ARTS INTEGRATION:

New Research on Effective Practice, Sustainability, and the Role of Teachers and Teaching Artists

With Dr. Gail Humphries Mardirosian, Kathi R. Levin, and Willa J. Taylor
Meet the Speakers

Dr. Gail Humphries Mardirosian

Gail Humphries Mardirosian, Ph.D., is the Dean of the Stephens College School of Performing Arts in Columbia, MO, and Artistic Director of the College’s Professional Okojobi Summer theatre in Northern Iowa. She is Professor Emeritus at American University in Washington, D.C., where she served as Chair of the Department of Performing Arts and Professor of Theatre. She is a fellow in the College of Fellows of the American Theatre, a recipient of the Likhachev/Yeltsin Cultural Fellowship in St. Petersburg, Russia, and a former Fulbright Senior Scholar with an appointment at the Academy of Performing Arts in Prague, Czech Republic. Her directing credits include over 140 productions in both national and international venues. Publications involve a focus on international theater including a chapter in The Power of Witnessing: Reflections, Reverbervations and Traces of the Holocaust, as well as several arts education articles appearing in The Chronicle of Higher Education, Current Issues in Education, Teaching Artist Journal, and the International Journal of Teaching and Learning.

Willa J. Taylor

Willa J. Taylor is the Walter Director of Education and Civic Engagement at Goodman Theatre. Under her leadership, Goodman has established the Alice B. Rapoport Center for Education and Engagement which, through expanded physical space, deepens Goodman’s focus on art as education, i.e., using the assets of theater—both the product and the Processes—to enhance teacher pedagogy and praxis, develop arts-based interventions with community partners, create online and blended learning courses for life-long learners and, through the first-of-its-kind STEM Lab, enable students to explore the science and mathematics of theater production in an interactive hands-on makers’ space. Ms. Taylor spent seven seasons as Education Director of Lincoln Center Theatre after developing the Allen Lee Hughes Fellows program at Arena Stage in Washington, D.C. She holds a B.S. from Excelsior College, a culinary degree from Kendall College, and a M.Ed. in Curriculum and Instruction from Concordia University.

Kathi R. Levin

Kathi R. Levin, a national leader in arts education for over 20 years, is an ongoing consultant with the National Art Education Association, managing a portfolio which supports the association’s policy, advocacy, research, national standards and leadership development efforts. She is the Program/Development Officer for NAEA’s grant-making National Art Education Foundation and consults with organizations in arts education, strategic planning, management and governance. Her clients have included the New Jersey Performing Arts Center, Los Angeles County Arts Commission, and Americans for the Arts. Ms. Levin was Director of the Kennedy Center Alliance for Arts Education Network for over a decade where she conceived of and wrote A Community Audit for Arts Education, the foundation of the Center’s Any Given Child Initiative; and managed outreach and leadership development initiatives, including over 25 national partnerships. She previously served as a senior staff member of the New Jersey State Council on the Arts.
Significance

The session presents three new action research studies released in May 2016 as part of the book “Arts Integration in Education: Teachers and Teaching Artists as Agents of Change – Theory, Impact, Practice.” This compilation of twenty-five action research studies focuses on three areas: theory, impact, practice, all of which relate to the Arts Education Partnership’s Action Agenda. Theory: Foundations of Arts Integration and Teacher Training; Impact: Training Teachers and Teaching Artists in Arts Integration; Practice: Arts Integration in the Classroom, the School, the community. The authors of three studies will be featured in this session.
Objectives

1. To learn about new action research studies which provide tested strategies for understanding and implementing effective arts integration programs.
2. To learn about a specific arts integration model being implemented by a professional theatre company, the Goodman Theatre, which combines theatre, math, science, and technology in teaching and learning.
3. To learn about and discuss research questions regarding how the arts are part of systemic change, the role of teachers and teaching artists as agents of change, and what we are doing as a field which is counterproductive to achieving sustainability of arts education in schools.
Abstract of Session

New research released this spring in the book “Arts Integration in Education: Teachers and Teaching Artists as Agents of Change – Theory, Impact, Practice,” will be presented in this session, providing a deep look into effective strategies for impacting arts education. Learn how this new action research is being directly applied in K-12 classrooms using the Imagination Quest approach, and at Chicago’s Goodman Theatre through its Stage Chemistry curriculum. Discussion based on the responses of 32 national arts and education leaders to essential questions regarding systemic change and sustainability in arts education provide insights for educators, administrators, and arts education advocates.
Arts Integration in Education includes contributions from diverse constituents— theorists, psychologists, education professors, teaching artists, classroom instructors—who offer their practiced and practical perspectives on how arts-based training and arts-integrated pedagogy can effect changes in the educational system, with the teacher and teaching artist as the central characters in the theater of change. The book emphasizes the need for associated changes in pedagogy, i.e., innovative methodologies—namely arts integration—that render teachers responsive to the variety of cultures and technological savvy that is extant in today’s classrooms. The 30 contributing authors converge with resounding agreement—the arts can and do make a difference in the world. As noted in the foreword by Robert Lynch, President and CEO for Americans for the Arts, with the arts we have “a better child, better town, better nation, better world.”
Foreword

■ Robert L. Lynch, President and CEO, Americans for the Arts
  *Better Child, Better Town, Better Nation, Better World*

■ Darrell Ayers, Vice President for Education and Jazz, The John F. Kennedy Center for the Performing Arts

■ Eric Booth, Teaching Artist, Arts Learning Consultant

“When all is said and done, what matters most for students’ learning are the commitments and capacities of their teachers.”

Linda Darling-Hammond, 1996
Sections of the Book

I. Theory: Foundations of Arts Integration and Teacher Training

II. Impact: Training Teachers and Teaching Artists in Arts Integration

III. Practice: Arts Integration in the Classroom, the School, the Community
I. Theory: Foundations of Arts Integration and Teacher Training

Cognitive and Affective Frameworks for Arts-Based Training and Teacher Change

Educational psychologists and clinical neuropsychologists address the development of individual capacity that is profoundly impacted through arts integration. The affective dimensions of arts integration, cognition, knowledge construction, and brain systems (page 73) are explored.
II. Impact: Training Teachers and Teaching Artists in Arts Integration

Transform the Teacher, Transform Teaching

Practitioners discuss how they have endeavored – and are endeavoring – to advance theory into action in order to make an impact on the efficacy of the conduit to student learning.

*Featured Chapters: Chapter 5 & 12*
III. Practice: Arts Integration in the Classroom, the School, the Community

Systematic Activation of Change: From Teacher to School to Community

A convergence of voices from diverse constituencies speaking to the power of research and practice in the field of arts integration.

*Featured Chapter: Chapter 25*
CHAPTER 25

ARTS EDUCATION: SYSTEMATIC CHANGE AND SUSTAINABILITY
LEADERSHIP PERSPECTIVES ON THE ROLE OF THE ARTS IN SYSTEMIC CHANGE AND SUSTAINABILITY

The author, with over 20 years working in the field of arts education at the national level, drew on the experiences and perceptions of 32 colleagues and leaders in the field of arts education to complement, support, and affirm the issues, reflections and recommendations presented throughout this chapter.

1. How can the arts become a part of systemic change in our nation’s schools?

2. How can teachers (including certified/licensed arts educators, classroom teachers, and teaching artists) be agents of change and further an agenda for the sustainability of arts education?

3. Are there strategies that we have adopted as a field, or things we do, that are counterproductive to including the arts in systemic change?

4. What do you think is the key to sustainability for keeping high quality arts education in the schools?
The following themes reflect the diversity and range of comments and recommendations regarding the inclusion of the arts in systemic change:

- The importance of ongoing, collaborative advocacy networks, particularly at the local school district level;
- The need to promote broad understanding and awareness of the value of what has been learned from community-based models of high quality arts education in schools;
- The importance of having some clear policy changes and outcomes in mind that keep the focus on the “big picture” and students at the center of our efforts;
- The importance of understanding of the current forces for education reform – even as they continue to change;
- Clarity about what we want to see in terms of what high quality arts education looks like; improvement in the gathering and use of data; and identification of ways to ensure accountability by all parties.
QUESTION 2: HOW CAN TEACHERS (INCLUDING CERTIFIED/LICENSED ARTS EDUCATORS, CLASSROOM TEACHERS, AND TEACHING ARTISTS) BE AGENTS OF CHANGE AND FURTHER AN AGENDA FOR THE SUSTAINABILITY OF ARTS EDUCATION?

Common themes about the ways in which arts educators can best become agents of change, organized around the following conceptual ideas:

■ First and foremost, the best way for any educator to have impact is to be the best educator;
■ To be an effective agent of change requires a clear knowledge of the educational system by all parties;
■ The importance of partnerships in both planning and execution among those involved in any given situation: the arts educator, the teaching artist, and the classroom teacher;
■ Creating an environment of support that values the arts and arts learning;
■ Helping students be advocates;
■ Being a part of a large community of advocates;
■ Shared professional development experiences.
QUESTION 3: ARE THERE STRATEGIES THAT WE HAVE ADOPTED AS A FIELD, OR THINGS WE DO, THAT ARE COUNTERPRODUCTIVE TO INCLUDING THE ARTS IN SYSTEMIC CHANGE?

The common themes about strategies that have been counterproductive and ideas offered for improvement have been organized around the following topics:

- Vocabulary;
- Advocacy by individual arts disciplines/working in siloes/talking to ourselves;
- Leadership Development;
- Scarcity Mentality/Woe is Me;
- Connecting to larger education goals without separating the art from education;
- Accepting the expectation that the arts are first to be cut;
- How we talk about what we do – the need to broaden the message about the role of arts educators in schools.
QUESTION 4: WHAT DO YOU THINK IS THE KEY TO SUSTAINABILITY FOR KEEPING HIGH QUALITY ARTS EDUCATION IN THE SCHOOLS?

Additional common themes that emerged from the conversations about sustainability:

- The arts and the 21st Century workforce; the arts and STEM initiatives;
- The Importance of continuity of supportive district leadership;
- Accountability/Holding “feet to the fire”/Consequences;
- The role of cultural organizations in sustaining arts education.
CONCLUSION

These questions are essential for envisioning and realizing greater opportunities for ensuring high quality arts education for all students.

- As a field, we must be knowledgeable about, and adaptable and flexible to, working within the ever-changing environment of Pre-K-12 education and school reform.
- We must begin to address and discuss these pivotal questions collectively if the field is to garner further support for embracing high quality arts education in our schools.

It is hoped that the responses to the interview questions in this chapter will

1. provide insights into possible and significant strategies for addressing how the arts can be part of systemic change and be sustained in a comprehensive education;
2. that the cumulative perspectives presented will provide impetus for furthering a collective agenda; and
3. that these thoughts and ideas will offer a starting point from which to leverage our collective power to address the challenges, explore the issues, and create a new agenda.
REFERENCES


Chapman, SB 2013, Make your brain smarter: Increase your brain’s creativity, energy, and focus, Free Press, New York, NY.


Jackson, Y 2011, The pedagogy of confidence: Inspiring high intellectual performance in urban schools, Teachers College Press, New York, NY


CHAPTER 12
TRAINING TEACHERS IN SCIENCE THROUGH THEATER: HOW DID THEY DO THAT?

Willa J. Taylor
Stage Chemistry: The Science and Math of Theater
Program Objectives

Increase student motivation and interest in STEM and theater

Develop all teachers’ understanding of informal education i.e. learning that happens outside standard school settings

Train science and math teachers to integrate inquiry- and project-based STEM approaches into their praxis

Help students develop scientific and artistic habits of mind i.e. problem-solving, hypothesis, experimentation, persistence, innovation and communication
Started as partnership with Chicago’s Museum of Science and Industry in 2008

One of Goodman’s comprehensive professional development series for 7-12th grade teachers.

Introductory workshop designed around annual production of Dickens’ A CHRISTMAS CAROL

Three primary concepts explored with every production – simple machines, light and color, and angular and circular motion

Advanced physics concepts and kinematics built at request of teacher based on specific production design
754 STEM Equations in 2 Minutes
TIMELAPSE
OF THE
STRIKE OF
BY THE WAY, MEET VERA STARK
AND LOAD-IN OF
THE JUNGLE BOOK
at GOODMAN THEATRE
Chicago, Illinois
Consortium on Chicago School Research 2011
CHAPTER 5

THE IMAGINATION QUEST (IQ) WAY OF TEACHING AND LEARNING

Dr. Gail Humphries Mardirosian
Imagination Quest (IQ) is about many ways of being smart and putting the arts into a position of centrality in education, with arts integration offered as a pedagogy to:

1. Enhance student achievement
2. Increase teacher effectiveness and
3. Inspire parental/caregiver involvement
THE IMAGINATION QUEST WAY OF TEACHING AND LEARNING

- Leveling the playing field so all children have the possibility to succeed
  - Both academically and socially
- Advances intelligences that exceed the verbal-linguistic and logical mathematical, applying
  - Howard Gardner’s Theory of Multiple Intelligences
  - Current cognitive learning theories and brain research
- Values the importance of affect in the process of learning
Imagination Quest

American University

Imagination Stage

Students

Teachers

Parents/Caregivers

In-Class Residencies with Teaching Artists

Workshops for Professional Development

Graduate Courses

Nine different states in both urban and rural environments (east and west coast)
HISTORY LEARNING THROUGH ARTS-BASED TEACHING
Theatre and Movement

- The Legacy of Anne Frank: Role play and enactment
- The Berlin Wall: Tableaux
  - “I am torn between joy and sorrow”

Funding by Sun Trust Bank Foundation and the Hattie Strong Foundation
SCIENCE LEARNING THROUGH ARTS-BASED TEACHING
Visual arts, Music, Movement and Readers theatre

There are No Frontiers in the Sky: 8 Lessons comprising a fundamental instructional unit on the Space Age

Funding by Lockheed-Martin Educational Division
LITERACY LEARNING THROUGH ARTS-BASED TEACHING

- Writing poetry inspired by works of Children from Nazi transit camp, Terezin

- 100 Dresses: Chapter book
  - Juicy words and enactment

Funding by Webber Family Foundation and Freddie Mac Foundation
LITERACY LEARNING THROUGH ARTS-BASED TEACHING

- Anansi: Learning to Read, Reading to Learn Instructional Unit (cultural threads in literature)
  - Music, movement, role play

Funding by Webber Family Foundation and Freddie Mac Foundation
MATH LEARNING THROUGH ARTS-BASED TEACHING
Music and Movement

- Turn Table Tessellations
- Fun with Fractions

Funding by University of New Hampshire: Teaching for Excellence
Imagination Quest’s 4 R’s approach:
- Read
- React
- Respond
- Reflect
EVALUATION MECHANISMS: RESIDENCIES, TUTORIALS, WORKSHOPS, AND GRADUATE COURSES

KWILT

K – What I Know about arts integration
W – What I Want to learn about arts integration
I – What I Intend to do with what I learned about arts integration
L – What I Learned during professional development training
T – How I will Teach what I’ve learned in my classroom

(K, W, I are administered pre-implementation; L, T are administered at the conclusion of the implementations.)
BACKGROUND – STEPHENS COLLEGE

- Dean of School of Performing Arts (August, 2014)
- Met Interdisciplinary Studies Dean who had oversight of the education program and The Childrens School at Stephens College for grades pre-K-5.
- Together, they started the Imagination Quest program on-campus Training the classroom teachers and undergraduate students.
- The Childrens School at Stephens College became an Arts Integration School
- The goal is to convene a mid-west regional arts education summit (October 21st, 2017) following the Imagination Quest way of teaching and learning.
- And so, the QUEST goes on!
Save the Date: Oct 21st 2017!

Arts Integration in Education Summit
Featuring the Companion Book:
"Arts Integration in Education: Theory Impact Practice
Teachers and Teaching Artists as Agents of Change"
Authors: Dr. Gail Humphries MacDermot and Yvonne Pelletier Lewis
Publisher: Intellect Ltd. January 2016

The summit will bring together educators, artists and teaching artists from throughout the state of Missouri. The day-long event to be held at Stephens College will focus on the content of the book in the morning through panel presentations and the keynote speaker, Eric Booth, who will also contribute to the book. Performances will be presented at lunchtime by children from FINIS and The Children's School at Stephens College. In the afternoon, all participants will engage in experiential workshops focused on lessons plans that apply the arts across the curriculum. One day will end with an audience at a production at Stephens College in the Mackenzie Theatre. All participants will have the option to receive graduate credit. A graduate online course in arts integration will be offered in spring of 2018 at Stephens College as an optional follow-up to the summit.

About The Summit

Presented by The Stephens College School of Performing Arts, The Children’s School at Stephens College and the Department of Education

Keynote Speaker: Eric Booth
Eric is considered “one of the 25 most important people in American Arts Education.” Eric has performed in many plays on Broadway, Off-Broadway and around the country playing over 25 Shakespeare roles (including Hamlet three times), and winning “best actor in both categories” in his published five books including “The Whipping Boy of Art,” which won three awards and won “Book of the Month Club selection. He has taught at Julliard (23 years), Stanford University, NYU, Tanglewood and Lincoln Center Institute for 35 years, and The Kennedy Center (14 years).

Co-Investigators:
Dr. Gail Humphries MacDermot
Prior to her position as Dean of the School of Performing Arts at Stephens, Gail was Chair of the Dept. of Performing Arts at American University in Washington, DC. American’s broad experience encompassed student and administration, programs development and fundraising and the direction of over 150 productions, including drama, musical theater, children’s theater, the classics and new works.

Dr. Thomas Prater
Dr. Prater is a long-time resident of Columbia with degrees in education and theatre from the University of Missouri. He recently completed 40 years of teaching including 25 years in the arts and 15 years in arts curriculum at Columbia Public Schools. This will be his 2nd year as an artist educator for The Children’s School at Stephens College.

Details

Date: Saturday October 21st, 2017
Location: Stephens College
Leda Rainey Wood Hall
6 N College Ave.
RSVP TD: Chelsea Andrews, canndrews@stephens.edu
Columbia, MO 65201
References


Jensen, E 2005 (2nd ed.), *Teaching with the brain in mind*, Association for Supervision and Curriculum Development, Alexandria, VA.

Joyce, B & Showers, B 2002, *Student achievement through staff development*, Association for Supervision and Curriculum Development, Alexandria, VA.


QUESTIONS AND HOT TOPICS