Advancing ARTS Leadership
Advancing Arts Leadership

What every school teacher needs to know about arts integration

BYU ARTS Partnership
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What is Art?

The Driftwood Scenario

During the process of building an identity as an artist, each must answer this question: "What is art?" Each answer will be different, because every artist holds unique perspectives and beliefs about the intersections of art and beauty. Every artist approaches their work from their own framework of personal preferences.

Consider this story, a well-known artist happens to be vacationing in the small community where you are curator of the local museum. One day you see her walking along the beach, and you tell her that your museum—although funds are low—would be greatly honored to be given one of her works. He pauses, smiles in an indecipherable way, and bends over to pick up a piece of driftwood that is lying on the beach. "Here," she says with a glint in her eye, "Take this. Call it Driftwood."
What do you think?

1. Would you consider Driftwood art? Why or why not?

2. Would you put this object in your museum if you were the museum curator?

3. Does the act of creating a work of art or the act of coming up with an idea make something art?

Credit: Cindy Ingram, Art Class Curator
Aesthetic Theories: Approaches to Art

When is something considered a work of art?

The branch of philosophy that defines the various views or approaches to art is called aesthetics. While this branch of philosophy is formally classified with visual arts, we extend aesthetics to all art forms.

There are many ways to approach the question “What is art?”: one approach is not superior to another. Aesthetics theories are not forms of evaluation: they represent varying views of the nature and purposes of art. Everyone has their own take on what they define as beautiful, functional, pleasing, or interesting. Here are a few beliefs about art as clarified by Erickson and Katter (1977):

- Some artists seem to value the useful, functional purposes that artworks serve.
- Some artists seem to be concerned with the formal order of things.
- Some artists seem to be concerned with expressing feelings, moods, or ideas.
- Some artists seem to want to make things look real.
What are your personal beliefs about art? What do you value?
What are your personal beliefs about art? What do you value? Aesthetics applies to the art we make as well as the art we view.

What are aesthetic theories?

The following terms and definitions provide an overview of various aesthetic theories or approaches to defining art. These theories can be applied to any image, play, dance, song, poem or other work of art; they can be used separately or in combination, although combination is more common. Some theories apply more appropriately for particular works; some were more prevalent during different ages or in specific cultures.

Other theories, such as sociological and neo-rationalist, are not
discussed here. New theories are being developed to help define recently proposed aspects of art and performance. The field of aesthetics is constantly evolving: how can we encourage students to let their "views" of art evolve too?

**REPRESENTATIONAL**

Art should look real or lifelike. It imitates, mimics, or copies something real. Quality is judged by faithfulness to the original. Early artworks were idealized; later works included more accurate or realistic depictions of nature or life.
EXPRESSIVE

Art should communicate strong feelings, ideas, moods, or emotions of the artist. It can be ugly if ugliness is expressed. Quality is based on the ability to arouse the greatest emotions. Art in abstraction can be expressive through symbolic representation.
FORMALIST

Quality of art is in its perfection of form. The formalist analyzes artistic elements and principles: for example, line, color, shape, balance, and unity. Quality requires coordination of all components. Subject matter and viewer associations are not relevant to evaluation.

Composition No. III with red, blue, yellow, and black, by Piet Mondrian, 1929, via Wikimedia Commons
FEMINIST

According to feminists, art should be interpreted through a woman’s point of view. Judgement of quality is based on aspects of being a woman. This view reduces the distinction between art and craft. Gendered, demographic, and socio-economic contexts of an artwork should be considered.

Self-Portrait by Mary Cassatt, 1878, via Wikimedia Commons
INSTITUTIONALIST

Objects become art because they are exhibited, displayed, or promoted. An institute (gallery, museum, or publication) considers something art, therefore it is art. Quality is based on status or recognition of the institute. Remember the piece of driftwood at the beginning of the chapter?
PLEASURE (HEDONISTIC)

Art is valued for its potential to give pleasure. This position is based on an individual’s valuing that pleasure is good and pain is bad. A statement of a work’s quality is based on the degree of pleasure received by the individual viewer or participant, not on how well-received the piece is by the masses. Such art usually presents an idealized view.
INSTRUMENTALIST

Art should serve a social purpose. Art is an instrument to produce desired effects: thus, it should portray vivid and extensive experiences or purposes. Instrumentalist art often encourages viewers to believe a certain political, social, moral, or economic idea.

Representative to Non-Representative Art

Fans of representational art argue that art should reflect reality as closely as possible and that performance or visual product should be a literal depiction or representation of what the event, object, or emotion looks like in real life. Others argue that the quality of the work is judged primarily by its inherent ability to communicate the strongest feelings, and that a realistic depiction is unnecessary because artwork can be non-representational. Because of these
varying aesthetic opinions, all artwork falls somewhere on the spectrum of representational to non-representational art.


https://www.youtube.com/watch?v=LNgGCjSoybc

How Artists Apply Forms of Abstraction

Abstraction is the method by which an artist moves their work from realistic or representational to minimalism or abstraction. Abstraction of a representational image can be done to varying degrees.
Depending on an artist’s intent, they may dutifully apply their studio training and understanding of the principles and elements of their art form to do one of two things:

- create a literal representation of the real world (pantomime, portrait, documentary), or
- manipulate realistic representations of the real world through methods and forms of abstraction to accentuate the emotion or mood of their message.

Below are four of many strategies artists use to manipulate the principles and elements of their art form to abstract their work and make it less representational.

**REPETITION**

The recurrence of an action or event (color, movement, image, line, energy, texture, sound, gesture, etc) or basically doing something over and over.
EXAGGERATION

The act of emphasizing a specific aspect or element of the idea, representation, or object. In language arts, this means describing something with hyperbole. In visual arts, an example of an exaggeration is an artist creating cartoon caricatures representing something as larger or smaller than it is in reality.
INVERSION

Artists place movement, lines, voices, or relating objects or elements upside down or in an opposite position, order, or arrangement.
DISTORTION

Is to pull or twist out of shape, to change the form, and/or to create a false impression.
Facilitating Discussions on Aesthetics in the Classroom

Helping students identify their personal preferences, aesthetic sensibilities, and individual definitions of beauty teaches students to think and behave like an artist. Recognizing these personal facets gives them confidence in their original work and confidence to engage in discussion regarding works of art. Aesthetic awareness helps students recognize and accept their own subjective opinions while respecting similar or dissimilar viewpoints offered by others.

It is important for students not only to identify their own aesthetic
inclinations but also to experience a variety of preferences offered by their peers, teachers, and professional artists as well. Students can enjoy shared understanding with those who appreciate a similar aesthetic to them and simultaneously benefit from respectful dialogue with those who see things differently. Exposure to contrasting opinions can help young minds expand the number of possibilities they can visualize in their mind for beauty and success, offering the opportunity for further exploration, experimentation, and impact through their creative and intellectual work in the future.

An aesthetics education can teach students constructive ways to offer feedback to their peers on creative projects or precise performance tasks such as spelling words or reciting math facts. Students who view their school curriculum and learning through the lens of aesthetics often begin to think more deeply about their surrounding world and are more apt to make relevant connections to their future goals, values, and personal beliefs.

The following questions are designed to act as conversation starters to help you explore aesthetics with your students in the classroom. Read below for more information on important behaviors to reinforce during these conversations.

1. **WHO CAN CREATE ART?**

Animals? Nature? Children? Laypersons? Crafts persons? Artists? Consider who gets to decide that an individual is an artist: peers, critics, individuals, museum goers, the public, or a museum curator?

2. **WHAT QUALIFIES SOMETHING AS ART?**

The length of time required to create the work? The cost of materials? It requires great skill to produce? The creation of the artwork
required extensive training, planning, and time? Does it have great historical value? Is the artwork’s aesthetic similar to well-known artworks? Is it beautiful?

3. WHEN IS SOMETHING ART?

Who gets to decide what is art? When an artist says it is? When an expert says it is? When a critic says it is? Does its price indicate its value? When was it sold? For how much? Does art have to be beautiful? Can it be ugly? What makes something ugly or beautiful?

4. WHERE DO YOU FIND ART?

Is art everywhere? On display in an art gallery, on a billboard, in a magazine? Is art found on television, in a book, or outside? Do mass-marketed works for purchase at retail outlets count as art?

5. WHY IS THERE ART? WHAT IS THE PURPOSE OF ART?

Does the artwork communicate visually? Is it a record of people, places or events? Is the artist or artwork expressing ideas, thoughts, experiences, or feelings? Does the work stimulate thinking or reasoning? Is it designed to imitate or abstract real objects? Is the purpose of the artist or work to influence society or elicit change? As a participant, does the work stimulate your senses of sight or touch?

Behaviors for Discussions on Aesthetics

Discussions on aesthetics are full of opinions, subjective statements, and differing points of view. These discussions are great opportunities to practice civil discourse, engage in respectful dialogue, and build conversation and communication skills in the classroom. Whether reading a work of art created by a seasoned artist or facilitating
opportunities for students to reflect and offer feedback on their work or the work of their peers, practicing the following behaviors helps create the right environment for productive discussion and deeper learning.

**STUDENTS:**

- Present reasons or arguments to support their view
- Respond to what someone else says
- Change an earlier decision if desired

**TEACHERS:**

- Clarify what has been said
- Encourage everyone to be involved in some way
- Ask questions
- Present varying or opposing views
- Summarize arguments, affirm positions, and develop closure
- Remind students that aesthetics is not a defined science and is, therefore, open to change

**Purposes of Art**

The arts play a significant role in our lives and impact us in myriad ways: the arts allow the expression of individual voices and represent the collective voice of a community. To foster discussion of the roles of art and examine its impact on daily life and society, we created the following list that describes many possible purposes for the creation and performance of art. We recognize that this list is not exhaustive.

Please note that an artist's aesthetic choices are influenced by their message, audience, and the purpose for their work of art. The work of an artist sometimes begins with a specific purpose and aesthetic
preference, but the purpose and aesthetic preference can also evolve over time. A work of art could accomplish several purposes simultaneously, similar to the way a work of art may represent multiple aesthetic theories.

**EDUCATION**

The arts can be used for deep learning in any content area. As individuals study works of art, create their own works of art, or discuss works of art with others, they are examining the world around them and discover the inner landscape that informs their relationship to our world. The arts can support student learning in math, science, English language arts, and social studies. Arts education encourages students to express their own ideas and to reflect on the ideas of others helping them understand themselves and others. The arts play a role in the development and progress of the whole child: physically, socially, emotionally, cognitively, and spiritually.
FINE ARTS

The purpose of fine arts is to display the potential for excellence and accomplishment in an art form. Fine arts practitioners seek to develop, refine, and display elite and revolutionary skills and nuance within the creative, technical, and performance elements of their art form. Fine arts are creative works of art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, and intellectual content or technical skill. Participation in fine arts can be transformative to the viewer or participant because of the exceptional level of expertise and preparation by the artist or performer.

FOLK AND CULTURAL ARTS

Works of art created in the context of folk or traditional culture are often produced to unify communities, demonstrate hands-on cultural skills, traditions, or daily practice, and/or teach group values for everyday life. Folk art festivals display the long-treasured arts and crafts passed down through generations. The performance and display of these art forms preserves their purpose as a reminder of those who have gone before and the importance of carrying those values forward to the present.
ENTERTAINMENT ARTS

Artists create work to entertain an audience and/or cater to the trends in mass media. Entertainment arts may include cheerleaders performing at half-time during a sports event, pop singers playing sold-out stadiums, or commercial filmmakers collaborating with dancers and choreographers to sell the latest trends in back-to-school fashion. If the primary focus or function of the art work is to entertain the audience, it fits into this category.
CEREMONIAL AND RITUAL ARTS

Ceremonial and ritual arts are produced to facilitate sacred, spiritual, secular, or religious ceremonies or rituals. Ceremonial art may be used as religious worship. Or, ceremonial art may mark the celebration of a life event and might include a ritual to observe a young person’s rite of passage into adulthood or a sacred event meant only for a small exclusive group to witness. Usually these art forms are designed to express specific cultural purposes and limit participation by members of the general population.
RECREATIONAL ARTS

Recreational arts are activities done within an art form for enjoyment during leisure time, and may include community arts events that bring individuals and groups together to celebrate, share, mourn, and advocate for an issue together. Participants may perform in a community theatre, symphony concert, or attend a performance or exhibition just for fun. In the summertime an outdoor amphitheatre or park can host a variety of arts experiences for recreational purposes. Families watercoloring while camping, or creating and crafting decorations with friends during the holidays are all examples of recreational arts.

THERAPEUTIC ARTS

Art therapy is a way of facilitating mental health services through experiences in an art form. Therapeutic arts conducted by certified art therapists can help individuals explore social-emotional and mental health including stress, trauma, depression, anxiety, self-esteem and addiction management.

What is an artist?

An artist is a creator. An artist is an individual who creates a product,
idea, concept, or design with a specific purpose in mind. The purpose could be pleasure, function, emotion, or communication. The purpose could be just to explore the possibilities!

An artist uses their imagination and experiments with alternatives. Artists persist through opposition and dream and fantasize about things. Artists can concentrate for long periods of time and work hard, although it feels easy when the artist is in flow.

Artists look at things more closely than other people do. They expand old ideas to create new ideas and share new perspectives. Artists can see things differently as they make unique connections between disparate concepts, principles, lived experiences, and ideas. As artists explore different ways of doing and thinking, they rearrange history, memory, experiences and ideas in new and interesting ways.

Artists take risks and value failure and mistakes as tools for growth. They feel the freedom to act and do something because it is interesting. Artists are vulnerable and exhibit their work. They respond to art, they feel it, think about it, and comment on it.

Artists shape materials. They form ideas into pictures, movements, sounds, and speech. They gather, combine, rearrange, and use a plethora of tools to fit their design. Artists use this transformative process to express feelings. They connect with others and share their stories. Artists collaborate with others and inspire others to engage in art. Artists change the world.

**Questions to consider:**

- What is art in your classroom? What does it look like? Who
makes it? How is it created? Who says it is art?

- Who are the artists in your classroom? Are you an artist?

- What aesthetic preferences are exhibited in your classroom? What are your own aesthetic preferences? Do your preferences remain constant for each art form? How are they different across various art forms?

- What is the purpose of art in your classroom? How do you describe it to others?
Why Teach the Arts?

The Arts Educate the Whole Child

The arts form an integral foundation for living and learning: arts education authentically contributes to the development of the whole child. Human development is tracked through physical, cognitive, social, and emotional milestones as skills and behaviors emerge from birth to adulthood. From birth, human beings are neurologically wired to learn about the world through their senses and movement. The sensory input received through the body influences the developmental journey of each child: learning how objects smell, taste, feel, or sound contribute to a child's physical and cognitive development; learning to sense another person's expression, gait, or tone supports the evolution of students' emotional and social regulation.

Authentic arts-based experiences provide ample opportunities for children to engage and respond to these experiences. Selective arts activities can be integrated in the classroom to improve body sense, increase physical coordination, stimulate neurological activity, and expand mental and emotional attentiveness for improved performance. Singing, drawing, dancing, and pretending are organic activities that demonstrate and reinforce these developmental skills. The interdisciplinary nature of the arts helps students make connections to themselves, others, and the surrounding world.

Watching students engage in the arts helps teachers identify
strengths and deficits in each realm of development. Teachers can leverage arts activities to further develop strengths, nurture weaknesses, and ameliorate developmental gaps.

For example, if a child's eyes cannot track across the page for reading, the child may benefit from stress-free opportunities for visual tracking such as playing catch with a balloon in dance class, or drawing on paper with a pencil or in the air with their hand. These activities relax the body and enhance the mind-body connection by enabling the child to practice eye convergence, visual tracking, and hand-eye coordination in a low-stress environment. Arts activities can provide consistent relaxed practice of developmental skills.

Observing students participating in arts activities can also reveal the effects of overwhelming stress and trauma on the ability to perform normal activities. This is evidenced when people forget words or stutter when talking to a crowd. Relaxing arts activities reduce stress, helping students feel supported and empowered during their academic and personal progression. This section describes several frameworks to help teachers understand the critical importance of teaching within the arts, partly because of their intrinsic academic value, but more importantly to activate an essential mind and body connection for sound learning and healthful living.

Remember, humans are neurologically wired from birth to organically experience the world through the senses. The natural and authentic engagement of the senses in childhood is often embedded within an aesthetically-centered experience where children develop proto-skills for artistry and creativity. Designed to illuminate the connections between arts experiences and human development, check out this blog post “How developmental milestones relate to arts activities” that links arts activities to the developmental milestones from birth to
Click here to review arts connections to the developmental milestones from birth to five years.

Five reasons to teach the arts in your classroom

We have divided the rest of the chapter into five reasons for teaching the arts in the classroom.

1. DEVELOP THE BRAIN-BODY CONNECTION

The arts develop the brain and body connection. Arts education authentically provides experiences for sensory stimulation and motor development necessary for growth and development.

2. IMPROVE COGNITION

The arts improve cognition. Arts education improves cognition: this section describes two frameworks that outline the benefits of arts education with regard to cognitive ability.

3. SUPPORT SOCIAL-EMOTIONAL WELLBEING

The arts help students learn social and emotional skills. Experiences in the arts elicit reflection and conversations to develop self-
awareness and empathy to improve interpersonal skills.

4. PRACTICE RESILIENCY

The arts allow students to practice resiliency. Arts education provides strategies for students to build self-reliance through creativity and personal expression.

5. EXPERIENCE ACADEMIC RIGOR

The arts provide a rigorous academic experience. The arts are research-based academic fields that advance knowledge and practice in each art form.

Develop the Brain and Body Connection

The physical realm of development refers to the ability of the brain and body to engage in life and learning, which involves activating the senses and refining fine and gross motor skills. The activities in this section reinforce developmental skills essential to learning through potentially pleasurable physical activities, including dancing, singing, acting, and drawing. Teachers can use these activities with the whole class in a relaxed and mindful way, reducing stress and improving learning readiness for every student. By observing students' performance in these activities, teachers can identify challenges and strengths, mastery of developmental indicators, emotional regulation, and the effects of stress or trauma.

The following describe arts activities that can be done in 5-10 minutes as simple rituals throughout the school day. In this way, all the art forms can be used as a type of "brain break" with a focus on nourishing essential skills and massaging mastery of developmental milestones. Keep a copy at your desk to remind you of the arts
activities immediately available to you to help students regulate their brain and body connection.

The Arts Playbook

Pencil Play: Visual arts activities to support human development

- Encourage students' hand-eye coordination, visual discrimination, and fine motor skills through the visual arts.

Playful Moves: Dance and movement activities to support human development

- Foster the integration of students' motor skills and sensory input to awaken perception and coordinate movement with these dance activities.

Vocal Play: Music activities to support human development

- Help students find their voice, listen to self and others, and develop vocal expression as well as auditory discrimination with these music activities.

People Play: Drama activities to support human development

- Support your students' emotional literacy and development of social skills through verbal and non-verbal communication skills nurtured in these drama activities.

Click here to download and print the entire "Arts Playbook" PDF.
PENCIL PLAY
Encourage students' hand-eye coordination, visual discrimination, and fine motor skills.

LAZY EIGHTS Trace the figure of the number eight laying on its side. Go around and round with a smooth, easy glide, visually tracking the movement. Relax and practice holding your writing utensil with ease and comfort, noticing the texture of the paper. Use both your right and left hand. Lazy eights can also be drawn in the air with the eye visually tracking the movement. Use each hand individually, then both hands together.

Brain Gym by Paul and Gall Dennison

DOUBLED DOODLES Hold a writing utensil in each hand. Simultaneously draw doodles, creating mirror images. Practice holding the writing instrument, with ease and feel the texture of the paper.

Brain Gym by Paul and Gall Dennison

TAKE A DOT FOR A WALK Play with drawing lines. Make straight lines, swirling lines, dotted lines and explore how many types of lines you can make. Vary the thickness of the line with fat lines or thin lines.

BLIND CONTOURS Draw an object (hand, shoe, face, etc.) without looking at your paper. Keep your focus on the object being drawn and trace the image onto paper. Make a continuous line without lifting your pencil. In a modified blind contour, the student can glance back and forth between the object and the paper. This activity helps students see details and to feel and interpret line.

TORNADOES Shade a triangular form from dark to light. Practice applying pressure as you draw. Use the pencil pressure to create different values and contrast. Identify the light and dark sections. This can be practiced with left-right progression for visual tracking.

VISUALIZATION Form realistic or imaginary mental visual images, real or imaginary of an artistic product, desired behavior, or an image in a story being read or told. This activity nurtures cognitive development, prepares students for reading comprehension, and helps students visualize real-world situations and solutions.
VOCAL PLAY
Help students find their voice, listen to self and others, and develop vocal expression as well as auditory discrimination.

THINKING CAPS
Rub your ears from top to bottom to sharpen listening, filter sound, and relax.

THE OWL
Squeeze your trapezius (the muscle that joins your shoulder and neck) while turning your head slowly and vocalizing a sound.

ENERGY YAWN
Open your jaw and massage the jaw gently until you yawn.
Brain Gym by Paul and Gail Dennison

KEEP A BEAT
Move to an established beat made with body percussion, drums, or music. Engage in creative movement, clapping games, social dances, and folk dances.

ROLLER COASTER VOICES
Use your voice to imitate the physical feelings of traveling on a roller coaster by exploring a wide range of vocal sounds and textures. Individually or as a group, use a call-and-response gamer. A leader vocalizes a pattern; the group repeats it. Follow the leader as their hadn’t moved up and down along the tracks of a rollercoaster.

MATCHING PITCH
Sing a pitch and invite students to repeat it back to you. Sing two pitches, then three, as the students repeat each sequence.

SING A SONG
Build community while focusing on pronunciation, diction, and articulation of sounds in a fun way. Skills rehearsed while singing can improve the quality of speaking and listening.
PEOPLE PLAY
Support your students’ emotional literacy and development of social skills through verbal and non-verbal communication skills.

FACIAL EXPRESSION individually or as a group, list various emotions and express each emotion using your face. Invite students to feel and notice their faces as designated emotions are expressed.

GESTURE Students and teachers can feel and notice the body as each person expresses and feels various gestures and/or emotions. In your body, notice which comes first: the emotion or the gesture? Experiment both directions begin by giving students an emotion and invite them to create a corresponding gesture. Then, try creating a gesture first and identifying what emotions the gesture provides.

POSTURE AND GAIT Feel and notice your body as you stand, walk, run, or move in various positions. What does posture reveal about a person, animal, or character? Assign students an emotion; invite them to walk according to that emotion. Next, ask students to move how they want and ask the students to identify what emotion is communicated.

MIRRORING Place students into pairs. Each faces their partner. Guide students to take turns leading and following each other as if each is looking in the mirror, reflecting the movements fo the other person. Start with simple expressions or gestures; large slow motions are best to start with. Can students take turns leading with nonverbal cues? Change partners.

FLOCKING Class members move together in unison, like a flock of birds does following its leader. Explore various leaders of the group. Evolve to the intuitive transfer of leadership. Allow subgroups to separate from and rejoin to the whole.

STORYTELLING Create pairs or small groups of students and invite them to share stories with each other. A time limit will help learners to distill the information into the essential information. Tell a story in character, using appropriate vocal and facial expression, posture, and gestures of a selected character in a specific setting.
PLAYFUL MOVES
Foster the integration of students’ motor skills and sensory input to awaken perception and coordinate movement.

TOUCH Pat, massage, and brush body parts to awaken the neuroreceptors in the skin and muscles.

SMELL AND TASTE Activate smell and taste with stimuli or from memory. Use oils, food, or items from nature for smelling or exploring textures, incorporate stories to activate the memory of smells or tastes.

HEARING Listen to existing sounds found in the environment or introduce a selection of new sounds.

SIGHT Observe details within your surroundings. Scan the big picture and visually consider each element. Close your eyes, observing what you notice internally. Mentally recall the objects that surround you.

BALANCE & PROPRIORCEPTION Balance on one foot while doing axial movement (bending, stretching, swinging, twisting, rotating, or spinning). Notice your body parts in space.

KINESTHESIA AND SPATIAL AWARENESS Maintain awareness of self and general space: actively visualize a bubble of safety around you, other people, and nearby objects as you move.

FLEXIBILITY Explore your physical range of motion. Breath and lengthen muscle groups, reaching up into space or bending down to stretch towards the floor. Begin with very small movements, gradually expanding into open space as you continue to move, stretch widely, and twist in various directions.

COORDINATION Move through space with these locomotor movements: run, walk, skip, gallop, slide, hop, and jump.

BEAT Move to the beat of a drum. Or, use body percussion to create a beat. Keep the beat in your feet, in your hand, in your shoulders, in your fingers; see how many places the beat can continue within your body.

RHYTHM Play a call-and-response clapping or movement game, exploring rhythm and variations of fast and slow.

THE BRAIN DANCE: The Brain Dance is a sequenced movement exercise built by Anne Green Gilbert based on her understanding of infant and child development, offering, and the potential for movement to support the brain-body connection.
Improve Cognition

The cognitive realm refers to the development of the brain and the ability of the mind to engage in learning. Neuroscience studies the formation, structure, and function of the brain. Psychology focuses on a child's skills in perceiving, processing, expressing, and conceptualizing information that is both taught and experienced. Teachers can identify when students are cognitively prepared to learn by considering students' capacities for decision making, attentiveness, focus, reflecting, analyzing, following instructions, or staying on topic. Arts education intrinsically contributes to cognitive development because art making involves problem solving, creativity, imagination,
and higher-order thinking. Observing the cognitive ability of students during art making helps teachers evaluate and strengthen students' cognitive skills.

Included below are summaries of two frameworks that describe the benefits of arts education: The Studio Habits of Mind and 21st Century Skills. Elliot Eisner's list titled, "The Ten Lessons the Arts Teach" is also provided.

8 Studio Habits of Mind

A team of researchers observed effective visual arts classrooms and identified eight dispositions, or what they termed habits of mind, (and four teaching structures), that describe the real benefits of an arts education and how a classroom could operate like an art studio. The 8 Studio Habits of Mind and the Four Studio Structures provide insight into what the arts teach and how they are taught and are observed in the performing arts and the visual arts. A full description of these dispositions and teaching structures can be found in the book Studio Thinking: The Real Benefits for Visual Arts Education.

DEVELOP CRAFT

Learning to use tools, materials, and artistic conventions, and to care for tools, materials, and space.

ENGAGE & PERSIST

Learning to engage with a project on a personal level and to focus on and persevere through art tasks.

ENVISION

Learning to mentally picture what cannot be directly observed and
imagine possible next steps in making a work of arts.

**EXPRESS**

Learning to create works that convey an idea, a feeling, or a personal meaning.

**OBSERVE**

Learning to carefully observe the world around you and examine works of art more closely, so that you see what might not be readily or obviously visible.

**REFLECT**

Learning to think and talk about art by making interpretive claims and evidenced-based judgements about works of art.

**STRETCH AND EXPLORE**

Learning to reach beyond your baseline capacities, to explore playfully without a preconceived plan, and to learn from mistakes.

**UNDERSTAND ART WORLDS**

Learning about art history, current practice, and interacting with other artists and the broader artistic community as an artist yourself.
21ST Century Skills: The Six C'S

The 21st Century Skills embody mindsets that are critical for students to develop. The ideal implementation strategy is to incorporate the 21st Century Skills into all learning experiences within the district, including across grade levels, subjects, and embedding them into each educational experience.

Success and achievement in the arts demands engagement in imagination, investigation, construction, and reflection in multiple contexts. "These meta-cognitive activities nurture the effective work habits of curiosity, creativity and innovation, critical thinking and problem solving, communication, and collaboration, each of which
transfers to the many diverse aspects of learning and life in the 21st century" (19, Conceptual Framework for Arts Learning located at: www.nationalartsstandards.org/). nationalartsstandards.org

The Partnership for 21st Century Skills suggests, "Anyone who has ever seen a student become excited, energized, and confident through artistic exploration has seen first-hand how arts education engages children and contributes to their overall development...while each of the arts disciplines has its own unique set of knowledge, skill, and processes, the arts share common characteristics that make arts education powerful preparation for college, career, and a fulfilling life." (21st Century Arts Map.)

COMMUNICATION

Communication is at the heart of the arts. Through studying the arts, students develop a vast repertoire of skills in processing, listening, observing, speaking, questioning, analyzing, and evaluating meaning. Effective communication builds collaboration and cooperation.

CRITICAL THINKING AND PROBLEM SOLVING

Critical thinking is the essential, intellectual process of actively and skillfully conceptualizing, analyzing, synthesizing, and evaluating information as a guide to belief and action. Through critical thinking and problem solving, that students learn the higher-order thinking skills necessary to engage in artistic processes and, therefore, begin to achieve artistic literacy.

CREATIVITY AND INNOVATION

Creative practices are essential for teaching and learning the arts.
The arts are steeped in process and involve the interplay of artistic skills, individual voice, and the unexpected. Creativity is given great emphasis in the arts and requires a learning environment in which students are encouraged to imagine, investigate, construct, and reflect. The arts' natural fusion of logical, analytical, thought and playful unexpectedness provides students with extraordinary opportunities to exercise their creativity through artistic processes. Creative processes evoke deep, meaningful engagement in the arts, can be fluid, vary from person to person and project to project, and require intense cognition that can be developed through arts engagement.

COLLABORATION

Collaboration is the process through which two or more people or groups work together to realize common goals. Collaboration requires that each person in the group contributes and fills a specific role. An inherent part of arts instruction, examples of collaboration may include all the students in a performing cast or ensemble; the partnership between a single artist and his or her peers and audience; or, a shared visual arts project that incorporates the ideas and techniques of multiple artists.

CITIZENSHIP

Students in today's schools need to be prepared to participate as citizens in a global society. Citizenship includes the knowledge, skills, and dispositions required for civic virtue and active engagement in our society. Citizenship connects with arts education in numerous ways, including giving students an opportunity to exercise choice and decision making about the creative and artistic process. Citizenship engages students in the why behind the art, pushing students to engage in art making that reflects the historical, cultural, and societal issues that are often described and portrayed in artistic creations.
CHARACTER

In a world saturated with increasing technological advancement, it is important that youth are taught the skills required for human connectivity. Helping young people develop their character helps them authentically connect with each other by building individual dependability and expanding young people's ability to show compassion and feel concern for others. Schools, along with parents, community members, and teachers, contribute to character education by explicitly teaching and reinforcing thoughts and actions that encourage students to contribute to the way people work, play, and learn together as families, neighbors, and communities.

Click here to download a printable version of Elliot Eisner's "The 10 Lessons the Arts Teach."
Learn Social and Emotional Skills

The social and emotional realm refers to the social abilities and emotional capacities that students need to learn effectively: all learning is a social and emotional experience, and competence in these areas is essential for success. Classwide engagement in arts activities in each art form can improve emotional literacy and social skills.

A 2019 report from the Aspen Institute titled "From A Nation at Risk to A Nation of Hope" summarizes years of research and provides
resources for teachers to improve the social and emotional skills of students.

**Personality Preferences**

The field of psychology provides many frameworks for understanding human behavior and improving interpersonal relationships. The information below describing learner types is from Breaking the Learning Barrier for Underachieving Students by George Nelson. The Myers-Briggs research is used to categorize personality preferences to build respect for individual needs and increase appreciation and respect for various perspectives. Five principles of teaching that increase the ability to reach all students are identified as Principles of Nexus teaching. Arts-integrated teaching strategies provide child-centered activities for teaching in the nexus.
GOLD LEARNERS

- Need structure and order
- Generally obedient to authority
- Hardworking, responsible
- Like clear details and deadlines
- Motivated by good grades
- Careful to observe rules
- Excel at traditional paper-and-pencil tests

GOLD TEACHING STYLES

- Create structured learning environments
- Focus on mandated standards and objectives
- Create neat and orderly classrooms
- Expect students to be responsible
- Rely on traditional grading methods

**BLUE LEARNERS**

- Appreciate feeling centered
- Don't care how much you know until they know how much you care
- Relationships come first
- Dislike conflict, competition
- Enjoy collaboration, teams
- Intuitive
- Like assignments that utilize their creativity

**BLUE TEACHING STYLES**

- Seek to nurture students and foster one-on-one interactions
- Focus on feelings and emphasize educating the whole student
• Create harmonious, peaceful learning environments
• Use creative and individualized instructional approaches
• Find ways to grade effort as well as achievement

GREEN LEARNERS

• Analytical and logical thinkers
• Competence driven
• Often learn best in solitude
• Like to use teacher as a resource
• Value meaningful applications of learning, resistant to busy work
• Independent, unique
• Like to delve deeply in their special interests
GREEN TEACHING STYLES

- Seek to inspire and develop the intellect of their students
- Use scientific exploration as a means to foster deeper learning
- Create research-based projects
- Encourage divergent thinking
- Strive to maintain a high level of content knowledge and/or subject competency

ORANGE LEARNERS

- Seek fun and excitement
- Learn kinesthetically
- Competitive, like to win
• Frequently impulsive
• Like jokes and surprises
• Motivated by tangible rewards
• Need organizational support

**ORANGE TEACHING STYLES**

• Create interactive and hands-on learning environments
• Facilitate fun, engaging lessons
• Encourage busy and varied activities, tolerate on-task noise
• Use multiple forms of discipline including negotiation and humor
• Often create unique own approach to required course content /grading

**PRINCIPLES OF NEXUS TEACHING**

One of the main theses of George Nelson's work on education and personality preferences is that teachers can reach the diverse needs of learners when practicing teaching in the nexus. Teaching in the nexus includes the principles listed below and addresses a specific lesson structure in the accompanying timeline.

1. Allow choice.
2. Enjoy the humor of life.

3. Do the unexpected.

4. Relate to the values of the students.

5. Elevate thought.

**Practice Resiliency**

Creativity is resiliency in action. Creating anything involves significant trial and error coupled with multiple failures. Participating in the arts provides students with opportunities to persevere through the uncertainty embedded in the creative process, building persistence through practice. Along with learning the craft of each art discipline, students develop the physical, cognitive, social, and emotional skills necessary for practicing resiliency in their learning and their lives. The following statements describe how participating regularly in each art form actively engages the brain and body in unique ways to foster resilience.

- **DANCE**: Dance engages the whole body in movement to increase flexibility, coordination, agility, and develops the intuitive aspects of the mind/body connection.
- **DRAMA**: Drama includes reading body language and expressions, building shared meaning of experiences and eliciting empathy.
- **MUSIC**: Music refines listening skills and internalizing beat rhythm and tempo, increasing synchronicity within ourselves and with others.
- **VISUAL ARTS**: Visual arts sharpens visual acuity, perception, observational skills, and the ability to interpret meaning from icons and images in the vast visual world.
THE FIVE-STEP FRAMEWORK FOR DEVELOPING RESILIENCY

In the book *Teachers' Guide to Resiliency Through the Arts* by Flox, Sadin and Levy, the creative process is described in five steps. Designed for application in day-to-day life to develop habits for resiliency, this five-step process can be used daily in classrooms or for large scale projects as a framework to optimize performance.

When using this five-step process to address a challenge, step one and step two can be reversed if you choose. Start in the place that feels most comfortable; these five steps are also useful in implementing a previously created teaching vision for the year.

1. ENVISION

Read, consider, and revise your vision for how you would like your life and work to be. Or, imagine how you would like to feel right now. What would you like to have happen? Breathe and relax.

2. OBSERVE

Observe/notice/take Inventory of the current situation. Ask yourself these questions and write the answers.

- How do I feel?
- What do I think?
- What happened?
- What choices do I have?
- What am I in charge of and not in charge of?
3. ALIGN

Actively align the situation by asking: how can I align the present situation with my vision? Take the following steps to practice alignment.

- Align internally: move, stretch, and move some more; dance, sing, draw, and/or act out characters.
- Align the external world: change or move what needs to be changed or moved. Create the product as desired.
- Whose help do you need to succeed?
- How can you win people over?

4. REFLECT

Reflect on what is working and what needs to be changed. And continue working to align further.

5. CELEBRATE

Celebrate what works and move forward, acting on the new thoughts and behaviors.

TEACHER SELF-CARE

As a craft, teaching is a performance of trial and error that requires creativity and resilience. Teachers can serve students by modeling resilient behaviors and providing experiences for students to practice their own resiliency.

Teaching is a physically, mentally, and emotionally demanding
profession. Teachers must self-manage with diligence to continue learning and growing, as well as to avoid burnout. Teachers are the most important factor for student learning within the classroom. In order to build relationships with many children and adapt to an ever-changing environment, teachers must manage their individual needs and improve their resiliency.

Many various strategies exist that foster resiliency. Mindfulness, recreational activities, art engagement, and even simple rituals, such as playing your favorite CD in your car, all contribute to developing resilience. While building skills in the arts, teachers can take time regularly to use the arts to nourish their mind and body.

Consider these ideas:

- Make a playlist of your favorite songs
- Sketch your favorite scenes.
- Tell stories with friends and family.
- Design or redesign a space in your home.
- Enjoy a family dance party.
- Attend a community performance.
- Visit a museum.
- Tap out rhythms on your steering wheel.
- Decorate a cake.
- Photograph family keepsakes.
- Write a poem about your day.

The basics matter. Make arrangements to sleep and eat regularly. Schedule bathroom breaks as needed. (This is not always intuitive with the time demands in a teacher's day.) Move and exercise during your school day with the students. Create habits for self-management and teach self-management explicitly to students.
Self-management starts with knowing what you want. At the beginning of the year, envision what you want for your life and your classroom. Clearly express your vision in your sketchbook. Describe and illustrate your vision with details in your sketchbook. Mark the pages for easy reference. This vision can guide your decision making during the year. When a challenge arises, use the five-step framework to relax, examine options, and creatively address the situation.

Experience Academic Rigor

Each art form provides a rigorous academic learning experience. The arts are research-based academic fields that advance knowledge and practice in each art form. Music is a discipline, like math or science; dance is a discipline, like social studies or English language arts; theatre, media arts, literary arts and visual arts are all content
subjects with learning standards in many state and national elementary and secondary school curriculums.

While it is wonderful to integrate a lesson on note value to study fractions and guide student achievement of math learning outcomes, the study of note value is also important as a singular subject of study. A study of music notation is as foundational to the study of music as the basic multiplication and division facts are to a study of mathematics. Each art form is a distinct content area with an accompanying set of standards and learning outcomes. Students developing physical skills for expression and communication and learning to connect the elements, principles, and practices of dance to make meaning of their individual life experience and their relationship to the world is a valuable and worthy task. Teaching dance, drama, visual art, or theatre as a distinct discipline signifies to students that these art forms are valuable subjects to study without attachment to learning goals in other disciplines held in higher esteem by our society such as math, reading, and writing.

Many arts educators assure their students that they are in the business of human development, using their art form to help students become better humans, not necessarily professional artists. However, a career as a professional artist is viable. Arts educators and generalist classroom teachers (whether they know it or not) are training the next generation of innovative, creative, and influential artists who will contribute to our society, culture, and economy in the coming decades. The world does not function without the knowledge and skill of artists. “The value of arts and cultural production in America in 2019 was $919.7 billion, amounting to 4.3% of gross domestic product. The arts contribute more to the national economy than do the construction, transportation and warehousing, travel and tourism, mining, utilities, and agriculture industries.”

Learning in dance, drama, media arts, music, literary arts and visual arts introduces essential information and cultivates lifelong abilities. Whether engaging in folk arts or fine arts activities for personal development or social interaction, or experiencing the arts as a creator or an observer, participation in the arts strengthens individuals and communities. As discussed above, arts skills, habits, and dispositions such as critical thinking, collaboration, character, citizenship, and communication may transfer to success and deep learning in other disciplines. When appropriate connections are explicitly made, these skills also apply to additional life experiences when appropriate connections are explicitly made. A focused study of these rigorous art disciplines is valuable in understanding how the arts benefit the health, economics, academic rigor, and connectedness of our global landscape.

ACADEMIC ARTS PROGRAMS

Elementary School Arts Programs

Elementary schools may have a dance, drama, media arts, music, or visual arts teacher who teaches discipline-specific content to some or all of the students at their assigned school. Many elementary programs don’t offer a distinct program for each art form, but may have one or two art-form programs represented in their school. Some elementary schools may not offer art-specific programs at their school; instead, they may employ one or two arts educators in one or two disciplines that may be specifically assigned to focus on arts integration rather than discipline-specific lessons. However, our experience shows that a focus on discipline-specific lessons before integration enhances student learning in arts-integrated lessons.
After-school or before-school programs are other ways elementary schools provide arts programs. For example, some elementary schools have an orchestra practice for 45 minutes before the start of school or an after-school choir practice several times a week.

Secondary School Arts Programs

Some public secondary schools provide a program for every art form in their school; in many cases, some offer only one. But if you live in an area where music, dance, theatre, and visual arts programs exist in local middle and high schools, consider how you, as an educator, can help with the vertical alignment of these programs: how can elementary school experiences prepare students for their next experiences in middle school, and then onto high school? When programs exist in all grade levels in a single art form, students benefit when teachers are well-connected, share opportunities, and collaborate to align their standards and lessons to build upon each other. Think about ways you can orient learning experiences to prepare students for the next academic opportunity in their arts education journey.

Oftentimes middle school arts programs are designed as introductory programs because students did not receive basic arts instruction in elementary school. But even with introductory classes, middle school arts programs often branch into leveled classes for students to help them improve and expand their talents and abilities. Take, for example, the inclusion of a beginning band class, an intermediate band class, and a more advanced group.

In the high school setting, programs begin to differentiate even more, showing the breadth of academic skills and rigor that exists within each art form. Each art form discipline is also made up of sub-disciplines. For example, the visual arts moves away from general classes like Visual Arts 1 and Visual Arts 2 and instead offers specific courses in ceramics, 3-D installation, photography, and drawing.
Dance programs may expand from a Dance 1 and Dance 2 orientation in middle school to modern dance, urban dance, ballroom, social dance, yoga, musical theatre dance, and a fully produced dance company featuring student choreography. Music programs may evolve from general music and a general choir course to a capella choirs, madrigals, jazz singers, show choir, and others.

**Post-secondary School Arts Programs**

Each artist’s journey looks different. Specialization and academic training in an art discipline can continue into post-secondary learning opportunities. The traditional post-graduation route is to attend a college or university: many fine arts options exist. Apprenticeships, technical institutes, and conservatory programs offer alternative routes to becoming a professional artist. Some artists maintain a professional status throughout their career, and artistry is the foundation of their livelihood. Other artists expand their work into other disciplines, continue to utilize their creative skills and artful perspectives, and provide value in other careers. Regardless of what route artists follow, the world benefits from individuals who apply a rigorous approach to their study of an art form at any stage of their life.

The arts develop creativity, critical thinking, collaboration, communication, character and citizenship which are essential in other fields such as science, math, business, engineering, design, sales, marketing, recreation, medical and public service. The arts and sciences are integral to each other in life and in the work force.

**RESEARCH IN THE ARTS**

The arts are academic fields supported by significant research-based literature that advances understanding, deepens knowledge, and improves practice. Relevant research in each art form, in arts education, as well as in arts integration can be found by searching
specific art forms and within topics that span multiple art forms, such as creativity or literacy. Research discussing the arts in society shows specific ways that arts engagement impacts civic engagement, the economy, mental and physical health, and more. Research within each art form also demonstrates the vast benefits of arts education and arts integration, revealing improved academic achievement, cognitive benefits, and social and emotional benefits.

If you don’t have access to an academic library at a local university or in your place of work, consider searching ArtsEdSearch.org and scholar.google.com to find research related to your topics of interest in the arts and education.
Introduction to Arts Integration

Arts Integration Basics

BYU ARTS Partnership Framework

The BYU ARTS Partnership believes that arts integration in schools is essential to the human experience. The degree to which teachers implement the arts will vary depending on teacher background, student needs, and curricular needs. There are multiple entry points along a continuum towards arts integration. We support and educate teachers as they provide arts experiences (infusion, enhancement, enrichment, etc.) in their instruction and apply arts integration towards exceptional learning outcomes. We encourage, advocate, and facilitate improved practice in arts-integrated instruction leading to student growth.

What is Arts Integration?

BYU ARTS Partnership Definition

Arts integration is an approach to teaching in which students are engaged in creative processes by exploring, reflecting, interpreting, connecting, applying, and demonstrating knowledge of specific objectives in multiple content areas. Integration occurs when learned
and applied skills in multiple content areas synergistically and authentically connect to each other. Authentic integration reflects students' life experiences and prepares them to contribute positively to society.

MORE DEFINITIONS OF ARTS INTEGRATION

In an effort to establish the essential characteristics of effective arts integration, it is helpful to examine how various professional entities define integration. In reviewing the various definitions, look for the elements of arts integration: maintains the integrity of the subject, connects to established standards, follows a clear instructional purpose that directs focus and priority, and is meaningful, authentic, and seamless.

ARTS EVERY DAY

Arts integration is instruction that integrates content and skills from the arts—dance, music, theatre, and the visual arts—with other core subjects. Arts integration occurs when there is a seamless blending of content and skills between an art form and a co-curricular subject.

KENNEDY CENTER

Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process that connects an art form with another subject area and meets evolving objectives in both. Read more here.
Integration resists simply depicting subject matter outside art, addressing social issues through art, or placing art in its sociocultural context. Integration is a pedagogy that goes deeper and broader than these applications: it involves making conceptual connections that underlie art and other disciplines. Connecting art to other areas of inquiry in a substantive, integrative way not only reveals the foundations of each discipline but also makes for sound pedagogy because this process is congruent with the way the mind works: how we think and learn; promotes learning, especially learning for understanding and transfer; and catalyzes creativity.


In a non-integrated environment, children move from one subject to another, making no links or connections among them and only learning the skills, knowledge, and understandings of each subject within the closed doors of that particular subject. A nonexample of integration includes programs that lose all integrity within the individual subjects. These programs end up being superficial activities loosely based on a theme, but with little depth or meaningful outcomes in any subject. Successful integration creates connected and meaningful learning experiences. Children are achieving discrete indicators and outcomes in each of the subjects and/or art forms but are also engaging in authentic learning within a meaningful, holistic context and being given the opportunity to develop generic skills as well. This type of integration provides students with multi-faceted, in-depth learning experiences that challenge them both emotionally and intellectually. Russell-Bowie, D. (2009). Syntegration or
disintegration? Models of integrating the arts across the primary curriculum.


**CHICAGO PUBLIC SCHOOLS**

Arts integration is instruction that blends content and skills from one arts discipline—music, visual arts, dance, and theater—with another arts discipline or academic subject. The most successful arts integration is more than academics with arts activities added on. Successful arts integration stands on a foundation of carefully planned learning goals. [Read more here.](#)

**EDUTOPIA**

Integration is not simply combining two or more contents together. It is an approach to teaching which includes intentional identification of naturally aligned standards, taught authentically alongside meaningful assessments which take both content areas to a whole new level. [Read more here.](#)

**A+ SCHOOLS PROGRAM**

Arts integration is bringing together arts and non-arts objectives to create hands-on, experiential, connected, and meaningful learning experiences. [Read more here.](#)

**CORNETT**

Integration involves combining diverse elements into harmonious
wholes with a synergistic result. Synergisms are valued because while individual elements maintain their integrity, the "sum is more than all the parts."


RABKIN & REDMOND

An instructional strategy that brings the arts into the core of the school day and connects the arts across the curriculum.


CATTERALL

[Arts integration is] learning that takes place when arts are integrated into other subject areas to enhance instruction. Students are afforded the opportunity to learn subject matter with arts as an entry point. Teachers may use music, visual arts, or drama to introduce or strengthen an academic subject.

WHAT WE INTEGRATE

1. Content (Dance, Drama, Music, Visual Arts, Media Arts, Literary Arts, Social Studies, Science, Math, Language Arts, Health/P.E.)

2. 21st Century Thinking Skills (Critical Thinking, Creativity, Collaborating, Communicating, Character, and Citizenship)


Depending on the priorities and desired learning outcomes of the lesson or unit, a teacher may arrive at an integrated lesson from multiple routes. In some cases, teachers begin by looking for shared topics, skills, and big ideas within their curricular areas. Other times, teachers intuitively create an integrated learning opportunity out of a desire to teach the big idea in context or through application.

- Big ideas: What we want our students to know. Big ideas are overarching, cross-curricular themes that can be lessons, units, or year-long themes. Big ideas help educators avoid teaching
"like a parade of facts" (Alleman, Knighton, & Brophy, p. 25).
- Skills: What we want our students to do. Skills are the verbs.

ELEMENTS OF ARTS INTEGRATION

Regardless of how educators approach integration, the following are essential elements to effective integration:

1. Integrity of the Subject

In examples of effective integration, the integrity of each subject area or skill is maintained. Content and skills are not minimized, diminished, or "watered down" in order to create an artificial connection or fit. Rather, each big idea maintains its integrity, and regardless of whether it is taught separately or in an integrated way, the content maintains its essential characteristics, elements, and descriptors. A good way to test the integrity of an integrated plan is to ask, "Could a content specialist observe this lesson and still identify it by its content (e.g., science) or is the content so altered that it is unrecognizable?"

2. Connects to Established Standards

Regardless of whether teachers start with standards or return to them after creating an integrated learning opportunity, it is important that the lesson content connect back to established standards. In an integrated lesson or unit, content and skills taught directly relate back to the established curriculum standards, objectives, and indicators for the applicable grade level and teaching area.
3. Instructional Purpose Directs Focus and Priority

Many teachers believe that an integrated approach requires each big idea or skill within a lesson or unit to receive equal time and priority. However, multiple approaches and labels to integration are acceptable and effective. The important thing to remember about effective integration is that content areas or skills do not require an equal number of standards or equal time: most lessons promote a central content area that takes the lead or pinpoints the lesson’s focus. The lesson purpose, the disposition and training of the teacher, and the needs of the student all contribute to the lesson priority.

4. Meaningful, Authentic, and Seamless

When effective teachers integrate multiple big ideas and skills, they do so in authentic and seamless ways. The integrated learning experience needs to connect multiple learning priorities in a natural way as the lesson or unit unfolds. Developmental authenticity connects big ideas and skills with appropriate developmental expectations for the students’ age group. Experiential authenticity connects multiple ideas and skills in a meaningful context. Content authenticity suggests that authentic cultural, historical, or societal connections are being made.
INTRODUCTION

"To the young mind everything is individual, stands by itself. By and by, it finds how to join two things and see in them one nature; then three, then three thousand . . . discovering roots running underground whereby contrary and remote things cohere and flower from one stem (Emerson, 1906, n.p.)."

The concept of curriculum integration can be confusing for administrators and teachers as there are multiple definitions and models that vary from source to source. The words surrounding integration are sometimes used inconsistently and interchangeably depending on the source (Fogarty, 1991; Hall-Kenyon & Smith, 2013; Wall & Leckie, 2017). So, what is an integrated curriculum? The definition needs to remain broad because there are different types and models of integration. Drake and Burns (2004) stated that "in its simplest conception, it is about making connections" (n.p.) across disciplines. It helps learners discover the roots running between the disciplines. The depth of these connections depends on the educator's goals as they design an integrated curriculum to best meet the needs
of their learners. Once a teacher identifies these goals, they can utilize the concepts behind the various models of integration to create engaging and authentic learning experiences.

MODELS OF INTEGRATION

Drake (2014) created categories for understanding the different levels of integration to help teachers make informed decisions when designing a curriculum. They include (a) multidisciplinary integration, (b) interdisciplinary integration, and (c) transdisciplinary integration. Each of these categories differs in its organizing center and is influenced by a different conception of how knowledge is best acquired. These conceptions of knowledge acquisition also impact the degree of integration (e.g., mild, moderate, intense) and the role of the discipline in the design.

MULTIDISCIPLINARY

This mild category of integration connects with the idea that "knowledge [is] best learned through the structure of the [individual] disciplines" (Drake & Burns, n.p.) while making connections between them. In multidisciplinary integration the content areas are organized around a unifying theme but remain distinct (see Figure 1). In science, the children are engaged in scientific practices; in math, they are learning mathematical concepts; in music, they are creating, performing, or responding to compositions. However, a unifying "theme guides the selection of learning activities and texts in the multiple content areas" (Hall & Smith, 2013).

In elementary schools, this type of integration is sometimes seen
when children visit different learning centers focusing on a common theme. Each learning center provides learning activities drawn from the standards of the disciplines. For example, one kindergarten teacher organized her multidisciplinary curriculum around the theme All About Me. At the math center, the students created graphs representing the number of people in their families; at the literacy center, they wrote opinion pieces about their favorite things; at the social studies center they made lists of their friends along with ways to be a good friend; and at the art center, they created self-portraits.

Multidisciplinary integration is sometimes seen in secondary schools. Students might study the universal law of gravitation in their science class, read an Isaac Newton biography in English class, and learn about the impact of the scientific revolution in history class.


A sub-category of multidisciplinary integration is intradisciplinary
integration, seen when a teacher integrates the subdisciplines of one content area around a unifying theme (see Figure 2). For example, using autumn as a theme, a teacher could create an intradisciplinary study focusing on the subdisciplines of the fine arts. In music, students could listen to Vivaldi's Autumn, identifying elements of the piece that create images of the season; in dance, they could explore movement inspired by the music. In visual arts, students could create art pieces for a fall-themed art exhibit and in drama, they could perform poems from Autumnblings (Florian, 2003) using voice to communicate meaning.


One challenge of multidisciplinary integration is maintaining the integrity of the disciplines. Themes should provide rich opportunities for authentic and rigorous learning experiences in various disciplines. Insignificant or "cute" themes should be avoided. Before creating the study, teachers should identify several core understandings.
surrounding the theme that will guide the development of the curriculum. For example, a study based on the theme Our Community might have the following core understandings: (a) We have responsibilities as members of a community, (b) People in our community have similarities and differences, and (c) All members of our community contribute to its success. Once the core understandings are identified, the teacher determines which disciplines best support them. If there is not an authentic connection with relevant learning standards, the content area should not be included in the study. In the above example, it may be difficult to find a relevant science connection. If that is the case, it should be omitted from the multidisciplinary model.

INTERDISCIPLINARY

This moderate category of integration supports the concept that "disciplines are connected by common concepts and skills" (Drake & Burns, n.p.). One of these concepts or skills becomes the organizing center of an interdisciplinary study (see Figure 3). For example, the skill of comparing and contrasting is utilized in multiple disciplines including literacy, science, social studies, mathematics, and the arts. Because it is common across disciplines, this skill might become the center of an interdisciplinary study. In literacy, students could learn the vocabulary used in compare/contrast texts (i.e., similar, different, alike, in comparison, in common, in contrast); in science, they could use the vocabulary to record their scientific observations; in drama, they could describe the similarities and differences between two versions of the same scene. The skill is intentionally taught, reinforced, and assessed within the context of each discipline (Hall & Smith, 2013). Again, teachers should only make authentic curriculum connections. If a skill or concept is not an element of a discipline, that content area should not be included in an interdisciplinary integration model.
INTERDISCIPLINARY


TRANS DISCIPLINARY

This intense category of integration is based on the concept that "all knowledge is interconnected and interdependent" (Drake & Burns, 2013, n.p.). The organizing center is a real-life problem or context and/or student questions (see Figure 4) that emerge from students rather than the teacher. The disciplines utilized may be identified, but the focus is on solving the problem and/or answering the questions. In transdisciplinary integration, the teacher plays the role of co-learner and co-planner. These studies can be long- or short-term as the length is dedicated by interest of the students and almost always include on-site research work outside of the classroom.

One way a teacher could implement a transdisciplinary study is by using project- or problem-based learning where students seek to find solutions to a relevant issue. Projects can be long-term or short-term depending on the problem or questions. Katz (2014) and Drake and
Burns (2004) suggest using the following three phases for project-based learning:

1. Phase 1 - "Teachers and students select a topic of study based on student interests, curriculum standards, and local resources" (Drake & Burn, 2004, n.p.).
2. Phase 2 - Teachers access students' prior knowledge and experience and assist them in generating questions that will lead to exploration and new understandings.
3. Phase 3 - "[S]tudents share their work with others in a culminating activity . . . [and] display the results of their exploration" (Drake & Burns, 2004, n.p.), review the learning experience, and assess their new understandings.

After her students found a wasp's nest under the slide on the playground, one kindergarten teacher designed a project based on her students' questions about animals that build nests. The students drew pictures of animal nests they previously experienced in their local environment and generated a list of questions to guide their explorations. The teacher invited an entomologist to visit the classroom to explain how wasps build their nests, provided books and websites with information about animal nests, and arranged a field visit to a local museum with a large collection of nests. While at the museum, the students made observational drawings of the animals and their nests, used string to measure the size of the nests, and interviewed museum docents. For their culminating activity, the students each created an animal nest using natural and synthetic materials. They also drew a picture of their animal accompanied by a short informational text. Using their nests, pictures, and texts as exhibits, they created a classroom museum inviting peers and families to visit. The teacher documented their learning journey using photographs, artifacts, and narratives displayed on a classroom wall. Though the focus of this project was answering their questions about nest-building animals, students did meet standards in multiple disciplines including science, literacy, mathematics, and visual arts.
CONCLUSION

Though significant differences exist between the different types of integration, they should share the following common characteristics (California Connect, n.d.):

1. **Academic rigor** - Design studies to address identified learning standards.
2. **Authenticity** - Use real-world contexts (i.e., home, school, community).
3. **Active Exploration** - Include learning activities that promote active construction of knowledge.

As teachers attend to each of these characteristics as they design integrated studies, children's engagement and learning will increase as they discover "roots running underground whereby contrary and remote things cohere and flower from one stem" (Emerson, 1904,
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Book Authors

[https://edtechbooks.org/advancingartsleadership](https://edtechbooks.org/advancingartsleadership)