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# Arts Integration Experiences Guide for PreK-4 Teachers-in-training

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This document begins by defining arts integration and providing some of the logic behind using an arts integration approach in teaching and learning. It then presents the *Arts Integration Experiences Matrix* and identifies qualifying types of activities for each of the cells in the matrix. The appendix and provides the instructor pre-approval form and reflection forms (templates) for each of the four types of arts integration experiences: *Audience Experience*, *Becoming—Participating*, *Collaboration*, and *Design for Teaching*.

## What Is Arts Integration?

The four arts are *visual art*, *theatre*, *music* and *dance*. Deasy (2003) defined arts integration as an “effort to build a set of relationships between learning in the arts and learning in the other skills and subjects in the curriculum.” (p.2) The Southeast Center for Education in the Arts ([SCEA], 2008) proposed a comprehensive definition for arts integration:

- Arts Integration is instruction combining two or more content areas, wherein the arts constitute one or more of the integrated areas. The integration is based on shared or related concepts, and instruction in each content area has depth and integrity reflected by embedded assessments, standards, and objectives.
- Integrated instruction is often designed, implemented, and evaluated in collaboration with other teachers, arts specialists, community artists, and institutions; and delivered, experienced and assessed through a variety of modalities: artistic processes, inquiry methods, and intelligences.
- Integrated (or interdisciplinary) learning uses the knowledge and methods of several disciplines in combination to explore a central concept, object or issue as a framework for building student competence. The arts can enrich and deepen student understanding in this educational framework. Knowledge and study of the arts develop the abstract thinking skills necessary for complex and imaginative problem solving.
- Curriculum integration is a way of organizing studies around real-life issues that are significant to both young people and adults, and applying content and skills from many subject areas and disciplines at the same time. Curriculum integration is a teaching approach that enables students and teachers to identify and research problems and issues without regard to subject-area boundaries, providing students the experience in a learning setting that will prepare them for effective teamwork in the future.
- In an integrated curriculum, education through the arts allows students to learn how to analyze, evaluate and draw reasoned conclusions from what they see and hear. They learn to reflect on the meaning of their perceptions and experiences. They learn to convey ideas, feelings, and emotions by creating their own visual art and by performing dance, music, and drama. Knowledge and experience in the arts provide children the capacity to expand their reasoning ability, to make connections, and to think creatively. (pp.1-2)

The definition of arts integration provided above by the SCEA employs what Bresler (1995) called the *co-equal* approach. (This contrasts with the *subservient* approach.) In the *co-equal* approach, there is about equal emphasis on content, goals, skills, and structure in both the arts classes and the content-area

classes. Teachers of the arts (visual art, theatre, music, and dance) and the content areas (language arts, mathematics, reading, science and social studies) collaborate to design the most effective integration of the vocabulary, concepts, and skills from their disciplines and incorporate into their respective classes activities and materials they have agreed seem most likely to foster both content-area and arts growth in learners.

Thus, arts integration asks the bidirectional question, “In what ways might the arts enhance the ways learners acquire understandings and skills in their content areas and how might content-area topics and materials assist in the learning of arts concepts and skills?”

In contrast, in the *subservient* approach the arts are used merely as a teaching aide without making any real change in the structure, content, and pedagogy employed in the content-area classroom. Examples of subservient uses of the arts include such things as showing paintings of American Revolutionary figures while studying that period of history or listening to Tchaikovsky’s *1812 Overture* while reading about Napoleon’s Russian campaign. There is little or no collaboration between arts teachers and content-area teachers in the subservient approach and arts teachers seldom incorporate any activities related to what their students are doing in their content-area classes. Instead, those arts teachers focus on teaching only the vocabulary, concepts and skills that relate directly to arts instruction.

### Why Should We Integrate the Arts?

There is some evidence that arts integration enhances the learning environment. For instance, the SCEA (2008, p.2) contended that,

Integrated arts lessons can be extremely rich and deeply layered learning experiences for students who experience them. Teachers report that with an integrated curriculum that includes the arts, students have moments of exhilaration, personal transformation, and academic or life choice change. Teachers and artists who have successful experiences report profound changes in their approach to individual students, to learning, and to the classroom in general. Many teachers, parents, students, and administrators believe that integrating the arts makes classrooms better learning environments. The arts provide a window to understanding the connections among all subject areas.

There are also those that argue that integrating the arts addresses differing modality preferences and predispositions of learners. For instance, Gardner (1993) describes eight “intelligences” which learners might have and suggested that such intelligences dictate the need for teachers to employ learning approaches tailored to the intelligence of the learner. Of these eight intelligences, two— bodily-kinesthetic and musical— seem clearly aligned with dance and music, respectively. Gardner’s discussion of his proposed intelligences suggests, however, that using the arts may enhance learning under **all** eight intelligences.

There also appears to be support for the importance of the arts in learning among neuroscientists and those who study brain-based learning. For example, Sousa (2006) noted that the brain uses distributed regions to process incoming stimuli and there appear to be strong complementary functions among certain regions. For example, there appears to be a relationship between music and mathematics skill;

between color, rhythm and pattern recognition; and among visual stimuli, imagery and memory. Further, the National Institute for Brain-based Learning in Thailand (see Teach Asia Online.com, 2006), proposed that there are windows of opportunity for development of such complementary regions and suggested that many of these windows are open for limited period of time, principally while the learner is young but before he or she completes elementary school. Thus, if one is going to take greatest advantage of arts integration to enhance complementary cognitive development, it would appear that PreK-4<sup>th</sup> grade is an excellent time to do so.

Research on how participation in the arts affects academic achievement is mixed, but Sousa (2006) examined the research on the topic and reported that:

- Students who had taken arts courses had higher scores on their SATs.
- Arts instruction benefits disadvantaged students more than other students.
- Success in the arts enhances learner self-concept.
- Students with arts classes have better attitudes toward one another.
- Listening to music can enhance learners' spatial-temporal reasoning (the "Mozart effect").
- Creating music enhanced students' spatial-temporal reasoning and improved their verbal memory.
- Music training may enhance young children's phonological awareness and thus enhance such related skills as reading, writing, and spelling.
- Dance or movement may tap into episodic memory and provide alternative retrieval cues for learned material.

### What's Involved in Integrating the Arts into the Curriculum?

Pinciotti, Berry, Sterman, and Gorton (2001) suggested that content-area teachers who wish to integrate the arts need to have had experience with the various arts and should have done formal reflection on what they saw, heard, and felt, as well as what it meant to them. Before teachers try out an arts integration activity with a class, they should have had a chance to participate in that art form so they will be comfortable leading their students. Similarly, a content-area teacher with some training in the arts is more likely to be successful in integrating the arts into his or her instruction (Parsons, 2004).

According to the SEAC (2008, p.1), arts integration activities should cut across content-area boundaries. Such an interdisciplinary approach should enhance students' abilities to see connections among content areas and to apply their skills in more than one area. Efland (2002) and Pinciotti et al (2001) contended that arts integration activities should be problem-based, with a focus on students thinking about how to represent and solve real-world problems. Using arts skills and techniques to represent information in a variety of ways and forms should enhance students' understanding and help them spot patterns they might otherwise miss.

### Why Is Collaboration Important?

Clearly, it is a challenge to be a teacher. It is difficult to learn everything you need to know about the content areas you teach. While some PreK-4<sup>th</sup> grade teachers have experience in the arts and may have some skill, not all teachers do. In fact, Pinciotti et al (2001) emphasized the value of collaboration among

content-area teachers, arts teachers, administrators and local artists. They suggested that only by having such a collaborative team could arts integration garner the support, skills, and resources it requires.

Having a collaborative team reduces the dependence on one individual who would have to have a wide range of skills and contacts. This enables each member to do what he or she does best while developing new skills through contact with the other members of the team. Pinciotti et al (2001) referred to the members of this team as “art partners.”

### How Can Mentoring Help?

As noted in the previous section, art partners can learn from one another. Similarly, teachers-in-training can learn from experienced art partners, including local artists, art and content-area teachers, and university professors. A mentoring relationship is one in which a person who has the skills and experiences that a novice in training wishes to acquire works with that novice and guides his or her progress. This includes discussing the novice’s attitudes, approaches, and skills. Such mentoring is candid, but kind, and always focuses on ways to enhance the novice’s performance.

### What Is the Design of Lehigh’s Arts Integration Training?

Many teacher-training programs use a separate arts course in which teachers-in-training are taught how to do a wide range of arts activities and are given guidance on how to use the arts in teaching the content areas. In many cases, students in these courses do well in the arts course but have difficulty later translating what they learned in that course to the teaching of the various content areas. Further, these students can have difficulty figuring out how to teach arts concepts and skills in their content area instruction.

For this reason, we have chosen to employ an integrated approach to teaching arts integration. This integration consists of two main components: (1) a series of 16 out-of-class arts integration experiences and (2) in-class instruction in the PreK-4 content-area teaching methods classes. In this way, we help each teacher-in-training have experiences with all four arts areas, as an audience member, as a performer, as an art partner, and as a designer of integrated arts instruction. The designer experiences are intended to take place while the student is enrolled in one or more of his or her PreK-4 content-area teaching methods courses. In such courses the student can get mentoring, advice and guidance from the methods teacher. Our methods faculty have themselves undergone professional development training in integrating the arts and work closely with *ArtsLehigh* to see that our students have access to a wide range of arts experiences.

Each of the five content-area teaching methods courses will require every student in the class to complete three arts integration experiences outside of class. To encourage the earlier cited reflection that leads to insights into how to integrate arts into instruction, we require students to complete and submit a reflection after each of these experiences. Your course instructor will not grade your reflection, however. Instead, he or she will read it, provide feedback and guidance if there are things you have not thought about, and—once your reflection covers what it needs to and does so in thoughtful ways that should help you in future—the instructor will give written approval and mark that experience done. Five times three equals 15, so there has to be one out-of-class experience that is assigned in a non-teaching

methods course. That course is the Early Childhood Education course where you will be required to complete one arts integration experience and submit a reflection to the course instructor for approval.

As we noted earlier, your content-area teaching methods course instructors have also been trained in ways to integrate the arts into instruction. They will intersperse instruction in arts integration in their methods courses, therefore. This blend of out-of-class experiences, subsequent reflections and in-class instruction should help you see the best way to use the arts to enhance teaching and learning for your students.

### The Arts Integration Experiences Matrix

On the next page you will find the *Arts Integration Experiences Matrix*. This matrix consists of a column for each of the four arts, ordered from left to right as *visual art*, *theatre*, *music*, and *dance*. There are four rows, ordered from bottom to top as *Audience experience*, *Becoming (participation)*, *Collaboration*, and *Design for teaching*. As one moves up the rows of the matrix, the experiences become more personally active and more directly focused on arts integration.

As you no doubt note, each arts column has a number (1, 2, 3, 4) and each row's name begins with a capital letter (A, B, C, D). This produces cells that are designated with the first letter of the row name and the number of the column (for instance, A1, B2, C3, D4, etc). This makes it easy to refer to the cells in the matrix and makes it easy to keep track of which cells a student has completed.

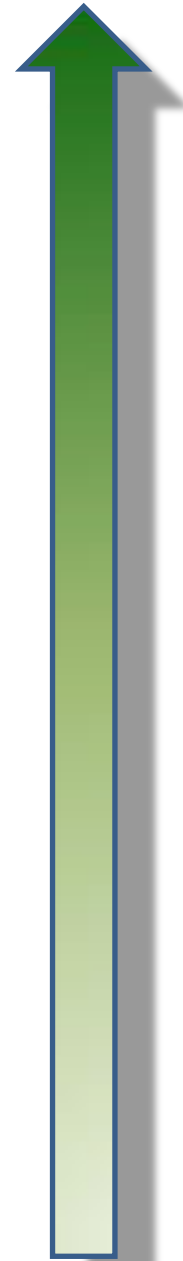
There are two main approaches to completing the arts integration experiences matrix: (1) You can choose to complete all of the A-level experiences and then go on to the B-level experiences and so forth [the *horizontal* approach to experience] or (2) you may choose to move up a column, doing the A-level experience, then the B-level experience, then the C-level experience and lastly the D-level experience [the *vertical* approach to experience]. Each approach has its merits.

The **horizontal** approach allows you to compare how each type of experience (audience, participant, collaborator, and designer) differs across the four arts. This lets you see how this type of experience is shaped by the arts area in which it occurs. Some people may enjoy the novelty the horizontal approach provides.

The **vertical** approach allows you to have sequential types of experience in a single arts area. This sort of concentration within a single arts area may help you evolve your understanding of that arts area more quickly. Some people may enjoy the tighter focus the vertical approach provides.

The only rule is that you cannot go to a higher lettered activity in a column until you have completed all activities below it in that column. So, you cannot do B2 until you have done B1, nor can you do D4 before D2. You may not just hop around; you must be systematic.

## Arts Integration Experiences Matrix [09/14/09 Draft]



	1 Visual Art	2 Theatre	3 Music	4 Dance
<b>Design for Teaching</b>	<b>D1</b> Design (and try out if you can) a curriculum-related <b>qualifying</b> visual art activity for a group of learners. Write up and submit a <i>Reflection on Arts Integration</i> .	<b>D2</b> Design (and try out if you can) a curriculum-related <b>qualifying</b> theatre activity for a group of learners. Write up and submit a <i>Reflection on Arts Integration</i> .	<b>D3</b> Design (and try out if you can) a curriculum-related <b>qualifying</b> musical activity for a group or learners. Write up and submit a <i>Reflection on Arts Integration</i> .	<b>D4</b> Design (and try out if you can) a curriculum-related <b>qualifying</b> dance activity for a group of learners. Write up and submit a <i>Reflection on Arts Integration</i> .
<b>Collaboration</b>	<b>C1</b> Meet with an art teacher in a school or with either a single artist or a group of artists and talk with him/her/them about the visual art experience. Discuss how you might work together to have children experience visual art. Write up and submit a <i>Reflection on Arts Collaboration</i> .	<b>C2</b> Meet with either a single actor or theatre person or a group of actors/theatre people and talk with him/her/them about the theatre experience. Discuss how you might work together to help children experience theatre. Write up and submit a <i>Reflection on Arts Collaboration</i> .	<b>C3</b> Meet with either a single musician or singer or a group of musicians or singers and talk with him/her/them about the musical experience. Discuss how you might work together to help children experience vocal and instrumental music. Write up and submit a <i>Reflection on Arts Collaboration</i> .	<b>C4</b> Meet with either a single dancer or a group of dancers and talk with him/her/them about the dance/movement experience. Discuss how you might work together to help children experience dance and movement. Write up and submit a <i>Reflection on Arts Collaboration</i> .
<b>Becoming (Participation)</b>	<b>B1</b> Participate in a qualifying visual art workshop or other organized visual art activity. Write up and submit a <i>Reflection on the Participant Experience</i> .	<b>B2</b> Participate in a qualifying theatre workshop or other organized group theatre activity. Write up and submit a <i>Reflection on the Participant Experience</i> .	<b>B3</b> Participate in a qualifying musical workshop or other organized group musical activity. Write up and submit a <i>Reflection on the Participant Experience</i> .	<b>B4</b> Participate in a qualifying dance workshop or other organized group dance/movement activity. Write up and submit a <i>Reflection on the Participant Experience</i> .
<b>Audience Experience</b>	<b>A1</b> Attend a qualifying art exhibit or other presentation of visual art. Write up and submit a <i>Reflection on the Audience Experience</i> .	<b>A2</b> Attend a qualifying live theatre performance. Write up and submit a <i>Reflection on the Audience Experience</i> .	<b>A3</b> Attend a qualifying live musical performance for a type of music you have not heard live before. Write up and submit a <i>Reflection on the Audience Experience</i> .	<b>A4</b> Attend a qualifying live performance of a dance group. Write up and submit a <i>Reflection on the Audience Experience</i> .

### How It Works:

- Your content-area teaching methods courses will specify that you are to complete three experiences from this matrix and submit the appropriate reflection forms to your course instructor. Your early childhood education course will require you to complete one experience and its reflection form from the matrix above. Before you complete the experience described in each box, make sure you (1) read the *Arts Integration Experiences Guide*, (2) confirm with the course instructor that the experience qualifies, and (3) review its reflection form so you will know what you will be expected to write about after you complete that experience.
- You may choose to complete all of the A-level experiences and then go on to the B-level experiences and so forth (the horizontal approach to experience). Or you may choose to move up a column, doing the A-level experience, then the B-level experience, then the C-level experience and lastly the D-level experience (the vertical approach to experience). The only rule is that you cannot go to a higher lettered activity in a column until you have completed all activities below it in that column.
- By the time you complete your teacher-preparation program, you will need to have completed all 16 experiences listed above. Your course instructors will certify and record that you have completed each experience satisfactorily.
- Remember that the intent here is to grow and to become more capable of integrating the arts into your learning activities. So, when given choices, always go for the new experience over one you have had before.

## How Do I Determine if an Arts Integration Experience Qualifies?

This section is divided into three subsections: *Global Principles*, *Qualifying Types of Arts Integration Experiences*, and *Venues and Styles for the Individual Arts Areas*. In each, we discuss how to identify a qualifying arts integration experience.

Once you have selected an arts integration experience based on the next three subsections, in order to assure that there is no confusion about whether that experience qualifies, you should complete the *Arts Integration Experience Qualification Pre-approval Form* (see Appendix) and submit it to your course instructor for his or her signature.

### Global Principles

Clearly, the goal of completing the arts integration matrix is to expand your skills as a teacher. In order for that to occur, you need to stretch, to go beyond where you are now to a higher level. That should be possible, no matter how much arts experience you have had previously. If you have lots of arts experience and much art skill, you start with an advantage, but even the finest artists are constantly growing. This should be true of teachers as well. So this brings up to the first principle of selecting an arts integration experience, regardless of which of the four types (audience, participant, collaborator, and designer) or which arts area is involved:

**When choosing an arts integration experience, always choose a new experience over one you have had before.**

This may mean going to a performance where you hear a different kind of music than you normally listen to, where you see a different form of theatre than you are accustomed to seeing, where the visual art you see is different from the kinds of art you have seen before, where you watch dance or movement that is very different from traditional dance. Never lose sight of the fact that having different arts experiences allows you to think differently about the arts and to see new opportunities for integrating the arts into your teaching. In addition, new arts experiences may expose you to new potential art partners.

Now that we have established this global principle, let's talk about a second global principle:

**Collaboration is crucial to becoming a better teacher.**

It is perfectly reasonable—in fact, highly desirable—that teachers-in-training would go to audience experiences together, do participation experiences together, and participate together in arts integration collaboration experiences. Not only is this likely to make the experience more fun, but it also gives you someone to talk with about it afterwards, someone who is also focused on how to use that experience to help enhance integration of the arts into teaching. This is not an instance of “cheating”; instead it is an instance of professional collaboration. Thoughtful discussion among teachers of teaching approaches and ways to enhance learning is a best practice.

It is important that your submitted reflections are your own, however. While post-arts integration experience discussions should inform your reflection and your submitted reflections might well include

things about which you talked as a group, your reflections should be your thoughts and ideas, not simply the group's. The reflection form you submit should be in your words and should reflect your individuality. We would never expect two people who completed the same experience to submit identical or nearly identical reflections. This would be true even if the two people were not in the same course.

### Qualifying Types of Arts Integration Experiences

Next, let's examine each **type** of arts integration experience and discuss the criteria that qualify an experience in each of the four arts areas.

#### ***Audience Experience***

In order to qualify, an audience experience must be **live, public**, and you must be **physically present**. That is, you must be an audience member at a performance that is taking place as you watch it (not on video or audio) and you must be present at the performance. While technology is a wonderful thing, part of the experience of being an audience member is experiencing what it is like to be present and what it is like to interact with and react to other members of the audience.

You can go to the *ArtsLehigh* Integration Experiences Website to see a list of audience experiences that qualify in the four arts areas. Here you will find activities listed by type of experience and arts area. **[This would mean a separate Website, not just the standard *ArtsLehigh* site we now have. The present site does not provide enough detail and could lead to confusion.]**

There will, of course, be qualifying arts integration experiences that are not listed on that Website. For example, the *ArtsLehigh* site is unlikely to list experiences in other communities and, even within our geographical area, there may be experiences that would qualify of which we are not aware. This is the reason for having your course instructor sign off on the *Arts Integration Experience Qualification Form*. That form asks you to answer a set of questions that helps to make clear whether an experience is likely to qualify. In fact, you may discover while filling out the form that an experience you were considering does not qualify.

Your audience experience reflections may well include things you gained from discussions with fellow teachers-in-training, but what you submit should be your own and not largely identical to what others are submitting. Your submissions should reflect your individuality and your thoughtful reflection on what you experienced as an audience member.

You will find details of what to include in your audience experience reflection in the appendix for this guide.

### ***Becoming (Participation) Experience***

As noted earlier, these experiences are designed to give you a chance to get some sense of what it is like to “do” the arts. Such experiences provide insights into how your students may react to and feel about arts activities. These activities also can help you feel more confident when you attempt arts integration in classrooms and other settings.

Once again, in order to qualify, a participation experience must be **live** and you must be **physically present**. In addition, participation activities need to be **directed** and **formal group** activities. That is, there should be someone in charge of the experience, you should not be alone, and the activity should be planned, not simply a spontaneous (spur-of-the-moment) activity.

A qualifying participation experience is one in which you actually “do” the art form. Thus, for visual art, you might draw, paint or do sculpture or some other activity that allows you to experience that art form. For theatre, you might build sets, do lighting, act in a play, do mime, or participate in some other theatre activity. For music, you might sing with a group, play musical instruments as part of an “orchestra” (perhaps by doing something as simple as ringing a triangle or banging on a drum), or participate in some other vocal or instrumental music activity. For dance, you might be a member of an interpretive dance group, participate in a movement activity (either as dance or as something like group Tai Chi), or do another activity that lets you experience what it feels like to perform dance and movement.

Note that it says above that participation experiences should be directed and formal. While painting signs and doing impromptu skits, singing, or dancing in a group with your friends may allow you to experience some aspects of the arts, they are unlikely to provide you with the kinds of rich experiences that enhance your skills in arts integration. Given this fact, there are two kinds of participation experiences that are most likely to qualify: (1) **arts workshops** where a leader walks a group through a series of activities designed to help participants understand how to do the arts, and (2) actual participation in an **arts performance group** (like a choral or orchestral group, a dance group, a theatre group putting on a play or other theatrical performance, or a group of artists producing works of art for a show).

You can go to the *ArtsLehigh* Integration Experiences Website to see a list of participation experiences that qualify in the four arts areas. Here you will find activities listed by type of experience and arts area. **[Once again, requires a separate Website, not just the standard *ArtsLehigh* site we now have.]**

Once again, there will be qualifying arts integration experiences that are not listed on the *ArtsLehigh* Website. Before participating in an arts integration activity, you should complete the *Arts Integration Experience Qualification Pre-approval Form* and have your course instructor sign off. The questions on that form should help you determine whether an experience you are considering qualifies as a participation experience.

Your participation experience reflections may well include things you gained from discussions with fellow teachers-in-training, but what you submit should be your own and not largely the same as what others are submitting. Your submissions should reflect your individuality and your thoughtful reflection on what you experienced as a participant.

You will find details of what to include in your participation experience reflection in the appendix for this guide.

### ***Collaboration Experiences***

The goal of collaboration experiences is to help you identify and learn more about potential art partners. While you may never actually work again with the person with whom you complete this activity, it should help you get a sense for how art partners think and what kinds of things they can bring to arts integration. It may also allow you to learn from them how they currently enhance arts integration while working with a teacher.

In order to qualify, a collaboration experience must be **live** and **interactive**. That is, it must occur while both you and the potential art partner are present and there must be a live exchange between you. Unlike audience and participation experiences, collaboration experiences **may be technology-facilitated** (using, for example, the telephone, instant messenger/simultaneous email, Skype audio or video, or the like). Further, collaboration activities may be done individually or in a group. The one requirement, however, is that each teacher-in-training writes up his or her own reflection, although that reflection may include material from subsequent discussion among multiple people who participated in the collaboration experience.

You can go to the *ArtsLehigh* Website to see a list of collaboration experiences that qualify in the four arts areas. Here you will find activities listed by type of experience and arts area. **[Once again, requires a separate Website, not just the standard *ArtsLehigh* site we now have.]** Each semester, we will try to arrange sessions with potential art partners in each of the four arts areas. We will then post these on that Website and notify the instructors of the content-area teaching methods courses of the schedule for these sessions.

If you think you have identified a qualifying arts integration collaboration experience that is not listed on the *ArtsLehigh* Website, fill out the *Arts Integration Experience Qualification Pre-approval Form* and have your course instructor sign off. The questions on that form should help you determine whether an experience you are considering qualifies as a participation experience.

Your collaboration experience reflections may well include things you gained from discussions with fellow teachers-in-training, but what you submit should be your own and not almost identical to what others are submitting. Your submissions should reflect your individuality and your thoughtful reflection on what you experienced in communicating with a potential art partner.

You will find details of what to include in your collaboration experience reflection in the appendix for this guide.

### ***Design for Teaching Experiences***

Now we come to the highest level of arts integration experiences in the matrix. This experience calls for you to think about everything you have learned from your earlier audience, participation, and collaboration experiences in an arts area. Your task here is to design an activity to use with a group of learners that incorporates one of the arts areas to enhance their learning of content normally included in the curriculum.

You do one such design for each of the four arts areas. We envision that you will complete this culminating arts integration experience while enrolled in one of your five content-area teaching methods courses. You will then be able to get specific feedback and mentoring from that course instructor. While many arts integration activities are cross-disciplinary (for example, combining social studies and science content and supporting teaching by incorporating arts activities), we recognize that you may well focus principally on the content area you are learning to teach in the content-area teaching methods course taught by the instructor to whom you plan to submit your design reflection.

Unlike the three types of experience below it in the matrix, the design experience does not **require** you to work with anyone else. It is possible to complete the experience on your own. That said, it is important to note that, as you work on your design, you may well find that you have questions you would like to ask an art partner. It is perfectly fine to contact such an art partner, perhaps one of the very ones you met while completing your collaboration experiences. It is also fine to talk with fellow students and to discuss possible teaching approaches and activities. The reflection you submit will make clear exactly who you collaborated with and in what ways. Once again, your design will reflect your individuality and creativity and will not be essentially the same design submitted by other students.

The four design experiences also differ from the other 12 arts integration experiences in the matrix in that they do not require advanced approval for the instructor. **[Ask faculty if they agree with this.]** Instead, you are able to pick the content to teach and the arts integration approaches that you think hold the most promise.

Clearly, the best way to tell if the arts integration activity you have designed is effective is to try it out with a group of children. We recognize that you may not be able to do so. If, however, you can find a way to try it out with a group of learners in some setting, we think you will find the experience highly informative and it will likely lead to richer reflections that may help you improve your designs of future arts integration activities.

## Venues and Styles for the Individual Arts Areas

Now that we have talked about the nature of the kinds of experiences that might qualify for each of the **types** of arts integration experience, it might be helpful to discuss some venues (locations) where you are likely to find arts integration activities and what styles or forms are usually included in each of the arts areas.

### *Visual Art*

Likely venues for arts integration experience in visual art are art galleries (including the Lehigh University Art Gallery [LUAG] and the Banana Factory in Bethlehem), museums, arts festivals, workshops (both on-campus and in the community), and special collections (like a professional artist's studio or an individual's private collection). Some visual art styles/forms that qualify for arts integration experiences are drawing, painting, sculpture, architecture, printmaking, photography, video and filmmaking, computer-generated art, and design. Workshops may be available in specific visual art forms, such as glassblowing, ceramics, photography, graphic design, drawing, painting, sculpture, mixed media collage, and fashion design. **[What do we want to say about high school art exhibits?]**

### *Theatre*

Likely venues for theatre arts integration experiences include community theatres, college theatres (like Zoellner), arts festivals, campus and community workshops, and special events. Some theatrical styles that qualify for arts integration are dramas, comedies, musicals, mime, and avant-garde drama. **or art films. [Should we allow films to count here?]** Remember that theatre, as an art form, encompasses more than just acting. Workshops may be available in specific theatrical disciplines, such as acting, children's theatre, costume design, ethnic theatre, fight direction, theatrical history, lighting design, makeup design, mime, musical theatre, performance art, physical theatre, playwriting, props, puppetry, scenery design, scripts, and world theatre. As you choose a theatre experience, always look for one that will help you do a better job of integrating the arts into your instruction. **[What do we want to say about high school plays or living group skits?]**

### *Music*

Likely venues for arts integration musical experiences include community concert halls, college concert halls (like Zoellner), arts festivals, campus and community workshops, and special events (**not** club scenes). Some musical styles that qualify for arts integration are orchestral, wind ensemble, chamber music, jazz ensemble, jazz combo, world music, choir, acapella, traditional and historical folk music. Recall that music as an art form includes both instrumental and vocal music, as well as the combination of the two. **[What do we want to say about high school or living group musical performances?]**

## Dance

Likely venues for arts integration dance experiences are concert halls (like Zoellner), arts festivals, and special events (**not** dance parties). Some dance styles that qualify for arts integration are ballet, contemporary, folk, jazz, tap, ballroom, swing, hip hop, and historical. Don't forget that, as an art form, dance includes movement. Thus, you can consider such activities as group Tai Chi. [Do we agree on this?] [What do we want to say about high school or living group dance performances? How about dance teams; do they count?]

## Qualification and Reflection Forms

In the appendix for this guide, you will find the *Arts Integration Experience Qualification Pre-approval Form*. This is the form you use to secure from your course instructor pre-approval for an arts integration experience. On the subsequent pages of the appendix you will find the reflection forms to use for each of the types of arts integration experiences across the four arts areas.

These documents are reproduced in this guide so you can see what they look like. You will find the electronic versions of these forms at <URL>, You should download the appropriate form and then complete it using your word processor. You should then either print it out and get your instructor's signature or send it electronically to your course instructor if he or she prefers that. Regardless of whether your instructor gives you a hand-signed form or an electronic form, you should retain a copy to confirm that the instructor provided pre-approval or granted written approval of a completed reflection form.

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## Appendix

### Arts Integration Experiences Forms:

- Arts Integration Experience **Qualification Pre-approval** Form
- Arts Integration **Audience Experience** Reflection Form
- Arts Integration **Participation Experience** Reflection Form
- Arts Integration **Collaboration Experience** Reflection Form
- Arts Integration **Design for Teaching Experience** Reflection Form
- Arts Integration Lesson Plan Format

### Arts Integration Experience Qualification Pre-approval Form

(Use this form to secure from your course instructor pre-approval for an arts integration experience.)

Your Name:			
Your email:		Date:	
Course Title:		Instructor:	

**Please put an X over the letter-number label below for any experience you have already completed. Then circle the letter-number label for the experience for which you are requesting pre-approval.**

	Visual Art		Theatre		Music		Dance	
<b>Design for Teaching</b>	<b>D1</b>	Design (and try out if you can) a curriculum-related qualifying visual art activity for a group of learners.	<b>D2</b>	Design (and try out if you can) a curriculum-related qualifying theatre activity for a group of learners.	<b>D3</b>	Design (and try out if you can) a curriculum-related qualifying musical activity for a group or learners.	<b>D4</b>	Design (and try out if you can) a curriculum-related qualifying dance activity for a group of learners.
<b>Collaboration</b>	<b>C1</b>	Meet with an art teacher in a school or with either a single artist or a group of artists and talk with him/her/them about the visual art experience. Discuss how you might work together to have children experience visual art.	<b>C2</b>	Meet with either a single actor or theatre person or a group of actors/theatre people and talk with him/her/them about the theatre experience. Discuss how you might work together to help children experience theatre.	<b>C3</b>	Meet either a single musician or singer or a group of musicians or singers. Talk with him/her/them about the musical experience. Discuss how you might work together to help children experience vocal and instrumental music.	<b>C4</b>	Meet with either a single dancer or a group of dancers and talk with him/her/ them about the dance/movement experience. Discuss how you might work together to help children experience dance and movement.
<b>Becoming (Participating)</b>	<b>B1</b>	Participate in a qualifying visual art workshop or other organized visual art activity.	<b>B2</b>	Participate in a qualifying theatre workshop or other organized group theatre activity.	<b>B3</b>	Participate in a qualifying musical workshop or other organized group musical activity.	<b>B4</b>	Participate in a qualifying dance workshop or other organized group dance/movement activity.
<b>Audience Experience</b>	<b>A1</b>	Attend a qualifying art exhibit or other representation of visual art.	<b>A2</b>	Attend a qualifying live theatre performance.	<b>A3</b>	Attend a qualifying live musical performance.	<b>A4</b>	Attend a qualifying live performance of a dance group.

Please describe briefly the activity you propose to use to fulfill this cell of the matrix:

Is this activity listed as a qualifying activity on the <i>ArtsLehigh</i> Website?	YES	NO
--	-----	----

Under the appropriate type of experience column below, please answer the qualifying questions:

Audience Experiences		Participation Experiences		Collaboration Experiences	
Is the event <b>live</b> and <b>public</b> ?	Y N	Is the event <b>live, formal,</b> and <b>directed</b> ?	Y N	Will you do this by yourself or as part of a group?	ALONE GROUP
Will you attend <b>in person</b> at a <b>common physical location</b> ?	Y N	Will you participate <b>in person</b> at a <b>common physical location</b> ?	Y N	Will you do this face-to-face (F2F) or using technology?	F2F TECH
Have you attended this type of performance <b>before</b> ?	Y N	Have you participated in this type of event <b>before</b> ?	Y N	If using tech, which tech? (Describe below.)	
Is this an <i>ArtsLehigh</i> -sponsored event?	Y N	Is this an <i>ArtsLehigh</i> -sponsored event?	Y N	Is this an <i>ArtsLehigh</i> -sponsored event?	Y N
				<input type="radio"/> How did you identify this potential art partner? (Please explain in space to left.)	

Please add below any other information that would help your instructor decide if your proposed activity qualifies:

Instructor's Feedback (comments and suggestions):

**Instructor pre-approval to use this activity**

<b>Signature:</b>		<b>Date:</b>	
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## Arts Integration **Audience** Experience Reflection Form

(Use this form to write up your reflection on an arts integration audience experience.)

Your Name:				
Your email:			Date:	
Course Title:			Instructor:	
<b>Please <span style="border: 1px solid red; border-radius: 50%; padding: 2px;">circle</span> the letter-number label below for the experience for which you are submitting a reflection.</b>				
	<b>Visual Art</b>	<b>Theatre</b>	<b>Music</b>	<b>Dance</b>
<b>Audience Experience</b>	<b>A1</b> <small>Attend a qualifying art exhibit or other representation of visual art.</small>	<b>A2</b> <small>Attend a qualifying live theatre performance.</small>	<b>A3</b> <small>Attend a qualifying live musical performance.</small>	<b>A4</b> <small>Attend a qualifying live performance of a dance group.</small>
Please describe briefly the activity you used to fulfill this cell of the matrix:				
Did you feel a <b>part of the audience</b> ? If so, why? If not, why not?				
What did you <b>notice most</b> as you watched the performance or looked at the art? Why did that draw your attention?				
What did you <b>feel</b> (emotions) as you watched the performance or looked at the art? Why do you think you felt that way?				
What <b>questions</b> came to your mind while you were in the audience?				
What kinds of <b>connections to your previous experiences</b> can you draw from what you experienced here?				
What <b>surprised</b> you about this experience?				
Did you <b>enjoy</b> this experience? If so, why? If not, why not?				
What have you learned as an audience member that helps you <b>understand learners' audience experiences</b> ?				
How do you think you might use this <b>arts area in your teaching</b> ?				
Instructor's Mentoring (reactions, comments and suggestions):				
<b>👤 Instructor written approval of completion of this arts integration experience.</b>				
<b>Signature:</b>				<b>Date:</b>

**IMPORTANT:** Please submit your signed instructor pre-approval form with this form.

## Arts Integration **Participation** Experience Reflection Form

(Use this form to write up your reflection on an arts integration participation experience.)

Your Name:								
Your email:			Date:					
Course Title:			Instructor:					
<b>Please <span style="border: 1px solid red; border-radius: 50%; padding: 2px;">circle</span> the letter-number label below for the experience for which you are submitting a reflection.</b>								
	<b>Visual Art</b>		<b>Theatre</b>		<b>Music</b>		<b>Dance</b>	
<b>Becoming (Participating)</b>	<b>B1</b>	Participate in a qualifying visual art workshop or other organized visual art activity.	<b>B2</b>	Participate in a qualifying theatre workshop or other organized group theatre activity.	<b>B3</b>	Participate in a qualifying musical workshop or other organized group musical activity.	<b>B4</b>	Participate in a qualifying dance workshop or other organized group dance/movement activity.
Please describe briefly the activity you used to fulfill this cell of the matrix:								
Did you feel a <b>part of the group</b> ? If so, why? If not, why not?								
What did you <b>notice most</b> as you participated? Why did that draw your attention?								
What did you <b>feel</b> (emotions) as you participated? Why do you think you felt that way?								
What <b>questions</b> came to your mind while you were doing this activity/performing?								
What kinds of <b>connections to your previous experiences</b> can you draw from what you experienced here?								
What <b>surprised</b> you about this experience?								
Did you <b>enjoy</b> this experience? If so, why? If not, why not?								
What have you learned as a participant that helps you <b>understand learners' participation experiences</b> ?								
How do you think you might use this <b>arts area in your teaching</b> ?								
Instructor's Mentoring (reactions, comments and suggestions):								
<b>👇 Instructor written approval of completion of this arts integration experience.</b>								
<b>Signature:</b>					<b>Date:</b>			

**IMPORTANT:** Please submit your signed instructor pre-approval form with this form.

## Arts Integration **Collaboration** Experience Reflection Form

(Use this form to write up your reflection on an arts integration collaboration experience.)

Your Name:								
Your email:			Date:					
Course Title:			Instructor:					
<b>Please <span style="border: 1px solid red; border-radius: 50%; padding: 2px;">circle</span> the letter-number label below for the experience for which you are submitting a reflection.</b>								
	<b>Visual Art</b>		<b>Theatre</b>		<b>Music</b>		<b>Dance</b>	
<b>Collaboration</b>	<b>C1</b>	Meet with an art teacher in a school or with either a single artist or a group of artists and talk with him/her/them about the visual art experience. Discuss how you might work together to have children experience visual art.	<b>C2</b>	Meet with either a single actor or theatre person or a group of actors/theatre people and talk with him/her/them about the theatre experience. Discuss how you might work together to help children experience theatre.	<b>C3</b>	Meet either a single musician or singer or a group of musicians or singers. Talk with him/her/them about the musical experience. Discuss how you might work together to help children experience vocal and instrumental music.	<b>C4</b>	Meet with either a single dancer or a group of dancers and talk with him/her/ them about the dance/movement experience. Discuss how you might work together to help children experience dance and movement.
Please describe briefly the activity you used to fulfill this cell of the matrix:								
Did you feel like you the person/people with whom you talked <b>treated you like a potential art partner</b> ? If so, what did he/she/they do? If not, what was missing?								
What did you <b>notice most</b> as you talked with the potential art partner(s)? Why did that draw your attention?								
What did you <b>feel</b> (emotions) as you participated? Why do you think you felt that way?								
What <b>questions</b> came to your mind while you were talking with the potential arts partner?								
What kinds of <b>connections to your previous experiences</b> can you draw from what you experienced here?								
What <b>surprised</b> you about this experience?								
Did you <b>enjoy</b> this experience? If so, why? If not, why not?								
What have you learned as a participant that helps you <b>understand better how to work with an art partner</b> ?								
How do you plan to work with an art partner to enhance <b>integrating this arts area into your teaching</b> ? [How might we improve this question?]								
Instructor's Mentoring (reactions, comments and suggestions):								
👤 Instructor written approval of completion of this arts integration experience.								
<b>Signature:</b>							<b>Date:</b>	

**IMPORTANT:** Please submit your signed instructor pre-approval form with this form.

Arts Integration **Design for Teaching** Experience Reflection Form  
 (Use this form to write up your reflection on an arts integration design experience.)

Your Name:				
Your email:		Date:		
Course Title:		Instructor:		
<b>Please <u>circle</u> the letter-number label below for the experience for which you are submitting a reflection.</b>				
	<b>Visual Art</b>	<b>Theatre</b>	<b>Music</b>	<b>Dance</b>
<b>Design for Teaching</b>	<b>D1</b> Design (and try out if you can) a curriculum-related qualifying visual art activity for a group of learners.	<b>D2</b> Design (and try out if you can) a curriculum-related qualifying theatre activity for a group of learners.	<b>D3</b> Design (and try out if you can) a curriculum-related qualifying musical activity for a group or learners.	<b>D4</b> Design (and try out if you can) a curriculum-related qualifying dance activity for a group of learners.
Please give a brief description of the arts integration activity you have designed, being sure to identify the content-area, the arts area, and the age/grade level of the learners. [You present your design in detail separately.]				
Did you <b>work with any art partner(s)</b> , including fellow teachers-in-training, while designing this instruction? If so, who and how did you connect with that person or people?				
If you worked with any art partner(s), <b>how did that collaboration go?</b> What would you do differently next time?				
What did you <b>feel</b> (emotions) as you worked on your design? Why do you think you felt that way?				
What <b>questions</b> came to your mind while you were working on your design?				
What <b>surprised</b> you about the design experience?				
Did you <b>enjoy</b> creating your design? If so, why? If not, why not?				
Did you get a chance to <b>try out your design with a group of children</b> ? If so, what did you learn about how children act and react in such instruction? Based on that experience, how would you change your design?				
Instructor's Mentoring (reactions, comments and suggestions):				
👇 Instructor written approval of completion of this arts integration experience.				
<b>Signature:</b>				<b>Date:</b>

**IMPORTANT:** Be sure to include your arts integration design document with this form.

### Arts Integration Lesson Plan Format

[Confirm format/content/layout with faculty.]

Your Name:			
Your email:		Date:	
Course Title:		Instructor:	

Lesson Title:

Age/grade level:

Required materials/Supplies:

Estimated time to complete:

Art partner role/Complementary activities:

Lesson objectives [for both content area(s) and arts]:

Assessments:

Sequence of activities:

Arts growth questions (for students):

Extensions (ways to extend the learning past this lesson):