is it about?" Inquiry questions (IQs) lead learners through the creative process, which culminates in a feel good "I get it" experience. Essentially, students learn to make sense from and with pictures, concurrent with learning to decode print. (Kids also frequently make art *first,* and then write about it after.) In contrast to learning to read and comprehend print, understanding of visual art doesn't have to be postponed until obtuse details are learned (e.g., letter names and sounds). Fortunately, most children arrive at school ready to access the arts; constructing meaning from art can begin on day one.

With artful teaching, creative inquiry and its positive associations can be transferred to print—another visual symbol system, although of the very abstract art variety. Tapped for their capacity as meaning makers, the arts engage youngsters mentally, emotionally, and physically, causing them to attend, concentrate, think, and respond to challenges. With interest well established, vulnerable children eventually understand that, just as they can unravel a piece of art, they will one day be able to comprehend a book. In this way, the arts motivate learning, which is particularly important for young or struggling learners.

13. Confidence/Courage. A teacher in an arts-based program for troubled youth once described the arts as "the soul of the education program" (Larson, 1997, p. 94). If the arts are the soul and the soul is the vital force, then AI is about giving life to learning. No student group needs

that more than kids who have trouble learning and/or have gotten into trouble. Interestingly, this is the group most positively affected by arts-based approaches (Walker et al., 2011b). It works like this. The arts act as a bridge to other areas. In case studies of disadvantaged students in New York City's ArtsConnection, kids developed more self-control and a sense of identity—a sense of being special that builds confidence. As one student explained, "It's like I became addicted to dance" (Oreck, Baum, & McCartney, 1999, p. 70). Just as sports can build resilience, so can the arts. And today's children need to be able to bounce back when life hits them hard.

AI helps develop strong minds and bodies. Students learn to take prudent risks—necessary for constructing personal meaning. A watercolor, a small dance phrase, a few lyrics penned to an old melody—these are the bricks. One by one, teachers and students erect a few arts structures, experimenting and increasing creating practice, becoming braver as each piece is cemented. With confidence comes increased willingness to take more risks, be more flexible, and eventually become resilient.

14. Competence/Control. Work in the arts develops self-control and builds skills with special tools and materials. Workplace strategies are reinforced—how to plan, think, stay on task, and produce results. Anyone who ever learned to play an instrument knows about this—the hours of practice necessary to become good. At the moment, piano practices seemed never ending. This was a frequent topic in the Arts for Life journal assignment in my classes. Many students wrote about forced music lessons, first endured to please parents. But as their competence grew, the lessons became more pleasurable. Add in the audience factor and the first earned applause—clearly more than a polite response—and wow! Eventually, outside forces like parent approval and audience attention become trumped by a more powerful force—making music simply feels good, plus it provides escape and a way to relax and change moods. While other kids get high on drugs and booze, the kids with flutes, guitars, and keyboards get high on the arts, literally—the brain calls for the release of catecholamine, an alertness chemical—an upper.

Of course, everyone wants and needs healthy ways to feel good. Sticking destructive substances up your nose, down your throat, or in your veins has horrible side effects. The arts offer healthy alternatives and develop more control over mind and body—all while stimulating positive emotions.

Arts-Based Education and 21st-Century Life and Learning

Engineers build bridges with math, science and technology, but it takes creativity to imagine a bridge in the first place. Zoomie (2014)

The history of American arts education began in the early 19th century. And for decades now, arts education has emphasized quality comprehensive and sequential classes that everyday people think of as "arts for arts sake." In truth, the coursework has much broader goals. Taught by arts teachers, the specialized arts curriculum prepares students for the greater world of work, arts careers, avocations, and higher education. As evidence for the latter, consider the results of a 12-year study of 18,000 students: 71 percent of those from low socioeconomic families, who had arts rich experiences, attended college, compared to only 48 percent of a matched group with low arts (Catterall et al., 2012, p. 10). And when it comes to a strong economy, research confirms the long-term benefits of a workforce possessed of a strong arts background (Catterall, 2009; Richmond-Cullen, 2005). Arts education delivers exactly the kinds of thinking, learning, and innovation skills needed now and in the near future (Lichtenberg et al., 2008). In light of the arts gifts previously discussed (Ready Reference 1.1), consider the following four desirable habits of the mind from the Partnership for 21st-Century Skills (Partnership, n.d.).

- *Creativity*, the highest form of thinking, is grounded in imaginative inquiry, information collection, and experimentation to produce novel and useful solutions and products.
- *Critical judgment*, used within creative inquiry, employs analysis to hone quality of ideas and form concrete products.
- *Communication* is expanded to include multiple and multimodal literacies (language arts and the arts) and technological competency.
- *Collaborative skills*, founded on respect for diverse ideas (e.g., "crowd source" creative solutions to difficult problems).

What's more, arts education promotes an array of desirable character traits such as prudent risk taking, self-discipline and monitoring, persistence, initiative, and flexibility (Catterall, 1998; Korn, 2010; Weinstein, 2010).

Arts Integration Models

During the last half of the previous century, an alternative educational model evolved around the concept of "arts for learning's sake." Arts integrationists recognized that a 45-minute music or art class on Tuesday was not enough arts, any more than a once-a-week class in reading or writing is sufficient to develop language arts proficiency. The proposal to integrate the arts *in* education was conceived to add arts-based learning to the basic school curriculum by involving classroom teachers. From the outset, arts integration never was and is not now about supplanting traditional arts education or taking away jobs of arts specialists; it is about classroom teachers working with arts specialists to enhance all teaching and learning by infusing the arts (Burnaford, 2007).

Even in its earliest incarnations, AI focused on leveraging learning by using the unique lift power of the arts. But unlike specialist-led arts classes, arts integration concentrates on using the arts to support learning across disciplines. Since classroom teachers are the primary implementers, the arts can be present in all learning every day. Standing shoulder to shoulder with separate arts classes, AI lends a hand in meeting arts standards, while simultaneously focusing on all other curricular standards. Working collaboratively, classroom teachers and specialists examine ways and means to address one another's standards, honing in on overlaps that they can economically group into units.

From the aforementioned concepts, differing models of AI evolved that are now credited with boosting the kinds of communication skills, creative thinking, character traits, and job skills also linked with traditional arts education. Additionally, AI shows the capacity to positively impact school attendance, recidivism rates, and self-esteem—especially for at-risk populations, including kids entrapped in juvenile crime. Given the supportive and engaging educational conditions fostered by integrated arts approaches, it isn't surprising that students earn higher scores. And this is a big "if." Casual and sporadic insertion of songs or arts projects into math and science doesn't cut it. While a song about the order of planets can be a test aid, memorizing catchy tunes doesn't touch the core of the arts integration's potential. The kind of AI that produces great academic and social gains is more planful and begins with thoughtful examination of educational beliefs and implementation principles, the role of constructivist teaching using creative inquiry.

Effects of AI. Arts integration is trending. Daily, tens of thousands of ordinary lessons are made extraordinary through arts-based teaching. Search YouTube to find hundreds of lessons—a glimpse of the cornucopia of available resources. Why are hundreds of schools and thousands of classroom teachers now claiming AI as their own? Picture unresponsive students becoming engaged, motivated to learn for the joy of it. Imagine formerly inattentive "discipline problems" readily delving into demanding schoolwork. These images aren't imaginary. The arts can generate incredible special effects on learning: attracting attention, promoting concentration, raising curiosity, and provoking higher thinking—especially deep inquiry to construct sense and solve problems. Students demonstrate a willingness to do hard thinking, *if* learning is presented as a series of challenges to conduct investigations into *whys* and *hows*.

More than Scores. American education goals have never been simply about raising test scores (Deasy & Stevenson, 2005). Today, educational leaders know the future favors those in command of creative practices (President's Committee on Arts and Humanities [PCAH] 2011). Among those are educators committed to school restructuring that prepares students to create meaning through literature and the arts.

The choice can be transformational and not limited to kids (Bellisario & Donovan, 2012; PCAH, 2011). Positive effects of AI extend to teachers who find themselves professionally reinvigorated, especially by arts specialist collaborations, which often dramatically alter instructional practice. Why? Basically, AI gives teachers and students alternative ways to create understanding and communicate conclusions—to show what they know—all in the context of a naturally motivating human endeavor: arts making and arts sharing. In addition, communities become more involved and supportive when the arts are integrated (Deasy, 2002; Deasy & Stevenson, 2005; Jack, 2005).

There is more. Children who start school expecting success and continue to enjoy learning are more likely to stay in school. Arts engagement is thus important to dropout prevention (PCAH, 2011). These kinds of AI effects are supported by a growing number of studies

(Burnaford, 2007; Deasy & Stevenson, 2005; Ruppert, 2006). Students involved in the arts enjoy enhanced motivation, problem-solving skills, creative capacities, and broader multicultural understanding—all factors connected to better attendance and higher scores. And keeping students in school is of significant economic value; the annual cost of truancy is over $200 billion, and 85 percent of daytime crime is committed by truant youth. In addition, training unskilled dropouts approximates $30 billion annually (Boston, 1996).

A particular loss is our most creative students, ones who dismiss science and math, if they are presented as dismal piles of facts, dates, and graphs. These unconventional thinkers are typical of others who had little school success—Edison, Einstein, and Steve Jobs, to name a few. Education that emphasizes deep arts and academic relationships can help such students realize the interconnectedness of ideas and relevance to their lives. Arts-based learning hooks curiosity and yields enjoyable insights as students build knowledge and habits of the mind—reasons to return to the arts in the future (Rabkin & Hedberg, 2011).

Legislating the Arts

> *Isn't it ironic, the state doesn't test what really makes us special. They don't even know how.*
> Terry Roberts (2004)

The controversial No Child Left Behind (NCLB) Act of 2002 promised to eliminate the achievement gap, improve teacher quality, empower parents, and promote school safety. It had mixed success. However, arts education and AI projects benefited when NCLB continued the designation of the arts as "core academic skills." First written into law in Goals 2000, the legislation suggested school arts should be treated comparably to language arts, math, and science.

Unfortunately, mandated expectations always cause schools to cut or curb programs and instruction not protected or directly linked to preferred areas of achievement. Historically instructional priority has gone to knowledge and skills emphasized on standardized tests. This will happen under Common Core, too. Unless the arts are viewed as integral dimensions of communication, critical sources of content (e.g., ways to investigate other cultures, time periods, viewpoints), and contexts for developing creative-critical thinking, curriculum constriction is likely and can lead to decreased test scores (Yen & Ferrara, 1997) and low teacher and student morale.

Fortunately, Common Core makes demands on learning that are unachievable without the arts. Additionally, repeated voices in the U.S. Department of Education (DOE) have called learning in and through the arts "central" to improved student achievement (Duncan, 2012). Moreover, three consecutive DOE secretaries have attempted to educate America's school superintendents about the importance of the arts in achievement. Secretary Rod Paige's letter reminded educational leaders that, "the arts are a core academic subject" and referred to the National Longitudinal Study of 25,000 students, which found a strong correlation between arts involvement and higher scores (Catterall, 2009). High-arts students are also more active in community service, watch less television, view school as less boring, and are less likely to drop out. Such findings hold for students in high poverty circumstances "belying the assumption that socioeconomic status, rather than arts engagement, contributes to such gains in academic achievement and social involvement" (Paige, 2004, n.p.).

AI Evidence

Arts integration can benefit all students, in many ways, and provides educators with a wider strategy repertoire to accommodate diverse students, including learners with special needs and disadvantaged students. Indeed, students under the greatest academic pressure have made the greatest academic gains when given the chance to learn through the arts (Burnaford, 2007; Catterall, 2012; Deasy, 2002; Deasy & Stevenson, 2005; Gunzenhauser & Gerstl-Pepin, 2002; Weiss & Lichtenstein, 2008).

Unlike some educational interventions, arts integration is not a quick fix. AI is based on a thoughtful and well-reasoned look at a substantial body of research that shows strong positive relationships between arts involvement and academic, social, and emotional gains. Nationwide, projects continue to strengthen in numbers, varieties, and substance. Useful summaries explain positive findings from dozens of studies: *Champions of Change* (Fiske, 1999), *Critical Links* (Deasy, 2002), *Third Space* (Deasy & Stevenson, 2005), *Arts Integration Frameworks, Research & Practice: A Literature Review* (Burnaford, 2007), and *Doing Well and Doing Good by Doing Art: The Effects of Education in the Visual and Performing Arts on the Achievements and Values of Young* Adults (Catterall,

2009). In addition, ArtsEdSearch, sponsored by the Arts Education Partnership, has an excellent searchable research database.

Across America, AI is now in full bloom in many schools. After more than a decade of implementation in large-scale projects in urban schools like those in Chicago and Minneapolis, the results are in and impressive. Test scores are up and kids report loving to work and study in arts-based classes. AI is still a seedling in small rural schools in Tennessee, South Carolina, Arkansas, and many other states (Burnaford, 2007; Weiss & Lichtenstein, 2008). But AI sprouts planted in good soil show uncommon vigor. For example, South Carolina Arts in the Basic Curriculum (ABC) schools now number 55 sites, up from a handful a decade ago (Fisher, 2013). Shy students grow confident and articulate during dramatic pantomimes and dialogues created by students to show understanding of fiction (e.g., Greek mythology) and nonfiction texts (e.g., primary documents from WWII). Formerly passive learners readily collaborate to plan and construct group murals (e.g., depicting conclusions about the solar system). Kids, who struggle with attention difficulties show they can sustain focus when a lesson is introduced with music and coupled with the challenge to discern science connections. These examples come from schools across the United States, Canada, and other countries. Why does making the arts integral to learning have such an impact? Consider how . . .

- Literature allows readers to see into the hearts and minds of characters, revealing innermost thoughts and emotions, drawing us closer to fictional characters than to dear friends.
- Visual art—even a newspaper cartoon—can startle with new viewpoints, perspectives that amaze but also satisfy our need for beauty.
- Drama invites us to suspend disbelief and pretend in the role—to vicariously experience and consider "what if."
- Dance—nonverbal communication using the body—relies on artistic and expressive movement that can silently shout feelings and thoughts.
- Music can sooth our souls and lift spirits, giving insights that elude words.

The arts truly bring life to life, and liveliness to learning.

However, we live in a society that values measurement, and no educational decision is exempt from data-driven analysis. Photos of smiling children's faces do little to sway arts-phobic skeptics (Fiske, 1999). Research Update 1.4 provides data to support claims made in previous paragraphs. In particular, note gains among low performing learners in high poverty schools, where principles of AI have been thoughtfully implemented. Finding this kind of hope is especially exciting. In fact, low achievers and English learners are the greatest beneficiaries of instruction that employs the arts as essential learning tools.

STEM to STEAM

Americans are beginning to realize that the skills the arts teach are mandatory for success in the 21st century (Deasy, 2008; Esquith, 2008; Rose & Gallup, 2005; Sousa & Pilecki, 2013). As proven instructional tools, the arts are essential to shrinking achievement gaps and meeting standards (Burnaford, April, & Weiss, 2001; Coleman, 2012). Arts-based approaches raise the learning bar by creating a culture of excellence that expects more than high grades. This kind of qualitative focus has long been associated with the arts, as demonstrated in the world arts treasury—a resource that stands ready to ignite students' inquiry. As remarkable communication tools, the arts give the curriculum "sense and soul."

STEM (Science, Technology, Engineering, and Mathematics) schools created in response to lagging math and science scores and a mounting need for workers in those fields, are adding another vowel. A chorus of informed voices have alerted educators to the fact that STEM relies on innovation, which is the result of creative problem solving. Enter STEAM—arts-based STEM (Sousa & Pilecki, 2013; Stemschool, n.d.).

The Push for Arts Integration

The impetus for AI has come from *inside* schools where principals and teachers lead the charge to align instruction with standards, research, learning theories, and the expectations of higher education and 21st-century careers. Educators, like those at Ashley River, reach out to forge collaborations with the arts community, including artists, who see the potential of infusing the arts in teaching and learning. Bringing the outside world inside is no longer an option. Economic,

Research Update *1.4* Arts Integration and Learning

- **Chicago, IL.** Twenty-three arts-integrated CAPE schools showed test scores rising up to two times faster than in demographically comparable schools without arts integration (Deasy, 2002).
- **Dallas, TX.** A 3-year study of *ArtsPartners* schools found that disadvantaged and struggling students performed better in reading comprehension than a matched control. Achievement gaps among whites, Asians, Hispanics, and African Americans narrowed dramatically for writing. Students appeared more engaged (e.g., asking questions, revising work). Effects were most pronounced for low achieving students (Big Thought, n.d.).
- **Minneapolis, MN.** Arts-integrated schools reported substantial academic gains for all students. For example, students in grades 3–5 made significant year-over-year reading gains. The greatest beneficiaries were English learners and low performers whose higher thinking and motivation to learn increased (Ingram & Meath, 2007; Ingram & Riedel, 2003; Rabkin & Redmond, 2005a, 2005b).
- **Minneapolis, MN.** Developing readers, led by teaching artists, showed positive impact on learning, reading skills, and attitudes toward reading (Dretske & Meath, 2010).
- **New Jersey.** AI significantly increased students' chances of passing state tests in language arts and math. The gains held the following year (Walker, Tabone, & Weltsek, 2011a, 2011b).
- **North Carolina.** Students in A+ schools achieved gains over a 3-year period equal to statewide gains in mathematics and reading—a profound finding since A+ serves larger proportions of minority students. Student and faculty attendance, discipline, and parental involvement also improved (Barry, 2010; Corbett, McKenney, Noblit, & Wilson, 2001; Marron, 2003; North Carolina A+ schools, 2013).
- **Mississippi.** More Whole Schools Initiative (WSI) sites attained growth targets than matched comparison schools. WSI students experienced the added values from arts-based learning *and* performed similarly to peers in schools throughout the state—not an inconsequential finding given narrowed curricula in other schools (Corbett, Wilson, & Morse, 2005).
- **New York City, NY.** A multiyear study of ArtsConnection schools found a strong link between English/language arts and drama that enhances creative thinking. Speaking and listening showed particular improvement. Other gains occurred in confidence, positive risk taking, cooperation, expression of ideas, and ownership of learning. Teachers grew more comfortable with the arts, more collaborative, and were able to view students from new perspectives (Hefferen, 2005).
- **New York.** A 5-year evaluation of Empire State Partnerships schools showed increased student engagement in learning and collaborative work. While scores were mixed, low achieving students performed better than expected and grew in their expectations of success (Baker et al., 2004, p. 43).
- **Oklahoma.** From 2002–2011, the state's A+ schools outperformed district and state averages, had better attendance, had fewer discipline problems, and teachers were happier and more effective in that they provided more creative and focused instruction, which increased student engagement and parent/community involvement (Oklahoma A+ schools, n.d.).
- **South Carolina.** In an examination of three years of state tests in English/language arts and math, evaluators found a steady increase in the percent of students identified as proficient and advanced at arts-based ABC schools, as compared with schools with similar student profiles (Horowitz, 2004).
- **Texarkana, TX.** Based upon two years of evaluation, a team concluded that ArtsSmart positively impacted academic learning, artistic development, expression, creativity, imagination, self-confidence, engagement, and motivation (ArtsSmart, 2006; Texarkana Regional, n.d.). Trice Elementary nearly tripled the number of third graders at the advanced literacy level and doubled the number of fourth graders. In math, numbers of third graders doubled and in fourth grade there was more than triple the number at the advanced level (Blaine Sapaugh, assistant principal, 2009).
- **Tennessee.** Students in an arts-based middle school had higher standardized test scores than the students in the traditional curriculum group (McClure, 2009).
- **Tucson, AZ.** Students at Opening Minds through the Arts (OMA) schools have significantly higher scores in math, reading, and writing than non-OMA students. The arts have closed the gap between minority and white students (U.S. Bureau of Labor Statistics, 2005).
- **Coast to coast.** A study of ten "high-poverty" American schools found that arts-based education contributed significantly to higher test scores and closing achievement gaps, especially in reading and math (Deasy & Stevenson, 2005). Students in 130 arts-based Waldorf schools outperformed national averages on the SAT (Oppenheimer, 1999).
- **National Endowment for the Arts.** "Socially and economically disadvantaged children and teenagers who have high levels of arts engagement or arts learnings show more positive outcomes in academic and civic behavioral measures than low arts-engaged peers (Catteral, Dumais, & Hampden-Thompson, 2012).
- **Canada.** A three-year study of 6,000+ elementary students in Learning to Read Through the Arts showed an 11-point increase in math. Literacy scores remained the same, but students reported being happier about school and researchers saw them as more engaged (Upitis & Smithrim, 2003).
- **U.S. Department of Education (2012).** See videos of grantees discussing ten years of arts integration.

political, social, and technological changes have accelerated the need for an educational revolution (College Board, 2011). The push is on for learning to become embedded with creative thinking, creative ways of working, and the kinds of multifaceted communication prevalent in contemporary life (i.e., arts think).

Integrated World of Work

> *You know, I often say that I might not have been president if it hadn't been for school music.*
> Bill Clinton, President of the United States of America (2000)

President Clinton translated his school experiences into a theory of education that connects the arts with the motivation and self-discipline needed for career success. He is not alone among American civic and business leaders who attribute their achievements to an arts-rich upbringing.

Life outside school is totally arts-integrated. And according to the National Governors Association (NGA), arts-prepared individuals have a competitive workplace advantage (2002). From company executive to car repairer, employees are expected to problem solve, think flexibly, and be skilled in forming interpersonal relationships—all common elements of arts study.

Schools that remain lodged in the last century, emphasizing memorization of facts and application of rigid directions, can't properly prepare students. Jobs dependent on formulaic decisions have virtually disappeared, replaced by outsourcing and automation (Pink, 2006). According to the Partnership for 21st Century Skills (Partnership, n.d.), many jobs now require workers "to think unconventionally, question the herd, imagine new scenarios, and produce astonishing work." Their Arts Map, prepared by leading arts professional organizations, details relationships between the arts and workplace skills. Indeed, the ability to mobilize creative practices is a basic competency in jobs most predicted to increase, such as engineering and technology; add to these the unimaginable jobs—ones that don't even exist, but will, given changes in science and technology (Chambers, 2000). For example, ten years ago, who would have envisioned "social networker" as a key position in a national political campaign?

Arts Careers. The arts not only prepare students for workplaces that demand creative thinking and collaboration, but they are also important career destinations. The options are wide ranging—from architect to dance teacher, theatre lighting to automobile designer. Such career options widen futures for our youth. The creative arts industry alone is enormous—a multi-billion-dollar business with a staggering economic impact (Florida, 2004). We're talking billions of dollars and millions of jobs. For example, a Cezanne exhibit in Philadelphia generated more than $100 million and a Bruce Springsteen concert series grossed $40 million and nearly $200 million for Nashville's economy. And every $1 billion in spending by nonprofit arts organizations and their audiences results in some 70,000 full-time jobs (Americans for the Arts, n.d.). With nearly 600,000 arts-centric businesses employing nearly 3 million people, arts education becomes a critical tool for future creative industries (Richmond-Cullen, 2005; U.S. Bureau of Labor Statistics, 2005). Arts-trained workers are needed. One-third of today's students will become employed in arts-related occupations (Education Commission of the States, n.d.).

The challenge is how to prepare students for a world we can't imagine—one sure to be fraught with difficult challenges. There are no right answers or pat solutions. Only creative thinkers can address these challenges. Research is one source of ideas, and coupled with wisdom, honed from experiences of respected educators, it provides solid support for arts-infused models (Deasy, 2008; Duncan, 2009; Pink, 2006).

Innovative solutions have never been more needed than in the first decades of the 21st century (Duncan, 2009). And for over a decade, CEOs have lamented the "crisis of creativity" (Boston, 1996, p. 2; Kim, 2011; Pink, 2006). With an economy dependent on individuals who can imagine and design products for the global market, business leaders from 60 countries put creativity in the top five skills needed by employees (IBM, 2010). Responsive educators are making the creative process central to learning, well aware that the transition to teaching students to think like scientists, engineers, and artists can be uncomfortable. But in the work world, leaders know that difficult changes aren't an option. From 3M to Pixar to Apple, successful companies accept that problems, questions, and challenges rarely have a single answer and encourage employees to think outside the box (Lehrer, 2012). All educators need to follow suit, presenting challenges rather than assigning material to be covered and asking questions that seek multiple evidence-based answers.

Arts Integration and National Standards

> *Let's be clear—we are failing too many of our children. We're sending them out into a 21st century economy by sending them through the doors of 20th century schools.* Barack Obama (October 25, 2005)

For decades, the National Assessment of Educational Progress, a congressionally mandated standardized test, has shown that the average reading and math performance of high school students is basically flat. Two-thirds of American adolescents read at or below basic levels, able to do literal thinking, but not anything higher (i.e., inference, analysis, or critique). The same goes for writing. Students can produce simple narratives and informational paragraphs but not write extended text or construct persuasive arguments. And little progress has been made in closing achievement disparities that separate African and Hispanic students from Caucasian and Asian peers, gaps forecasted to have consequences comparable to a perpetual nationwide recession (McKinsey and Company, 2009). In addition to this dismal domestic education picture, the performance of U.S. students doesn't stand up in international comparisons (Duncan, 2010). Place these humbling facts within the context of U.S. economic and social problems. Enter the Common Core.

Common Core: Standards for the Nation

> *". . . the arts have a central and essential role in achieving the finest aspects of the Common Core."*
> David Coleman, CCSS Architect and President/CEO, College Board (2012)

Educational standards outline learning goals expected for all students by and attempting to embody the key concepts, processes, and traditions of study in school subject areas. Standards now drive improvement in the delivery system for education. But until the 1980s, this wasn't so. At that point, many states wrote and adopted their own standards. By 2003, each state had an individual set that governed districts and the schools within its borders.

What America has never had before 2010 is a set of *common* national standards. In contrast, most other countries do, while a few do not, including Canada and Germany. However, all countries, with and without national standards, report both impressive and non-impressive achievement scores. This begs the question, what can we realistically expect from our new standards and where do the arts fit in?

Since 2010, new education standards have taken effect in the most states—46, to be exact, plus the District of Columbia. All but four states signed on to the Common Core State Standards Initiative, a state-led project sponsored by the Council of Chief State School Officers and the National Governors Association. Written by teams of curriculum specialists and vetted by academics, teachers, and other educators, Common Core State Standards (CCSS) spell out what K–12 students should know and be able to do in English language arts and mathematics, to be appropriately prepared for college and/or today's work arenas (Core Standards, n.d.). The CCSS goal is to *incrementally* prepare students, starting in kindergarten, for a more productive future by placing higher demands on them. And while the rigor of the new standards is disputed, the bar for school achievement has definitely been raised for most American students (Loveless, 2012).

Visible Changes. If fully, appropriately, and creatively implemented, CCSS have the potential to profoundly change American schooling. Impacts are already evident in literacy and mathematics. Teachers must now engage students with content at a much deeper level; they focus on instructing students in how to deploy suite of inquiry practices aimed at developing well-founded conclusions.

Thankfully, Common Core makes it unacceptable for students to sit silently at desks, hour after hour, filling out page after page of worksheets. Increased intellectual expectations call for learners to be active—mentally and physically. The new standards call for deep conceptual understanding, in-depth thinking, and reasoned conclusions with students now challenged to take positions, support conclusions with logic and evidence, and argue or make a case for their positions. It is hard to imagine a dull teacher inviting the kind of passion, independent research, creative thinking, role taking, verbal fluency, and confidence the new English language arts standards—laced with dozens of arts references—require. This goes for mathematics as well, where there is clear emphasis on problem solving versus memorizing facts.

To meet Common Core, curriculum, instruction, and assessment are under reform. Professional development, underway across the country, is providing teachers with new vision, instructional strategies, and materials to bring the ambitious mission to life. Another visible classroom change is reading material. Nonfiction has always dominated the workplace and is prominent in the college curriculum. In response, beginning in kindergarten, the goal is a 50–50 split between narrative fiction materials and informational/explanatory nonfiction, which includes primary-source documents like actual letters and speeches. Not only is this balance of genre recommended but

more *complex* texts are emphasized, which presents challenges for teacher preparation: How can all teachers learn to teach for deep understanding using harder materials? And what about the issue of kids who had trouble even with easier materials? They will now have to do more with more difficult texts. The caliber of instruction envisioned has not been the norm in America. Furthermore, in many classrooms there hasn't been a tradition expecting students to take an active role in motivating and managing their own learning. Allowed to sit passively at the back of the room, it is unlikely anyone could learn to defend conclusions and challenge the thinking of others. In the educational road ahead these are some of the potholes.

Ahead of the Game. Of course, deep intellectual work is not new to all students, and certainly not all teachers. Decades before Common Core planning began, many educators were using project and problem-based learning models. Arts integrationists are among those educators. Within the Common Core philosophy, AI teachers spot much that is familiar. Moreover the standards are educational ends (i.e., destinations, not the route or the transportation mode). The crucial factor in elevating achievement has always been creative teachers and effective instruction. Standards are only ideas; they must be brought to life by teachers. Arts-integrated instruction provides means to the mission and vision of Common Core. The following are examples of AI hallmarks that explicitly and implicitly support Common Core beliefs and goals:

- Students participate actively in learning, taking roles as investigators of questions and evaluators of their own progress.
- Focus is placed on producing high quality work, a special domain of the arts.
- Students develop an inquiry orientation that taps the innate inclination to understand deeply—to create meaning.
- Students learn how, when, where, and why to use the set of inquiry or problem-solving practices commonly employed across disciplines by artists, scientists, engineers, writers, and so on.
- Study of complex texts (i.e., artworks, such as paintings or music) provokes sustained inquiry.
- Students learn how and why to attend to details, using long-standing arts strategies such as close looking at art and close listening to music.
- Students learn to synthesize, adeptly critique, and use diverse forms to communicate well-founded conclusions.
- Arts-based instruction presents a wide range of instructional accommodations for the communication needs of diverse learners.
- Literacy (effective communication) includes the language arts and the fine arts, media arts, and performing arts.
- Students develop traits critical to career, college, and personal success including initiative, responsibility, respect for diversity, and collaborative problem solving.

Ready Reference 1.5 shows additional arts-based instructional practices congruent with Common Core.

Ready Reference 1.5 Arts-Based Strategies Congruent with Common Core

Note: The terms *art*, *artworks*, and *text* refer to creations across visual art, music, drama, dance, and the literary arts. Within AI, teachers teach students the *how* and *why* for each of the following:

1. ***Close observation.*** Students are coached to do close reading, listening, and viewing to *collect* details during creative inquiry.
2. ***Inquiry questions (IQs).*** Students are challenged to *collect* telling details from works—what they see, read, and hear—and then experiment with *connections*. They are asked to discern criteria for what makes solid inferences that lead to solid conclusions.
3. ***Start with the art.*** Students seek messages from actual artworks, prior to delving into its historical, social, and political context.
4. ***Making sense of art.*** Students learn how to "read" (comprehend) artworks using guidance on how and where to begin and what to look and listen for.
5. ***Deep dive study.*** There are prolonged investigations into challenging artworks that will sustain interest. Example: Use the same art print to provoke discussion and writing for a week or more, then change to a new one.
6. ***Complex texts.*** Quality artworks are selected for inquiry that spans genres, cultures, and eras.

(*continued*)

Ready Reference 1.5 (*continued*)

7. ***Think like an artist.*** Students learn to "look and listen as a maker and make as a thoughtful looker and listener" (Coleman, 2012). Artworks inspire discussion of how the artist thought and worked, guided by think questions such as, "How did the artist create that effect? What does the artist want us to think/feel?"
8. ***Ape the greats.*** Students practice imitating the style, processes, and techniques of masters, but transition into applying ideas in new ways. Example: Create a Picasso-like cubist work using details about a planet.
9. ***Compare/Venn diagram.*** Multiple renditions of the same work are investigated: (1) ones in the same media (e.g., versions of the same film) and (2) ones using different arts media (e.g., read *Charlotte's Web* and then watch the film).
10. ***Choices/impacts.*** Students analyze the impact of choices artists make (e.g., design, composition). After close observation and debriefing (e.g., describe and label what you saw and felt), teachers ask IQs about what the artwork means (i.e., questions that seek evidence-based connections to support conclusions).
11. ***Consumer choices.*** Students learn to deconstruct the concept of "aesthetics" (beauty, good design, good art) and how it influences consumer behavior and thus our economy.
12. ***Outside-in/inside-out.*** Students examine the social, political, cultural, and economic influences on and messages of works of art.
13. ***Quality rewind.*** Students learn the habit of returning to texts to check quality and accuracy of ideas used to construct conclusions.
14. ***Arts alive.*** Students experience the liveliness of the arts through carefully planned visits to museums, concert halls, galleries, theatres, studios, and other performance spaces. Second best are virtual visits, available online.
15. ***Age and stages.*** Developmentally appropriate materials are used, but arts texts grow increasingly demanding during the year and across grades. Even the youngest are directed to notice details in artworks, such as specific elements in paintings and instruments in music.
16. ***Possibilities alert.*** Students learn to attend to how the arts emphasize multiple solutions. Students are coached to be alert to examples, including how artists follow mistakes that can lead in productive directions.
17. ***Revision insights.*** Students study artist sketches, viewing them as drafts, to learn about making choices, especially how a product can change during revision.
18. ***Revisit and rework.*** Students learn to return to earlier works and rework them, as artists often do, making changes that reflect new approaches.
19. ***Curiosity piques.*** Students develop lifelong inquiry inclinations through regular discussions about key arts questions: What is beauty? Why do many artworks transcend time? Why do people pay millions for some art? What makes certain art memorable? Remarkable? Why is a certain work so distinctive? What is at stake in this music, dance, and so on? What makes something fresh? How is art powerful? Why?

Source: Based on Coleman (2011).

Classroom Clip

Tale of Two Lessons

At first glance, a typical integrated arts lesson might look similar to one directed by Common Core in a non-arts school. Consider a fifth-grade social studies unit about World War II. Students grapple with issues such as the Japanese internment camps. They might read a biography of a boy forced into a camp as well as examine President Roosevelt's letters and press releases.

But instead of restricting resources to print only, the AI-minded teacher would immediately think of arts texts or drama (e.g., 1940s radio broadcast, archived on YouTube). And instead of assigning the task of individually writing an argumentative piece, groups might be challenged to plan a drama scene. The teacher would coach students to choose roles—the president, camp survivors, news reporters, and so on. The scene is set at a moment in time: a release at the camp.

"Show me how you feel with your face and body," the teacher directs and asks, "How will your voice sound?" The class collaboratively creates a checklist of scene requirements, including how they will enter, begin, and end and the location of each person in the scene. During the hubbub of planning, students refer back to details in the biography and other sources, and they take notes. Eventually, the scene takes shape. Based on a draft of synthesized conclusions, they rehearse—speaking lines, listening to one another, and providing peer feedback centered on telling details that make characters more believable. Students experiment with how to read lines written for different characters, using their voices, faces, and bodies to communicate thoughts and emotions. All the language arts are employed; in addition, students are motivated (and a little nervous) by the prospect of a drama performance.