

METHODS & PRACTICES

Part of the literature in arts integration revolves around the stories of schools and classrooms that have embraced the processes for teaching and learning it has introduced, perhaps for the first time, to many teachers and parents. In this section, books and articles are reviewed that demonstrate practice. They are not research descriptions but are intended to either illustrate how arts integration occurs, either with multiple art forms in the classroom or with one art form as the integrative medium. There are also pieces that advocate arts integration based on first hand experience rather than research.

MULTIPLE ARTS INTEGRATION PRACTICES

Appel, M. P. (2006). Arts integration across the curriculum. *Leadership, 36(2), 14-17.*

The author addresses a school administrator audience, noting why and how a long-range plan for arts education that includes integration is important for schools and

districts. Appel provides brief research evidence for the value of arts integration and underscores the importance of teacher development in order to be successful. He describes the OCPAC Summer Institute, a collaborative arts education outreach venture involving the Orange County Performing Arts Center; University Extension at the University of California, Irvine; Orange County Department of Education; California Arts Project; and local providers specializing in the visual and performing arts. The Institute provides an in-depth review of standards and frameworks across the curriculum and practical strategies to engage pupils through integrated arts projects in the visual and performing arts.

Blecher, S., & Jaffee, K. (1998). *Weaving in the arts: Widening the learning circle.* Portsmouth, NH: Heinemann.

The two authors of this text are team teacher researchers in a first and second grade multi-age classroom. They place a heavy emphasis on creating a community of learners in a “languages-rich environment with music and movement” (p. 16). The book includes many student work samples, including poetry and children’s sketches. The teachers use the term **integration** during “immersion workshops” (p. 97), some called Artist Workshops and others called Opera Workshops. No arts specialists or teaching artists are involved in these lesson descriptions provided. The activities are intended to be used by classroom teachers.

Bloom, A., & Hanny, J. (2006). *Integrating art from around the world into the classroom.* *Phi Delta Kappan*, 87(8), Inside back cover.

The authors provide a list of websites through which teachers can access online resources on multicultural art and art history, museum collections, lesson plans, and additional information on various cultures. Art educators can use these resources to develop units of study on art and culture and can take advantage of the opportunity to display and view artwork created by their own students and those from around the world.

Bloomfield, A., & Childs, J. (2000). *Teaching integrated arts in the primary school.* London: David Fulton.

This book defines arts integration in a two-step process with dance, drama, visual art, and music as integral components in the primary classroom. The first section of the book reflects on each discipline and examines integration between two and then all of the arts disciplines. There are numerous diagrams illustrating

methodologies and strategies for accomplishing this task. The final section of the book discusses a completely integrated curriculum with the arts as another core subject. The models illustrated and the relationships among teacher professional development, implementation, and student progress are defined throughout the book.

Burnaford, G., Aprill, A., & Weiss, C. (2001). *Renaissance in the classroom: Arts integration and meaningful learning.* Mahwah, NJ: Lawrence Erlbaum.

This text presents a methodology for arts integration based on six years of project examples from 33 partnerships in Chicago. Based on interviews with participants as well as student, teacher and artist work samples, and observations, the authors developed a general framework that was applicable to partnership models involving artist and teacher teams planning, implementing, and assessing standards-based arts integration curriculum. The methodology, informed by examples from projects and programs includes steps for Getting Started by finding the “Elegant Fit,” Moving Through the Curriculum using a variety of Parallel Processes, and Going Beyond the Unit to incorporate meaningful assessments and public exhibitions or performances to demonstrate the work. The text also includes first-person accounts by artists and teachers who describe their own development and the learning from arts integration initiatives.

Burrack, F., & McKenzie, T. (2005). Enhanced student learning through cross-disciplinary projects. *Music Educators Journal*, 91(5), 45-50.

The project focused on one piece of band literature, Daniel Bukvich’s “Hymn of St. Francis,” and sought to deepen the students’ understanding of what they were playing by associating visual art with the music. According to one student, “When the picture mixed

with the music, it really brought everything together.” Students were able to better express the music in their playing as well as applying musical elements to their own visual representations.

Teachers met weekly over the 8-week span of this project to develop strategies and implement concepts. Overall, the teachers and students felt the project was successful in developing conceptual connections across the curriculum.

A second project, *Colours*, was similar in nature and involved band, art, and language arts. The students connected the expressive movements of the music to color in art and literature. The project culminated with a multi-media presentation during the band concert. The authors concluded that the cross-disciplinary units enhanced student learning and that it was necessary to pursue this type of educational process.

Cornett, C. E. (2006). Center stage: Arts-based read alouds. *The Reading Teacher*, 60(3), 234-240.

Cornett described what she terms **arts-based literacy** in this article focused on teachers who apply arts processes in their read-aloud sessions with young children because they believe that the arts are essential for constructing meaning. Cornett invokes current research regarding arts integration and reviews the literature on read-alouds as well, noting that arts-based literacy instruction “gives equity to all the communication arts, both verbal and nonverbal” (p. 236). She notes that meaning is created through **parallel processes**, with creative problem solving using the same before, during, and after stages as the writing process, the reading process, and the scientific method (p. 236). She affirms the value of classroom teachers collaboratively planning with arts specialists to find meaningful connections across content. Examples of arts-based literacy instruction involving visual art, drama, music, and dance are provided.

Cowan, K., & Albers, P. (2006). Semiotic representations: Building complex literacy practices through the arts. *The Reading Teacher*, 60(2), 124-137.

The writers discuss the development of complex literacy practices through the arts. They present social semiotics (meaning communication systems) as a framework for discussing the role of the arts in literacy. Reading and writing are not the only forms of communication: Drama, music, dance, and visual arts are all systems of communication and could be studied as such in schools. Cowan and Albers introduce art as a system of communication to their students through a series of mini-lessons that involve semiotic texts. They discuss semiotic processes that engage students in grades 4–5, by providing examples using visual imagery, dramatization, and other arts experiences as frameworks to build vocabulary, enhance verbal agility, and illustrate student understandings. The article also summarizes recent literacy research that links arts and literacy, and the authors connect their own practice to this research base.

Daniel, V. A. H., Stuh, P. L., & Ballengee-Morris, C. (2006). Suggestions for integrating the arts into curriculum. *Art Education*, 59(1), 6-11.

The authors of this article are three faculty mentors in a 5-year project that employed arts integration strategies to reform five public schools in Ohio. The project, part of Transforming Education through the Arts (TETAC), used teacher collaboration and inquiry-based learning as frameworks for curriculum development. The authors outline a process for developing integrated curriculum units in a school, working from big ideas to key concepts to essential questions and then, finally, to arriving at a coherent, integrated, working classroom filled with artistic expression as well as a rigorous curriculum. A curricular unit focused on the essential questions concerning “community” is followed through these stages in this article.

Drake, S. M. (2001). Castles, kings. . . and standards. *Educational Leadership, 59*(1), 38-42.

The author, a professor at Brock University in Ontario, Canada, works with a fourth-grade teacher to develop an integrative unit that will address stated standards while engaging the students and the teachers involved. Looking through standards for the variety of topics for which the fourth-grade students in his school were responsible, Adrian DeTullio designed a unit on medieval times. Social studies and language arts standards for research and writing were to be utilized, as well as a stated science standard of formulating questions and identifying solutions regarding structural and mechanisms. Finally, the arts were incorporated through a standard of presenting a problem and its solution through drama or dance. Periodically during the 7-week unit, DiTullio would point out explicitly when the students were integrating the curriculum, but for the most part they simply went about their work seeing connections that they might not have seen had they studied their history in isolation from science, writing, and artistic representation.

Fisher, D., & McDonald, N. (2004). Stormy weather: Leading purposeful curriculum integration with and through the arts. *Teaching Artist Journal, 2*(4), 240-248.

The authors provide a hands-on guide through the development of an arts integration unit with elementary school children. The unit combined the science of weather by learning about storms, music by examining songs with storm or weather themes, and art and music to move and express the feeling generated by storms. Additionally, they provide a glimpse of the motivation to do so with teachers and a school where integration is not the norm.

Fisher and McDonald note that they do not aim to dilute the content of the arts or of the core curriculum in the school. Rather, they present one concrete example to demonstrate their view that meaningful

integration deepens both curricular content knowledge and appreciation of the arts.

Goldberg, M. (2006). *Integrating the arts: An approach to teaching and learning in multicultural and multilingual settings* (3rd ed.). Boston: Pearson.

The main purpose of this book is to present a methodology of teaching for arts integration in public schools, with a particular emphasis on second language learners and students from diverse ethnic and cultural backgrounds. The author begins with a methodology chapter for arts integration that accommodates and includes all students. One of the key components throughout this book is the author's discrimination of learning **with** the arts, **through** the arts, and learning **about** the arts. Each chapter, with clustered topics by content (literacy, humanities, science, and mathematics) applies these principles to various projects and concepts. For example, the chapter on literature through and with the arts focuses on writing, poetry, story comprehension, drama, spelling, and journal writing. At the end of each chapter, there is a summary of key elements, a brief overview of the chapter, study questions, and suggestions for further research and study. The book concludes with a chapter regarding the integration of school and community through the arts.

Landay, E., Meehan, M. B., Newman, A. L., Wootton, K., & King, D. W. (2001). "Postcards from America": Linking classrooms and community in an ESL class. *English Journal, 90*(5), 66-74.

The authors describe a semester-long project that integrated the work in two high school English classes with an after-school community-based program. In the project, students produced visual records of their friends, families, homes, and neighborhood and then translated those images into print texts. They created nine performance pieces based upon their photography

and writing. The production was performed at the high school and exhibits were held at Progreso Latino, an education and community service organization building in Central Falls, Rhode Island. As the authors explain, “In the nine performance pieces that make up ‘Postcards,’ students’ photographs are combined with music, dance, and a theatrical performance of their writing portraying personal stories of the immigrant experience” (p. 66).

Mantione, R., & Smead, S. (2003). *Weaving through words: Using the arts to teach reading comprehension strategies*. Newark, DE: International Reading Association.

This informative text, co-authored by a literacy specialist and a classroom teacher, offers six strategies for reading comprehension accompanied by arts-based lessons to make connections for each strategy. These arts activities are intended to be used by classroom teachers and feature a variety of disciplines, including music, photography, and movement. There are no roles for teaching artists or arts specialists and, as the title suggests, the arts are intended to be used in order to address the reading strategies. The book includes an excellent bibliography of children’s literature, as well as an Appendix with a Matrix of the Arts, focused on developing “sensory imagery” (156-158).

Nelken, M. (2004a). Chanson in clay: “The sounds of our language are intimate to us, they enter our ears, our bodies. The meanings are decoded with our minds.” *School Arts*, 103(6), 40-41.

Beginning with recordings of a Navajo song and a French-Canadian song, Nelken has her students listen meditatively to the songs. They discuss impressions of the recordings, whose words they do not understand, from clues about instruments, tone of voice, and pace of the song. They share their impressions with each other before Nelken presents them with the translations of the

lyrics of the songs. The unit ends with a public display of student work.

Powell, M. C., & Speiser, V. M. (Eds.). (2005). *The arts, education, and social change: Little signs of hope*. New York: Peter Lang.

Mary Clare Powell and Vivien Marcow Speiser have edited a collection of project and curriculum descriptions, some of which represent integration in one or more art forms. This collection is particularly representative of a strand of arts integration practices that explicitly claim to also encourage social change and social justice. Powell and Speiser provide case study project examples involving international students in the United States as well as program descriptions from other countries, including Ghana, South Africa, and Thailand. The volume is the ninth in the Lesley University Series in Arts and Education. The chapter written by Speiser and Speiser outlines the value of the arts in mental health and community settings, as well as in education, as a means of working through conflict. The pieces in this volume suggest a wider application of the term “arts integration,” consistent with the research in *Critical Links* regarding the impact of integration on human development.

Rabkin, N., & Redmond, R. (Eds.). (2004). *Putting the arts in the picture: Reframing education in the 21st century*. Chicago: Columbia College.

Rabkin and Redmond describe *Putting the Arts in the Picture* as a book that “disaggregates arts integration from conventional arts education, and examines its features as a pedagogical strategy, how and why it works” (p. 8). The text is a series of stories highlighting arts integration projects in the United States, Mexico, and Africa. Valuable insights for educators are provided, such as a summary of the structural characteristics of successful arts integration programs and organizations. The authors

also challenge the reader to look at alternative ways to think about how we process the world around us. Rabkin and Redmond refer to arts integration as a “change strategy” (p. 8) and provide case descriptions of projects in Chicago, Minneapolis, and Boston.

The authors note that in too many places administrators have allowed “the arts to survive at the margins of education as curriculum enrichments, rewards to good students, or electives for the talented” (p. 60), rather than placing themselves in a position where “they asked how the arts could contribute to making schools work better, particularly for low-income and other struggling students” (p. 60). The authors concentrate on the public display of knowledge that arts learning values, pointing out the importance of engaging arts specialists in the school’s neighborhood. They note the particular nature of arts integration initiatives that do not look the same in all schools but rather “reflect each school’s particular strengths, interests, and available resources” (p. 64).

Rich, B., Lane, L., Polin, J., & Marcus, S. J. (Eds.). (2003). *Acts of achievement: The role of performing art centers in education*. New York: Dana Press.

This book is a compilation of program profiles from 33 states and the District of Columbia representing a variety of artist residency models from school partners identified as performing arts centers. In addition, there are 8 case studies of performing arts centers that represent cross-curricular projects and curriculum. While not all of the profiles could be termed arts integration, most do explicitly connect with school and non-arts curriculum. The Scottsdale Center for the Arts in Scottsdale, Arizona, has a signature program called Cultural Connections that educates young people about diverse cultures through the arts. Cal Performances on the campus of the University of California, Berkeley, offer programs to schools such as African American history through modern dance. The Bushnell Center for the Performing Arts in Hartford, Connecticut, and a local school district have partnered to implement

a 10-year program called PARTNERS (Partners in Arts and Education Revitalizing Schools), which began as a pilot program in 8 elementary schools and has expanded to serve 5,000 students in grades K–12 per year. Students are drawn from 33 elementary schools and 4 high schools. The PARTNERS program concentrates on arts-infused projects in the classroom to improve literacy, cultural sensitivity, creativity, and self-confidence.

The Kennedy Center in Washington, D.C., represents a variety of programs across the country, many of which have elements of arts integration. *Changing Education Through the Arts* is one such partnership with 13 schools in the metropolitan area that helps teachers develop arts integrated curriculum. Since 1975, the Kennedy Center has been promoting professional development for teachers integrating the arts, with more than 1,600 teachers participating each year (p. 47).

Riggins-Newby, C. G. (2003). Achievement through the arts. *Principal*, 82(3), 8.

Riggins-Newby highlights one urban school’s attempt to incorporate the arts into the academic Standards of Learning that were established for all Virginia schools. The author describes the qualities that make this arts-integrated school, Jefferson-Houston School for the Arts and Academics in Alexandria, Virginia, and others, so successful. She points out opportunities for a public display of both academic knowledge and artistic, creative skills. She highlights the professional development opportunities that such schools make a priority, and she makes a concise, clear plea to urban educators to more fully integrate the arts into their students’ lives.

Smith, S. S. (2001). The Ulysses Project. *Arts & Activities*, 129(4), 33, 40.

This short piece presents a well-developed integrated unit on Greek history and art. In the process of

studying Greek sculpture, students read an adaptation of Homer's *The Odyssey*, they studied Greek history as it was associated with Homer's epic tale, they presented a dramatic interpretation of some of the scenes from *The Odyssey*, they studied their own bodies in their performance of battle scenes and, finally, this informed their own sculpture design.

In a short, organized, and entirely manageable unit of study, sixth graders were able to tie together their studies in art, history, English, and drama. Many of the fears that teachers often report about the idea of art integration is that it would be difficult to envision a plan and even more difficult to carry it out. Simple presentations such as this one are powerful arguments in favor of integrating the curriculum as fully as possible, igniting the imaginations of the teachers involved as well as the students.

Sternberg, R. E. (2006). *Arts at the core: How six districts integrate arts education into the curriculum.* *American School Board Journal*, 193(6), 44-47.

Ruth Sternberg describes this project for the *American School Board Journal* in which six school districts (Beaufort County, SC; Cleveland, OH; Corvallis, MT; Northgate, PA; Syosset, NY; and Twin Ridges, CA) integrated the arts. Each district had distinct focus goals and content fields that were involved. The South Carolina project teachers reported learning new ways to assess student gains and losses beyond the state's traditional testing structures. Cleveland's K-8 School of the Arts incorporated the arts integrated approaches with their discipline-based arts education curriculum. Twin Ridges in California was part of the Annenberg Rural Challenge in which seed grants were awarded to teaching artists to work in rural schools with an emphasis on involving children in public art.

Stevens, K. (2002). *School as studio: Learning through the arts.* *Kappa Delta Pi Record*, 39(1), 20-23.

Karen Stevens describes two basic styles of educational systems: The routine norm of **School as Factory** and the newer concept of **School as Studio**. The student becomes the artist and experiences the arts as an active participant in all disciplines. She proposes a proactive approach to arts education through daily arts experiences instead of isolation and the arts integrated in every subject at every grade level. According to Stevens, the school as a studio of learning and artistic, interpretive expression will help transform education.

Stevenson, L. M., & Deasy, R. J. (2005). *Third space: When learning matters.* Washington, DC: Arts Education Partnership.

This text represents a summary of a research study (see Research section of this review) to address the primary research question, "How do the arts contribute to the improvement of schools that serve economically disadvantaged communities?" The book presents 10 case studies addressing this question: 4 elementary, 2 kindergarten through grade eight schools, 2 middle schools, and 2 high schools. Arts integration projects described include the Dream Keepers project done at Central Falls High School as part of the ArtsLiteracy Project at Brown University. Multiple art forms, including poetry, music, theater, and visual art, were engaged with a classroom of students learning English as a second language. Students explored the theme of dreams through the poetry of Langston Hughes, the paintings of Marc Chagall, the music of Miles Davis, and the novel *The Long Way to a New Land*, by Joan Sandin.

All 10 case study schools integrated language arts with drama. Fifth-grade students mounted an original opera written with a teaching artist from the Cleveland Opera. Their experience regarding the development of narrative and characterization was consistent with other case study school classrooms in which drama enabled students to better understand character. School officials at Peter Howell Elementary in Tucson, Arizona; Pierce Street Elementary in Tupelo, Mississippi; and Hand

Middle School in Columbia, South Carolina, all credit the integrated arts programs for the improvement of students' test scores, including improvement in reading and mathematics (pp. 62-63).

Stokrocki, M. L. (2005). *Interdisciplinary art education: Building bridges to connect disciplines and cultures.* Reston, VA: National Art Education Association.

Stokrocki's book explains the concept of interdisciplinarity and provides examples from this country as well as New Zealand, Turkey, Poland, Germany, Australia, and Israel. The integration programs and units presented have a substantial cultural dimension regardless of the content, which includes projects focused on art and geology, ecology, and aesthetic education, among others. Examples include programs in higher education. Stokrocki's book provides multiple approaches to integration as well as theoretical frameworks for judging the quality and value of arts integration in the curriculum. Faith Benzer's chapter includes an array of Internet resources to support integrative teaching and learning.

Subramaniam, K. (2006). Six rules for integrating the arts. *Science Scope*, 29(8), 61-62.

Subramaniam presents six guidelines for engaging science students specifically with scientific facts and creativity. The first rule aligns artistic thoughts with the specific science concepts being taught. The second step is to have students list skills they need in both areas; next, students explore questioning techniques that will demonstrate comprehension of the scientific and artistic concepts. The fourth process is to name cognitive skills leading to evaluation of the student's project, which is also tied to the fifth rule that attempts to connect the artistic process to inquiry skills and facts for further discussion. The final step brings both the teacher and student to rubrics in the formative and summative steps

of the assessment process. This process could be applied to any art form as it is integrated with topics and concepts in science.

Thompson, M. J. (2005). *The artful teaching and learning handbook: Student achievement through the arts.* Minneapolis, MN: The Perpich Center for Arts Education.

This handbook, as its title suggests, provides blueprints for a versatile arts education model for arts integration. Full of tools, processes and examples from its field sites, the handbook offers the practitioner research-based support for building arts-based and arts-infused learning. This model is powered by the belief that all students can achieve high academic standards in and through the arts. The initiative began in 2002 as a 3-year project funded by the U.S. Department of Education Arts Education Model Development and Dissemination Grant Program. To develop the model, the Minneapolis Public School District worked together with the state of Minnesota's Perpich Center for Arts Education. Over the years of development, a team of designers synthesized arts-based and inquiry-based learning approaches that were then applied in urban, rural, and small city settings. Supported by a network of artists and educators who continue to work as peer coaches, more than 50 schools, organizations, agencies, and arts partners in Minnesota, North Dakota, and Iowa currently use the *Artful Handbook* to guide their change process. A network of educators and artists throughout Minnesota and the United States continues to generate and refine methods of artful teaching and learning.

Wolf, D. P., & Balick, D. (Eds.). (1999). *Art works! Interdisciplinary learning powered by the arts.* Portsmouth, NH: Heinemann.

This volume is a collection of chapters written by practitioners describing a variety of interdisciplinary/integrative projects. The collective of teachers, termed

PACE, or Performance Assessment Collaboratives for Education, was organized under a grant from the Rockefeller Foundation. Six sites participated and teachers in those sites created “portfolio cultures” (p. vii) in order to assist middle school students to learn to write nonfiction. The volume’s collection of teacher stories stresses the value of meaningful assessment as part of teaching and learning. For each teacher story, there is a “Response from a Colleague.” The editors stress the depth of art experiences that the middle school students and teachers had in these projects:

At one time or another, all of (the teachers) have encountered (or been caught up in) projects where the arts were shoehorned into some unnatural or trivial union And although these author-teachers don’t necessarily identify themselves as artists, actors, or musicians, they aren’t interested in having students trace over a photo, make a diorama, or write a rap about the order of the planets. If the arts are coming to their classrooms, these teachers want the very best. (p. 5)

Wright, M. F., & Kowalczyk, S. (2000). *Peace by piece: The freeing power of language and literacy through the arts.* *English Journal*, 89(5), 55-63.

Veteran middle school teacher authors describe a unit on integrated peace studies. They designed a number of different opportunities for their language arts students to

integrate the study of literature with arts skills to explore their world. In one project, each month of the year, the students wrote poetry with some natural phenomenon or weather pattern as a theme (e.g. the gold of the autumn leaves in September, the ice and snow of December, the coming green of March). The students incorporated their poetry into a dance performance to Vivaldi’s “Four Seasons.” The overarching theme in their literature studies was the search for peacefulness in nature.

Another such unit involved a literature study of West African countries. The students learned about the African art form of **adinkra**, a cloth that can be worn as well as read. The students designed their own “story cloth” with the unifying theme of peace. Wright and Kowalczyk summarize: “In our classrooms, students should be free to celebrate their language and literacy as readers, writers, thinkers, poets, dancers, musicians, artists, and dreamers” (p. 63).

DRAMA INTEGRATION PRACTICES

Kelner, L. B., & Flynn, R. M. (2006). *A dramatic approach to reading comprehension: Strategies and activities for classroom teachers.* Portsmouth, NH: Heinemann.

The authors present various means by which drama can be integrated at a quality level that would enhance a child’s ability to read and comprehend. The idea for this book stemmed from a 2003 professional development project at the John F Kennedy Center for the Performing Arts in Washington, D.C. Kelner was the

drama specialist in this original project. The authors of this book decided to expand upon the project and provide more detailed step-by-step guidelines so all teachers would be able to integrate drama with reading.

This accessible book presents tips strategically throughout each chapter as well as guidelines specific to drama and those for reading. The breakdown of goals, responses, and assessment for each field of study provides a comprehensive journey through each process. The authors present a very detailed process for integrating art and language arts or to be more specific, drama and reading comprehension. They state that “two separate but equal learning domains, art and another subject area, can be brought together in ways that synergistically advance the learning of both farther than either could go alone” (p. vii).

The lessons center on four strategies: Story dramatization, character interviews, tableau, and human slide show. Along with these strategies for drama, the authors present strategies for reading comprehension and then specifically for integration. Each lesson is presented with details so specific that there is little left for chance.

McKean, B. (2006). *A teaching artist at work: Theatre with young people in educational settings.* Portsmouth, NH: Heinemann.

In this book, McKean provides a framework for teaching as a teaching artist working in schools. She discusses the value of both content and pedagogical knowledge for teaching artists, while reminding readers of the importance of maintaining artistry in the classroom. The author defines educational terms for teaching artist readers who may not be familiar with educational jargon. McKean contributes an especially cogent definition for arts integration that incorporates the needs, interests, and modes of learning of the students. She explains the important role that theatre could have in schools that integrate its processes and practices:

Theatre becomes one of the disciplines within the overall curriculum and the preparation focuses not only on finding connections between the theatre and the chosen content derived from other disciplines, but also on providing opportunities for students to invest the curriculum with their own background, interests, and information. (pp. 23-24)

Orzulak, M. M. (2006). Reviving empathy and imagination: Arts integration enlivens teaching and learning. *English Journal*, 96(1), 79-83.

The writer describes classroom practices and professional development activities that were influenced by her participation in “Teaching Nonfiction through Theatre,” a course that used the topic of Islam to show how arts integration can be used to teach nonfiction. Participation in the course revitalized the writer’s understanding that when teachers can experience teaching techniques as active participants, they can imagine new methods for engaging students as creative participants in the classroom.

Patterson, J., McKenna-Crok, D., & Swick, M. (2006). *Theatre in the secondary school classroom: Methods and strategies for the beginning teacher.* Portsmouth, NH: Heinemann.

The fifth chapter in this book is pertinent to arts

integration. The chapter begins with a brief discussion on the customary means of instruction: Discipline-centered or **vertical teaching practices**, and **horizontal methods**, referring to integration or teaching across the curriculum. The authors state, “The most effective teachers make judicious use of both models, no matter what their discipline may be” (p. 97). The chapter presents five projects presented in the horizontal method of teaching in order to better demonstrate the means of employing this methodology. This section concludes with a brief summary of the elements required for integration. Authors recommend that the beginning teacher not try to implement the horizontal method until late in the school year. Each chapter concludes with extension activities and special hints and resources that are valuable for the beginning teacher.

Weber, J. (2005). Using theater to teach history in an English class: An experiment in arts integration. *Teaching Artist Journal*, 3(2), 112-116.

The author, formerly associated with the Baltimore Shakespeare Festival, provides a case study of a unit that integrates literature, history, and theater. The author was a teaching artist, working with two English teachers to introduce middle school students to Shakespeare. Rather than simply rely on the text to be of natural interest to the students, the guest teacher uses the history of the period and some thoughtful acting activities to “hook” the children. The author discusses the different perspectives of the two participating teachers and reflects on how these perspectives shape the curriculum involving arts integration with a visiting teaching artist.

Wilhelm, J. D. (2002). *Action strategies for deepening comprehension*. New York: Scholastic.

This text, designed for classroom teachers, is intended to provide teachers, particularly at the middle school level, with a vast range of research-based strategies for improving students’ reading comprehension through

drama. The strategies are adapted from drama games, tools, and other approaches, and include descriptions of activities such as role play, tableaux, dramatic play, radio shows, and memory circles. Wilhelm’s perspective is consistently geared to help teachers and students make connections across modalities and experiences. His suggestions are grounded in inquiry that stems from student as well as teacher questions. Through this text, Wilhelm articulates the goal of integrating these practical strategies with strong theoretical frameworks that teachers can appropriate and use in their planning. He argues, moreover, that the use of new strategies can reshape teachers’ theoretical thinking. The title aptly describes the classrooms that adopt these strategies; they are action-oriented and strive for student engagement at all levels in the reading process.

DANCE INTEGRATION PRACTICES

Dunkin, A. (2006). *Dancing in your school: A guide for preschool and elementary school teachers*. Hightstown, NJ: Princeton Book Company.

This text offers a rather comprehensive set of experiences for elementary children in dance education including, but not limited to, dance integration. A chapter titled “Dancing as Kinesthetic Reinforcement of Learning” outlines the application of multiple intelligences to dance and movement in classrooms. The book explicitly provides resources teachers seeking to integrate dance with poetry, storytelling, sculpture, painting, music, and sound effects. The text, written by a dance educator, includes a variety of lesson plans and directions for implementation for classroom teachers. In

the introduction, Dunkin notes that one does not have to be a dancer in order to facilitate the lessons (p. x). The author claims that the dance lessons can also enhance students' "creative and learning skills" (p. xi).

Hanna, J. L. (2001). Bringing magic into your school. *Principal Leadership: High School Edition*. 2(3), 21-24.

Judith Hanna, writing for a principal audience, offers a rationale for high schools to incorporate dance into the curriculum. She advocates for dance as an "independent discipline" (p. 22) but also suggests the potential for cognitive "transfer of learning" (p. 22) that is possible through dance education, drawing up the application of multiple intelligences as one approach to dance integration. She notes that students "can learn dance, learn about dance, and learn through dance" (p. 23).

Heath, S. B. (2001). Three's not a crowd: Plans, roles, and focus in the arts. *Educational Researcher*, 30(7), 10-17.

Heath's study of after-school arts programs holds some important ideas for the study of curriculum integration. Concentrating on what she calls the "third environment" for learning (not in the classroom or on the athletic team), Heath points out several important parallels between what works in the after-school arts environment and what works in other collaborative work environments, such as the classroom or the science laboratory.

Heath examines two specific arts forms and their effects: Dance and the visual arts. She saw an emphasis on the process of working through ideas, what she calls the "temporal arc" that moves from planning and preparation to practice and deliberation with sufficient space and time to allow for trial and error learning. Heath also anticipates the primary criticism leveled against the research in support of arts integration. She acknowledges that "almost no evaluations make any

systematic effort to examine what happens to similar youth who did not participate" (p. 15).

McIntyre, K. L. (2005). *Cultural dances and stories from around the world: A discovery of world cultures through dance and drama curriculum designed for grades K-5*. Irvine, CA: Center for Learning through the Arts. Available at: <http://repositories.cdlib.org/clta/artsbridge/20050701KM>

The University of Hawaii sponsored an MFA candidate to teach a 60-hour dance and drama curriculum at Friends of Ali'iolani Elementary School where there were no fine arts programs. The K-5 curriculum was designed to help students understand world cultures as well as basic principles of dance and drama, with standards-based pre- and post-verbal and written tests in these three areas, as well as performance-based assessments. McIntyre describes the curriculum as learning through dance and drama, about dance and drama, and about oneself through dance and drama. This project is part of ArtsBridge America.

Nikitina, S. (2003). Movement class as an integrative experience: Academic, cognitive, and social effects. *Journal of Aesthetic Education*, 37(1), 54-63.

Nikitina offers a reflection and collection of thoughts on a program, Claire Mallardi's "Movement for Actors and Directors," presented to students at Harvard University. Mallardi's course is meant to "train the body to keep up with the mind" and to encourage the students to be able to combine physical activities such as dance, reading, visiting art exhibits, attending shows and concert, and peer evaluation. According to the author, Mallardi's course is inherently integrative because it demonstrated how the arts naturally "transcend the boundary of body with the mind."

The responses from the students were indicative of

the positive results with arts integration and a cross learning amongst other disciplines. Through dance, the students experienced and identified learning styles, the importance of identifying the body as an extension of learning, the value of the social aspect of the arts, and their association of the arts to their prospective fields of study.

VISUAL ARTS INTEGRATION PRACTICES

Bopegedera, A. M. R. P. (2005). The art and science of light: An interdisciplinary teaching and learning experience. *Journal of Chemical Education*, 82(1), 55-59.

The author discusses an interdisciplinary unit of a course designed with the help of a visual artist from Evergreen State College. A group of 50 junior and senior level students, all art majors, enrolled in the course. The author, a chemistry teacher, worked with them on a unit studying light to see the differences between how artists and scientists understand light: “Although seemingly disparate, art and science have much in common. Both disciplines require careful observation, contemplation, record keeping, attention to detail and, in the 21st century, use of advanced technology” (p. 55). This quote indicates that the author approached the unit with an open mind, recognizing the essential similarities in the disciplines of study. This would make it easier for him to note any differences.

The faculty and students involved in this interdisciplinary unit were immersed in their study for a significant period of time. A series of skill development art workshops were paired with science laboratory experiments exploring

parallel aspects of light and color. Seminar discussions were built into the class structure to allow greater depth of conversation and to explore more deeply the art and science connections. To aid the novice reader in seeing how such a class might work, Bopegedera presents a sample laboratory as part of this research article. In his conclusion, this longtime chemistry teacher acknowledged not only the success of combining art and science for the students in the experiment but also the lasting impact that this research has had on his teaching.

Chessin, D., & Zander, M. J. (2006). The nature of science and art. *Science Scope*, 29(8), 42-46.

This article is a description of the collaboration between an art teacher and a science teacher. Teachers realized that students could learn concepts related to decision making and problem solving as they integrated science and art at the middle school level. The co-planning was precipitated unfortunately by a reduction in the art teacher’s time at the school due to budget constraints. The science teacher had formerly dismissed art as a secondary subject until she began working with the art teacher in units on nature printing, plant taxonomy, and observation skills.

Chilman, K. (2004). An integrated mural project. *School Arts*, 103(8), 50-51.

The art teacher and science teacher in this middle school planned this integrated project emanating from an environmental unit in the science classroom. They chose 20 interested students as the Eco-Team, who then attended several meetings to discuss and draw ideas, listen to a professional muralist, and create a plan for publicizing and finding wall space. Students and teachers collaborated and obtained site permission, finalized the mural design in proportion to the wall space, and gathered materials.

Along with the public art that was created, community

interest and support was garnered for the school and the art department. Most importantly, students of the team reportedly took on leadership roles in the school community and the outside community. The Eco-Team students prepared a presentation for the chamber of commerce asking for assistance in securing a wall site and funding for the next mural, and are writing a grant for additional funding from other sources.

Coufal, K. L., & Coufal, D. C. (2002). Colorful wishes: The fusion of drawing, narratives, and social studies. *Communication Disorders Quarterly, 23*(2), 109-121.

Coufal and Coufal examine third-grade students who use drawings to help develop a sense of narrative composition. Since “[s]tudies of children’s early writings have documented that beginning writers spontaneously use drawing as an alternative symbol system” (p. 109), it is only natural to look for ways to take advantage of this tendency by infusing arts instruction into early writing situations. The studies quoted above are by Bissex, Caldwell and Moore, Dyson, and Wilson and Wilson. The findings of these researchers are also consistent with Vygotsky’s findings that children comfortably move between systems of drawing and writing. Since children seem to see little difference between words and visuals as effective symbol systems for communicating ideas, they are more naturally comfortable with the coexistence of these instructional techniques.

What Coufal and Coufal find in their research is that the mystery of language, written or otherwise, is a process of gaining control of, and making sense of, the environment around us. As such, they propose that “curriculum integration is more than a reorganizing of subject area—It is a change in philosophy” (p. 113).

Eisenkraft, A., Heltzel, C., Johnson, D., & Radcliffe, B. (2006). Artist as chemist. *The Science Teacher, 73*(8), 33-37.

“All artists are chemists” (p. 33), note the authors of this article. In this curriculum unit, chemistry students create an original artwork and describe the chemistry principles involved in their work. Before beginning the challenge, students learn the chemistry concepts and related art techniques through a series of eight activities. The 5-week chemistry unit centers on the Artist as Chemist and uses a problem-based, inquiry learning model. Students learn chemistry through a series of eight activities.

Fello, S., Paquette, K. R., & Jalong, M. R. (2006/2007). Talking drawings: Improving intermediate students’ comprehension of expository science text. *Childhood Education, 83*(2), 80-86.

The writers describe Talking Drawings, a research-based strategy that can be easily incorporated into science curricula in the intermediate grades. This strategy enables children to combine their prior knowledge about a topic with new information derived from expository text. It involves students translating recently acquired understandings into illustrations and further elaborating their understandings through discussion with partners. The writers provide examples of the use of Talking Drawings that reflect students’ misconceptions and understandings regarding the topics of space, oceanography, and rain forests.

Fowler, K. (2003). *The first lesson.* Irvine, CA: Center for Learning through the Arts.

Fowler, Director of ArtsBridge from 1996-2004, describes this lesson plan for first and second grade that integrates visual arts and reading skills. The project is designed to introduce the concept of “thinking in the box and out of the box,” and in this case, perceiving the box as an artist’s portfolio.

Holder, C., & Pearle, L. (2005). Fracturing fairy tales: The stories of two teacher-learners. *Knowledge Quest*, 33(4), 19-20.

As the title suggests, this article describes the collaboration of two teachers, a librarian and an art teacher, who worked with elementary children to “fracture” well-known fairy tales and then illustrate their retold tales in art class. The article demonstrates the collaboration, while each teacher describes her approach to the project with a fourth/fifth grade class.

Jones, M., & Ross, B. (2005). Picturing a story. *Teaching PreK-8*, 35(6), 50-51.

This article describes a planned collaboration between a fifth-grade teacher and a school art specialist in which students were taught to link visualization in reading, descriptive writing, and illustration. Students illustrated each other’s writings as well as their own descriptions. They then wrote and illustrated books for the first-grade class in the school.

Kegel, S. (2006). The art and science of aerial perspective. *School Arts*, 106(3), 38-39.

Kegel describes an activity on aerial perspective for elementary school students that combines art and science and introduces Chinese painting and poetry.

Nelken, M. (2004b). Setting the table. *School Arts*, 103(5), 25.

This brief how-to article concentrates on one classroom exercise. Nelken shows the careful planning and analysis that lies behind a successful arts project in the classroom. Here, her students are introduced to a painting by Ralph Goings, called “Still Life with Red Mat.” But rather than looking at the painting and then trying to emulate it,

Nelken sets up a still life that is similar to the one that Goings painted. She talks her students through the scene and discusses any artistic ideas that they may have about the scene and then she introduces the painting. This approach allowed her students to develop their own imagination first, rather than simply accept the artists’ interpretation before allowing their own imagination to bloom.

Olshansky, B. (2006). Artists/writers workshop: Focusing in on the art of writing. *Language Arts*, 83(6), 530-533.

The focus of this workshop is “to create a democratic classroom community in which words and pictures are treated as equal and complementary languages for learning” (p. 530). This workshop combines reading and art as partners to enhance the verbal and written skills of children. The children, many of whom may be unable to express themselves in writing, utilize pictures from which they create collages. Through these collages, the children create a story and this stimulates them to “tell” their story. The pictures come first and the words follow, but the process goes back and forth to continue the stimulus. The goal is to teach the children “the language of words as well as the language of pictures.” Photographs and text that capture the voices of children who took part in an artists/writers workshop are provided. The workshop enabled children to explore meaning making by moving between pictures and words.

Patterson, B. (2001). Blending art and geometry with precision. *Arts & Activities*, 130(1), 46.

The author, an art teacher in a Texas elementary school, presents a quick and useful how-to lesson in integrating the study of art history with geometry and technology. Beginning with an introduction to two twentieth century artists, Charles Demuth and Charles Sheeler, she worked with the students to understand their ideas

behind the design of their paintings. This allowed a discussion of history and a discussion of geometry to occur side-by-side in the classroom. Students then discussed how to emulate these drawings and worked on their computer using a graphic design program. They had to understand the basic geometric principles of the shapes that they worked with and had to master a design program that would allow them to make their art ideas a reality. This is a simple lesson idea that any art, math, or computer teacher could easily adapt to their classroom.

Stokrocki, M. L. (2003). *ArtsBridge to the Yavapi children: A desert ecology unit in visual art.* Irvine, CA: Center for Learning through the Arts. Available at: <http://repositories.cdlib.org/clta/artsbridge/20030601MS>

In this ArtsBridge project, a University of Arizona professor and faculty mentor worked with an art “scholar-teacher” and graduate student to offer an art class to Yavapi third graders. The 10-week program was based on the theme “Our Place in the World” (www.artsednet.getty.edu) and included art history, art criticism, and creating art components. The team used a pre- and post-questionnaire and drawing to assess in part what students learned.

Walling, D. R. (2006). Brainstorming themes that connect art and ideas across the curriculum. *Art Education, 59*(1), 18-23.”

The purpose of this article is to suggest an instructional brainstorming approach to exploring connections between the visual arts and “ideas” that extend beyond the art class to other areas of the curriculum. The author gives two examples of such ideas, Art and Conflict and Art and the Commonplace. For the former, he describes the work of Picasso and Goya and how historical studies of war and conflict can be pursued through art works and the story of these artists’ work and lives.

MUSIC INTEGRATION PRACTICES

Andrews, L. J., & Sink, P. E. (2002). *Integrating music and reading instruction: Teaching strategies for upper-elementary grades.* Reston, VA: The National Association for Music Educators (MENC).

This book was labeled on The National Association for Music Educators (MENC) website as their “answer to the No Child Left Behind Act” (www.menc.org). The text addresses effects of music and reading integration on students’ achievements and attitudes, including a review of related research, and contains specific materials and teaching techniques for using children’s literature to teach music concepts and skills. In addition to providing applications of integration theory for the classroom, the lessons highlight related standards from the National Standards for Music Education. Addressing the important topic of the effects of music and reading integration on students’ achievements and attitudes, this book presents 20 lessons for integrating selected music and reading concepts and skills. Designed for upper-elementary music and reading teachers, it provides specific materials and teaching techniques.

Barrett, J. R. (2001). Interdisciplinary work and musical integrity. *Music Educators Journal, 87*(5), 27-31.

The focus of the article is on curriculum development that challenges students to be able to relate their learning to life-long, meaningful experiences. The first reference is made to the national standards for music’s “relationship standards”: Content Standard 8 and Content Standard 9. Both standards refer to relating

music to other disciplines and cultures. The following quote is pertinent to these standards: “Although educational institutions segment knowledge into separate packages called subjects, deep understanding often depends upon the intersections and interactions of the disciplines” (p. 27). Barrett illustrates music interdisciplinary curriculum examples that secure the integrity of music as well as other disciplines engaged in learning and teaching. Barrett cautions against false connections, noting that “when connections between music and another discipline are valid, the bonds between the disciplines are organic; that is, they make sense without forcing a fit or stretching a point” (p. 28). The author describes the Facets Model as a method of teaching and implementing a work from many different angles. She poses a perspective of curriculum that is composed of elemental, structural, and expressive facets.

Barrett, J. R., McCoy, C., & Veblen, K. (1997). *Sound ways of knowing: Music in the interdisciplinary classroom*. Belmont, CA: Wadsworth.

Written by scholars and professors of music education, this text offers a design for teaching and learning with music integrated throughout the curriculum. The authors demonstrate elaborate links between music and our traditions, history and expressive natures. The book demonstrates in detail how teachers can develop teaching materials, and collaborate with music and arts specialists and classroom teachers to develop interdisciplinary enriched learning experiences for students. Case studies of applied concepts, guided exercises to develop interdisciplinary materials, and sample listening and lesson plans are provided.

Cabaniss, T. (2003). A teaching artist prepares. *Teaching Artist Journal*, 1(1), 31-37.

The author describes how he prepared a unit examining Miles Davis’ classic recording “All Blues.” The author

is both a composer and teaching artist and presents extensive listening notes cued to instances of this seminal jazz piece. Cabaniss describes his goal to move beyond nurturing appreciation to developing active communication with students. The author developed a series of leading technical questions designed to promote an active conversation among the students and build activities for the classroom based on those questions.

Collett, M. J. (1991). Read between the lines: Music as a basis for learning. *Music Educators Journal*, 78, 42-45.

This describes the experiential learning process provided by arts education. The 20-year old program, Learning to Read Through Arts (LTRTA), is an integrated approach to teaching in the elementary curriculum. Integration is considered a collaborative effort between the specialist and the classroom teacher. LTRTA was originally established in New York City as a Title I program.

In this methodology, the concept of sequential arts education is combined with an integrated curriculum. The result of this method of instruction has proven that “students learn more with a curriculum based on integrated thematic units generated by the arts.” Two musical pieces, Prokofiev’s “Peter and the Wolf” and Saint Saëns’ “Carnival of the Animals” provide examples for this approach in the article. LTRTA has been able to demonstrate learning achievements in reading, sciences, “and an effectiveness on both the attitude and total achievement of the child” (p. 45).

Cosenza, G. (2006). Play me a picture, paint me a song: Integrating music learning with visual art. *General Music Today*, 19(Winter), 7-11.

Elements present in most musical compositions—form, style, timbre or color, flow, contrasts of tension and release, mood, and cultural derivation or influences—are also found to greater and lesser degrees in visual works

of art. This is the basic premise of this article that offers direction for art and music teachers interested in integrating the two disciplines. In Cosenza's approach, students examine a work of art by an artist or craftsman from a specific cultural or stylistic tradition and "use their impressions and ideas about the artwork to create a movement piece and soundscapes with unpitched percussion and/or vocalized sounds, or musical compositions with harmony and/or melody using ostinato-based melodies and accompanying patterns with layers of rhythms, to accompany the movement." The reverse can also be done, beginning with a piece of music and working toward the development of a work of art. This approach is most suited to upper elementary and middle school students, according to the author, although the activity may be adapted for younger students.

Dudley, L., Pecka, W., Lonich, N., Kersten, F., Adair Hauser, A. J., & Trimble, G. O. (1994). Idea bank: Math, science, whole language—and music. *Music Educators Journal*, 81(2), 48-50.

Responding to National Music Content Standard 8, "Understanding relationships between music, the other arts, and disciplines outside the arts," the authors describe multiple examples of music being incorporated into the regular classroom. They begin by stating, "Integrating music into all curriculum areas is a natural process" (p. 48), and then offer examples integrating music with mathematics (fractions), science (the rain forest), and whole language (vocabulary development). The article stresses the need for teacher collaboration across disciplines and provides suggestions for how to work with colleagues to plan and implement arts integrated curriculum.

Garland, T. H., & Kahn, C. V. (1995). *Math and music: Harmonious connections*. Palo Alto, CA: Dale Seymour.

In this book, the authors examine the relationships between math and music. Using mathematical concepts such as proportions, patterns, Fibonacci numbers, geometric transformations, trigonometric functions, and fractals, they discuss how such concepts are also inherent in music. Mathematics can be used to analyze musical rhythms, to study the sound waves that produce musical notes, to explain why instruments are tuned, and to compose music. The book is organized into eight chapters: 1) "The Essence: Introduction"; 2) "The Beat: Rhythm"; 3) "The Tone: Frequency, Amplitude"; 4) "The Tune: Tuning"; 5) "The Song: Composition"; 6) "The Source: Instruments"; 7) "The People: Human Connections"; and 8) "The Curiosities: An Assortment." An epilogue, end notes, bibliography, and index conclude the book.

Hansen, D., Bernstorff, E., & Stuber, G. (2004). *The music and literacy connection*. Reston, VA: The National Association for Music Educators (MENC).

This is a practical text with ideas that can immediately be used in the classroom. This book goes beyond a thematic link between reading and music to an examination of those skills that are directly parallel in music learning and text reading, including decoding, and comprehension. There is a discussion of writing in the music classroom and a variety of instructional examples as well as specific strategies for music and reading teachers to support each other. A notable chapter is titled, "Music Teachers Are Literacy Teachers and General Classroom Teachers Are Music Teachers." The text also presents research supporting the links between music and literacy, a chapter on assessment, and student work samples.



Rogers, G. L. (2004). Interdisciplinary lessons in musical acoustics: The science-math-music connection. *Music Educators Journal*, 91(1), 25-30.

Rogers describes the concept of acoustics as the “perfect interdisciplinary topic” (p. 26) because of the natural intersections of the disciplines of music, science, and mathematics. The article includes a Glossary of Acoustics Terms for Musicians and provides basic scientific information, using musical examples, to enable musicians to participate in planning such a unit with peers.

Veblen, K. K., & Elliott, D. J. (2000). Integration for or against? *General Music Today*, 14(1), 4-8.

The co-authors present competing arguments for integrating music education with other subject areas. Veblen, who argues in favor of music integration, recognizes that lack of time and demands placed on schools to sequentially construct curriculum do not allow integration to be the rule; rather, integration needs be used carefully. As a music educator, she is also concerned that this might be the only musical exposure that students receive. She is careful to note that integration in other classrooms is an extension of standard exposure to music.

Elliott argues against integration. He is concerned not only that the importance of music as a field of knowledge will be de-emphasized through integration, but he also argues that a view of “the arts” as a field of knowledge is a mistaken one. Each of the arts, he argues, is a particular kind of endeavor. He further argues against the idea of transfer from any one academic area to another as being a reasonable expectation. ■