

ARTS INTEGRATION CURRICULUM: BUILDING RELATIONAL CAPACITIES

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ABSTRACT

DEBORAH RANDOLPH: Arts Integration Curriculum: Building Relational Capacities
(Under the direction of Madeleine R. Grumet)

In this qualitative study I examined the role of arts integration in interrupting individualistic education through relational capacity building by studying 13 arts integration programs including arts-based school reform models, arts institution-based models, and teaching artists and single art form models across 11 States in the American South. I identified the ways in which providers of arts integration curriculum explicitly and intentionally sought to help students have a better understanding of how they related to one another, their teachers, and the world. The relational capacities that were the framework for this study were relationship and social self-efficacy, social imagination and cultural competence. I examined publicly accessed artifacts (lesson plans, videos, organization websites, articles, published research and program evaluation) and interviewed key personnel from these arts integration programs. I countered the evidence of relational capacity building through arts integration with evidence of individualistic education in the language and consequences of accountability. Equally, I was interested in how arts integration developers and practitioners navigated the terrain between relational and individualistic education. I thought of this navigation between relational education and individualistic education as a form of “code switching,” which provided a way to traverse this divide.

This data revealed the intentions of arts integration developers, professional development providers and practitioners to create moments of relational capacity building and interrupt the audit culture in schools that focuses on individual performance. Arts integration has the potential to build relational and social self-efficacy through increased opportunities for self and other awareness, increased social interaction and collaboration, improved communication skills, moments to exhibit empathy and more joy and respect among peers. Increased capacity for social imagination may be built through opportunities to imagine future selves, improved communities and world citizenship. Opportunities to build cultural competence were also present in the data; however, the complicated ways in which this capacity is built is often burdened with cultural bias and appropriation. This study, focusing on arts integration curriculum broadly, points to opportunities for relational capacity building and strategies for interrupting individualistic education, and as such, may contribute to the fields of arts integration and arts education.

Thank you, Madeleine, for your support during this process. Your introductions to the work of Merleau-Ponty, Langer, Dewey, and others have changed how I view the world.

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CHAPTER ONE: INTRODUCTION

Integration and wholeness have more to do
with
the way one knows,
the way one is,
the way one hopes children will become
and how we and they will carry ourselves,
and how light and careful our footfalls will be on this Earth.

- David Jardine (2003)

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Introduction

Much of the rhetoric around education shouts about competition in a global economy: the building of content knowledge until a crescendo is reached that surpasses others in the world. I would ask “to what end” and argue along with the epigraph from David Jardine that it may not be only what we know, but also, the way we know and the way we are, especially with others, that will help us negotiate the global terrain. Curriculum that intentionally and explicitly seeks to address the relational quality of knowledge and knowing will provide an important guide for “how we and they carry ourselves.” Until recently, knowledge has been understood as something acquired individually. This view is evolving to an understanding of knowledge as the merging of experiences, and more importantly for this work, experience with and among others. This study broadly explores arts integration, a curricula that may

promote the relational quality of knowledge. In this study, I will explore arts integration programs to examine their commitment to relational capacity building, which may bring students to an understanding of who they are becoming in relationship to others and the world.

Building capacities for relational understanding is particularly important in this age of individualistic education. Our present system emphasizes the needs and achievements of individual students. Michael Parsons, Research Professor in the School of Art and Design, University of Illinois, Champaign-Urbana (2004) suggests a need for a socially relevant education, as opposed to individualistic education. As our societal problems become more complex, solving them requires an infusion of information from a variety of sources. Parsons notes that an integrated socially relevant education focuses on these programs while helping students “have a greater awareness of self and more understanding and tolerance of others” (p. 775).

Parsons argues that this need has increased the interest in arts-integrated curriculum and has brought about a revival of ideas that germinated in early 20th century progressive education (Dewey, 1916, 1934; Bresler, 2002). Progressive education’s holistic approach to solving problems experientially provided a way for students to explore an issue across school subjects¹. Dewey (1916) cautioned against valuing and reproducing subject matter for its own sake without noting “its organization into his [student’s] activities as a developing social member” (p. 202). In other words, Dewey argued that it was the act of working across

¹ Dewey distinguished school subjects from academic disciplines, which he described as formulated, crystallized and systematized (Dewey, 1916). Arts integration

subjects within relational contexts that assisted in the development of the student, particularly as a social and contributing member of a democracy.

Although other curricula may potentially address the notion of relational education, I wanted to explore the proposition that arts integration is particularly well suited to relational understanding of self and other. The blending of the arts with non-art content creates opportunities to develop capacities for relational understanding through the particularity of the art form explored with non-art content. In other words, even though we see the arts as providing imaginative and tactile dimensions of experience, arts integration mirrors the real world by de-compartmentalizing subjects, blurring the boundaries and creating more realistic environments. Because these environments create moments of relevance for students, they often connect with content, such as science and social studies, on a personal and physical level. I wanted to discern whether the providers of arts integrated curriculum expected that in these relevant, blended environments, students also recognize and respond to the connections their teachers and peers are making in personal and embodied ways.

Because of its experiential, expressive and embodied qualities, arts integration could be considered a “bodied curriculum” (Springgay and Freedman, 2007), which “attends to the relational, social, and ethical implications of being-with other bodies differently and to the different knowledges such bodily encounters produce” (p. xxiv). Emphasizing the notion of students being with others differently, rather than only for one’s self, is a shift from individualistic to relational education. As a way of exploring the possibilities of this shift, this research focuses on one form of curricula – arts integration.

Research Questions

In what ways, if any, do designers and practitioners of arts integration curricula interrupt historically individualistic education? By examining this phenomenon through interviews and artifacts, I hoped to discover the ways in which arts integration helps build capacities for increased relational understanding of self and other.

The study does not examine arts integration practice directly. There is no observation of students in the classroom or professional development workshops, except through viewing archived video artifacts and previous personal experience. Therefore, this study looks at the expressed intentions of arts integration. *In what ways, if any, is arts integration curricula developed with the intention (explicitly or implicitly) to build capacities for increased relational understanding of self and others?*

Finally, through artifacts, such as lesson plans, professional development documents and demonstration videos, I examined the ways in which arts integration was presented to its publics. By sifting through websites, evaluation reports, research and promotional videos, I scrutinized the public face of arts integration. I was interested in whether the intention and rhetoric of arts integration is leading to a shift in educational values from individualist to relational, and if so, how the designers and practitioners of these programs navigate the individualistic education terrain. *In what ways, if any, does arts integration intention and rhetoric around relational education catalyze, or not, the shift from current individualistic educational practice to a more relational one?*

Bias Disclosure

I admit that I am looking for a revolution - or at least a recognizable change. I have formally and informally studied arts integration for nearly 20 years. In the mid 1990s, while

attending a conference in Atlanta, I shared a room with a friend who was an elementary school principal in California. Her school district had been mandated to select a school reform model from a list approved by the State. She chose the only arts-based school reform model on the list – an arts integration model which at the time was relatively new. She explained that through this model, the school would form more partnerships with arts institutions and bring in more arts instruction. Most surprisingly, teachers would be expected to teach non-art content through the arts. This idea seemed magical to me. I began thinking of ways certain art forms could be helpful in teaching other subjects. The connections exploded in my mind. Because of my arts background and education, I was very drawn to this idea. My interest deepened after learning about schools through school principals and educational leadership folks while directing a school leadership center and incorporating the arts into school curriculum as an art museum educator.

I watched my friend struggle with the audit culture that was so pervasive, while standing by her belief that arts integration was critical to her students' success academically and socially. Her students were poor, urban and most spoke Spanish as their primary language. Many were children of migrant workers, and their time at the school was brief. However, working within the parameters of the arts integration model, the students thrived according to a variety of measures², the school survived, and the community was strengthened by the partnerships that were established. And the seeds of a dissertation were sown.

² After just a few years in the program, Academic Performance Index scores increased dramatically (CampbellJones et al., 2004). Transient students (53% of the population of this district) are supported in ways that are without labels making transition to school seamless and providing more opportunities for success Franke, T. et al. (2003).

I am a strong advocate of arts integration and so are the individuals that I interviewed. They are naturally inclined to put a positive spin on arts integration. Most of the interview participants were leaders in their organizations and as such, were expected to “sell” their programs. Some projects are in competition with one another for federal dollars and private grants to ensure sustainability. Others compete for national and local recognition so that they can continue their work and extend their reach. The interview participants discussed arts integration through the lens of their programs. However, the emphasis was on the ways in which arts integration had an impact on learning for teachers and students. They did include positive descriptions of their programs, but in the context of what was happening in the schools, not in abstract ways. I did not want to emphasize the competition by pitting one model against another.

I am interested in relationships and how schooling informs and builds those relationships. I believe that developing curriculum that can help our understanding of each other is important. I believe that the arts can be transformational. I know that I bring a particular set of experiences to this project, which aligns with those beliefs. When I imagine a future world, I imagine it in a certain way. When I discuss cultural competence, I am doing so from the perspective of a privileged white woman. These biases may limit the study because of the way that I approach the data.

Limitations

My intent was to look at arts integration broadly through the framework of relational capacities. By looking at arts integration across a variety of programs, I am limiting the study in its specificity. Case studies allow for fine-grained examination of arts integration practices. However, these cases are limited to a particular model, school or classroom. Although this

study takes a broader approach, it is limited because it tries to encompass a number of arts integration practices and, therefore, loses the advantages that result from close examination.

This project examined curriculum developed for students. I did not observe the implementation of lessons or teacher professional development. Therefore, this study is limited to an interpretation of the intent of the arts integration curriculum, not the actual implementation. Most interview participants did not directly work with students, although most had teaching experience at some point in their careers. However, the discussions concerned student experiences. Through the interviews, they articulated their expectations for the students who participated in the programs and the teachers' relationships with them.

Michelle Burrows, Director, A+ Schools of the North Carolina Arts Council, stated,

Kids that leave a good A+ experience will then carry that with them for the rest of their lives. Carry the experience they had. Carry the connection to art, to communication, to the interconnectedness, to creativity. They would carry it with them so they would see that they need that in their life and their children would need that in their life. They would be seeking that in their education, their work environments, and in their family life (M. Burrows, personal communication, 2012).

Literature Review – Historical Perspective

One of the challenges one faces when studying arts integration is determining what it is. At this writing there are efforts to standardize arts integration and create definitions that uphold those standards. In this study of a broad range of arts integration models, the ways in which arts integration are described varies among projects, teachers and certainly students. Defining arts integration is often done with bias based on experience and understanding of the concept. A definition proposed by Julia Marshall (2005) resonates with my own thinking around this concept.

[Substantive integration] involves making conceptual connections that underlie art and other disciplines. It reveals something of the core principles, structures, and practices of fields by moving beyond the most concrete level (depicting subjects

matters particular to disciplines), to a more abstract level (tapping into the concepts that underlie the disciplines addressed) to the most profound and conceptual level (revealing concepts that are common to art, the disciplines with which it is integrated, and the mind in general) (p. 228).

Marshall's definition is particularly appealing because it shows that arts integration is a complex process that moves learning from concrete to abstract by breaking down the principles, structures and practices to reveal concepts common across disciplines. I believe that arts integration practiced in this way helps students make connections across non-art disciplines and the arts and blurs the boundaries separating knowledge and expression.

Working within the parameters of the research questions, I have attempted to build a theory of relational capacity building in arts integration by determining indicators within curriculum. I examined publicly accessed artifacts (lesson plans, videos, organization websites, articles, published research and program evaluation) and interviewed key personnel from thirteen arts integration programs. Through a content analysis of the combined data, I came to describe a theory of relational capacity building in arts integration as specific ways in which individualistic education is interrupted through arts integration practice. In the following pages, I will support this theory through a) a literature review of the field of arts integration including overall history, foundational models and current research of the field, b) study methodology and c) findings and discussion.

I begin with a discussion of those moments and figures that influenced the development of arts integration as implemented today, placing arts integration in a larger historical context. Admittedly, I have chosen those moments that build my case; however, most of these moments represent the influences that are mentioned in texts concerning art education or arts integration. I have limited this history to the United States and emphasized,

when possible, the movements that occurred in the American South where the programs I examined, and/or the schools they serve, are located.

Informal and Formal Education in America

Informal education. Cultures indigenous to North America and many peoples who came to this country, forcefully or by choice, taught their children through storytelling, visual arts, music, dance and theater. Whether through Cherokee cyclical dances or the traditional ring dances performed by slaves at Congo Square in New Orleans, these art forms were valued as a way to pass down the knowledge of generations (Donaldson, 1984). John Best (1996), education history scholar, wrote, “Education in the South arose from non-formal sources, from southern culture, traditions and institutions more fundamental than mere schools” (p. 47). Best defines non-formal education as the transmission of culture; however, I would argue that describing these ways of teaching as non-formal or non-traditional strips away the value of incorporating culture, and specifically, the arts in teaching. This language may lead to assumptions that teaching in more formal, traditional (i.e. factory model) ways is always preferable. Further separation of expression from knowledge distances students from the arts. While it is true that formal education has often excluded the arts, incorporating that exclusion in their description consigns the arts to a subordinate position.

In these so-called “informal” ways of teaching, knowledge is so embedded in the art forms that it cannot be separated from expression. Suzanne Langer (1941) writing about music in *Philosophy in a New Key* explains the embodiment of expression and meaning:

The assignment of meanings is a shifting, kaleidoscopic play, probably below the threshold of consciousness, certainly outside the pale of discursive thinking. The imagination that responds to music is personal and associative and logical, tinged with affect, tinged with bodily rhythm, tinged with dream, but concerned with a wealth of formulations for its wealth of wordless knowledge, its whole knowledge of

emotional and organic experience, of vital impulse, balance, conflict, the ways of living and dying and feeling” (p. 116).

Formal education. Although not always in the embedded ways that Langer describes, formal education in America has incorporated the arts into instruction in varying degrees. While some of the following examples highlight ways in which the arts were used to illustrate non-art content, common in early American formal education, other examples show how the arts were integrated with non-art content in substantive ways. Together these examples provide an overview of the use of the arts in formal American education.

I will begin with colonial examples because they illustrate the earliest so-called formal practices of arts incorporation. Learning through the arts during post-European contact in the Americas began with the Spanish religious settlers, who sprinkled the coasts and parts of the interior with missions teaching enslaved Native Americans to sculpt and paint images for spiritual instruction in mission schools and churches (Stankiewicz, Amburgy and Bolin, 2004). Initially, taught by artists of Spanish descent, the indigenous peoples transformed these objects by incorporating their own techniques and symbols. While they were being indoctrinated into Christianity, the Native Americans were transforming the art of the colonizers with their own distinctive hand.

Morality and religious teachings continued to drive education. Young girls in the English colonies in the 17th and 18th centuries were taught to sew and mark linens through the making of silk embroidered and needlepoint samplers. Samplers often included bits of wisdom aimed at highlighting the virtue of the seamstress. Stitch by stitch, girls learned their letters and numbers by working with their hands and, as their skills in the needle arts advanced, created samplers with scenes and virtuous sayings. These art works were displayed in the girls’ homes to attract suitors (Peck, A, 2000; Boggan, 2007).

While girls were creating embroidery to illuminate learning, boys were encouraged to draw. Portable drawing slates were used in schools as early as the 18th century and were popularized by the English Lancaster method, which emphasized very structured mass education using slates as cheap tools for learning reading, writing and mathematics. Slates were also used in Indian mission schools. Proponents recognized that drawing lessons were, “valuable auxiliary to study in arithmetic, geometry, botany, natural history, and penmanship” (Bolin, 1990, p. 64). This understanding led to the Massachusetts Drawing Act of 1870, the first to mandate drawing instruction in public schools. The slates became a tool integrating non-art content with the arts, specifically drawing, and connected the two in terms of instruction.

In addition to dance, theater and other art forms, poetry, especially rhyme, has been used for centuries to teach moral lessons. McGuffey Readers, first published in 1836, included poetry as a way to learn reading, grammar and speech, in addition to character development instruction, such as that found in the more religious New England primers. McGuffey Readers were in production until 1960. A poem from the 4th *Eclectic Reader* “To-Morrow,” written by a contemporary female poet, relates the story of a boy who chases tomorrow. The lesson is presented in the form of questions and definitions and requires readers to understand phrases such as “dancing eyes” and “shades of night.” The reader is also asked how to define “tomorrow.” The poem is used as a catalyst for learning the use of metaphor, as well as abstract concepts such as “tomorrow.” According to the Reader authors, the poems “serve to vary the duties and increase the interest of the student” (McGuffey, c. 1866, p.45). In the language of today, poetry was included in the curriculum to engage the student and interrupt the tedious repetition of the drill. The use of an art form coupled with

inquiry in the McGuffey readers can be seen as one of the moments in the history of American education that forecasts arts integration.

Early influences: Froebel, Peabody and Parker. Ignited by philosophies about child development, 19th and early 20th century educational movements helped lay the foundation of arts integration in the late 20th century. Art education is often linked to Fredrick Froebel's philosophy of education. Froebel urged that children explore their world creatively in a safe, efficient environment and in harmony with one another. He is most recognized for promoting the kindergarten system in Germany, thus placing young children in a social organization that was an extension of the ideal caring family (Strauch-Nelson, 2012).

The concept of kindergarten quickly migrated to the United States. Elizabeth Peabody, who was a key figure in the transcendental movement, established the first kindergarten in America. She wrote about the connection of kindergarten and creative expression in an essay from *The Identification of the Artisan and the Artist*:

Froebel's exercises on blocks, sticks, curved wires, colors, weaving of patterns, pricking, sewing with colored threads, and drawing, lead little children of three years' old to create series of forms...By boxes of triangles, equilateral, isosceles, right-angled, or scalene, the foundations of mathematical thought may be laid to the senses (Peabody in Wiseman & Peabody, 1869, p. 44).

Froebel and Peabody saw the value in arts informing other disciplines, especially when children were given freedom to explore through creative expression. Froebel was also interested in how creative expression could enhance unity and social connections with others (Strauch-Nelson, 2012). The kindergarten model provided the environment in which children could experience social interaction with peers at a very young age boosted by creative expression.

Later in the 19th century Francis Parker, a key figure in the progressive education movement, would emphasize expression as one of the key points of his philosophy of education. Francis Parker understood the interconnectedness of learning and believed that children learned through attention and expression. According to Parker, the act of attending meant observation, listening and stimulating the imagination. Diverse means of expressing (modeling, writing, music, drawing) coupled with attention provided an interrelated way of seeing the world. Parker believed that children would only retain knowledge if it were based in their own search for meaning. He wanted teachers to help students see the organic relationship between art and other subjects by modeling reflection and expression across disciplines (Korzenik, 1984).

Direct influences – Dewey and Progressive Education. With the founding of the Progressive Education Association in 1919, child-centered experiential learning was promoted throughout the United States. The most recognized figure of the movement was John Dewey, whose philosophy, among other things, encouraged problem solving through constructed learning and acknowledgement of the child's experience. In *The Child and the Curriculum* he writes, "Abandon the notion of subject matter as something fixed and ready-made in itself, outside the child's experience; cease thinking of the child's experience as also something hard and fast; see it as something fluent, embryonic, vital" (Dewey, 1902, p. 109).

At the Lab School, developed by Dewey at the University of Chicago in 1896, children constructed activities to solve problems using their creativity while learning basic academics. Teachers encouraged students to develop cooperative relationships with the intention of establishing social awareness (Pinar, 1995). Children's freedom of expression, encouraged at the Lab School and other schools, was not merely in the service of a single

child's education, but also held the seeds of relational capacity building as he saw the school as a microcosm of society and an opportunity for children to be active contributors to democracy in their classrooms. Parker may be known as the father of arts integration, but it is Dewey, who blended knowledge and expression with relational learning. As such, Dewey's philosophies are an undercurrent of the history of arts integration and especially, arts integration as a relational capacity building curriculum. Other progressives promoted the arts and expression in education including Harold Rugg, whose first ten years at Teacher's College overlapped Dewey's last years before his retirement.

Rugg believed that education and, specifically, instrumentalism relied too heavily on the sciences and did not encourage the artistic, creative and emotional side. He disliked the emphasis on conformity to a particular social group and lack of emphasis on the development of happy individuals. Rugg was interested in creativity and learning. His last volume published posthumously was titled *Imagination*. The way Rugg imagined education – one that was creative, did not conform to a single social group and helped develop happy people – led, he believed, to social improvement (Evans, 2007). In *Culture and Education in America* Rugg wrote, "In the synthesis of pragmatic and artistic concepts we have a sound basis for a description of our society... the marriage of intellect and imagination" (1931, p. 211). As Rugg suggests in this excerpt, and Dewey before him, it is the marriage of intellect and imagination, the blending of knowledge and expression that shapes the individual, his relationships with others and society. How is this synthesis achieved?

In the second chapter of *Democracy and Education*, Dewey promotes education as a social function. He writes,

The required beliefs cannot be hammered in; the needed attitudes cannot be plastered on. But the particular medium in which an individual exists leads him to see and feel

one thing rather than another; it leads him to have certain plans in order that he may act successfully with others; it strengthens some beliefs and weakens others as a condition of winning the approval of others. Thus, it gradually produces in him a certain system of behavior, a certain disposition of action (1916, p.13).

Perhaps agreeing with Dewey that “needed attitudes cannot be plastered on,” Jane Addams, who with Ellen Gates Starr, established Hull House for immigrant children, promoted engaging students through their own rituals (Stankiewicz, Amburgy and Bolin, 2004). With Addams and Starr, the pre-history of arts integration comes full circle from the Native American integration of the arts into life learning to the 20th century acknowledgment of the importance of ritual and tradition in teaching and learning. Addams believed that although the public school helped the immigrant district, separation from families and traditions was harmful to students. She saw the lack of ritual and tradition as a lost opportunity through which students could learn from each other. Addams wrote in 1908,

[Teachers should] bring out of them [students] their handicrafts and occupations, their traditions, their folk songs and folk lore the beautiful stories which every immigrant colony is ready to tell and translate; [teachers] could get the children to bring these things into school as the material from which culture is made and material from which culture is based” (Addams in Flinders & Thornton, 1997, p. 27).

Although Addams understood and advocated for inclusion of cultural artifacts in schools for immigrant children, these vestiges of “the other” were always overshadowed by the urgency to assimilate. Starr was the first president of the Chicago Public School Arts Society, whose members were key advocates for the school decoration movement (Stankiewicz, Amburgy and Bolin, 2004). School decoration was thought to be instrumental in the Americanization of immigrants. Magazines such as *School Arts* and *Perry Magazine* provided examples and encouraged art making at home for decoration purposes. Companies developed products to support this movement including colored construction paper by Milton Bradley and Crayola crayons by Binney & Smith in 1903. In addition to the introduction of

art making in the non-art classroom, the Arts Society promoted the placement of black and white reproductions of Western masterpieces in the classroom through the picture study movement. “In an era of social reform,” Stankiewicz (1985) writes “picture study was expected to supplement moral and religious instruction, bringing elite virtues to poor immigrant children” (p. 91). The picture study movement also incorporated some of the first arts integration strategies in the classroom. Students were asked questions about the works of art. The images were catalysts for storytelling about the artist and the representation. Students acted out the scenes depicted in the images with tableau vivant (Stankiewicz, 1985). These strategies are still used in classrooms when images of art works are introduced through arts integration.

It should be noted that the intention of proponents of the picture study movement was to build character and taste through specific Western art historical references (Stankiewicz, Amburgy and Bolin, 2004), thus assimilating the immigrants in very particular ways that did not always honor their cultures. Although Addams advocated for cultural awareness in the immigrant classrooms, the disappearance and reappearance of “other” cultures haunted education throughout the 20th century. There seemed to be a tug-of-war between utilizing the arts to help indoctrinate mainstream American values and then returning to the arts to help expose students to “the other” by making masks, listening to African drumming or watching a video of an Indian dance. Either side showed education privileging the West and rarely going beyond spectacle. John Willinsky wrote in 1998 that current curriculum transmits imperial history, “which was largely determined to learn about the *other* – the one who is so markedly not the one engaged in the study – through subordination and surveillance, conversion and training” (p.112). This is tricky ground. Efforts to develop cultural awareness

and competence must have a depth of understanding that goes beyond learning about a one tiny aspect of a culture. We must undo the hundreds of years of “learning to divide” as Willinsky suggests. He writes,

We are not anything so much as what we have learned to call ourselves. Learning to read ourselves within and against how we have been written, too, seems part of the educational project ahead. But learning to read oneself is also about learning to read the other, as we consider how to rewrite the learned and learn-ed perceptions of difference (p. 264).

I would argue that part of the solution is learning to belong – creating opportunities for students to understand themselves and others and opportunities to communicate these understandings. Because the arts are often accessed as a means to cultural awareness and competence, arts integration is one of the ways these particular relational capacities are built.

Of the many writers of the progressive education movement who foreshadow arts integration, Charles De Garmo, who supported “beautification” movements, is often overlooked. He developed a curriculum theory in contrast to Parker, in which he suggested that a correlation of school subjects was preferable to concentrating on one subject. De Garmo argued that when a school subject is subordinate to another subject, it loses its identity (Tanner, 1990). His concern is relevant in arts integration as practiced today. Liora Bresler (1995) defined arts integration by degrees of balance across subjects describing the most prevalent as the “subservient integration style,” wherein the arts served the academic curriculum. Historically, when arts have been incorporated into non-art curriculum, the arts were secondary to the “real” content. Bresler states that it is the co-equal or cognitive style of arts integration that is touted in the literature; yet, it is the least practiced because it does not fit into the school structure. Bresler claims that this form of integration requires not only a transformation of teaching style, but also the modification of discipline boundaries and a

revision of working relationships (2002). I would argue that these changes are in the realm of the relational – teacher and student, teacher and teacher, administration and teacher.

Relational capacity building is modeled by those who participate in arts integration in the “co-equal or cognitive style” of arts integration.

As has been noted, the “integration style” has its roots in progressive education. Key figures in art education, Leon Winslow and Charles Washburn, were systematic in their approach to integration. Winslow, who was the art education director for the City of Baltimore from the 1920s to the 1940s, prepared units combining teaching of the arts in relationship to other subject areas (White, 2004). Washburn, Superintendent of the Winetka Public Schools in Illinois, adopted a similar strategy in 1919. Students studied units through “creative group activities” and were allowed to study a unit as long as they needed to fully comprehend the concepts (Pinar, 1995). The idea of a correlation of subjects was not relegated only to the arts. Ruth Ann Weeks developed a “correlated curriculum” in 1937 that integrated other subjects with English (National Council of Teachers of English, 1936). Correlation of subjects or integration across disciplines is important because it is one of the ways that arts integration mirrors “real life,” creating relevance and more explicit connections across disciplines for students. As noted above, correlation also requires and models the formation of relationships, formed and maintained among students, teachers and administrators. One of the most notable curricula incorporating the notion of correlation of subjects was the project method, which certainly was a pre-cursor to arts integration.

Shaping influences - The Project Method and MACOS. Dewey and other progressive reformers such as Marietta Johnson, who established the School of Organic Education in Fairhope, Alabama, believed that children’s interest in occupations and

activities should be considered when developing curriculum (Pinar, 1995). William Heard Kilpatrick framed Dewey's ideas about children learning through expression into the project method. The "projects" were organized around themes and acknowledged relationships among content areas (Levine, 2001). The philosophy behind the project method is experiential learning. Kilpatrick wrote in 1918, "If the purposeful act be in reality the typical unit of worthy life, then it follows that to base education on purposeful acts is exactly to identify the process of education with worthy living itself" (Pinar, 1995, p. 115). Although his work predates the project method, Henry David Thoreau (1854) regarded this concept in the first chapter of *Walden*. He wrote, "How could youths learn to live than by at once trying the experiment of living?" (Thoreau, 1854, reprinted 2011, p. 50). The experience of living is not an isolated phenomenon. Even during his solitary experiment at Walden Pond, Thoreau had two chairs for conversation and three chairs for group gatherings.

The progressive movement continued into the early 1940s. Arts in schools declined in the 50s and 60s due to the renewed emphasis on science and mathematics. This emphasis was spurred, in part, by the American perception of education following the Soviet launch of Sputnik, a key moment in the race for space. Americans (and especially politicians) voiced concern that the education system was not competitive due to a lack of science and math and therefore, a national failure. Correlated curriculum was replaced with content areas taught in isolation emphasizing math and science. Occasionally, the arts were incorporated in the teaching of other subjects, but more often than not, they were taught as separate entities – music instruction, visual art and theater. Discipline specialization rose in importance. For example, these specialists, rather than curriculum theorists, led the National Curriculum Reform Movement (Pinar in Connelly, 2007).

Jerome Bruner, a psychologist, was one of the framers of the curriculum reform. He wrote *The Process of Education* (1960), considered the curriculum manifesto of the 1960s. In this volume, Bruner made the claim that each discipline exhibited a particular structure, allowing students to learn the discipline through the structure. Bruner's early work is reflected in Discipline Based Art Education (DBAE), a method of arts education in which the arts permeated disciplined-based curriculum by demanding inclusion as their own disciplines. DBAE has its origins in the work of Elliot Eisner (1968) with the Kettering Project at Stanford. Eisner recognizes Bruner as the source of the ideas manifested in DBAE (Eisner, 1998). Due to its influence on arts integration, DBAE will be discussed in more detail in a later section.

Bruner is also known for MACOS (Man, A Course of Study), which I would argue is one of the earliest attempts to employ arts to teach non-art subjects in a large-scale project. Utilizing the new media of television and film, which provided dynamic teaching tools, MACOS demonstrated ways in which these arts could be incorporated in the non-art classroom. More than passive illustration, MACOS allowed students to employ problem-solving skills to explore humanism by observing and discussing a culture outside their own experience.

Bruner led a group of disciplinary specialists (teachers, historians, anthropologists, cinematographers) in creating a curriculum for fifth graders about the evolution of man as part of a larger National Science Foundation project. Each unit included 21 thirty-minute films of the Netsilik Eskimo migration cycle with lesson plans and other teacher resources. The curriculum integrated film, music and literature with science and social studies. The learner in this project is often spectator. When MACOS was first adopted in Great Britain in

1972, one scholar noted that the inclusion of this curriculum was in response to a perception that the primary schools were “over concerned with caring and relationships” and does not give students access to the “disciplines of knowledge that constitute the organization of knowledge for our culture” (Ruddick, 1972). Certainly, this organization was carefully scaffolded through the films, which highlight the instinctual survival of salmon, the social organization of baboons and finally, the dependence of Netsilik Eskimos on their stark environment. MACOS asserted basic structures of affiliation, such as family, and then examined these concepts across species and nationalities. Again, the arts were employed to teach students about the “other” in their absence. Rather than build skills to learn how to be with someone outside their experience, the Netsilik Eskimos were examined in the same way as the baboons were examined in terms of family organizations and behavior.

Beginning in 1966, MACOS was distributed throughout the United States. Over the next decade, 1,700 schools in 47 states adopted MACOS serving over 400,000 students. Conservative legislators and religious conservatives strongly objected to the project and by the mid-1970s, it was no longer in American schools (Lagemann, 2000).

Bruner noted that developing a course of study was not meant to merely to impart knowledge:

One must begin by setting forth the intellectual substance of what is to be taught, else there can be no sense of what challenges and shapes the curiosity of the student. Yet the moment one succumbs to the temptation to “get across” the subject, at that moment the ingredient of pedagogy is in jeopardy... Unless the learner also masters himself, disciplines his taste, deepens his view of the world, the “something” that is got across is hardly worth the effort of transmission (1971, p. 57).

Perhaps, Bruner was considering the objectification of the “other” in MACOS and the failure to promote relational education (cultural and self awareness), as was the intent of the unit.

One of the aims of MACOS according to Peter Dow writing in the teacher guide is for

students to gain “a new perspective on themselves and the culture that they share through an understanding of another way of life” (Ruddick, p. 121). This intent, this spirit of MACOS lives in arts integration today through elaborate units of study intended to challenge one’s own perceptions.

While MACOS is one of the few examples of arts integration in schools, integration across disciplines including the arts was flourishing in popular culture in the 1960s and 1970s. Most notably, *Sesame Street*, a children’s television show, used puppets to teach basic language and math skills and *School House Rock* taught grammar and civics lessons with animated videos featuring song and poetry. Integrating the arts into non-art content was not prevalent in schools until federal funding became available to funnel dollars to States for art education. The examples that did exist emerged from arts-institution based programs and support from advocacy groups. For example, *The Center for Arts Education: A Decade of Progress* (Center for Arts Education, 2007) describes the efforts of multiple organizations to address the dire need for arts in New York City schools, which had declined severely in the 1970s.

During the 1970s a number of arts organizations and advocacy organizations emerged to address the absence of the arts in the city schools. The Lincoln Center Institute was established in 1975, Studio in a School in 1977, the Arts Connection in 1979, among others. Despite these programs and the offerings of museums, The Metropolitan Opera and other arts institutions that dedicated special performances for children or sent in arts for school residencies, arts experiences were not evenly distributed across the schools (Grumet, Randolph & Stanley, 2015, p. 270).

Increased involvement by outside groups and tension among educators, teaching artists and the few in-house specialists, resulted in years of negotiation, compromise and competition. Still these programs survived and even flourished in New York and throughout the country

and by the 1980s and 1990s organizations were receiving significant funding for these efforts.

Through the 1977 publication *Coming to Our Senses: The Significance of the Arts for American Education*, the Arts, Education and Americans panel, chaired by David Rockefeller, made ninety-six recommendations for the integration of the arts into school curriculum. These recommendations foreshadow the discussions about arts integration in the 21st century around interdisciplinary curriculum, relationships among general and specialized teachers, emphasis on new and global art forms and student inclusivity. The guidelines recommended that prospective classroom teachers have experience in a variety of arts and are able to relate them to each other and other disciplines. Classroom teachers were to be supported by an arts resource team. They encouraged arts educators to incorporate new art forms citing electronic music and art forms from other cultures. The guidelines also called for student inclusivity requiring that “schools make opportunities for creative work available to all students at every level, not just the very young, the talented or the aspiring professional” (National Art Education Association, 1977, p. 66).

I had always thought of the provenance of arts integration in terms of a lineage – philosophies, publications and events – neatly ordered and chronologically descending from one movement to another. I now understand the influences and events that shaped arts integration as a swarm - grouping, gathering and pruning ideas almost in a call-and-response fashion as educators participate in and respond to the politics of their times.

While the Arts, Education and Americans panel’s recommendations were being realized in some classrooms and curricular scholars’ interest in humanism was gaining some traction, discontent with education in general nevertheless flared, and the arts diminished as a

result. Peaking with *A Nation at Risk* in 1983, the swarm turned toward an audit culture of reform. Much like the calls for reform after the Sputnik crisis, education was once more marked as a failed system. Although this shift marginalized the arts in education further, it also served as a catalyst for proponents of the arts in schools and gave birth to arts-based school reform, school-arts institution partnerships and studies in cognition and the arts.

Foundational influences - DBAE, Project Zero and LCI. In this section, I will discuss early initiatives of arts integration, which are the foundation of arts-integrated practice today. They provide a framework for the ways in which arts integration is presented in schools – as school reform and through teaching artist and arts-based institutions. This section sets up the framework of this study, which examined arts-based school reform models, arts integration developed by arts-based institutions, and arts integration implemented by teaching artists and classroom teachers.

Disciplined-Based Art Education (DBAE). As noted above, DBAE has its origins in the 1960s with Elliot Eisner and the work of the Kettering Project at Stanford. The Kettering project, which structured art education for very young students in a sequential way, emphasized “the productive, the critical and the historical aspects of art” (Eisner, 1975, p. 26). The project was attentive to teachers’ needs and developed support and evaluation materials to assist them as they changed the unrelated, short-lived, unfocused art activities in schools to more purposeful, consistent and sequential modes of instruction. These emphases were expanded into Disciplined-Based Art Education and with funding from the Getty Center for Education in the Arts in 1983, became a nationally recognized model and, simultaneously, the basis for much debate. DBAE promoted a formal approach to art instruction in general education utilizing four components – art history, aesthetics, art

criticism, and art making (Greer, 1984). Proponents claimed that these components allowed for deeper understanding of concepts, specifically visual art content, and moved art education out of the realm of “activities” to curriculum. DBAE honored the relationships among history, critique, maker and philosophy within the discipline of visual art and advocated for teaching them in a structured, sequential way which led to a deeper understanding of the subject. When the Getty Trust moved its focus from DBAE to other initiatives in the late 1990s, disciplined-based art education became comprehensive art education (CAE) and Transforming Education through the Arts (TETAC) led the charge (Killeen, D, 2002). DBAE has not escaped reproach and has been accused of promoting sexist, Western and elitist academic values. Over time, these lenses of critique allowed for the opportunity to transform these ideas, as solidly grounded as they were, into something more relevant. I would argue that the echoes from DBAE are embedded in arts integration as it is practiced in the 21st century.

One example, rooted in DBAE, which is not included in the study to keep a geographic balance across programs, is the Southeastern Center for Education in the Arts in Chattanooga, Tennessee, one of the regional centers established to spread the DBAE model and which continued as a part of TETAC. It is one of the few original centers currently in operation. This Center’s mission has expanded from visual arts to include four art forms through which its designers create programs of integrated curriculum. Yet, the foundation of these programs remains sequential, purposeful, evaluated art education developed with a strong emphasis on production, history and critique (University of Tennessee at Chattanooga, 2015).

Project Zero (PZ). While DBAE was forming on the West Coast, Project Zero was developing at Harvard. In 1967, Nelson Goodman founded this research center to form a starting point and grounding for projects which studied arts in schools. Goodman approached arts learning as a cognitive activity; but he also acknowledged that “zero” had been established in this field, hence the name. In addition to position papers, Goodman introduced lecture-performances and multi-media performances to the Harvard community in an effort to highlight the cognitive processes encountered in artistic planning, production and performance. As Project Zero evolved, the research emphases became broader and included applied research in museums and schools (Gardner et al, 2003). Project Zero’s researchers produced dozens of publications from their findings. From Project Zero research projects, Howard Gardner’s work in multiple intelligences (1983) and studio thinking developed by Hetland et al. (2007 and 2013) contributed broad implications for arts integration.

The theory of multiple intelligences, developed and published by Gardner in 1983 as *Frames of Mind*, was widely adopted by designers of arts-integrated curriculum. In an attempt to broaden the idea of intelligence beyond a single, general capacity that could be measured by standardized tests, Gardner proposed that “an intelligence is the ability to solve problems, or to create products, that are valued within one or more cultural settings” (Gardner, 1983, p. xiv). The original seven intelligences became nine over time and included linguistic, logical-mathematical, musical, visual-spatial, kinesthetic, interpersonal, intrapersonal, environmental and existential-moral. These “intelligences” were adopted as core commitments in the National A+ Schools Consortium of arts integration, Mississippi Whole Schools Initiative, and other arts integration programs influencing both instruction and assessment. The appeal of the theory of multiple intelligences for designers of arts-

integrated curriculum is that it recognizes multiple ways of knowing, providing students with additional points of entry (including the arts) to understanding. This theory also validates students' ability to demonstrate their understanding of concepts to peers, teachers and parents through expression (Noblit et al, 2009).

With funding from the J. Paul Getty Foundation, Hetland, Winner, Veenema and Sheridan, researchers at Project Zero, studied visual arts classrooms to determine what teachers intended students to learn and the strategies used to teach in these art classrooms. The findings were published in *Studio Thinking* (2007) and *Studio Thinking 2* (2013) and listed eight habits of mind that were engaged in the art classrooms. These studio-thinking habits provided a framework not only for art teachers, but also for teachers in non-art classrooms. I would argue that studio thinking has been practiced for decades by teaching artists in non-art classrooms, a practice that became formalized through the work of arts-based institutions in schools, most notably Lincoln Center Institute.

Lincoln Center Institute (LCI). Even though scholars from coast to coast were arguing for the arts in schools in the 1960s and 1970s, the dominant discourse marginalized the arts in schools. The arts-in-education landscape across the United States was unpredictable and varied. Many districts simply eliminated the arts and the teachers who taught them. No arts instruction. No arts in non-art classrooms. Emphasizing the absurdity of school environments void of the arts, David Rockefeller was quoted on the back cover of *Coming to Our Senses* as saying, somewhat facetiously, "When we let the arts into the arena of learning, we run the risk that color and motion and music will enter our lives" (Arts, Education and Americans Panel, 1977).

Arts-based organizations began filling the void by funding artists to work in schools. These experts in visual arts, music, dance and theater gave performances in schools and worked with teachers in classrooms in order to increase exposure and create environments that allowed for expression. The “lending” of artists to schools launched the teaching artist movement, which has evolved from a practice isolated from the curriculum to true collaborations with classroom teachers. Teaching artists are a major component of current arts integration practice. The Lincoln Center Institute was among the first arts-based institutions to implement a teaching artist model of instruction in 1975 and LCI has since involved hundreds of teaching artists in New York City and schools across the world. Eric Booth, one of the early LCI teaching artists, has done extensive studies of teaching artists. He makes claims about teaching artists, a term coined by LCI staff, writing, “No, we are not exactly arts teachers. No, we are not ‘only’ artists. We are both; our skills live ‘in between...’ Both artist and educator, and often both at the same time” (Booth, 2005.)

Teaching artists are the mainstay of arts integration. Almost all current arts integration programs depend on their expertise in the classroom and on their ability to implement professional development components. They help provide exposure to the arts, collaborative expertise with classroom teachers, and connection for students to professional artists. Arts integration has allowed teaching artists a means of employment, exposure through State rosters, and training in working in school environments. The Kennedy Center for Performing Arts has also been a leader in the teaching artist movement; but other programs, especially State Arts Councils, have assisted in connecting teaching artists and schools. Professional development training has expanded beyond classroom teachers to teaching artists. For example, the Mississippi Whole Schools Initiative created a workshop

and a handbook, *Artist as Teacher: A Guide for Artists Working in Schools*, to assist teaching artists (Herring-Harris et al., 2003).

The history that influenced arts integration is long and deep; however, arts integration as a national and international practice is entering a new phase. The current period may prove to be the most expansive in its history. Arts integration practitioners are constantly striving to re-unite knowledge and expression in sustainable ways even in these difficult times when testing is consuming all attention and funding. Currently, the scope of arts integration practice is broad, ranging from whole school reform to teaching artist residencies to isolated classroom teachers blending the arts and non-art curriculum. Increasing numbers of classroom teachers, school administrators and teaching artists practice and advocate for the integration of arts into curriculum. Due to the many school-based initiatives, arts integration-specific professional development and university degree and certification programs and teaching artist development, there may be thousands of teachers, who have a working knowledge of arts. These educators are often passionate about the work because they see physical and emotional changes in their students when the arts are integrated into the curriculum. Teachers report that students stand taller, share their opinions with more confidence, and exhibit a deep understanding of the art and non-art content (Bellisario & Donovan, 2012).

Literature Review – Arts Integration Research and Practices

Research in arts integration has been limited, for the most part, to three areas: case studies, which focus on particular schools, methods, or programs; transfer of knowledge and student achievement; and impact on specific groups. *Champions of Change* (Fiske, Ed., 1999), *Critical Links* (Deasy, Ed., 2002), and *Arts Integration Frameworks, Research, and*

Practice (Burnaford et al., 2007) are the three most often cited compendia. Each reports findings from studies about arts and learning. Many of the references cited in this proposal are included in these volumes. In the most comprehensive report of the three, Burnaford, et al. (2007) cited less than thirty studies.

Most of the studies noted in these reports are specific to particular arts integration programs such as A+ Schools Program of the North Carolina Arts Council (Noblit, Corbett, Wilson, and McKinney, 2009; Wilson, Corbett, and Noblit, 2001), Chicago Arts Partnership in Education (Catterall and Waldorf, 1999; Waldorf, 2002), Oklahoma A+ Schools® (Raiber, et al., 2010), and Mississippi Whole Schools Initiative (Corbett, Wilson, and Morse, 2002). The studies of A+ and Mississippi Whole Schools illustrate how arts integration has contributed to school reform and sustainability. The Art Education Partnership has recently developed a research branch, which includes an online search for articles. At the beginning of this writing, a search for the phrase “arts integration” prompted a list of 59 articles. From 2012 to 2015 that list has grown to only 67 articles. This list is not exhaustive and has some glaring omissions. For example, no articles were cited about arts integration and museums.

Research Focused on Transfer of Knowledge

Many studies of arts integration are concerned with the transfer of knowledge from the arts to other disciplines (Catterall, 2005; Hetland and Winner, 2001; Moga, Burger, Hetland and Winner, 2001; Winner and Hetland, 2000; Catterall and Waldorf, 1999). These studies seek to determine whether or not arts integration enhances a student’s ability to perform well on discipline-specific standards-based assessments. During the 1980s and 1990s, there was an urgency to determine the degree to which knowledge and experience in the arts transferred to knowledge in non-art disciplines. Politicians, policy makers and

individuals involved in the burgeoning educational consumer marketing claimed that there was significant evidence to suggest this direct transfer. Many studies focused on the effect of one art form on one discipline – music on math or drama on language arts skills. For example, the researcher of one study found that structured reenactment was beneficial to students when learning story structure and improvisation and promoted oral language growth (Podlozny, 2000). Researchers also examined the effect of studying music on developing math skills. Rauscher et al (1997) found a positive correlation between piano instruction and the development of spatial-temporal reasoning in pre-school children.

By the turn of the 21st century researchers began questioning whether there was actual evidence of transfer. Burton, Horowitz and Abeles (2000) studied the effect of cognitive skills learned through the arts on thinking in general and in non-art domains. They concluded that the study “does not offer clear evidence of transfer, or point to the specific effects of transfer on other specific subject disciplines. It does suggest, however, that a relationship exists between learning in the arts and other disciplines.” After a thorough investigation of correlation and experimental studies concerning the transfer of arts learning to non-art disciplines, Winner and Cooper (2000) concluded that studying the arts had no *causal* effect on academic achievement, but that there was a positive and significant correlation between arts education and academic achievement. They did note, however, that in order for transfer to occur, teachers must be explicit in acknowledging transfer, using examples in both the art and non-art domains, and teaching students strategies for applying the skills in both. This meta-analysis looked at studies concerning the general transfer of arts to non-arts, rather than specific studies about art forms.

The publication of *Critical Links* in 2002 continued the conversation about the question of transfer. In his essay in this volume, which provided a review of studies examining learning through the arts, Catterall suggested future considerations in this debate. He argued that more studies on learning through the arts would be needed to understand the relationship between art and non-art domains.

Research Focused on Particular Groups

Recent research has expanded our understanding of arts integration by looking at its impact on particular groups, such as classroom teachers (Bellisario and Donovan, 2012), (Upitis, R., Smithrim, K. & Soren, B.J., 1999) and pre-service teachers (Manson, 2007) and the benefit for students with special needs (Mason, Steedly, & Thormann, 2008), English language learners (Spina, 2006) and students at risk of dropping out of school (Barry et. al., 1990). In examining arts integration's benefit to specific student groups, researchers looked at standardized tests in some studies. For example, fifth-grade English language learners were found to have increased reading comprehension and English skill development without a loss of their native language skills when taught through an arts-based program when standardized test scores were compared to a similar group who did not participate in an arts-based program (Spina, 2006). Researchers also noted student benefit by the ways in which students were able to demonstrate their knowledge through the arts. For example, Mason et al (2007) found that students with disabilities had greater access to learning with arts integration and could better express their knowledge of academic content when the arts were integrated with non-art content. According to several studies, students who engage in the arts in schools are less likely to drop out of school. For example, Barry and his colleagues

examined at-risk students in arts classes noting that inclusion of the arts attributed to staying in schools.

Research Focused on Arts Integration Programs

With the exception of studies involving particular groups and transfer of knowledge, as noted above, much of the research and publications remain specific to particular programs. Exploration of arts integration across programs has been published in two notable books. Deasy and Stevenson (2005) researched processes of arts education, including arts integration, across programs in selected schools in *Third Space*. Their findings included ways in which schools created atmospheres for sustainability. Donahue and Stuart (2010) edited a volume, *Artful Teaching*, which looks at arts integration practice in a specific region – the San Francisco Bay Area.

Research concerning specific programs is especially rich in the area of school reform models. For example, Stephen Dobbs (1998) updated the 1992 guide to DBAE outlining the principles of disciplined based art education – art making, art history, aesthetics and art criticism – and the structures and methods through which these are integrated into the classroom. The authors of the final report of Transforming Education through the Arts (TETAC) funded in part by the Annenberg Foundation and the Getty Trust, concluded that this strategy worked compatibly with school reform efforts in various environments, provided flexibility to accommodate other school mandates, and promoted collaboration among teachers and students (Killeen, 2004).

Chicago Arts Partnerships in Education (CAPE) is the focus of numerous studies and guides. CAPE supports partnerships among Chicago Public Schools teachers and teaching artists in order to increase student achievement and school effectiveness, while building the

capacity of teachers and teaching artists. Burnaford, G., Aprill, A. & Weiss, C. (2001) discussed arts integration through the lens of the Chicago Arts Partnerships in Education in the volume *Renaissance in the Classroom*, which is often cited and referenced by practitioners of arts integration. Notable studies involving CAPE schools include the chapter by Catterall and Waldorf in *Champions of Change* (1999) that followed CAPE's first six years and examined the resulting effects on student learning over time; Burnaford et al., (2007) investigated action research among teachers and teaching artists; and Waldorf (2002) looked at teaching artists in CAPE programs and their impact on students. More recently, CAPE participated in two federally funded studies. Developing Early Literacies through the Arts (DELTA) noted the promotion of multiple literacies formed through the arts (Scripp, 2007) and Partnership for Arts Integration Research (PAIR) study researchers looked at the impact of arts integration on student achievement and teacher capacity (Burnaford and Scripp, 2010). CAPE provides researchers with a model of arts integration in an urban setting that has been successful over numerous periods of political and social change. In turn, these studies helped CAPE identify features that were effective when implementing arts integration such as principal involvement, opportunities for teacher involvement and increased arts partnerships. These studies help us understand the impact of arts integration in specific ways. For example, student achievement was enhanced in schools with high poverty involved in CAPE compared to similar schools without innovative arts integration. Students in schools that participated in CAPE were found to take their work more seriously than students in schools without arts integration. Teachers in CAPE schools were more likely to release control of their classrooms, take risks and seek out training in the arts than teachers in the comparison schools (Catterall and Waldorf, 1999). By providing a glimpse into arts

integrated schools through CAPE, these studies become a resource for other communities considering implementing arts integration in their schools.

Evaluations for several programs have been published. Wilson, Corbett and Noblit (2001), who evaluated the A+ Schools Program in North Carolina, published a summary of their work from 1995-1997. According to the summary, A+ schools increased their organizational capacity in order to sustain this effort, as well as building community partnerships. Students were more engaged and able to demonstrate understanding of curriculum in part because of the change in teacher instructional strategies (Wilson, Corbett & Noblit, 2001). Building upon this work and encompassing twelve years of research, Noblit, Corbett, Wilson and McKinney published their exploration of the sustainability of A+ Schools (2009). The research conducted about Oklahoma A+ Schools® produced five volumes (Raiber et al., 2010). The writers of these volumes outlined qualitative and quantitative findings, history and foundational literature, and provided composite narratives of three schools. In the same way that studies about CAPE provide resources for schools implementing arts integration, the studies conducted about A+ Network schools help educators and advocates make claims about arts integration including improved student achievement as measured by test scores and other assessments, decreased disciplinary actions, increased collaboration among teachers and increased opportunities for artistic expression. In addition, since these are case studies, they provide an entry to the processes and structures of arts integration that can be similarly replicated in other school districts.

Corbett, Wilson and Morse evaluated the Mississippi Whole Schools Initiative's success, particularly in improving literacy through arts integration. They recommended a systemic approach in "infusing" the arts (2004). This recommendation was echoed in a more

recent evaluation of Mississippi Whole Schools Initiative conducted by the Stennis Institute of Government researchers at Mississippi State University (2011). From findings largely based on standardized test results and surveys completed by administrators, teachers and arts specialists, they recommended that arts integration efforts be increased in early childhood and elementary school settings and that increased professional development for teachers and teaching artists was essential to the success of the model (Phillips et. al., 2011).

One of the weaknesses of program-specific studies is that claims of research-based successes are limited to a few programs. These claims can be very beneficial to the selected programs; however, they also set up a discourse supporting one strategy over another as “model arts integration.” In the United States, the authors of the *President’s Committee on the Arts and the Humanities (PCHA) Report* (2011) highlighted an elite group of twenty programs that bring art into schools. Although the report mentions other programs and acknowledges the wide breadth of arts integration implementation, the authors recommended that arts integration be defined more narrowly based on these “chosen” models. The authors write,

PCAH sees a role for a national organization to facilitate one or more communities of practice among model arts integration programs to identify best practices in arts integration, organize curriculum units, bring together training approaches, and create a common frame for collecting evaluation results (p. 51).

Standardizing arts integration curriculum is a difficult charge. The contextual particularities of the intended curriculum and the variety in implementation due to the realities of individual school cultures challenge standardization. This standardization works against the current trends in arts integration to honor the particularities of each school culture and create environments in which the arts are embraced as integral to teaching and learning.

CHAPTER TWO: METHODOLOGY

Research Design Overview

This qualitative study is designed to determine the ways, if any, in which arts integration curricula helps build capacities for relational understanding of self and other. I wanted to study the possibility of relational capacity building by looking at the intention of several arts integration programs, rather than looking at one model of arts integration as it occurs in one school. In order to examine this phenomenon broadly, I selected programs of arts integration practice in each of three model categories: 1) arts-based school reform model, 2) arts institution-based model and 3) teaching artist and/or single art form model. Arts integration programs are commonly classified in the first two categories. The third category allowed me to examine programs that do not necessarily fall into the two major categories, but they are represented in the field. I proceeded in two rounds in order to initially screen artifacts in each model type. This method also provided a way to organize a large pool of artifacts into smaller parts making the study more manageable. Once programs for the first round had been selected (see Sample section below), I screened publically accessed curricular artifacts from each program in this round and selected up to 24 artifacts from each of the selected programs for content analysis. The number of artifacts varied due to breadth of the artifact pool and public availability. These artifacts included lesson plans, informational and demonstration videos, organizational and professional development websites, articles, published research and program evaluations. Through a content analysis of

the artifacts, I determined indicators of relational capacity building within arts integration curricula. I repeated the process in a second round. Artifacts alone do not tell the whole story about relational capacity building within arts integration.

Curriculum is lived experience; it is not just made up of material artifacts. The people who work in this field provide the backstory to the artifacts – the intention of the model, the purposefulness in pairing of art object and non-art content, the articulation of the experience. Therefore, I purposefully selected individuals, who design and implement arts-integrated curricula for the selected programs, to be interviewed. Most often, arts integration curricula are the product and process of a collaborative effort among directors of programs, practitioners, museum and arts center educators and professional development providers. The individuals who agreed to participate in this study included arts integration program designers and administrators, professional development providers, university researchers, teachers and school administrators who had helped design or worked in schools and classrooms which implemented the selected programs. These interviews also served as a check of the findings from the curricular artifact analysis and provided an additional data set through which to explore the places in the intended curriculum where relational opportunities occur.

Most of the people invited to participate were purposefully selected because they were considered key to the formation and implementation of the selected programs and design of the curriculum. Eight interview participants were directors or founders of their programs, seven were program coordinators, museum or performance educators, and two were in-school participants. In one case, a participant suggested another person to be interviewed from her organization. One executive director, who was invited to participate

and declined, suggested a colleague. These recommendations from the field helped capture information considered vital by other participants.

The data from the selected programs (artifacts and interview transcripts) were examined in two rounds. Artifacts and interview transcripts from round one programs were examined and coded to encompass a broad range of relational capacity building. The themes that emerged from round one were identified, clarified, and built upon in round two. The data from the two rounds were further analyzed in order to build a case about arts integration and its facility (or not) for building relational capacities.

In the following sections of this chapter, I will discuss the sample including the criteria by which the programs were selected and their geographic distribution, the selected programs and the characteristics of the schools involved. I will also discuss in more depth, the gathering of data including artifact selection and the interview process, and relational capacities as a framework for the study.

Sample: Arts Integration Models

This research design employed stratified purposeful sampling as described by Patton (2002) who suggests that purposeful samples can be stratified or nested by selecting particular units or cases that vary according to a key dimension. The sample was taken from a pool of arts integration models, which have implemented programs in the American South. It is difficult to estimate the number of arts integration programs that exist across the United States; however, I have identified at least 60 in the South through preliminary research of web sites, arts councils and grants lists. Of the 60, I chose thirteen arts integration programs for study. I employed two criteria when selecting the programs – model type and geographic

distribution. I wanted to ensure that all model types were represented and that the programs were distributed across the South. The programs are representative of their model types.

When screening programs from this pool, I noted that implementation generally takes one of three forms: 1) arts-based reform, 2) arts institution-based such as performing arts center-, museum- and artist(s)-led in-school programs and 3) teaching artist and single art form classroom initiatives. These forms encompass well-known programs that are deservedly touted for their success such as the A+ Schools National Consortium and Artful Learning®, as well as equally successful models that are not as familiar outside of their region or district.

The common ground across programs is the quest to bring an aesthetic presence to school culture and improve teaching practice. What differentiates one program from another is the set of norms and practices through which this quest is accomplished. For example, Artful Learning®, a program in the school reform model, engages through its “four quadrants,” which are experience, inquire, create and reflect. National A+ Schools Consortium promotes the “eight essentials,” a set of commitments to art, curriculum, experiential learning, multiple learning pathways, climate, infrastructure, collaboration and enriched assessment. Other art education programs outside of this study also work within norms. The Lincoln Center Institute (2012) has developed ten “capacities for imaginative learning,” such as noticing deeply, questioning and embodying, which help students develop perception and problem solving skills. These norms provide structure to the work and allow the flexibility arts integration providers need to work within the context of individual

schools. Several whole-school models now begin the process with a new school by conducting a needs assessment to determine the best path for implementation.

These norms represent the values of the programs. In this research, I have attempted to examine the intent of the keepers of the programs, who design these norms, to determine in what ways relational capacity building is part of that intent either implicitly or explicitly. In selecting the programs, I was deliberate in choosing ones from each of the three models of arts integration I have noted – 1) arts-based school reform model, 2) arts institution-based model and 3) teaching artist and/or single art form model. Figures 2.1, 2.2 and 2.3 depict the distribution of programs geographically and by the categories consistent with this research.

Arts-based School Reform Model

Programs within this model generally work with whole schools and occasionally entire school districts in an effort to increase student achievement and alter school climate. At the heart of arts-based school reform models are teacher professional development and ongoing training to help teachers learn arts integration strategies and explore an aesthetic sensibility in teaching. These strategies are modeled and experimented with during training and then implemented in the classroom through demonstration, team teaching, collaborative planning and lesson design. The advantage of programs in the arts-based school reform model is their sustainability – both as long standing arts integration programs and for keeping arts integration a priority in schools. The ability of A+ Schools Program of the North Carolina Arts Council (begun 1995) to sustain their efforts has been well documented (Noblit et al., 2009). Other programs in the arts-based school reform model,

Southeastern Center for Art Education (1987), Mississippi Whole Schools Initiative (1991) and Artful Learning® (1992) among them, have also persisted through changes in local and national governments and their arts education policies. With some exceptions, arts integration practice thrives in schools in which these initiatives take place. This practice is sustained through rigorous professional development and ongoing support for teachers, artists and administrators, collaboration among teachers and across content areas, flexibility according to school-specific contexts, and strong adherence and belief in the norms and structures created by the models.

Hundreds of schools have adopted the arts-based school reform model of arts integration through various programs mandated by state legislatures and departments of instruction or promoted by local districts, schools and arts councils. It is important to distinguish between models and programs. Models hold the philosophy, research and history of the arts integration instruction. Programs are the implementation of the model.

I have identified six programs in the arts-based school reform model as they are implemented in the American South. Three are national programs - National A+ Schools Consortium, Artful Learning®, Disciplined Based Arts Education (DBAE), and three are State-based - Value + in Tennessee, Big Thought in Texas and Whole Schools Initiative in Mississippi. This is not an exhaustive list of the arts-based school reform efforts in the South. Some of these programs are based in arts organizations and are listed in the next section. Other Southern States have implemented arts education initiatives, such as Arts in Basic Curriculum (ABC) in South Carolina. This

program is primarily focused on ensuring that arts instruction in dance, theater, visual arts and music is embedded in schools.

As discussed in earlier paragraphs, the distinguishing elements in the programs are the norms that each program follows. The norms are explained, justified, practiced and promoted through professional development for teachers, teaching artists and administrators. The arts integration program is implemented through curriculum development, demonstration, modeling and co-teaching in the schools, and lesson review, evaluation and revision. Schools are supported with online communities, ongoing professional development and site visits. These programs usually employ comprehensive outside evaluations, which occur simultaneously with implementation. The programs in the arts-based school reform model are most often brought into the schools from the outside and until the “buy-in” occurs at the classroom level, these programs cannot be sustained at desired levels. Oreck (2006) concluded that teachers’ artistic approaches needed to be congruent with their educational values in order to for them to incorporate the arts into their curriculum. This statement is consistent with ideas of sustaining school reform. According to Noblit and his colleagues (2009) in an in-depth study of A+ Schools Program of the North Carolina Arts Council, school reform is sustained through “harnessing the power educators have to do what they value” (p. 104). The researchers concluded that the A+Schools model of working within the local culture of the school increased its rate of sustainability.

Figure 2.1 below illustrates the extent of the arts-based reform model in the South.

The colors on the illustration indicate the State in which the program is implemented in the South. The key for Figures 2.1, 2.2 and 2.3 is:

Red-Orange = AL, Sage = AR, Lime = DC, Yellow = FL, Gray = Georgia, Magenta = KY, Orchid = LA, Dark Purple = MD, Turquoise = MS, Light Blue = NC, Red = OK, Green = TN, Brown = TX, Lavender = VA.

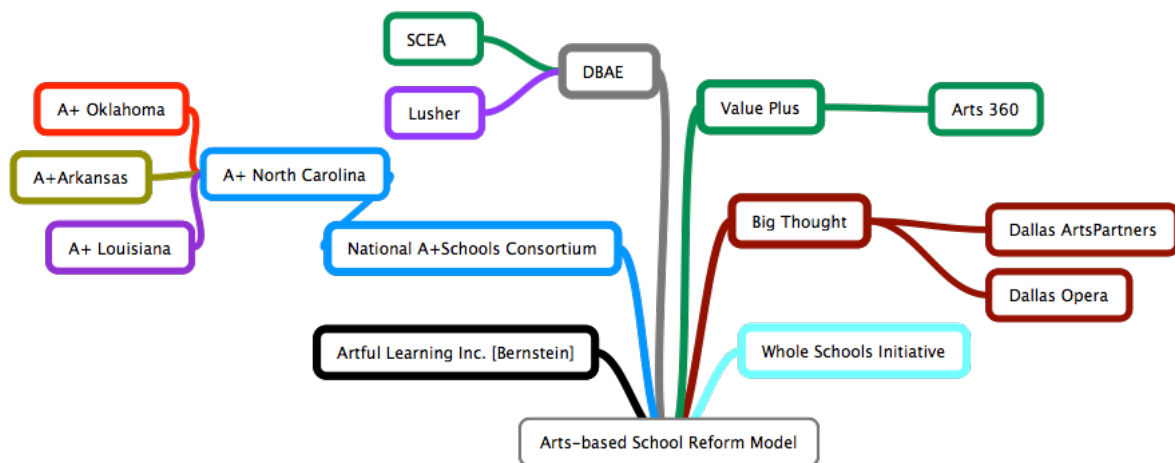


Figure 2.1. Arts-based School Reform Model of Arts Integration

Arts Institution-based Model

The programs in this model have many of the same characteristics as the arts-based school reform model. Their distinction is that these programs are directly tied to arts-based organizations such as museums, performing arts centers, music conservatories and theatrical and musical groups. Professional development for classroom teachers, teaching artists and administrators, which often takes place at summer institutes, is common to both school reform and arts institution-based models. Whereas programs in the arts-based school reform

model were created or evolved to prepare schools to integrate the arts, programs in the arts institution-based model integrate the arts in schools as a component of a larger institutional mission. Arts integration is often tied back to performances or artwork of the sponsoring institution. For example, the Walton Arts Center, Tennessee Performing Arts Center and The Kentucky Center for the Performing Arts develop strong arts integration programs in schools around each season's performances. Art museums include in-school object-based learning programs. The museum-school programs from the Isabel Stewart Gardner Museum and The Phillips Collection in Washington, DC are some of the most notable. North Carolina Museum of Art's Art of Collaboration works with teams of middle school teachers, who combine understanding of visual art and non-art content through in-museum discussion and classroom art making. One music initiatives brings the philosophy of Silk Road Ensemble into middle schools through teaching artist visits and professional development to "empower students and teachers to discover links across areas of study to highlight what connects rather than what separates them" (The Silk Road Project, 2013).

Well-known programs in the arts institution-based model are the Lincoln Center Institute and the Kennedy Center for Performing Arts. These two arts-based organizations alone have provided professional development for teachers, school administrators and teaching artists across the world. The Lincoln Center Institute also works with single or multiple teachers in New York schools around a performance or visual art piece to model "imaginative learning" practice. In addition to its professional development efforts of Changing Education Through the Arts programs, the Kennedy Center works with partner schools across the United States who have committed to school-wide arts integration. As often happens when one tries to categorize a phenomenon, the lines become blurred. Whole

school and single classroom, reform and improvement, teaching artist and teacher – all are descriptors when discussing arts integration. Of course, what is of most importance is what happens in the classroom between teacher, teaching artist, student and student-artist.

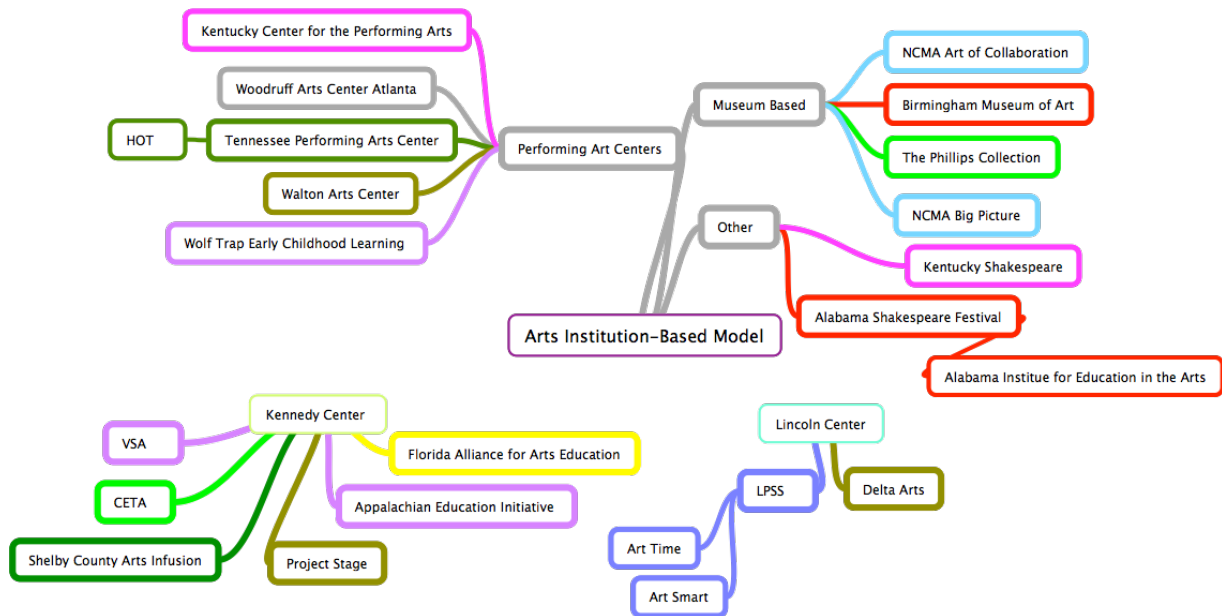


Figure 2.2. Arts institution-based models of arts integration

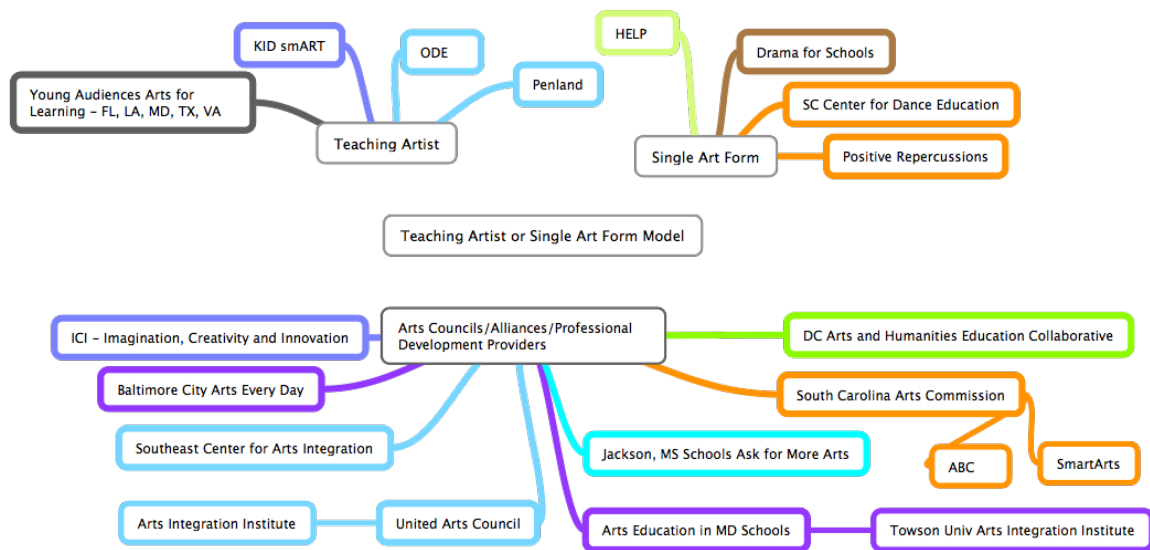


Figure 2.3. Teaching Artist and/or Single Art Form Model

Teaching Artist and/or Single Art Form Model

This category acts as a bridge between programs in the arts institute-based model and teaching artist programs. One of the oldest programs in this category is Young Audiences organized in 1952 to ensure that students had access to performances. Teaching artists are employed by schools across the country for artist residencies, single class visits, and as part of larger initiatives involving many artists. Programs in this category are often focused on a single art form. As might be suspected, the impact of these arts-integrated initiatives has not been examined. Some of these efforts are short-lived because of limited funding or short-term projects. As of this writing, one of the programs in the teaching artist and/or single art form model in the study is on hiatus for re-evaluation and may not be financially supported in the future.

State and local arts councils and sometimes school districts provide resources for arts integration efforts in schools. These resources appear most often in the form of professional development opportunities and access to teaching artists. These efforts are included in the chart as a reference; however, none of these programs were selected for the study because the teachers, who participate in these initiatives, are scattered in schools across the South and the artifacts are school-specific and difficult to access.

Due to Lincoln Center Institute, the Kennedy Center for Performing Arts, Young Audiences and other organizations, including State and local arts councils, that provide professional development and resources for arts integration, a growing number of teachers and teaching artists are comfortable integrating the arts into the curriculum whether or not they are part of a school or district initiative. Many classroom teachers, arts specialists and teaching artists are self-motivated and seek out arts integration professional development opportunities on their own. Once these strategies become embedded in the way they teach, teachers have claimed that “they are rejuvenated and reconnected to the passion for teaching and learning that brought them to the teaching field in the first place” (Bellisario and Donovan, 2012, n.p.).

It is no wonder that teachers carry these strategies and a belief in their power with them when they migrate to schools without formal arts integration initiatives and continue the practice in isolation or work toward “converting” their colleagues. I am familiar with the story of one teacher, who was a master of integrating arts and non-art content and served as a leader in her school to ensure that arts integration was present in all classrooms. She moved back to South Africa after living in the United States for over ten years. According to her Facebook page, her advocacy for arts integration in the classroom continues in her work as a

school principal. Another teacher, who was a leader in an arts integration initiative at her school, has moved into the county lead visual arts teacher position. The migration of these individual teachers to other schools and to positions of decision making in schools and districts has expanded the practice of arts integration beyond the programs. It is within the teaching artist and/or single art form model that grass roots advocacy begins and trust in the process of arts integration is built because teachers observe the success of the process in their colleagues' classrooms.

The selection criteria described below helped create a stratified purposeful sample by selecting cases that met the criteria. I selected the programs from each of the implementation models – arts-based school reform, arts institution-based and teaching artist and/or single art form - within those models, I selected programs that demonstrated collaborative curriculum design, longevity and professional development opportunities. The second criterion for selection was geographic distribution.

Selection Criteria

Arts Integration Model

The first criterion for selection was arts integration implementation model. I chose a sample of two programs for each round in each of the three categories: 1) arts-based school reform model, 2) arts institution-based model and 3) teaching artist and/or single art form model. This selection allowed for inclusion of a range of program characteristics. One of the reasons that I chose these model categories as a criterion for selection was to ensure that the selected programs had characteristics including a range of demographics, variety in number of schools served, a range of grade levels, variety in size of communities including urban, suburban and rural, number and variety of art forms included and a variety in number of

staff. Historically, arts and arts integration programs have favored elite, privileged schools. By looking at programs that encompass a wide range of school, teacher and student characteristics, I hoped to illustrate that arts integration practice serves a broad segment of the population. Although some arts integration programs have been inclusive from the beginning, funding opportunities now encourage targeting schools with a broader demographic.

The programs in the arts-based school reform model (representing 11 programs) identified in the South had similar characteristics. They serve dozens of schools state- and nation-wide. These programs are whole-school based meaning that every student in the school participates. Evaluators of this model type have demonstrated that the schools in their programs serve students with a wide range of demographics. The programs in the arts-based school reform model incorporate the four major art forms into their curriculum – drama, dance, music and visual arts and integrate them across non-art curriculum. The number of staff varied across the programs in the arts-based reform model, as it did with all models. The staffing was usually supplemented with additional personnel during professional development events. Since programs in the arts-based school reform model were implemented across states or nationwide, they serve urban, suburban and rural schools. They also serve elementary, middle and high schools, although some target specific grade levels. They are based in universities, arts councils or city and state governments. They receive federal, state and private funding. The four programs chosen for the study had these characteristics and, I believe, were representative of the eleven programs in the arts-based reform model category. Since they were similar, I used secondary criteria within the arts-based reform model to select the programs. I will discuss the secondary criteria after I have

discussed each implementation model and whether or not the selected programs are representative of that model.

The programs in the arts institution-based model identified in the South were categorized by those served by performance centers, art museums, or other organizations. These 19 programs have similar characteristics. They serve schools in a targeted area within the geographical scope of the arts organization (with the exception of the Lincoln Center Institute and Kennedy Center-supported programs). The arts institution-based model programs' work extends as far from the arts centers as the staff and funding allow. In some cases, this is a statewide reach and in others within an urban center. Most programs serve Pre-K to 12th grade and some target a particular age group such as middle school or elementary. They often integrate more than one art form depending on the mission of the organization instead of all four major art forms. Exposure to the arts and awareness are key components of this model. Since they are based in arts institutions, they employ several staff. Typically, private and corporate foundations and corporations support these models. Programs in the arts institution-based models share these characteristics, but they also have a range of other characteristics that reflect the arts institution.

Of the 19 identified programs in the arts institution-based model, five were selected for the study. Three were based in performing arts centers and two were based in visual art museums. Because each of the programs in this model category reflect the values of an arts institution, it is difficult to determine whether they are representative of this model. They share many of the characteristics of the model (emphasis on exposure and awareness of the arts, dependence on private and corporate funding, several staff), but they vary in the type of

school and grade they serve and art form they integrate (as do all the programs in this model). I relied on the secondary criteria and geographic distribution during this selection.

Eight programs were identified in the third model of arts integration - teaching artist and/or single art form. This list of programs is far from exhaustive and was gleaned from websites, research, and prior knowledge of teaching artist and single art form programs through their staff. These programs are often in single schools and not part of a larger initiative and therefore, difficult to identify. Eric Booth (2015), one of the leading scholars in teaching artist research, states that there are hundreds of programs across the nation engaging teaching artists in arts integration. The Association for Teaching Artists states that over 15,000 teaching artists are reached through the organization nationwide (Association for Teaching Artists, 2016). The percentage of identified programs in this category is a fraction compared to the hundreds that are claimed to exist. Of the ones I did identify, they reach students in urban, rural and suburban areas and work with elementary, middle and high schools. They usually integrate one or two art forms into the non-art curriculum. They employ few staff. They rarely receive large federal grants, but may be supported by universities or school districts. Many are dependent on school support.

The inclusion of the teaching artist and single art form model was to ensure that not only were the well-known programs in the arts-based reform and arts-institution based models represented, but also lesser-known, smaller, and those specifically targeting single art forms were included. It is difficult to determine whether the ones selected are representative of the ones that would fall into the category of teaching artist and/or single art form because I have identified so few.

Two programs from each of the arts integration models (arts-based reform, arts institution-based, teaching artist and/or single art form) were selected for each round. I divided the study into two rounds to make the data collection more manageable and to ensure that the ways in which arts integration was implemented were represented. This process allowed me to look at the phenomenon as a whole and not just through the lens of the larger, well established models from which much of the current literature is drawn. I believe the selected programs from the arts-based reform model and arts institution-based model are representative of their respective models. It is difficult to determine if the ones selected from the teaching artist and/or single art form model are representative of this model.

When selecting from within these models, I was also guided by secondary criteria – longevity and sustainability of the model, evidence of a collaborative curriculum development design involving classroom teachers and curriculum designers from programs and the inclusion of a professional development component. In order to ensure longevity and sustainability, I limited the programs to those that had been in existence for at least five years. These models demonstrated that they could endure over time and that the designers and practitioners of these programs had worked through problems with training and implementation. All of the programs selected met the criterion of longevity and sustainability at the time of the selection.

Selecting programs that have a collaborative curriculum development design eliminates most curriculum “packages” and honors the dynamic and particular characteristics of curriculum and the school. In the past arts institutions and other organizations imposed their material on teachers. The collaborative design represents a shift in arts integration. Successful arts integration models now combine the expertise of teachers, arts specialists,

teaching artists, trainers, mentors, academics and others when designing curricula. All of the programs selected met the criterion of evidence of a collaborative curriculum development design; however, some of the programs had stronger collaborative components than others.

Programs that include professional development opportunities for teachers indicate a comprehensive rather than a “drop-in” arts integration approach. These events are the first line of development for the intended curriculum. Professional development opportunities provide the modeling of opportunities for building skills and capacities. Not all programs had a professional development component; however, in cases in which the program administrators provided no professional development, the teachers and teaching artists involved sought professional development opportunities outside their organizations.

Geographic Distribution

As noted earlier, the sample was limited to those models implemented in the States historically associated with the American South. The Ogden Museum of Southern Art defines Southern Art as that which is created in the South or is about the South (Gruber, 2004). I used a similar criterion and chose programs that are implemented in the South, but not necessarily headquartered in the South. The United States Census Bureau defines sixteen states and the District of Columbia as the Southern region. The States are Alabama, Arkansas, Mississippi, Louisiana, Texas, Oklahoma, Tennessee, Kentucky, North Carolina, South Carolina, Georgia, Florida, West Virginia, Virginia, Maryland, and Delaware (US Census Bureau, 2007). The programs selected represented the District of Columbia and all the Southern States with the exception of South Carolina, Georgia, West Virginia and Delaware. One of the selected programs had been implemented in Georgia, but no school in the State currently uses this program.

One of the main reasons that I chose to concentrate this study in the American South was my familiarity with this region. I have lived here most of my life. I have worked with teachers and principals from school systems in the South, and I have worked in arts institutions in this region. I am familiar with arts integration as it is practiced in the South.

I am interested in the effects of regionalism on schools. However, since I am not comparing the arts integration programs in this region with those in other regions, I cannot contribute to knowledge about regionalism in very specific ways. Once there is a baseline of information about arts integration in the South, it will be a foundation for comparison studies with other regions.

Selected Programs

Programs from the Arts-based School Reform Model

I selected programs from this model first. I wanted to include the well-documented arts integration models in the study. All the programs in this model fit the secondary criteria of collaborative curriculum development, longevity and professional development opportunities. I purposefully chose the four programs based on geographic distribution. During an initial scanning, I noted that Big Thought emphasized arts education and exposure and Value + was transitioning to another program, which was new and did not fit the longevity criterion. I was an evaluator for SCEA at the beginning of this project and I felt that Lusher, although representative of DBAE, was not as representative as other programs in the arts-based reform model. Programs in the arts-based school reform model selected for round one of the study were Oklahoma A+ Schools® and Mississippi Whole Schools Initiative. Oklahoma A+ Schools® is part of the National A+ Schools Consortium that includes arts integration programs in North Carolina, Louisiana and Arkansas. Mississippi

Whole Schools Initiative, founded in 1991, is the oldest program in the study and associated with the Mississippi Arts Commission. Two additional programs from the arts-based school reform model were selected in round two. They are Artful Learning®, the Leonard Bernstein Center's national program of arts integration, which has a small presence in the South, and A+ Schools Program of the North Carolina Arts Council, now part of the National A+ Schools Consortium, is one of the most well-known and nationally acclaimed programs in the study.

Programs from the Arts Institution-based Model

I selected programs from this model next. I was less familiar with these programs, with the exception of the North Carolina Museum of Art, and selected them because of their geography. They were in states not represented by programs in the arts-based reform models. The selected programs in the arts institution-based model for round one are the Tennessee Performing Arts Center's Humanities Outreach in Tennessee (HOT) program and the Birmingham Museum of Art's arts integration programs. HOT presents performances in schools and connects classroom teachers with teaching artists for classroom arts-integrated residencies. The Birmingham Museum of Art partnered with the Kennedy Center for Performing Arts' Changing Education Through the Arts (CETA) program to create arts integrated curriculum for schools and training for teachers in Birmingham and was also involved in two other arts integration initiatives. The second round programs in this model include The Walton Arts Center in Arkansas, which connects teachers with performing artists and promotes experiential learning for students and teachers. The Walton Center also partners with the Kennedy Center's CETA program. The Walton Arts Center partners with Chrystal Bridges Art Museum. The Kentucky Center for the Performing Arts (The Kentucky

Center) was also selected for round two. This program is often cited for its richness of educational programs. During the selection of artifacts for round two, I had little information from the Birmingham Museum of Art and wanted to ensure that the visual arts were included. Their lesson plans were not as accessible as others in this category. I decided to add an additional program from the arts institution-based model. The North Carolina Museum of Art's (NCMA) Art of Collaboration program was selected because their resources were easily accessed. Art of Collaboration serves middle and elementary schools throughout North Carolina through a one-year professional development and support program. This program uses object-based strategies based on the NCMA's collection.

Programs from the Teaching Artist and/or Single Art Form Model

The programs from this category were selected last. These programs were the most difficult to identify. Within the ones I did identify, I wanted to fill geographic gaps and chose models in Texas, the District of Columbia and surrounding areas, and Louisiana. The programs in this model for round one included Drama For Schools, which is a University of Texas-based professional development single art form model concentrating on drama skills. I specifically looked at their work in McAllen, Texas. The Hip Hop Educational Literacy Program (H.E.L.P.) in the District of Columbia, Virginia and Maryland, which integrates Hip Hop into classroom literacy curriculum through materials based on hip hop lyrics, was the second program selected in round one. It is a single art form model. The founder of the model is a Hip Hop performer; therefore, he could also be considered a teaching artist. This program incorporates arts-integrated instruction through a materials "package," rather than professional development, although teacher support and training are available on an individual basis. The selected programs in the teaching artist and/or single art form model for

round two are KID smART, a teaching artist program serving the inner city schools of New Orleans, Louisiana and *Open Dream Ensemble*, a teaching artist program featuring musical theater arts based in University of North Carolina School for the Arts. Open Dream Ensemble is unique from other teaching artist programs because it is implemented through an ensemble of teaching artists rather than a single teaching artist.

School Characteristics

Individually, each program establishes its own criteria to select schools. The selection process may include an extensive application and, possibly, a preliminary year for planning and building of commitment by stakeholders. Others base their criteria on a specific number that coincides with staff and funding. Successful selection can be compared to building a partnership, in which both parties agree to participate in specific ways. In some programs, schools are self-selected and in other programs, state legislators or local school boards have mandated the implementation of arts integration. For example, certain school districts in North Carolina have determined that all schools in the district adopt A+ Schools Program of the North Carolina Arts Council. Programs in the arts-based school reform model in this study tend to serve more schools than those in the other model categories. These programs are all whole-school initiatives and are very comprehensive in their approach, whereas smaller programs may just work in one classroom. Collectively, programs in the arts-based school reform model serve more than 175 schools in the American South.

The programs in the arts institution-based model serve more students than other models. These programs often offer performances and museum field trips as part of their implementation. Arts awareness is a key component in the arts institution-based model. These programs re-emphasize this exposure as they marry the arts and non-art content.

Because of the ability to include performances, The Walton Arts Center, for example, serves over 48,000 students annually.

Rural, suburban and urban schools. Collectively, programs are present in rural, suburban and urban schools. Programs with mandates to serve an entire State – Oklahoma A+ Schools®, A+ Schools Program of the North Carolina Arts Council, Mississippi Whole Schools and NCMA Art of Collaboration – have schools in rural, suburban and urban settings. The program reach in the arts institution-based model extends as far from the arts centers as staff and funding allow. For example, the *Digging Up Arkansas* program at the Walton Arts Center is found in schools throughout Arkansas and *Open Dream Ensemble* similarly works in schools across North Carolina. The reach of these programs is often at the mercy of interest and funding from the schools they serve. The Tennessee Performing Arts Center, The Kentucky Center and the Birmingham Museum of Art work primarily within the urban settings of Nashville, Louisville and Birmingham, respectively, but also include surrounding suburban counties. KID smART operates in the inner city schools of New Orleans, some of which are State and local charter schools. The HELP materials are distributed nationally; however, its founder teaches at a school in the District of Columbia and there is a large presence of the model in that urban setting. Drama for Schools is implemented in four Texas school districts and also by teachers throughout Texas, who receive program-specific professional development. This research focuses on Drama for Schools in one school district - McAllen, Texas. Although the Artful Learning® model is implemented nationally, currently, this model serves only one school in the South. The school is located in a suburb of Orlando, Florida.

Elementary, middle and high schools. The selected programs serve a range of elementary, middle, and high school students and teachers. Many of the programs in the arts-based school reform model began with elementary and evolved to include middle and high schools. A+ Schools Program of the North Carolina Arts Council, Oklahoma A+ Schools®, Mississippi Whole Schools and Artful Learning® all work across K-12. Art of Collaboration, a program in the arts institution-based model, began as a middle school model and expanded to include an elementary school in 2013. *Open Dream Ensemble*, Birmingham Museum of Art and KID smART work only with elementary school students. HELP and the Walton Arts Centers' ARTeachers Fellowship are only in middle and high schools.

Schools and individuals served by the selected programs. When examining the intent of the designers and practitioners of the arts integration programs in the study, I wanted to look broadly at the phenomenon to determine the reach of this curriculum. The school characteristics were delineated by program including grade levels and the setting in which students attend school. Clearly, the programs collectively reach a broad spectrum of the population. I was also interested in the sheer numbers of schools, teachers and students who were served by these programs. Table 2.1 below indicates the number of schools, teachers and students served annually.

Table 2.1. The number of schools, teachers and students served by models as provided by participants.

SELECTED PROGRAMS	STATE	SCHOOLS	TEACHERS	STUDENTS
Round One				
Oklahoma A+ Schools®	OK	70	1,880	27,055
Mississippi Whole Schools Initiative	MS	31	1,704	17,194
Birmingham Museum of Art	AL	9	31	2,205
Tennessee Performing Arts Center	TN	27	214	2,828
Hip Hop Educational Literacy Program	DC	n/a	n/a	n/a
Drama for Schools (McAllen, TX)	TX	4	130	2,000
Round Two				
A+ Schools of NC Arts Council	NC	44	1,300	18,200
Artful Learning®	US	11	500	7,750
Walton Arts Center	AR	98	427	48,790
The Kentucky Center	KY		2,330	6,654
North Carolina Museum of Art	NC	7	63	1,860
KID smART	LA	10	650	2,494
Open Dream Ensemble	NC	6	84	1,800

A Pause from the Numbers

Table 2.1 illustrates the number of students and teachers who experience arts integration through the 13 selected programs, according to the participants. These numbers translate into millions of classroom and professional development moments. I was told by many of the participants that you never know what impact a critical classroom moment will have on a student or a teacher. I want to pause a moment and leave the numbers to describe an arts integrated lesson, which I believe will leave a lasting impression on the students and teachers who participated. This story was broadcasted on the radio program State of the Re:Union (Letson, 2014).

In 1921 the neighborhood of Greenwood in Tulsa, Oklahoma was consumed by a race riot. Although this event was international news at the time, Oklahoma history textbooks made no mention of it for over eighty years. Today, few Oklahoma history teachers teach about the 1921 race riot or Greenwood, known as “The Black Wall Street” at the turn of the 20th century. However, teachers at one school in Tulsa taught a very memorable unit of study featuring Greenwood. Students visited the neighborhood site. They chose Greenwood businesses to research. They recreated the businesses of 1921 Greenwood with blocks of wood - one block for one-story buildings and two blocks for taller structures. They spent hours decorating their blocks and researching the people and places of Greenwood. One teacher noted, “The students were proud of their work.”

When the unit was completed, the teachers discussed how they could have made the lesson more meaningful for the students – to give them a real sense of the importance of Greenwood and the race riot to the history of the community, Oklahoma and the nation. They agreed to create a situation in which the students would experience the loss of Greenwood. So, one night they took the recreated town of Greenwood outside and burned it. The next day students had very emotional reactions to the devastation of their wooden block neighborhood. One student demanded, “Who did this?” Another cried, “Why would someone do this?” The burning of Greenwood led to an open discussion about racism. According to a teacher, the conversations were very heated. Students were asked to respond to the loss by writing poetry. The poetry was wrought with questions as students grappled with the loss. One teacher said that although he knew that the students did not experience the same loss that the 1921 residents and business owners of Greenwood had experienced, participating in the lesson helped students have a clearer understanding of the consequences of prejudice.

Together the students recreated an historic neighborhood and shared their knowledge of the people and commerce of that place with each other through art making. They also shared the loss of Greenwood and collectively worked through the troubling concept of racism by listening to each other's 'take' on the incident in a safe environment, expressing themselves with argument and poetry. According to the teachers, the students not only learned about a riot that happened eighty years before they were born, but also about each other and others in the world. They learned (to return to Jardine) "how we and they carry ourselves and how light and careful our footfalls will be on this Earth" (Jardine et. al., 2003).

I include this example amid demographic data to illustrate a critical point of this thesis. Although the programs I examined serve thousands of students who are different ages, races and ethnicities and who live in rural, urban and suburban settings across the American South, it is not the number of students who experience arts integrated lessons that is important in this study, even though illustrating the reach of an arts integration program is critical in the quest for funding to continue the work. I acknowledge that the statistics are very important to the programs and the schools that they serve. However, what happens between and among students and their peers, students and their teachers and teachers and their colleagues is also of importance, not only to the continuation of the programs, but also the sustainability of arts integrated practice and, as some participants in this study stated, critical to the forward movement of our civilization. Dewey writes in *Democracy and Education* (1916), "When treating it [schooling] as a business of this sort tends to preclude the social sense which comes from sharing in an activity of common concern and value, the effort at isolated intellectual learning contradicts its own aim" (p. 44).

The relational capacity building facilitated through arts integration is what interests me about the programs and their work with schools. The Greenwood story provides several examples of relational capacity building. For example, by being able to express the pride they felt about the collective creation of the town and their understanding of its importance historically, students were learning to give ownership of the project to the group. Each student was communicating as a member of a group. After the devastation of “Greenwood,” students voiced their opinions and listened and responded to the opinions of others in a safe environment. These exchanges helped students form arguments and revise their views based on the knowledge and perspectives of others. The arts-integrated lesson allowed students to imagine an event outside of their own experiences; in this case, they had to imagine another time. From that imagined event students could draw comparisons to their own experience in this time. This lesson also gave them a glimpse into the history of a cultural group, thus increasing their understanding of that culture in meaningful ways. The relational capacities built through this lesson included relationship and social self-efficacy, social imagination and cultural competence. These capacities guided the study generally and are discussed in detail in the next paragraphs.

Relational Capacities: A Framework

Relationship and Social Self-efficacy

These capacities are borrowed from psychology and counseling and are separate in the literature. They are both concerned with a person’s confidence about relationships whether one-on-one (relationship self-efficacy) or with groups (social self-efficacy). Much of the research on relationship self-efficacy has its foundation in the social learning theory posed by Albert Bandura (1977). Studies about relationship self-efficacy explore a person’s

beliefs about communications with partners, seeking and giving care, self-control, and negotiation. Most research in this field focuses on intimate relationships (Lopez and Lent, 1991; Lopez, Morua, and Rice, 2007). More recently, the research in relationship self-efficacy has broadened to include peer relationships (Foster, 2010).

A belief in the ability to interact well with others is critical to developing and maintaining relationships. Researchers focusing on relationship self-efficacy, especially beliefs about one's ability to successfully maintain romantic relationships, claimed that self-efficacy evolves over time and is based on multiple, direct experiences. Therefore, studies addressing broad beliefs about relationships will help predict general relationship abilities (Riggio, H. et al, 2013). If multiple, direct experiences over time determine relationship self-efficacy, the opportunity to have these relational experiences is important for the development of these behaviors. Relational self-efficacy also contributes to success in other relational skills. Researchers, who studied relationship self-efficacy and affective responses in social interactions, found that persons who were confident in their ability to maintain relationships were more likely to experience positive moods during social interaction (Song, Z., Lim, A. et al., 2011).

Social self-efficacy is the belief in one's ability to engage in social situations. The research in this area concerns social assertiveness, social anxiety, and adolescent peer stress. Schools and communities recognize the need for students to develop skills to respond to real life situations such as peer pressure and bullying. However, students need the skills to negotiate a range of social encounters. Schools are not always diligent in ensuring that these are developed and practiced. One could argue that situational and experiential learning may lead to an increase in relational skills needed for relationship and social self-efficacy. The

main appeal of these methodologies for students is relevance and the opportunity to practice their relational skills in “real world” settings.

Social Imagination

In order to envision possibility, students must develop social imagination. Maxine Greene (2007) suggested that social imagination allows us to imagine school, community, and world as if it were otherwise and imagine and strive for alternatives. The most shining illustration of social imagination is Martin Luther King’s iconic *I Have a Dream* speech (1963), especially now, against the backdrop of the Obama presidency. King imagined a different America than the one in which he lived in the 1960s. In the 21st century, we are watching as people all over the globe are envisioning different possibilities. From some vantage points, these are individuals who are imagining beyond what is best for them individually to what is best for their community - whether that be neighborhood or nation. One of the most powerful examples is the work of Mahala Yousafzai who imagines a world where girls are educated without fear of torture and death. Social imagination is released through opportunities to model and observe skills required for human interaction with others.

Martha Craven Nussbaum (1998) writes that one of the abilities of the citizen is narrative imagination. In the following passage, she describes how narrative imagination allows a student to decipher meanings expressed by another.

This means the ability to think what it might be like to be in the shoes of a person different from oneself, to be an intelligent reader of that person's story, and to understand the emotions and wishes and desires that someone so placed might have. The narrative imagination is not uncritical, for we always bring ourselves and our own judgment to the encounter with another; and when we identify with a character in a novel, or with the distant person's life story we imagine, we inevitably will not merely identify; we will also judge that story in the light of our own goals and aspirations. But the first step of understanding the world from the point of view of the other is essential to any responsible act of judgment, since we do not know what we are judging until we see the meaning of an action as the person intends it, the

meaning of the speech as it expresses something of importance in the context of that person's history and social world (p. 11).

Imagination as Nussbaum describes it is not only critical to social imagination, but helps build cultural competence. Dewey might agree. He wrote in *Democracy and Education* (1916), “There is no better definition of culture than the capacity for constantly expanding the range and accuracy of one’s perception of meanings” (p. 130), which leads us to the third relational capacity which frames this study – cultural competence.

Cultural Competence

Borrowed from healthcare, cultural competence is an idea that has developed as a way to ensure appropriate interactions with diverse populations in patient care. Terry Cross, Director of the National Indian Child Welfare Association, popularized the term, and the strategies he and his colleagues developed are still used in health care training. He described cultural competence as the capacity to function within cross-cultural situations through self and cultural awareness. Cross et al. (1989) defined culture as “the integrated pattern of human behavior that includes thoughts, communications, actions, customs, beliefs, values” of the group (p. 3) and cultural competence is the capacity to function within these culturally integrated patterns of behavior. This awareness helps to determine attitudes and biases, promotes increased knowledge about group communications, customs, values, and beliefs, and encourages the development of specific interpersonal skills. Cultural competence training in health spread to business management, particularly in companies in which the employees lived and worked outside their native countries. Yamazaki and Kayes (2004) conducted an empirical literature review on expatriate adaptation to identify cross-cultural learning, skills and competencies. Their research identified interpersonal skill building, valuing people in other countries, listening and observation skills, coping with ambiguity,

and adaptability and flexibility as specific cross-cultural skills among others. They concluded, “When learning from cross-cultural experiences, cultivating and understanding human relationships is more important than abstract knowledge” (p. 369). A person or student does not need to work in another country to encounter others different from themselves.

Schools that escape re-segregation are more ethnically and racially diverse than they have ever been. However, with the current tunnel vision rewarding only individual performance, are students explicitly encouraged to develop relationships across cultures? I am not talking about multicultural education, which is defined as learning about another culture. I believe cultural competence allows students to participate in positive interactions with people who have beliefs, customs, attitudes, and appearances, which differ from their own. In order to determine in what ways arts integration helps build relational capacities and interrupts individualistic education, these possible capacities, as well as others, and the skills and knowledge needed to build them, were identified through data gathering and analysis.

CHAPTER THREE: DATA CHARACTERISTICS

Artifacts

Most programs had dozens of publically accessed artifacts from which to choose. I screened hundreds of artifacts. A desire for order and consistency led me to create an artifact rubric. The number of artifacts examined and distribution of artifact types is shown in the rubric (Table 3.1). The numbered row at the top of the artifacts indicates the maximum number of this type of artifact to be examined per program. A maximum of 24 artifacts per selected program was examined. A list of the study artifacts is included in Appendix A.

Table 3.1. Artifact rubric.

		ARTIFACTS						
	ST	3	5	3	3	8	2	
SELECTED PROGRAM		Research/Evaluation	Lesson Plans Teacher Guides	PD Resources	Articles	Video – Informational	Video – Demonstration	Website/Blog
Round One								
Mississippi Whole Schools	MS	3	4	2	1	3	5	1
Oklahoma A+ Schools®	OK	1	5	2	2	4	4	1
Birmingham Museum of Art	AL	1	4	3	2	2	0	2
Tennessee Performing Arts Center	TN	0	5	3	1	1	3	1
Hip-Hop Educational Literacy Program	DC	0	4	0	3	2	1	2
Drama for Schools	TX	3	4	0	3	1	5	2
Round Two								
A+ Schools of the NC Arts Council	NC	4	3	2	2	2	4	2
Artful Learning®	FL	1	3	2	2	2	4	2
Walton Arts Center	AR	1	5	1	1	4	4	1
The Kentucky Center	KY	1	3	0	4	1	3	1
North Carolina Museum of Art	NC	2	5	2	0	1	1	2
KID smART	LA	3	4	1	3	5	3	2
Open Dream Ensemble	NC	1	4	0	0	1	2	1

In choosing the artifacts to examine, I screened artifacts using the following criteria – sufficient information, recent publication date, and relevance to the study. When artifacts had sufficient information and were current, I looked at relevance to study. For example, I may have rejected a lesson plan that featured an art making activity done by individual students and only connected to non-art content in superficial ways. Although many of the selected artifacts were relevant to the study because they showed promise of some relational considerations, others did not. In most of the artifact type categories, the number of artifacts available was limited and did not exceed the maximum per program. The research and evaluation category is an example of a type with limited artifacts. When the number exceeded the maximum, such as a program having several years of evaluation, I chose the most recent. In other categories, I made choices according to whether they contained sufficient and relevant information. With lesson plans, demonstration videos and performances guides, I chose with regard to relevance to the study. This may show a bias toward certain lesson plans or demonstration videos that dealt in some way with relationships; however, when there was a choice, these artifacts were considered more relevant to the study than those that did not have that intention.

Despite the differences noted that distinguish one model from another, it is not possible to discern significant differences related to their inclusion of relational curriculum. Programs from the arts-based school reform model may be more prescriptive and individualistic in their expectations for lesson plan structure, but they included elements of relational intent within individualist structures. Across models and programs, curriculum included both relational and individualistic approaches to arts integration. Generally, most artifacts that I scanned in each program illustrated some promise of relational capacity

building. Ones that may have been less relational were those that featured individual art making, rather than those that were designed for collaboration. For example, a lesson plan may integrate visual art and math by asking the student to solve a problem or demonstrate a math concept through the creation of a visual art piece. Lesson plans and performance guides included activities in which individuals performed tasks and were assessed for individual work. A dance piece depicting a life cycle designed and performed as an individual may not provide opportunities for relational capacity building. Videos may show students demonstrating their knowledge through an art form; but instead of performing and relating to each other as a group, they perform sequentially. No program or model category presented as more relational than the others. For the most part, artifacts had elements of both relational and individualistic education; it is this tension that makes the examination interesting.

Artifact Type

As illustrated in the artifact rubric, I examined six types of artifacts. They were 1) research and evaluation, 2) lesson plans and teacher guides, 3) professional development materials, 4) articles, 5) videos (demonstration and informational) and 6) websites and blogs. Categorizing the artifacts by type helped structure the research and make the data more manageable. Each artifact type allows for several perspectives in the work. Each artifact became part of the story of the specific program and, when examined collectively, the phenomenon of arts integration.

Research and evaluation. Most programs had research or evaluation conducted about the program and/or the implementation of the program in a school or district. Extensive research studies and evaluations for large school reform programs were conducted by Reiber et al. (2010) of Oklahoma A+ Schools® and Noblit et al (2008) of A+ Schools Program of

the North Carolina Arts Council. Even some of the smallest programs had published evaluations. When screening these artifacts, I noted the emphasis of research and program goals. This artifact type was examined through content analysis with a focus on relational capacity building, as well as, the ways in which the values of the organization were highlighted through the research and evaluation. I also noted through content analysis when artifacts included the language and rhetoric of accountability, testing and other representations of audit culture from which to determine the balance of relational and individualistic education.

Lesson plans and teacher guides. Lesson plans, teacher and performance guides came in many forms. The lessons included descriptions of intended process and related outcomes – both relational and individualistic. A large number of the lesson plans I examined were formally structured and included student objectives, related standards, implementation, materials and assessment. A few were truncated for blogs or as digital lesson brochures. The teacher and performance guides included student objectives and related standards, as well as information on performance, performers and classroom activities.

When selecting artifacts within this type, I was careful to include lesson plans and teacher guides across art and non-art disciplines and grade levels. The greatest number of lesson plans and teacher guides were developed for grades three through five. Most of the study programs worked with elementary and middle school children. The fewest lesson plans and teacher guides were developed for high school students. One reason may be that fewer programs work in high schools. However, this trend is changing.

The selected lesson plans and teacher guides integrate a range of art forms including visual art, drama, dance and music and combinations of these art forms. Lesson plans and

teacher guides integrated drama more than other art forms due to the inclusion in the study of three performing arts programs and a program using drama exclusively. Visual art was also well represented. Dance was integrated in the fewest number of lesson plans and teacher guides in the study. It should be noted that creative movement served as a warm up for many arts integrated lessons.

In the selection of lesson plans and teacher guides examined for the study, a deliberate consideration was made to include a broad range of non-art content. The non-art content in selected lesson plans and teacher guides included language arts, social studies, science, math and a combination of these. Lesson plans and teaching guides integrated arts with language arts, social studies and science more often than math.

I was less deliberate in including a broad range of combinations of art forms and non-art content. A quick screening determined the art forms (drama, visual arts, dance or music) and non-art content (social studies, language arts, science or math) integrated in the lesson. However, detecting patterns – certain combinations of art forms and non-art content - was not a consideration during the selection process.

Videos. Documenting programs and arts integration in the classroom through video is common to most programs. Videos came in two forms: informational and documentation. Videos are used as informational in the same way that a public service announcement is developed for television audiences. They also document lessons in the classroom and performances. Often videos are used as a way to assess student understanding of non-art material. Several programs of arts integration name this type of documentation “informance.” When selecting artifacts within this type, I screened those publicly available and, when more than eight were available, selected videos that were relevant to the study and contained

sufficient detail. Occasionally, the informational content included demonstrations of lessons in the classroom. Informational videos about a summer professional development institute, for example, often include several demonstrations of arts integration.

I selected 40 demonstration videos for the study in which there were lessons or partial lessons demonstrated. Twelve of the lessons were from teacher training sessions. Two videos were from a web series. The remaining demonstration videos showed students and teachers in the classroom participating in arts integrated lessons or parts of lessons or performing a final product from an arts integrated lesson. These lessons were demonstrations in classrooms across grades. An equal number of videos representing grades three through five as those representing middle school classrooms. Five videos with lessons for Pre-K and Kindergarten were examined and three set in high schools. One video is from a school in Oklahoma that includes grades four through nine. The entire school participated in the lesson featured in the video. The selected videos demonstrate lessons that integrate a range of art forms including visual art, drama, dance (and creative movement), music and combinations of these art forms. Drama and dance were featured in more videos than visual art and music.

Professional development materials. These artifacts were scarcer than the other types because they were not often made public. Teachers receive materials at summer professional development institutes. Some of these materials are also available online. I have observed professional development training for teachers in five programs in the study and others, and have found similarities across programs. However, there are few published documents that show the process.

Articles. The materials in this category included newspaper and journal articles. These artifacts helped complete the description of the programs, as well as providing insight

into expressed values, discoveries and persons involved in the arts integration programs. Because of the limited number of articles written about these programs, most of the published articles are included as artifacts in the study.

Websites and blogs. Every program has a website. These artifacts are dynamic, ever changing documents. The websites and the blogs provided access to other artifacts. The language used on the websites provides data about the program's history, philosophy and implantation of programs in schools.

Artifacts from each program were read (or viewed) and screened for information pertinent to the study. This process was done by model type for organizational purposes. For example, all lesson plans for programs in the arts-based school reform model were examined as a group. Artifacts were then read again and coded. The videos were viewed and partially transcribed and notated. These notes were coded through the software HyperResearch™. In round one the coding was very broad and included not only ways in which the artifact addressed relational capacity building, but also included descriptions, examples, art form attributes and quotes. In my quest for specificity, I was overzealous in coding. The coding in round one provided a broad structure for coding in round two. From this coding a number of themes emerged. Prior to round two, I limited the number of codes and placed them under three umbrellas – general, individual and relational. In round two, I followed the same process with the addition of annotation of lesson plan and video analysis. In round two the analysis followed this pattern – read/view, screen, read/view, annotate and code. Once the coding of artifacts was complete, I compared the themes that emerged across model types: 1) arts-based school reform, 2) arts institution-based, and 3) teaching artist and/or single art form.

Interviews

Participants

Key individuals from each of the selected programs were invited to be participants for the study. Potential participants from the selected programs included designers of arts integration curricula, professional development trainers and arts integration practitioners (teachers, teaching artists, administrators). These individuals were purposefully selected as potential interview participants because they were responsible for design of arts integration curriculum in the programs. In the case of the arts-based reform model, four of the six interview participants were executive directors, one was a program director and one was a school administrator and trainer. Education directors and curators are the ones responsible for curriculum in arts institutions. Of the six participants interviewed from the arts institutions, four held these positions. In one case, I had the opportunity to interview the current and past coordinators of an arts integration program of this type. Individuals, who founded programs of the selected teaching artist and/or single art form models, were invited to participate. Three founders agreed to participate and one suggested the programs coordinator as a potential participant. I also interviewed one of the classroom teachers, who implemented the arts integration program in her school.

The potential participants were initially contacted by electronic mail to voluntarily participate. The initial email contained a description of the study, and an explanation of the role, time commitment (60-90-minute initial interview plus additional interviews as needed), and potential risk of breach of confidentiality to participant. Participants from each of the three implementation models agreed to participate. They were evenly distributed across the models – arts-based reform models (six interview participants), arts institution based models

(six interview participants) and teaching artist and/or single art form models (five interview participants).

The 17 individuals who agreed to participate in the study gave their written consent and each one determined the level of confidentiality they required from the following: 1) full confidentiality, whereas the participant, school and model were not identified or described in any recognizable way, 2) partial confidentiality, whereas the participant, school or model were not identified, or 3) confidentiality waived for themselves and their organizations (schools and models) in order to be acknowledged for their work and the work of their organization. All of the participants waived confidentiality for themselves and the programs they represented. One participant asked for school anonymity. All participants agreed to be audio recorded during the interview. During the course of the writing, I discussed the findings with interview participants for clarification. Over three years elapsed between the time the interviews took place and the final drafts of this document. Therefore, all participants were contacted again to determine if they waived confidentiality for themselves and their organizations. They did. I offered to send the entire document or sections to participants for review. Two participants requested to review the document prior to its submission.

The interview protocol, which is included in Appendix B, was sent to the participants in advance of the interview. The interviews, which ranged between 30 and 100 minutes in length, were conducted electronically using SkypeTM Internet communication software, by phone or in person. I referenced the coding that was employed for the artifacts, but found that the interviews required similar, but not identical coding. As with the artifacts, the interview transcripts were coded after each round with the second round building on the first.

The interviews began with an open ended question to determine what they hoped for the students who participated in the programs with which they were involved as executive directors, professional development facilitators, program and curriculum developers, teachers and administrators who integrate the arts through these models. The discussions generated from question one led to additional conversations about specific arts integration lessons. They were full and discursive and supported the findings in the study. The conversations about the participants' work in arts integration were deep discussions about arts integration practice, student outcomes, and anecdotes about the impact of arts integration on students' schoolwork and lives. The conversations developed from the first question were so rich that few participants had a chance to respond to the second and third prompts in the interview protocol, which were more specific to particular art forms integrated.

Disclosure

I had met most of the participants prior to the beginning of the study, which I believe helped establish an environment of trust during the interviews. In the summer of 2009, I observed three arts integration programs and spent a few days with five participants. I had assisted in evaluations of two of the programs prior to the study and knew three participants from that work. Six participants I had met at arts education conferences or through museum education. The remaining three participants I have not had the opportunity to meet. When I became interested in arts integration, there were few opportunities for people who worked in the field of arts integration to gather, share methodology and research or discuss the current practice. There were a few exceptions. The Southeast Center for Education in the Arts in Chattanooga, Tennessee has hosted conferences that focus on arts integration. Gatherings of

people who work in this field are within larger disciplines of arts education including the Arts Education Partnership forums and the National Art Education Association conferences.

Data Analysis

When analyzed for intent, the data aligned with the framework of relational capacities - relationship and social self-efficacy, social imagination and cultural competence. Both artifact and interview data supported the theory that arts integration had the potential to build these relational capacities and interrupt individualistic education. The findings respond to the first research question, *“In what ways, if any, do designers and practitioners of arts integration curricula interrupt historically individualistic education?”* The findings also support the notion that arts integration implicitly and explicitly intends to build relational capacities. These findings responded to the second research question, *“In what ways, if any, is arts integration curricula developed with the intention (explicitly or implicitly) to build capacities for increased relational understanding of self and others?”* Of course, the findings did not always fit neatly into the framework. Instead, the rhetoric around arts integration included both relational and individualistic language and arts integration practitioners negotiated that terrain gracefully and masterfully. Therefore, the final question is not as easily resolved. *In what ways, if any, does arts integration intention and rhetoric around relational education catalyze, or not, the shift from current individualistic educational practice to a more relational one?*

In the following chapters, I will outline the findings in terms of the relational capacities in the form of opportunities interrupting individualistic education. I will demonstrate ways in which the intent of arts integration curricula builds relational capacities and the skills and attributes associated with them. Although I incorporate all types of artifacts

in the findings, I rely most heavily on lesson plans, teacher guides and demonstration videos, which illustrate the intent of the arts integration curriculum. Of the 102 total artifacts of these types in the study, including a few lesson plans described by interview participants, I cited 38% as illustrated in the table in Appendix C. The table includes a list of the total number of lesson plans and videos examined in the study and indicates the ones that were cited.

As I discussed at the beginning of this chapter, criteria for selection included those publically accessed artifacts that had sufficient detail and had some relevance for the study. When determining whether to cite an artifact in the findings, I used similar criteria. In particular, I chose artifacts that helped tell the story most clearly, without too much redundancy. Continuing to examine arts integration broadly, I attempted to include artifacts across programs and model categories. If I noticed that using an artifact would shift the weight of the data to one program, I would select a similarly compelling artifact from another model to cite. For example, a video about teaching limits through South African dances used by miners to communicate would have fit well in a section about communication. Although this video may have strengthened points in my argument, I felt that this program was well represented in the findings.

There was often similarity among programs in teaching strategy and content. Because there was more similarity than expected, I was able to look at the arts integration curriculum more broadly. I believe this broad view will serve the arts education community better than a competition among models.

I chose against using certain artifacts if they were too specific to the model. For example, one lesson plan focused on the spaces in The Kentucky Center and could not be generalized across models. I also rejected citing artifacts that were not strong curriculum

examples or did not have enough detail to make this determination. For example, several artifacts were synopses of lessons from blogs and websites. These artifacts document the arts integrated lesson through words and image. However, the lack of detail is not sufficient to build the arguments in the findings. I rarely chose artifacts that were final performances because I have found that relational capacities are built through the processes rather than the products.

Seven per cent of the artifacts (lesson plans and video) did not provide evidence of relational capacity building and were not cited in the study. Rather than setting up a comparison between artifacts that show relational capacity building and those that do not, I was more interested in examining this negotiation within artifacts. In the following chapters, I will discuss the findings in the study by looking at artifacts that have the potential to help build relational capacities of self-efficacy and relationship and social self-efficacy, social imagination and cultural competence. These artifacts also continue to uphold the audit culture through their language and intent. In order to illustrate the precariousness of the shift from individualistic educational practice to a more relational one, I interrupted the discussion of relational capacity building with findings that pointed to a form of code switching or culture switching - changing the rhetoric or culture to suit both individualistic and relational education.

I have also cited arts integrated lessons and performances in the findings that are not part of the study artifacts or interviews. These narratives often provide examples that introduce a chapter. I chose these examples from my experience, initially, because they set the scene of the story unfolded in the chapter. I also chose these examples to show that there is a connectedness among ideas and expressions that live in the world and that these

connections are illuminated in arts integration. My mind must be attuned to these connections because I see them every day. I believe it is why I do the work of museum education, so that I can discover ways in which art resonates with visitors – to help them see their own connections with art and science, art and history, and art and storytelling. Drawing from these extra-curricular experiences, I am acknowledging how these experiences influence what goes on in the classroom.

Chapter Four: Opportunities for Relational Capacity Building: Relationship and Social Self-Efficacy

Introduction

“Knowledge evolves from human relationships” Madeleine Grumet (1988).

When exploring the first research question, “*In what ways, if any, do designers and practitioners of arts integration curricula interrupt historically individualistic education?*” I was confronted with evidence of both the intent to conform to a set of practices that promote individualistic education and the intent to create opportunities for strong relational interruptions of these practices. This evidence, for the most part, was extrapolated from language in the artifacts and voices of the interview participants. How does this rhetoric promote knowledge gained from encounters and relationships with others? When does it build to relational capacity?

Relational education has been outlined in earlier chapters. From the beginning of this project, I have concentrated on relationship and social self-efficacy, social imagination and cultural competence. However, I have not addressed the language of individualistic education, which is the counterpoint to relational education. Individualistic education, as I am naming it, has been exaggerated in the current audit culture, which has de-emphasized the relational and social functions of education. When discussing the audit culture in his book, *Teaching by Numbers: Deconstructing the Discourse of Standards and Accountability in Education*, Peter Taubman (2009) writes of a transformation of educational practices promoted through an insistence and dependence on ‘standards’ and ‘accountability.’

So profound is the transformation that the terms in which and under which teaching and teacher education may now be discussed appear set and non-negotiable. These terms, emanating from within neoliberal economic policies, corporate business practices, neoconservative social agendas, and particularly the learning sciences, frame the discursive and non-discursive practices that constitute education today (p. 149).

These practices have undermined the creativity and adaptability that make the work of teaching interesting. Students have been reduced to test scores and their imaginations to forms of recall because of the adherence to these practices. Teachers are being evaluated for how well their students perform on tests and how closely the mandates are followed. Even in the midst of this transformation, there remains a hunger for expression, joy and a glimpse of students becoming who they will be in the world with one another. One interview participant, Patrick Bolek from the arts-based school reform program Artful Learning®, stated, “There is this expectation that the arts allow you to express who you are. I don’t know what else can do that” (P. Bolek, personal communication, 2012).

Taubman argues that the language of the audit culture has permeated education in such a way that no other language can interrupt it. The discourse of ‘standards’ and ‘accountability’ is so loud, he argues, that other discourses are not heard. Because the rhetoric drowns out any discussion of ideas other than those of individualistic education, it is assumed that all educational practices follow this lead. Nevertheless, the findings of this study provide evidence of relational intent in educational practices such as arts integration and that these intentions may interrupt individualistic discourses.

I have divided study findings into three *opportunities* occurring in arts integration that suggest the intent to interrupt individualistic education with relational capacity building. Following the framework introduced in previous chapters, I have found evidence of opportunities in arts integration for relational and social self-efficacy, social imagination and

cultural competence. Examples of relational capacity building drawn from the data (primarily lesson plans, demonstration videos, professional development materials, and interviews) are analyzed in this section, illuminating the relational agenda of arts integration.

I am interested in how key players in the arts integration programs in this study negotiate their relational agenda with clients who are beholden to the audit culture. This negotiation takes a form similar to code switching. Code switching describes the way in which language is changed to accommodate a situation. Most commonly, it refers to a change in word use or dialect when communicating. For example, a person might speak in a particular way with colleagues at work and in a very different way with friends in a casual setting. The code switching I am suggesting in this study represents those ways in which the intent and language of the audit culture as outlined by Taubman (2009) – standards, preparation for the global workforce, accountability – is found in arts integration practice as opposed to relational language, which moves students and teachers toward moments of collaboration, communication, and awareness and understanding of others. It is through code switching between relational and individualistic language that the designers and personnel of arts integration models negotiate the educational terrain. At other times, the switching takes the form of negotiating the culture and environment of schools from relational to individualist and back.

Each chapter in the findings section is a discussion of one of three opportunities for relational capacity building through arts integration: relationship and social self-efficacy, social imagination, and cultural competence. The skills and attributes associated with each opportunity are discussed and illustrated through examples in the artifact and interview data. In response to these findings, which point to the intent and rhetoric of relational education, I

will also examine those findings, in turn suggesting intent and rhetoric of individualistic education.

Relationship and social self-efficacy are discussed in the remainder of chapter four. This chapter looks at the ways in which arts integration curriculum provides an opportunity to build relational capacity by increasing awareness of self and others, providing opportunities for social interaction and practicing empathy and adaptability. This chapter serves as a foundation for the findings overall and prefaces chapters five and six, which examine social imagination and cultural competence respectively.

Relationship and Social Self-Efficacy: Artifacts

It's the unspoken parts of the soul, the unspoken parts of the self that when expressed in art will often feel really resonant. Jill Soloway, Television Producer and Creator, (National Public Radio Staff, 2014).

Self- and Other-awareness

Examination of the artifacts, specifically lesson plans, teacher and performance guides and other curriculum materials, provided the basis for this analysis. I carefully selected the artifacts to describe here from the 102 artifacts in these categories. It was a difficult task. Many of the artifacts addressed self and other awareness. However, I wanted to be able to write about each artifact cited in some depth, rather than list all the artifacts that were relevant to this section. In all sections, I selected those lesson plans and performance guides that were descriptive and had multiple arts-integrated components. The artifacts selected as the first examples are based on the play *Big Shoes*, written by Michaela Morton and performed by Open Dream Ensemble (ODE). The artifacts are an accompanying performance guide to *Big Shoes* (Thomas S. Kenan Institute, 2012a) and a related lesson plan

(Thomas S. Kenan Institute, 2012b). *Big Shoes* is a children's play in which the hero is always in the shadow of his brother. He learns about his own capabilities that are distinct from his brother's during a journey to a mountaintop. In a scene from *Big Shoes*, a young robber steals other characters' shoes and places them on his own feet. In this act of theft, he embodies the character to which the shoe belongs. He is able to practice other characters' behavior. The playwright describes this action in the study guide as a way for the robber to learn about others and, eventually, to gain self-knowledge. Post performance questions in the study guide prompt students to determine how the robber is able to assume others' attributes by wearing their shoes and what the robber learns about himself and others by this theft. Students have the opportunity to delve deeper into questions of self- and other-awareness by such prompts from the guide as "How and why do people pretend to be someone other than who they are?" and "Have you ever tried to get someone to be something they are not?" (Thomas S. Kenan Institute, 2012a, n.p.). This lesson provides an opportunity for children to think about how other people behave.

Neuroscientists argue that self-awareness and other-awareness evolved simultaneously so humans could observe and think about how they would replicate the behavior of others in order to better understand that behavior and determine the best course of action. In his book *The Tell Tale Brain*, V.S. Ramachandran (2011) explains, "The two co-evolved, enriching each other enormously and culminating in a kind of reciprocity between self-awareness and other-awareness" (p. 260). The link between self-awareness and other-awareness is strong and primordial, built through honing of self and other awareness cultivated through practice. Arts integration may provide a mechanism through which the practice is activated.

In the *Big Shoes* example, students observe the performance, which serves as both an art object and a catalyst for discussion about self- and other-awareness. The actors in the play model the characters' behavior and the actor playing the robber outwardly models practicing behavior of another. In the study guide, the playwright writes about the act of trying on another's personae as one of the advantages of theater. She writes, "With play, you're allowed to try on different roles. You're supposed to use your imagination and your creativity. Instead of stealing from other people, you're learning from them" (Thomas S. Kenan Institute, 2012a, p. 3).

Students observe modeling behavior of others and have the opportunity to think about these actions and put forward their own ideas about them through classroom discussion. David Booth, a theater educator whose research explores literacy and the arts, writes, "By responding to other people's cues and by having them respond to theirs, children begin to establish their own identity, always adapting, retelling, and reshaping possibilities" (Booth, 1985, p. 194). The writers of the *Big Shoes* study guide have created prompts that allow students to investigate the possibility of what changing roles would mean. A well-facilitated discussion of *Big Shoes*, especially the role of the robber, provides students with a platform for thinking about and discussing the consequences of behavior.

Code switching. For each of the ways in which there is a nod to the relational, there is still an underlying emphasis on individualistic education. Open Dream Ensemble performed *Big Shoes* in several elementary schools as part of a residency program in which the performers become teaching artists. *Big Shoes* is again used as a catalyst in the residencies, not only as a departure point for discussion of behaviors, but also as a way through which to teach earth sciences. Because the play is set in mountainous terrain, earth

science knowledge becomes part of the lessons and is privileged by the artists in the residency program. A play rich in opportunities for relational capacity building is dismantled into themes that coincide with the standards for a particular academic discipline. Although these themes are explored through theater processes invoking relational skills and knowledge, the language of the performance guide seems weighted toward individualistic education, particularly science knowledge.

A lesson plan from one of the teaching teams (Thomas S. Kenan Institute, 2012b.) follows a common template for Open Dream Ensemble – vocabulary, North Carolina Essential Standards and essential questions³. These tools of negotiation – promise of increased vocabulary, connection to Essential Standards and the acknowledgement of the value of outcomes – are the Trojan Horses that sneak the arts into the classroom through arts integration lesson plans. This individualistic language is used prominently in this lesson. When examined more closely, however, the stated intent of the multi-day lesson is relational. Although the science standard of “understanding changes in the Earth as evidence of the history of the Earth and its changing life forms” is placed at the beginning of the lesson plan, the stated goals (intent) of the lesson were to discover the slow and rapid earth changes using minds, bodies and voices. In other words, the intent of the lesson was to have an embodied understanding of earth changes. To achieve these goals, the teaching artists employed drama strategies such as narrative pantomime and skits utilizing fabric and sound to portray earth changes - volcanoes and earthquakes. The students worked together in groups to determine the ways in which they would embody these concepts. The relational capacity building

³ The use of “essential questions” is from a framework developed by Wiggins, McTighe, Kiernan & Frost (1998) in *Understanding by Design*, which proposed designing curriculum by looking first at the desired outcomes.

opportunities in this lesson were similar to other ensemble approaches. Twyla Tharpe, who has spent countless hours as a dancer and choreographer perfecting what she refers to as the “collaborative habit,” writes simply, “People in a good collaboration accomplish more than the group’s most talented members could achieve on their own” (Tharpe, 2009, p. 4). When many forces are brought together to conceptualize and express a volcano, implemented in the Open Dream Ensemble lesson, the result is much more spectacular than one individual could conceive and produce.

This particular Open Dream Ensemble residency ended with group performances demonstrating their understanding of rapid and slow earth change. Referred to as “informances” (privileging knowledge over expression), the final performances served as assessments of the students’ understanding of the earth science and drama concepts introduced by the teaching artists. A multiple choice vocabulary quiz served as a second assessment. The struggle between acknowledging and giving value to students’ expression of the concepts and the need to “prove” their understanding with a test further highlights the constant negotiation required when the students’ expressive activity and their knowledge are separated.

In the *Big Shoes* example, the relational intent of the play and study guide is countered with the multi-faceted intent of the lesson. The urgency surrounding meeting the standards of the non-art discipline drove the lesson. The arts were subservient to the science even though the intent of the lesson was to embody the knowledge, which would have resulted in merging the two. As graduates of the conservatory method of training at UNCSCA, these teaching artists were skilled in dance, drama and music strategies that would help students express their understanding; however, the emphasis was not on expression. The

focus was science knowledge. Even with these nods to individualistic education with the inclusion of tests and emphasis on increasing individual knowledge of science, the relational capacity building demonstrated through group expression of the science knowledge is the strength of this lesson. The struggle toward merging knowledge and expression remains and is a constant in arts integration. However, these examples and the ones that follow, introduce a third component – relationship.

Social Interaction

The *Big Shoes* example began with the study guide, the intent of which was to provide opportunities for self-awareness and the awareness of others. Much like the play-as-object in the *Big Shoes* study guide example, visual art objects also have the potential to catalyze deeper discussion. At the North Carolina Museum of Art, I observed students engaged in conversation about Thomas Hart Benton's painting *Spring on the Missouri*, which depicts a group of people near a house with a thunderstorm in the background and a horse-drawn wagon in the foreground. This painting is also featured in an online "concept mapping" site developed by the same museum (North Carolina Museum of Art, n.d.) and featured in one of the study artifacts, a lesson plan developed for high school student environmental science classes.

In the museum visit, as a set up to the discussion, students were asked to observe the painting before receiving information about the time period, subject, technique or artist. Museum teaching often involves opportunities for students to bring their own experiences and thoughts to their discussion of art works. Students described what they saw and participated in a lively discussion, which began as a debate about whether the storm had passed or was coming toward the house. Students voiced their opinions and were asked to

defend their decisions and persuade others. This activity provided an opportunity for students to hear opinions and be more aware of perspectives other than their own. The prompt for the debate may have seemed simple, “What do you see?” However, the pedagogical process is daunting and requires a balance between authority and democracy. In visual arts, music and literature pedagogies, teachers struggle to invite student opinion without obliterating the intent of the artist. It is a tightrope walk to avoid the approach of “anything can mean anything to anybody” while encouraging students to voice their opinions and accept the opinions of others.

In an educational climate that values single answers that coincide with tests, students discover that there may not be a single “right” answer. Several interview participants discussed the value in students learning this fact. Leigh Jones from Tennessee Performing Art Center Education said, “They gain experience in what it means to be empathetic to another person’s work and to respect a variety of different answers and know that all of them are correct answers” (L. Jones, personal communication, 2012). Acknowledging that there is often more than one “right” answer cultivates awareness that others may have knowledge and experience different from one’s own. Expressing and hearing opinions may strengthen self and other-awareness and, with practice, may enforce relationship and social self-efficacy – the belief that one can be successful in relationships and social situations. Social interaction combined with meaningful and thought provoking experiences may provide ways to build these capacities.

Wikström’s (2002) study, which examined the link between visual art and social activity among groups of elderly women, attests to the social importance of viewing and discussing art and the value of substantive social interaction. This study compared the social

activity of women, who participated in an intervention that involved discussions of art, with women who did not participate. The researcher concluded that the women who discussed visual art, stimulated by the viewing of images with a partner, had increased social activity compared to a control group of women, who discussed hobbies and the news. The increased social activity continued after the intervention suggesting long-term benefits of art viewing and discussion. The researchers noted that they could not explain the connection between visual art and increased social activity. Visual art images are often catalysts for discussions; therefore, the conversations may have moved beyond the every day toward more emotionally driven topics because of the art, stimulating the imagination and creating moments of reminiscence. Through sharing these experiences, the women may have learned more about each other and themselves, strengthening their relationships. Perhaps they were reminded of the way an art image made them feel and the validation they received about these feelings through the conversation. Because of this experience, they may have sought more of this type of stimulus through other social interactions.

The data from interviews in the study supports my argument concerning the women in Wikström's study. One interview participant, Ashley Weinard from the North Carolina Museum of Art talked about the value of discussing works of art in a group setting noting that hearing and understanding different viewpoints is "important for who we are as a collective body." She said,

I think the process of art making and listening to people reflect on art helps you respect other viewpoints and perceptions. This is an adult process. Art making and responding to art is a very mature process. It is like a call to action for children. It allows them to be adults. It allows them to respond maturely. They are trusted in this process to be adults - to make their own choices, which they are never allowed to do, and to have their own opinions, which they are never allowed to have outside of these environments... It allows for opinions to happen. I mean really good teaching allows for it, too (A. Weinard, personal communication, 2013).

This point about “really good teaching” merits some discussion. The person facilitating these conversations among children and adults viewing art objects is key to creating opportunities for relational capacity building. Educators need certain skills to bring a conversation from a place where students are expressing their knowledge (giving what they perceive to be a “right” answer) to communication among peers in which listening, acknowledging and persuasion are encouraged. In the *Spring on the Missouri* example, students are given the opportunity to observe the details of the painting, anticipate the possible outcomes through imagination, relate their observations to their own experiences building upon prior knowledge in art and non-art content and share these observations with their classmates. Interview participants expressed that students thrive when their ideas are validated. These conversations provide opportunities for acknowledgement of and respect for others’ ideas and opinions. A skilled facilitator, who can step back and allow students to discuss the object and its associations freely, is critical to the success of these exchanges. In these moments, teachers are often amazed at the sophistication and depth of the conversation. Sometimes student insights need space for expression.

In both the *Big Shoes* and *Spring on the Missouri* examples, the objects (play and visual art) become catalysts for further exploration. Students embodied the concepts of earth science and change introduced in the play *Big Shoes* through a series of lessons. Lessons featuring *Spring on the Missouri*, online Big Picture concept mapping and in-museum discussion, expanded the conversation about the art object to include concepts introduced in the painting, such as inference and cause and effect, as well as environmental and atmospheric studies.

One lesson drawn from a discussion about *Spring on the Missouri* (Voigt, Z., n.d.) examined flooding and flood control in American history through role-play, specifically town hall meeting simulation. After significant research with primary sources such as *Spring on the Missouri*, photographs, maps and testimony concerning the 1937 Flood, groups of students representing farmers, U.S. Senators and environmental lobbyists wrote and presented their materials in a mock Senate hearing. The examination of a combination of archival and artistic materials helped build the characters' arguments. For example, a flood plain map showed the potential of flooding to wipe out an entire farmer's livelihood. It is the painting that elicits the emotional connection to the event through Benson's masterful and expressive depiction of a farm family's reaction to the storm.

The essential questions for the lesson were, "How does *Spring on the Missouri* help us understand the impact of flooding on the lives of Midwesterners in the 20th century?" and "What are some of the policy issues around flooding?" In addition to the policy questions designed to help students think as citizens, a relational question was posed to students following the Senate hearing role play, "Which needs are more critical, those of the human population or those of the nonhuman environment? Have these needs and considerations changed in the floods of 2011?" Students continued the discussion around policy as part of conversations concerning the connection between humans and their environment, the racial and socio-economic issues spotlighted in the floods of the 20th and 21st centuries and the community building post natural disaster. By taking the roles of farmers, lobbyists and Senators, students embody these key characters in the discussion of the impact of flooding, bringing forward their perspectives and learning from the perspectives of others in order to explore difficult questions.

This example highlights a common trend in arts-integrated lessons - town hall meeting simulations. In *TVA - Electricity for All*, a unit of study exploring the Tennessee Valley Authority (TVA), students are asked to play citizens from a 1935 Mississippi town, whose residents are considering accepting electricity from TVA. The students must weigh the pros and cons of this change to their community, just as the town people had to consider the consequences of such an action in 1935. After researching the TVA, students were prompted to voice varying sides of this difficult decision through their characters' opinions. The debate is facilitated by a moderator – in this case the teacher, who acted as a TVA representative trying to persuade the citizens to agree to the “affordable” electricity provided by this company, which did in fact supply much of the electricity for the South (Jerome, Lewis & Whittington, 2003).

The *Spring on the Missouri* and *TVA* examples are similar. Each relies on the teacher's use of resources and facilitation to make a successful lesson. Students must be able to weigh pros and cons and articulate arguments through characters' voices. Imagination and persuasion are key to the students depiction and understanding of the point of view of their characters. Both lessons include a reflection of the role-playing. Students are asked to write oral and written arguments to a third party. In addition to demonstrating their understanding of the historical context and points of view, students are given the opportunity to apply this understanding to current issues. Out of their role, students and teachers discuss what happened in the role-play, what they learned, and how they felt during the activity.

In a similar scenario captured in video, students play the role of citizens considering the development of a factory in a rural Texas town in 1912 (Chris

Hatcher Pictures, 2014b). In the video, Drama for Schools Director, Katie Dawson suggests that reflecting on the lesson allows students to discuss what happened during the role-play – what were the key challenges, who had strong opinions? As in the two previous examples, students relate the role-playing to a current problem by responding to the question, “Where do we see the same kinds of challenges where we live today?” Through this reflection, Dawson argues, we return to the essential guiding question of the inquiry, which is, “How do we make meaning together?” (Chris Hatcher Pictures, 2014b, 00:5:11).

I would argue that students begin to make meaning *together* by first having self awareness of their own point of view, being able to articulate the point of view and employing skills that enable them to persuade others. For example, art objects become focal points from which to engage in meaningful social interaction. This exchange allows students to hear others’ views and be persuaded by them – actually transform how they think about a problem or determine a solution in collaboration with others. When one is successful in articulation or persuasion or is able to recognize a stronger solution posed by someone else, the belief in one’s self (self-efficacy), belief in one’s ability to work with others (relational self-efficacy) and belief in one’s ability to interact socially (social self-efficacy) are strengthened. Lent and Lopez (2002), leading researchers in relational self efficacy and relationally inferred self-efficacy, write, “Individuals develop beliefs about the efficacy of other persons in interpersonal contexts, and these beliefs can influence whether they respond to others in supportive or discouraging ways” (p. 260). These examples

suggest that the practice of arts integration provides the means through which this type of relational capacity building may be generated.

Code switching. The common thread in this group of lesson plans was social interaction. Through discussions catalyzed by art objects, students were given the opportunity to interact with other students and teachers, expressing their opinions and hearing those of others. Secondly, town hall simulations provided students with ways to consider ideas from the vantage point of an historical character. These social interactions provided important relational capacity building moments as discussed in earlier paragraphs. However, the rhetoric of individualistic education is also present. The lesson plan about flooding catalyzed by *Spring on the Missouri* was similar in format to the *Big Shoes* example. Both lesson plans included vocabulary, North Carolina Essential Standards for arts and non-art disciplines and essential questions. Although almost all the vocabulary words highlighted in the *Spring on the Missouri* lesson referred to environmental content, not arts content, the essential question pointed to *Spring on the Missouri* as a channel for understanding flooding. One important difference in the lessons was the way in which the objects were used in each lesson. In the *Big Shoes* example, the object – the play – was disconnected from the lesson. The play was merely used for its non-art content. In contrast, the object *Spring on the Missouri* was discussed in great detail as part of the lesson and was included in the essential question, bringing in the art content in addition to the non-art content.

Role-play was the means through which students interpreted and assessed the impact of the flood and the subsequent flood control and was the stated intent of the

lesson according to the learning objectives. However, the language of the objectives did not acknowledge the purpose and benefits of including role-play in this lesson, which resulted in a missed opportunity to discuss the relational capacity building in this art form.

In the TVA town hall meeting lesson plan, the opportunity for students to form opinions and share those with others is diminished. A table that outlines the attributes and arguments of each character in the simulation is provided as a resource. Possible ways in which the characters would respond in the town hall meeting are provided on the table. The authors state that the students can choose the arguments provided or develop their own ideas and roles. This table becomes a short cut for students in the process of thinking for themselves and learning about themselves and others. The table is essentially “feeding” students the information. Thus, the “opinions” are provided, not brought forth independently by the students. The experience is prescribed. The success of these types of lessons weighs heavily on how the teachers use the resources and facilitate the town hall meetings.

Empathy

The next artifacts to be examined are examples of building relational capacity by developing empathy. The etymology of the word “empathy” includes the 19th century German notion of aesthetic empathy, the relationship between human viewers and art objects introduced by Friedrich and Robert Vischer, who claimed that empathy was generated from a need for union with the world (Verducci, S., 2000). Today, empathy is defined as the ability to share the feelings of another or “feeling with,” a phrase Nel Noddings uses in her work around caring. Noddings (1984) notes

that empathy is feeling what another expresses. In this way, the work of Vischer makes sense – feeling what is expressed in an art object. Through the objects of the arts, opportunities to build capacity for empathy are many. When practicing aesthetic empathy, the arts provide a vehicle through which to continue the practice of feeling what is expressed in human interaction.

The simulations discussed above, as well as the ones in this section, create environments that encourage “historical empathy,” a concept interpreted by Greene, Kisida and Borwan (2014) as “putting oneself in the time and place of another” – a kind of time travel awareness of others. These researchers define “historical empathy” as “the ability to understand and appreciate what life was like for people who lived in a different time and place” (p. 83). In their study examining the benefits of field trips to art museums, these researchers concluded that students, who were selected to participate in the field trip, had increased historical empathy when compared to a control group of students who did not take the field trip. By imagining the lives of others, researchers argue, students develop a “clearer perspective about their own time and place” (p. 83.).

In the following example, the artifacts from the play *Digging Up Arkansas* are used as prompts for imagination and practice around the behavior of others through drama. The artifacts include the performance study guide (Walton Art Center, 2010) and a teacher-developed lesson plan (Stevens & Hutcheson, 2011). One lesson suggestion in the study guide is to create monologues from primary documents. The lesson plan, found in the teacher resources for this play, expand the lesson suggestion and integrate drama and language arts for fifth and sixth graders. In contrast to the

previous examples in which students consulted primary documents to make a case through characters formed in arts object-based discussion, the *Digging Up Arkansas* example allows students to bring alive the characters they encountered in primary documents.

Through photographs and diaries of people who lived in Arkansas during the Civil War, students “borrowed” imagined attributes from the subjects much like the robber in *Big Shoes*. Instead of the catalyst for understanding being the art object – *Big Shoes* or *Spring on the Missouri* or a multitude in *TVA*– with discussion generating from the object, the intent of the *Digging Up Arkansas* post-performance school-based activities and lessons was to create opportunities for students to practice historical empathy by embodying the characters themselves. These characters were placed in the context of the Civil War in Arkansas where beliefs about slavery were divided and brother fought brother to defend their convictions. It was in this context that students examined the concept of “courage” by developing monologues presented in character mimicking the style of the play. As Jeffrey Jamner from The Kentucky Center noted,

It is one thing to tour a museum and have a good docent tell you about the objects and what the place was historically. It is another thing when students actually try to create and perform for each other a small dramatic activity where they become the people who lived there (J. Jamner, personal communication, 2012).

Students were prompted to create sensual recollections for these characters – what they heard, smelled, tasted and felt as their character. They were asked to infer how the people they chose would speak and what they would think. They imagined relationships with others by describing the family and community of the person in the

photograph (Walton Art Center, 2010). As these historic characters, students envisioned their past, present and future. They imagined the most important persons in their characters' lives and formed imaginary ties with family and community. They practiced the behavior of their imagined self, incorporating thoughts and behaviors from their own experience.

The guide included fill-in-the-blank prompts such as, "I like to..." "The most important person in my life is...(tell why)" and "Something that is important to me is ... (tell why)" to help students develop their characters (Walton Art Center, 2010, p. 4). By imagining their characters' likes and dislikes, family relationships and living conditions, students were given the opportunity to reflect upon their own experiences, thus, building stronger self-awareness. Through the extension of creating relationships for their characters, they also practiced imagining how they would act with another person. In addition to exploring the feelings and thoughts of their characters, students participating in the lesson plan were asked to set the stage for their monologue with inquiries about where and who the character is and what is the circumstance under which the monologue takes place. The students were asked to meld the perspective of someone from another time and place with student's own prior knowledge and perceptions by embodying the character. They questioned and created solutions from a place of familiarity and imagination.

In describing "memory-work," Belarie Zatzman (2003), who works extensively with students to develop monologues within the context of the Holocaust, states, "Drama educates by pressing against historical consciousness, connecting the personal with the public, form with content" (p. 35). She notes that working through historical contexts using monologue provides an opportunity "to bridge the rupture between how we see our world and what we

know we can never know of another's experience" (p. 48). Here we see the possibility that arts integrated lessons, which marry theater arts and history, increase students' awareness of themselves and others through strategies such as role-play and monologue. Layering on the experience of developing a deeper understanding of an historical place and time may help students empathize with the expression of another from the safe distance of another time and through the voice of a time traveler.

The monologues inspired by the play *Digging Up Arkansas* started as object based (taking cues from the play) in the same way that the simulations did. Students then studied primary documents to determine character development and gleaned clues about characters of another time and place. They anticipated the behavior of the characters and their relationships with others and shared these with their peers through monologue. This experience provided opportunities to build relational capacities by introducing validation of opinion, respect of others and anticipation of behavior and imagination around an experience different from one's own, which were also possible relational outcomes in the previous examples. However, creating and performing a monologue based on primary sources representing persons, who had lived in an historic time and place, may enhance relational capacity building through historical empathy. By being the art objects themselves through monologue – voice, gesture and story – students became catalysts for discussion among their peers. The guide does not suggest such discussion; however, the lesson plan does and the performance, viewed on a video of *Digging Up Arkansas*, encouraged group discussion through exchanges developed within the play (Fullen, 2012).

The lesson plan included an additional layer of learning goals about cooperation and diversity, suggesting intent to look at the relationships among characters and groups. In

examining the lesson plan and guide to *Digging Up Arkansas*, I found no intention to expand these lessons further in order to make it a more collaborative project in which relationships were developed among the characters. Students imagined relationships and community; however, these relationships were not intertwined with the characters developed by the other students. It is interesting to think about the capacity of simulations and the extent to which they help develop relationships. Are these interactions “real” enough to provide a means through which relationships are built? The simulations could have developed relationships among the characters, but more often, they follow the lead of most town meetings. People state their case and move to the next argument. Cecily O’Neill, one of the developers of “process drama,” demonstrates that these simulations are more successful when they are imagined collectively by the students and not dependent exclusively on the teacher as the authority. She said, “The delight that can come when you have genuinely with the kids co-created a piece of work that is creative, that has some meaning, that has been exploratory, that has wound up somewhere neither you nor the children knew it would go... is a wonderful feeling” (Atteshlis, L., 2008, 00:12:57). The following example from arts integration literature weaves characters’ relationships throughout a story collectively created and developed.

Community

In their chapter from *Teaching for Social Justice*, Hutchinson and Romano (1998) introduce a classroom experience using storyline as a way to explore homelessness. Storyline is a method of teaching developed by teachers in Scotland in the 1960s, who were charged with designing a “curriculum not as a set of separate subjects but as a series of educational experiences that help children see the world as a connected whole” (p. 268). In this example,

the lesson was prompted by the experience of the students, who walked by a group of people who were homeless and living on the streets. The students encountered them on their way to school each day and some students confronted the group with teasing and yelling or were openly afraid. Although the teacher and students in one classroom had many discussions about the homeless and the students' attitudes toward and treatment of them, the students' negative behavior continued. The teacher decided to use storyline as way to interrupt this situation and help students understand the consequences of their actions (Hutchinson and Romano, 1998).

Hutchinson and Romano (1998) write that the students in the class were familiar with the storyline process. Each student developed a character with a history, physical and behavioral attributes, and aspirations. In this storyline example, characters held one thing in common – homelessness. The visual art representations of characters, made from construction paper, scissors, glue, pens and markers by the students, did not have the usual classroom mural to inhabit; instead, they were placed in any available space on the chalkboard. The students developed their characters and their relationships with other characters over time through a series of problems posed by the teacher and other students. Storyline provides “a safe place to think about the consequences of both belief and behavior” (p. 261). For example, the teacher would ask the students how the characters found food or a student would inquire how people who were homeless made friends. One prompt was, “Today is the day that your character becomes homeless. What are the things you will need if you live on the street?” (p. 264). Students made lists of the things their characters would bring with them. The lesson created the opportunity for students to discuss the validity of their choices, sometimes resulting in conflict.

Conflict is expected, acknowledged, and used by storyline teachers to help children learn to share their ideas in such a way that others can hear and understand them. In this context, conflict is not the polarizing event that a teacher avoids bringing into the classroom. Instead, conflict provides an opportunity to forge connections in the classroom community... Dealing with conflict is a preeminent, but most often overlooked aspect of democratic living (Hutchinson and Romano, 1998, p. 265).

Storyline intentionally provides a way for students to build relationships among characters. The two norms of the storyline methodology are 1) no one dies and 2) no one is alone. The work is contextual and provides an opportunity to practice behavior within a context of one's own choosing and through which one must negotiate with others who are part of the context. Hutchinson and Romano (1998) write "the building of context through story making is the glue of creating a community of learners by fostering and deepening ties of connection between all in the classroom" (p. 265).

How different this notion of community is to the rhetoric of "drill and kill" which does not allow for building community except in the ways that encourage competition to nail the test scores. Instead, non-art content is gently woven into storyline creating an emotional attachment to learning and understanding of consequences as a result of action. The storyline example illustrates a classroom situation in which students were given the opportunity to learn about consequences of imagined beliefs and behaviors by building relationships among characters. Although they did not physically embody their characters, they became their consciences. In the same way that we build knowledge about self and others through experience, the students imagined the experiences of their characters and reacted to other characters accordingly. They were able to practice reactions to people and situations through their characters and adjust their interactions based on these imagined experiences.

The next example takes this idea one step further by personally embodying the characters in the same way as the monologue experience in the *Digging Up Arkansas*

example, while building relationships among the created characters as in storyline. This example was described by Jeffrey Jamner, The Kentucky Center, who began his story with a quote from an educator he greatly admired, Gene Wilhoit, who said, “The arts bring learning from the third person to the first person” (J. Jamner, personal communication, 2012). In the interview the participant described a field trip to a working farm museum, where a group of adults, led by the drama teacher, were placed in a scenario of the Underground Railroad. Each person drew a name to determine a role to be played in the story. These roles included a “bounty hunter trying to capture escaped slaves,” “a slave or spouse of a slave,” “plantation owner” or “someone helping on the Underground Railroad.” Jamner said,

I was a slave in this activity. I was given a token that told people at a certain cabin to help me. I didn't know if the person was really going to help me or if it was a trick. It was actually very scary and drew very powerful emotions [from participants], including one teacher who knew for a fact that her ancestors were slave owners. She cried. Instead of talking about ‘them,’ suddenly it’s talking about ‘me.’ You are putting yourself in that position (J. Jamner, personal communication, 2012).

I would suggest that the teachers in the Underground Railroad example were given the opportunity to develop empathy, and, by doing so, embodied history in a way that was personal and relevant.

Code switching. Was the intent of these lessons to create opportunities for historical empathy? Was the intent to explore ways through which students could learn about themselves and others? Some of the artifacts suggest otherwise. A presentation developed to promote *Digging Up Arkansas* (Fullen, 2012) highlighted the benefits of the play and post performance lessons for students. According to the video presentation developers, the benefits to students in watching this performance and participating in the lessons were the ways in which these activities helped students meet the Common Core standards of speaking and listening and increased recall for testing. The language of the film includes statements

such as “I guarantee that the kids after they see this play will be able to remember when it comes test time” and “teachers were impressed by how much the students were able to retain.” Although the themes of the play include courage, cooperation, culture and communication and the teacher guide includes lessons, which help students develop skills in each of these areas, the presentation to funders did not highlight the potential for relational capacity building. The benefits of studying drama and integrating theater into the classroom are not mentioned at all. At the time the video was made in 2012, the assumption was that funders cared most about the alignment with standards and test preparation at least for the purpose of the presentation.

By contrast, these assumptions did not always prove to be true for other programs. Ashley Weiner from the North Carolina Museum of Art explained that she had made the assumption that funders and school administrators cared only about the impact the program would have on academic progress. She prepared documents outlining the research concerning academic progress and the arts including arts integration. She was ready with the rhetoric privileging individualistic education, as well as other benefits of arts integration. In her case and to her surprise, the administrators with whom she spoke were more interested in collaboration among teachers, cross-disciplinary teaching and differentiation. She said,

I would always go with this huge argument ready. I would have all of this support I needed. Never had to use it. They [administrators] knew that ‘teachers working in silos’ is a problem. They wanted teachers to collaborate... They [administrators] have trouble reaching certain students. When we say that the arts are a way to reach students so that they will learn, everyone can agree with that. I have never had anyone say that that is not true. I have been shocked at how easy it was to sell [this program]. It was a piece of cake (A. Weinard, personal communication, 2012).

This contradiction suggests it is our choice of language that is key. In other words, how we code switch in different situations. Weinard said, “We advocate. We show the value

of arts integration. We have to communicate all of that in ways that people will hear. Because we are educators, we know you can't use the same vocabulary for everybody” (A. Weinard, personal communication, 2012). One of the examples she gave was language she used with one of the funders. When describing students and teachers who benefit from the program, she used the words “creative problem solvers” a term more aligned with the language of this funder from the medical sector rather than "creative individuals," which may have translated as "wacky individuals.”

The interview participants spoke passionately about the extraordinary benefits of integrating the arts with non-art and other art content, as well as learning (and learning from) an art form. They had the language to convince and persuade without using the expected language of accountability. The language of individualistic education is often where the conversation starts, but not always.

The writers of the unit *TVA - Electricity for All* (Jerome, Lewis & Whittington), created by teachers in 2003 and funded by the National Geographic Society, state the following

Planning for instruction is open-ended for teachers. There is no right or wrong way to cover the content. However, it is important to weave the arts into the study throughout the teaching and learning process. The arts provide an opportunity to connect to students’ expressive and emotional being, allowing them a deeper, more meaningful learning experience. Therefore, this teacher guide incorporates suggestions for ways the arts may be used along with background information and multiple resources (p. ii).

The intent of this unit appears to be creating opportunities to teach non-art content through the arts in a variety of ways through a number of examples. The arts are privileged over the non-art content such as social studies and science in the town hall simulation. Teachers are given the opportunity for flexibility and creativity in their teaching and encouraged by the phrase “no right or wrong answer.” This unit

contains neither alignment with content standards nor assessment guidelines or rubrics. It is meant as a resource, not a mandate.

Switching from the language of individualistic education to relational education as audience and situation dictates is a constant negotiation in arts integration practice. The intent often points to accountability and standards. However, the relational is also present. Although weighted toward individualistic education, it was the intent in language and opportunity for developing self and other awareness that suggests a move toward relational education being included as part of the lesson.

Relationship and Social Self-Efficacy: Interviews

In the previous examples, curricula were examined to determine whether building relational capacities was implicit or explicit in the stated intent of the artifacts. Interviews of key arts integration designers and practitioners also point to building self and other awareness skills. Several interview participants told anecdotes relating to students increasing self-awareness and the awareness of others.

Self- and Other-awareness

The interview participants said that when students increased self-knowledge, they increased the ability to adapt. Kim Whit, Mississippi Whole Schools Initiative, noted that students working together made adjustments according to their strengths and the strengths of others. She said that students developed a keener sense of the abilities of others and adjusted their actions accordingly. Whit said,

[Art making] provides us with the opportunity to develop a language that the other person understands... I think it is looking for how something [works], what are the elements of that thing - either a process or a person - and being able to see it and being able to adjust your own self to it (K. Whit, personal communication, 2012).

She also noted that this process provided opportunities for students to gain self-awareness, as well as being able to engage in an awareness of others.

I think one of the key things that I have witnessed with students is that they learn about their own strengths and weaknesses. Right off the bat, by going through the processes of being engaged in the arts, they are able to learn what they are good at and what they are not so good at (K. Whit, personal communication, 2012).

Teachers, who provide opportunities for students to practice skills that build self and other-awareness in their classrooms, are often surprised by their students' relational skills and how self-knowledge transforms them in the classroom. Jean Hendrickson of Oklahoma A+ Schools® said, "People are always seeing strengths that they didn't know their students even had because there is no way that they [strengths] would have a chance to be revealed in the normal instructional mode" (J. Hendrickson, personal communication, 2012). Gabriel Benn, a teacher and founder of Hip-Hop Educational Lyrics, noted that many teachers continue to work in the field because they see students gaining knowledge of themselves and their strengths. He encourages his colleagues to "be human" in order to provide more opportunities for students to reveal something of themselves to their teachers and peers.

You will never know what will come out of them [students]. That is the thing I think we are all still in it for after all these years. That is what keeps us doing it. One kid makes an observation or does something that you never thought they would even think about. If you know that you influenced that, you keep doing it to see if you can get that feeling again. You put up with all of the other trash just to get that feeling again from another student (G. Benn, personal communication, 2012).

Lent and Lopez (2002), leading researchers in the study of relational self-efficacy, suggest that self-confidence predicts positive beliefs about relationships. Jackson and others

tested this theory in a study examining relationship self-efficacy among students in physical education cases. Citing Lent and Lopez, these researchers write,

When an individual is highly confident in the ‘other’s’ capabilities (other-efficacy), for instance, this engenders a sense of trust and commitment on the part of the perceiver, as well as instilling effort and perseverance in the various activities one performs alongside/under the ‘other’ (Jackson et. al., 2012, p. 286).

Culture switching. In other sections, I discussed code switching by comparing how the language of the relational and the language of accountability are used according to perceptions of appropriateness. The artifacts and interviews presented also suggest ways in which switching from relational to individualistic content and rhetoric may have an impact on classroom environments. I am naming this culture switching. For example, in a traditional lecture mode of teaching, often the individual’s verbal abilities, talent for recall, and attention span, or lack thereof, are revealed to other students and teachers. I recall an animation from the film *Waiting for Superman* (Skoll et al., 2010) showing a student’s brain being opened up and words and characters flowing from the teacher’s mouth into the open brain. The animation that is missing and assumed is one where the same words and characters flow out of the student’s hand onto a test. The culture switching here would be moving from the lecture factory mode (cue up Pink Floyd’s music video of *Another Brick in the Wall*) to an environment that allows for expression and student agency. Arts integration may create an environment of trust and opportunities for expression allowing students to reveal something about themselves to themselves and others, including the teacher. One student revealing something about him- or her-self through expression, perspective and abilities may give the other students occasions to incorporate knowledge of that student into future communication and action.

Classroom Environment

Several interview participants cited joy as one of the benefits of arts integration. One participant speaking of the collective engagement of a music ensemble said, “We need all the harmonies together... We get that internal feeling of joy and accomplishment. We are learning; but in the same moment, we are enjoying the experience” (P. Bolek, personal communication. 2013). Elise Goldman from the teaching artist program KID smART in New Orleans noted that the logic model of her arts integration practice included a goal for students to be more engaged and joyful at school (E. Goldman, personal communication. 2013). One of the objectives of this program’s initiatives is to “to strengthen positive school cultures through increasing engagement in joyful learning at all levels of the school” (KID smART, 2015). Jean Hendrickson, Oklahoma A+ Schools®, said,

The other thing about approaching school with a frame that holds the arts as essential to that commitment set is that regardless of whether or not you are in a very high performing student academically oriented school or not, if that [school] is not a place of joy and belonging then you are failing your kids (J. Hendrickson, personal communication, 2012).

Joy and belonging are often accompanied by an element of surprise. Benn described ways in which students sharing the arts brought the unexpected into the mundane routine of schools. For example, at one school the marching band took over the front occasionally and greeted students as they entered the building. Drama students practiced plays in the hallways and flash mobs danced in the cafeteria. Benn claimed it was important to provide these unexpected expressive disruptions because “we are competing with the world right now and the world is YouTube, social media, televisions, pocket games. Come on man, we got to catch up” (G. Benn, personal communication, 2012). His school community met every morning for a year to

participate in a drum circle. Everybody attended – janitors, administrators, teachers and students. “We would sing together every single day. White teachers, black kids, old folks, young folks. Sardined people in this room singing the same song... It is what is important about building that community and trust... where the turnaround will be with our kids” (G. Benn, personal communication, 2012). I would argue that these disruptions also bring the school community together by providing ways of collective participation and response. These moments foster a sense of belonging to a place that has meaning and relevance to students’ lives.

A sense of belonging and divergent ways of communication and expression may increase the desire to attend school and participate more fully in the classroom. According to a self-reporting survey conducted in Oklahoma A+ Schools® over a three-year period, students consistently reported that their classroom work was challenging, interesting and enjoyable. Researchers concluded that in the most engaged schools, “These students believe they can make a difference. They view their schools as welcoming and happy places where they are expected to work hard and think hard” (Raiber et al, 2010, p. 24). In another model, which also had student self-reporting surveys as part of the evaluation, evaluators noted that students described their classes as joyful and engaging (Vaughn, 2012).

Several interview participants confirmed these research and evaluation findings. Jill Taylor from North Carolina Museum of Art’s Art of Collaboration program relayed a story about a child who participated in arts integration in her non-art classes and asked to switch classes so that she could have more arts (J. Taylor, personal communication, 2013). Michelle Burrows, Director, A+ Schools Program of

North Carolina Arts Council, recalled a student responding to a question about why the arts are important by saying, “The arts, well, that’s why I come to school” (M. Burrows, personal communication, 2013). Almost every interview participant had an anecdote involving student engagement and joy. The Executive Director of Open Dream Ensemble, Rebecca Nussbaum, told a story about a teacher’s amazement at her classroom during an arts integrated lesson with a teaching artist. She recalled the teacher saying, “Did you see their faces? They are so happy. They are so involved” (R. Nussbaum, personal communication, 2013). The interview data showed that when the relationships among students and teachers changed with arts integration, the culture of the classroom also transformed. This joy is evident in the video, *Give Yourself A High Five*, showing Kindergarten students singing and laughing in the classroom (TPAC Education, 2012).

Culture switching. In the following examples, the code that is switched is the classroom norm. Some classroom cultures are authoritative and demeaning with an emphasis on the audit culture that permeates through it. I recall an administrator voicing concern that students’ demeanors changed during test taking periods at the school. Transformation of a classroom requires switching from language and actions that devalue students to those that build their confidence, give them a place of belonging and bring them joy.

In a classroom that only subscribes to individualistic education, focusing on the language and actions of accountability, disruption is not tolerated. One participant said, “If the teacher is used to the class sitting still in quiet rows, never talking to each

other, and one kid is out of that norm, that kid is constantly being sent to the office” (M. Burrows, personal communication, 2013).

The act of banishing a child from the classroom obliterates the opportunity for relation. It is exile. It not only isolates the offender, but it also cuts off the possibilities of communication among classmates and the one who is banished. It also declares the message that at any time any of us may be expelled. According to a study concerning achievement, discipline and race (Gregory, et. al. 2010), when a student is asked to leave a classroom, the environment in the room changes. The instruction is disrupted; and the offending student’s relationships with the teacher and other students are compromised. Others, including the teacher, may label the student as a troublemaker. Ostracized students often have less motivation to participate. When the student returns, it may be more difficult for the student to acclimate to the classroom and for others to invite her back into the fold (Gregory et al, 2010). It is advantageous for the teacher to refrain from sending the student to the office and to develop skills to manage the behavior within the classroom. Gregory et al., who noted that a disproportionate number of students of color receive classroom and school suspension, argue, “Suspended students may become less bonded to school, less invested in school rules and course work, and subsequently, less motivated to achieve academic success” (p. 60).

Several models of arts integration cited a decrease in the number of classroom suspensions. One of the more compelling cases involved a rural middle school. Before a whole school reform model of arts integration became a presence in this school, the principal managed over 1,400 occurrences of inappropriate classroom

behavior. In each of these incidences, the student was removed from the classroom and sent to the principal's office. During the first year of implementation of arts integration at this school, the number of these behavioral incidences decreased to 800 and in the following year, the incidences decreased to 400 (M. Burrows, personal communication, 2013). Burrows attributed the substantial change in behavior to increased communication skills among peers and between students and their teachers. Drawn from Burrows' interview, the above example shows the power of arts integration to transform the classroom from one of disrespect and disruption to one with genuine regard for one another and the work to be accomplished. Burrows' stated,

If the teacher is used to the kids collaborating and talking and moving around and self-guiding [their instruction], then the teacher is less apt to pick out the one kid that is having an off day... That is one of the things that I found in the really engaged schools. The teachers don't send their kids to the office. They manage them in the classroom. (M. Burrows, personal communication, 2013).

One of the ways that arts integration has helped change the classroom in this way is through improved student-teacher relationships, which often result in decreased numbers of suspensions. Several interview participants provided illustrations of how relationships changed between students and teachers because of arts integration. These changes helped move the classroom toward an environment in which relational education is valued.

Jeffrey Jamner, The Kentucky Center, told a story which he prefaced by saying, "There are times where a teacher sees a student in a new way." He relayed a story from a teacher, who was prompted to thank a teaching artist, a mime, for changing a student's life and the dynamic of her classroom through drama. He said,

“The student was so disruptive and his behavior was so bad that he got a referral for behavior every day. She [the teacher] cried over it and prayed in church about it. She at times wanted to give up teaching because of this one child.” The teaching artist had chosen this student to participate in the lesson and taught him a mime routine, which the student performed in full theater make up for his classmates. The performance went very well. Even students who had been bullied by this student were cheering for him. The teacher continued to encourage his positive behavior. The next day, the student told the teacher that he hadn't been sent to the office, yet. The teacher encouraged him by reminding him that he was capable of finishing the day without a suspension. Jamner noted the transformational quality of the lesson. “It changed the dynamic in the classroom. It changed the way she [the teacher] looked at him [student]. She started to feel differently about the student. It [arts integration lesson] seemed to bring about that type of change” (J. Jamner, personal communication, 2012).

Another interview participant from a performing arts center, Leigh Jones, recalled an anecdote from a teacher who cried when a student, who never spoke in class, was able to improvise a conversation using a hand puppet. The student played the part of a donkey, which confronted a giant frightened stork, played by three students. Jones said,

The teaching artist went to the teacher after class and said, ‘What got to you?’ And she said, ‘The little boy with the hand puppet never speaks in class.’ Never speaks in class, but put a hand puppet on his hand and he was just totally at home (L. Jones, personal communication, 2012).

The mime and puppet examples illustrate how arts integration allows for change in the relationship between teacher and student. These examples indicate

transformative moments when students and teachers change how they communicate. Gabriel Benn, a Hip Hop performer, teacher and school administrator said in our interview, “There might be something that the kids will expose you to that you have never seen or heard of before.” One of the keys to the communication between student and teacher is a vulnerability and willingness to suspend authority. Benn said if you express new awareness in words such as, “‘I never thought of it like that,’ the students learn to open up. Once you get them to open up, you tap into wherever they are” (G. Benn, personal communication, 2012). These stronger relationships may improve the overall classroom and school environments.

The artifact analysis provided examples of the intent to build self- and other-awareness leading to behaviors such as empathy and flexibility, which are critical skills from which the capacity for relationships is built. The interview data helped determine the perception of arts integration practitioners and curriculum designers of the benefits of relational skills and attributes. Relational capacity building paired with improved communication through self and other awareness transforms the environments in schools leading to benefits for the entire community. However, it is the activation of self- and other-awareness through expressivity that allows students and teachers to practice these skills and build capacities for relationship and social self-efficacy.

Relationship and Social Self-Efficacy: Expressivity.

If we are to believe Lent and Lopez (2002) that strong self-efficacy leads to strong relationship self-efficacy, the question becomes how do we activate those beliefs in self and in relationships with others. One of the ways that these are

activated is through expressivity. In this section, I will provide examples from the artifact and interview analysis in which the intent is to increase social and relationship self-efficacy through expressivity: communication and collaboration.

Communication

The ways in which students and teachers communicate with one another and with groups of people are essential to building the capacity for relational and social self-efficacy. The origin of the English word “communication” comes from Middle English derived from Old French *comunicacion* from the Latin verb *communicare* meaning “to share.” The definition of communication includes “the successful conveying or sharing of ideas and feelings” (Oxford University Press, n.d.).

Through enhanced communication, students and teachers learn about particularities in language and gesture and determine positive ways in which to respond to each other. Students are able to express themselves in ways that communicate their beliefs and motivations to others. Arts integration provides the opportunity to practice these skills and increases the ability to notice difference in how tasks can be accomplished, whether it is timing or the angle from which a person approaches the work. Once enough time and attention is given to the other person and these differences are noted, there needs to be time to practice flexibility and adjustment to each person’s style, process, and approach to find common ground with the other person. The ability to be flexible in many situations is one of the skills that most of the participants stressed as important and what they wished for their students.

[Students] have difficulty communicating in general. Their vocabulary is limited and thinking is limited. Very short sighted... A lot of times if your communication is deficient, what could just be a simple "hey, my fault man, I didn't even know," they end up getting shot. Someone is actually physically

hurt because they cannot communicate effectively... It turns instantly from zero to 100 because of lack of communication (G. Benn, personal communication, 2012).

If students have difficulty in communicating, increasing the opportunities through which these skills are practiced in classrooms is important. The artifacts in this study illustrated several ways in which arts integration provides those opportunities. One way is through non-verbal communication, which allows students to articulate ideas with their bodies and through sound. Often non-verbal communication is practiced through simple drama strategies such as “donkey” and “tableau.” The arts integration lesson plans and videos illustrated many ways in which these strategies are used in the classroom. *Drama for Schools* employs the drama strategy “donkey” to give students an opportunity to collectively create a three-person expression of a word or idea quickly. As an example, students are shown how to make an elephant with the person in the middle making a trunk with arm gestures and the two students on either side creating ears with their arms toward the person in the middle, when prompted with the word “elephant.” “Donkey” is the code word for standing still. The words increase in difficulty. Teachers use this strategy to improve vocabulary and model understanding of concepts such as “liberty” and “branches of government,” and to use as a warm up for more complex ways to incorporate drama into non-art content (Chris Hatcher Pictures, 2014a).

Another strategy commonly used in arts integration is tableau. This drama strategy is taken from the French *tableau vivant* meaning living picture in which a costumed group of people represent a scene. The Walton Arts Center has an extensive study guide about incorporating tableau into the classroom. The writers describe

tableau as “a low-risk strategy that requires a team of students to use their bodies to represent an event or situation as if frozen in time” (Walton Arts Center, 2013b). The use of tableau in arts integration provides a means for students to describe something in literature, history or the arts without words. For example, one classroom described The Middle Passage, in which Africans were transported to the Americas as part of the slave trade. The students lay down in very cramped spaces representing slaves and other students took the characters of slave traders (Monk, 2011). I have integrated tableau with the study of ancient civilizations with middle school students at the arts center. However, the implementation had a twist. Students created their tableaux behind a screen that had an image from Ancient Egypt – a pyramid, the interior of a palace or a tomb. Students made their tableaux in shadow using the light to enlarge or diminish their representations. This experience was paired with the viewing of an exhibition of an artist, Emil Salto, who works in form and light. By working in shadow, students had a better understanding of the artist’s process, as well as having the opportunity to demonstrate their knowledge of Ancient Egypt.

One interview participant and teacher, Carla Walk, combined narrative pantomime - students mimicking the physical actions of characters in a story read by the teacher - with tableau. She cited an example in which students pantomimed two stories, Little Red Riding Hood and La Po Po, and then froze the images to provide instant comparison (C. Walk, personal communication, 2012). In one school reform model, Artful Learning®, professional development providers noted that tableau helped students strengthen their ability to improvise and infer. One of the providers wrote that students, who have practiced tableau in the classroom, are able to move

into tableau immediately, thus giving them a way to demonstrate knowledge, collaborate with other students and make creative choices (Bolek, 2011a). Drama for Schools always includes analysis of the tableau using DAR – describe, analyze and relate – in training and in the classroom. Katie Dawson, Director, feels it is important not only to infer, but also to be able to articulate why choices were made (K. Dawson, personal communication, 2012).

These strategies and others are most often used as warm-up and formative assessment as part of a larger project. The strength of these strategies is the ability to capture concepts or vocabulary quickly and to provide an expressive, and sometimes emotional, tie. Teachers are attracted to this efficiency as they are plagued with mandates, prescribed priorities and pacing that leave little time for expression or creativity. Teachers can experiment with arts integration without making a full commitment. Ashley Weinard, North Carolina Museum of Art, stated, “These lessons take time... How can we realistically ask teachers to integrate when it takes so much time?” (A. Weinard, personal communication, 2013). Integrating the arts or any cross-disciplinary teaching, when done well, does take time. These units and lessons require planning, collaboration across disciplines, and space and time for reflection and revision.

Planning time has diminished for many teachers as instructional time has increased. For example, teachers in the Milwaukee school district were stripped of teacher-driven planning time when administrators added more mandated meetings resulting in less time for teachers to develop high quality lessons. This issue was so important to teachers that the union spent a year working to successfully return to

more teacher-directed time (Alvarez, 2014). Some districts favor more planning time and encourage collaborative planning time. Art of Collaboration among other programs in the study requires collaborative teacher planning time as part of its program. This collaborative time is difficult to schedule because arts teachers and non-art teachers have very different planning times. With these challenges, the appeal of short-term strategies that integrate the arts is understandable. These strategies are employed as stand alone activities; but they are more often used as an introduction to an in-depth component, such as a warm up in creative movement to help build conceptual understanding of non-art content. Warm ups are essential to pairing creative movement with non-art content. Just as drama strategies include exercises meant to build trust and confidence, creative movement also requires time to enter the art form slowly and confidently.

The intent to communicate an idea by pairing creative movement and science is addressed in many study artifacts. The first time I heard the term arts integration was from a principal, who was describing a lesson that involved the dance sequence “Dance in the Gym” (originally choreographed by Jerome Rice) from *West Side Story* paired with science, specifically electricity and magnetism. The scene from the famous Leonard Bernstein musical depicts a challenge dance between American and Puerto Rican students at a school dance. Dancing the mambo, actors compete with one another in a tense, not yet violent, display of power.

The students, who participated in this lesson, created their own choreographed movement as an expression of electricity and magnetism, inspired by their understanding of the choreography in “Dance in the Gym.” The students studied the

elements of dance in non-art content areas, in this case science and specifically, electricity and magnetism. In order to demonstrate these scientific concepts, students choreographed a dance and explained the ways in which the dance expressed these concepts. Jo Ann Isken, trainer for Artful Learning®, stated that “Dance in the Gym,” when observed through the lens of magnetism and electricity, works. The science concepts are understood because of expression in dance; and the dance is understood because of its attention to science concepts. The integration of knowledge and expression follows the ideas of Leonard Bernstein himself, who said, “The best way to know a thing is in the context of another discipline” (1973).

When asked what made dancing the science such a powerful lesson, Isken responded,

You need to have a deep understanding of science. If you are going to demonstrate the science through the movement, you really have to understand the science versus just taking a multiple-choice test on identifying different kinds of circuits. You also need to understand the dance because you have to carefully select movements that will convey the concept that you are trying to convey. The performance has to be such that your audience understands it in the same way you are (J. Isken, personal communication, 2012).

Students were asked to choreograph a dance that would convey a scientific concept. This task would require skills of negotiation in choosing movements that students felt would best communicate electricity and magnetism, possibly through much trial and error, and mapping them out in such a way that students would be able to follow (modeling). Then once the rehearsals begin, students revise as needed when the dance does not quite convey the concept or express the technical points of the choreography. Through the dance, students demonstrate their knowledge of art and

non-art concepts and convey that knowledge to the audience for their own understanding.

I have observed students demonstrating the water cycle, rock formations, river flow and sediment building, insect metamorphosis and animal habitats through creative movement. The pattern remains the same – negotiate, choose movements, map movements [model], perform, revise, perform, demonstrate understanding of concept. The “Dance in the Gym” example adds one more element – communicating the concept in such a way that the audience is privy to the depth of understanding that creating and performing a contextualized dance requires. Isken noted that the student had to understand the concept and the art form “very deeply as the creator, the choreographer, as well as really challenging the audience to watch and think in different ways... Challenging the audience so the learning is very deep on all sides” (J. Isken, personal communication, 2012).

Taking the idea of audience/performer relationship further, Jill Dolan argues that this relationship can result in social action by the audience or “utopian performative.” She writes in *Utopia of Performance*, “Considering theater audiences as such participatory publics might also expand how the *communitas* they experience through utopian performatives might become a model of other social interactions” (Dolan, J., 2005, p. 11). In other words, these performances have the possibility of affecting students, who are expressing a concept through creative movement, but also influence students, teachers and parents in the audience to engage with one another in meaningful ways. The play becomes a catalyst for developing skills in self and other awareness for the students performing and a vehicle through which social interactions

occur. In both cases, the capacity for social self-efficacy is nurtured. Both performers and audience members are given the opportunity to be validated in their belief in their success in social situations.

Whether communication through arts integration is simple or complex, the pattern remains similar. Students are encouraged to activate self and other awareness through demonstration and collaboration, using their bodies in gesture and sound. Demonstration allows students to work through collectively their knowledge about art and non-art content. Performances and demonstrations in arts integration models, whether showing vocabulary knowledge in the “Donkey” strategy or a one-hour performance around math concepts, are often referred to as authentic assessment. “Assessment is authentic when we directly examine student performance on worthy intellectual tasks” writes Grant Wiggins, one of the early proponents of this type of assessment over standardized tests. He described these assessments as those where a student must “craft thorough and justifiable answers, performances or products” (Wiggins, 1990, n.p.).

I concur that demonstrations in arts integration can serve as authentic assessment for groups and individuals; however, based on my research data, I would argue that demonstration also allows for the building of relational capacities through shared encounters, expression of collective knowledge and negotiation. Referencing Merleau-Ponty, Springgay suggests, “Each individual body is brought into being through encounters with other bodies. It is the relationality between bodies that creates a particular understanding of shared existence” (Springgay, 2007, p. 6).

My research data supports Springgay's suggestion. Katie Dawson, Drama for Schools, said, "We are learning to build on each others' ideas so that we can reach a more complicated, more critical understanding of something together" (K. Dawson, personal communication, 2012). Demonstration in arts integration provides the means through which students can experience shared existence. Springgay (2007) writes,

My uniqueness is only expressed and exposed in my being-with. This being-with is not defined through the common (I am not "with" because I have the same characteristics i.e. all women or all students), but a with that opens self to the vulnerability of the other; a with that is always affected and touched by the other. This openness propels us into relations with others; it entangles us, implicating self and other simultaneously creating a network of relations (p. 7).

Kim Whit, Mississippi Whole Schools Initiative, said, "We learn to seek for the core idea, the place of connection. I think in arts integration we seek for that" (K. Whit, personal communication, 2012). This "seeking for a place of connection" extends to our relationships. For example, when meeting a new person, Whit asks, "What do we have in common? What is your language? How does your language work with my language?" These questions allow for communication and understanding. She said, "I think that is when we are able to communicate and that is when we understand one another... If there is not a common language, than [arts integration] provides us with the opportunity to develop a language that the other person understands" (K. Whit, personal communication, 2012).

Leigh Jones, Tennessee Performing Arts Center, described the need for a common language, as a way to communicate with one another through expression. She said, "For many children it is a revelation because for the first time somebody is speaking their language. For the first time they are succeeding in class. For the first

time, they feel successful and confident... It opens a curtain that lets them see that this world is there” (L. Jones, personal communication, 2012).

Collaboration

During the interviews, I found that words such as collaborate, collaborative and collaboration were used frequently when describing the intent of arts integration practice. Jones said that when students tackle a problem that results in a work of art “students learn how to work collaboratively with others to solve a problem. They gain experience in what it means to be empathetic to another’s work... Working with other people is a huge benefit in anything you do in life” (L. Jones, personal communication, 2012).

A visual art and science example in the artifacts gave students the opportunity to work together to express their understanding of systems in the body and sculpture-making processes through visual art. In this unit, students created collaborative “body systems” sculptures inspired by Louise Nevelson’s *Black Zagg CC*. Groups of students made shadow boxes, which contained their visual interpretations of a body system such as the respiratory system. The final product was expressed through visual art; these young designers communicated verbally about the process and negotiated ideas about the materials needed to build their sculptures. For example, the respiratory system was created with plastic bags representing the lungs, straws for the pharynx, larynx, trachea and bronchi, cardboard and Styrofoam formed the diaphragm and rib cage. The students then worked together to create a larger, collaborative sculpture using individual boxes (systems or parts) combined to create an expression of the body (parts to whole) (Mills, Theus & Higgins, 2010). The teachers also tasked

students to create a similar sculpture showing how body systems are compromised through the use of drugs and alcohol.

Many of the same benefits as viewing and discussing art are present, such as respect for others' opinions and knowledge; however, the act of recreating an artistic process while expressing an idea or concept involves increased creative problem solving, negotiation and collaboration. When determining how to express an idea collectively, students have to determine criteria and make choices. Although there may not be a right or wrong way to express an idea through visual art (some critics and politicians may argue this point), when working collaboratively, decisions about expression have to be negotiated. The goal may be to create a shadow box representing the respiratory system; however, the process to get to that goal requires listening, resolving conflict and negotiating agreement, as well as crafting a solution with limited materials.

Carla Walk who is a teacher and participant in Drama for Schools, analogized creative problem solving with a scene from the film *Apollo 13*. The scene features Gene Krantz, the flight director character. When he asked how to make the equipment perform differently in order to rescue the crew from disaster, he was told the equipment on the spaceship was designed to land on the moon. In response, the character said, "Unfortunately, we're not landing on the Moon, are we? I don't care what anything was designed to do. I care about what it can do. So, let's get to work. Let's lay it out, okay?" (Hollowell, 1995). Walk recalled that scene from *Apollo 13* when she was asked whether creative processes were pertinent to high school. She responded by saying,

When they were stranded in space, they gathered all the NASA engineers, dumped out a box and said, ‘This is what is on the spaceship, make this, turn these items into something. Use them in a different way to solve the problem.’ I am pushing creativity as a problem solving measure” (C. Walk, personal communication, 2012).

The amazing story of Apollo 13 and the people who generated solutions to bring these astronauts back into the Earth’s atmosphere, captured in narrative film, illustrated (with a bit of Hollywood magic) the power of collaboration to solve problems. Working with limited materials, the function of which is different from its original purpose, is a form of creative problem solving practiced by artists every day. These artistic processes are being integrated into classroom curriculum through arts integration practices such as the examples mentioned in this document. Jo Ann Isken, a trainer for Artful Learning® explained, “I think what we mean by creative beings are people who can make something out of nothing. Who really see the possibilities in any situation, with any set of materials they are given, with any problem or question that is posed, they see possibilities” (J. Isken, personal communication, 2012).

The “maker movement” may be influenced by the problem solving techniques illustrated in the Apollo 13 example and others in popular culture spurred on by a need to take a break from virtual reality of digital communications and to engage in hands-on, tactile experiences with materials when solving STEM (science, technology, engineering and math) problems. Not always named as arts integration, maker spaces in schools are working toward integrating knowledge and expression through hands-on discovery using artistic processes and project-based learning.

The next example, an excerpt from the teacher guidebook for *Before the People Came*, a musical specifically written for young audiences, illustrates capacity building in relationship and social self-efficacy in problem solving through collaboration using sound, not language. This example also shows that modeling communication and collaboration skills helps even the youngest students begin to build relationships.

According to the synopses in the *Before the People Came* guidebook, the play begins with animals filling the stage. The animals are listless and desperate for water and food because of a drought. The heat and despair is made palpable through gesture and expressed in the song “Heat.” In the following excerpt, Rabbit discovers a pear tree that will solve their hunger and thirst. Unfortunately, Tiger guards the tree.

Rabbit thinks of a plan. She reviews all the gifts and strengths of each animal and decides they will create the one thing they are all wishing for – a rainstorm... Eagle and Owl make the wind. Elephant makes the thunder and the shaking of the ground. Monkey makes the screaming of the wind, and, with Turtle, the beginnings of the heavy rain. (TPAC Education, 2011, p.2).

This excerpt demonstrates how the play modeled the use of sound as a form of communication (and in this case deception) and collaboration. Dr. Jeff Obaferi Carr, the director and playwright, created rhythms in speech and movement for the characters inspired by Jazz and Ntozake Shange’s choreopoems. The “storm” created by the animals combining their individual sounds, movements and strengths is a “choreographed synchronized undertaking, created for a single purpose” (TPAC Education, p. 5). The musical composition featured “crashing cymbals, dueling saxophones, stinging trumpets, soaring trombones and singing strikes” (TPAC Education, p. 5). The movement, gesture and sound create the illusion of a storm

(fooling the Tiger into being tied to the tree for safety and losing his exclusive rights to the pears).

The activities in the guide target pre-school and Kindergarten children. Throughout the guide, animals are referred to as unique creatures and compared to instruments in an orchestra, each with its own shape, size and sound. The authors of the guide suggest, “Although each animal can create its own music, that music is made sweeter when all the different instruments work together and create harmonious sounds” (TPAC Education, p. 4). This “harmonious” theme is evident throughout the guide. The authors of the guide describe the language of the play as “having the feeling of jazz.” They write,

It has a beat, a groove that seems to move in a different way from regular spoken language. The characters seem to make music instead of talking with their speech; it’s as if their words and phrases are dancing in all directions instead of walking straight ahead (TPAC Education, p. 13).

Before the People Came models collaboration, while giving students the opportunity to practice rhythm in language. The authors of the guide suggest that students be encouraged to speak in nonsensical rhymes that emphasize the rhythm, thereby, seamlessly, incorporating rhythm and rhyme into the everyday practice of language, vocabulary and speech sound sequencing inspired by the animal characters in the play. They learn creative problem solving in collaboration with others in an atmosphere of joy and laughter.

The way that interview participants spoke of collaboration went beyond problem solving. They thought of collaboration and collective performance in terms of how it related to humanity. Jean Hendrickson, Oklahoma A+ Schools®, noted that, “It [the intent of shared responsibility] is to move humanity forward and to

understand how we maintain our community, our society if we like it, or change it if we don't" (J. Hendrickson, personal communication, 2012). Jeffrey Jamner, The Kentucky Center, said, "I think that when students work together, it builds community. They are working toward something they are all proud of." He continued, speaking of collective performance, "I don't know anything else that has that amount of rigor, nuance and humanity" (J. Jamner, personal communication, 2012).

These anecdotes from study interviews suggest that a classroom culture of trust, vulnerability and acknowledgement provides an atmosphere for collaboration among students and teachers to thrive. The final lesson cited in this chapter looks at the development of norms in a classroom based on a theater performance. Leigh Jones from Tennessee Performing Arts Center shared a teaching artist's strategy for creating the class culture based on the dance company Urban Bush Women. She said, "Our teaching artist had researched the company, so she knew that they had created a company pledge... how they would work together. So she had the students create a class pledge" (L. Jones, personal communication, 2012). The class pledge was modeled after the Urban Bush Women's core values, which include validating the individual, catalyzing for social change, building trust through process and entering community, and co-creating stories (Urban Bush Women, 2015). Jones did not discuss the pledge further, but instead, talked about the shared trust in the classroom that led students to think about social change in a place that seemed to be marred in crime, gangs and hopelessness.

Students moving from developing their own self-efficacy around relationships and social situations to considering the world outside themselves is a huge step. This chapter has focused on building capacities for relationship and social self-efficacy through honing skills of self and other awareness, social interaction, empathy, collaboration, communication and expression, as well as ways in which environments are created to nurture these skills. Once these foundational skills are in place, other relational capacities emerge through skill development that moves from self and others within proximity to the outside world. Relational capacities of relationship and social self-efficacy are the foundation for building other capacities. The following chapter examines the ways in which the opportunities for social imagination, as suggested in the Urban Bush Women example, are found in arts integration curricula.

Chapter 5: Opportunities for Relational Capacity Building: Social Imagination

“Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing” Arundhati Roy (2003).

Introduction

This chapter delineates the findings from the study artifacts and interviews in which arts integration allows opportunities to build the relational capacity of social imagination. Social imagination has its roots in phenomenology, which claims imagination as the precondition of human freedom according to Richard Kearney, who explores imagination in *Poetics of Imagining*. He writes, “It is because we can imagine that we are at liberty to anticipate how things might be; to envision the world as if it were otherwise⁴; to make absent alternatives present to the mind’s eye” (Kearney, 1998, p. 6.). I have examined the artifacts and interviews through the lens of social imagination to determine those places in which the intent is to build this relational capacity. This examination is countered with a form of code switching in which the opportunities for relational capacity building are blocked or diminished due to an emphasis on individualistic education. The first example is one from personal experience as a museum educator that illustrates the power of social imagination to engage students in thinking about the present by imagining the future.

⁴ This phrase has been attributed to John Dewey by Eric Booth (2012) from the essay, *Take-Aways from the World’s First International Teaching Artist Conference*.

During a three-week residency with Adelita Husni-Bey, an international process-based artist, young men and women from Authoring Action, wrote and performed a collective poem in which they imagined the world in the year 2665. Authoring Action is an outreach organization dedicated to developing young authors, spoken word performers, and filmmakers, who advocate for social change. The residency with Husni-Bey began with a trip to a local planetarium to view the moon through a reflecting telescope under a rotating dome. Most of the students had never experienced stargazing in this way. They began their writing sessions with discussions about the reasons for space travel, which led to deeper discussions and questions about the scarcity of environmental resources and equity in space travel. Why would people on Earth have to leave it? Where would they go? Who would go?

Inspired by current efforts to capitalize space travel and the immediate experience of stargazing, they imagined a very distant future that was strongly influenced by the actions of the present. The lines below are excerpted from the 30-minute spoken word cautionary poem written collectively by the adolescents of Authoring Action and performed as an ensemble at the Southeastern Center for Contemporary Art in March 2015 (Authoring Action, 2015).

*She's never seen a bruised banana.
Fruit doesn't go bad anymore
Now that it grows inside.
They stay highlighter yellow
How convenient, huh?
To never have anything wither.*

*The only thing left of that little town, are a few buildings
and a statue of this burly lady pointing at the sun.
It's like she's pointing at the fireball to say,
"Hey! Remember when we could actually
See that thing? Feel it?
Remember using sunscreen not smog repellent?"
I know that stone-faced woman misses having the sun beam on her cheeks.*

*They're watching.
The surveillance of a species,*

*of another kind.
They call themselves 'The privileged.'
Guilt-ridden souls, rusted lies
Linger on their lips, their very existence is concealed in the mind.
Black silhouettes, distinct features.
No race to categorize,
better known as social creatures.
The guilt is only real if you want it to be.*

These students, who usually wrote autobiographical pieces, were given the opportunity to think and write about the future based on decisions made today. By using social imagination, they looked forward to a society with a population that had outlived its resources. They imagined subsisting on genetically manufactured food and residing in a place in which the atmosphere had been so compromised that the sun was no longer visible. The students also imagined that many societal problems remained – racism, equity and privilege; yet, they had taken different forms. I was privy to student conversations and arguments about the future as they were working on their poetry. During this two-week exploration and expression of things to come, and encounters with the artist Husni-Bey, who challenged them to think beyond themselves, the students had opportunities to develop a stronger sense of the consequences of personal and societal actions.

Social imagination often deals with the temporal and geographic realms of thought – a time or place different from the present situation. In the stargazing example, students imagined a time far into the future in a place at once familiar and changed. Through the act of creative writing and performance, students were able to articulate their fears about the future and realities of the present that would shape that frightening imagined world. This example of arts integration was one of those moments when non-art content – environmental studies and science – blended seamlessly with the arts of creative writing and spoken word performance. What remains is the collective imagining of a group of young people, who may

someday have to negotiate the sustainability of the Earth or the need to find another planetary home.

I first understood the connection of arts integration and social imagination through the writings of Maxine Greene, particularly in a book of her essays *Releasing the Imagination: Essays on Education, the Arts and Social Change*. The following excerpt serves as an appropriate entrée for this chapter on the relational capacity of social imagination. Greene (1995) writes in the introduction to her essays, “What I am describing here is a mode of utopian thinking: thinking that refuses mere compliance, that looks down roads not yet taken to the shapes of a more fulfilling social order, to more vibrant ways of being in the world” (Greene, p. 5).

Four Paths to Social Imagination

In what ways do opportunities to increase the relational capacity for social imagination enter arts integration? An examination of the artifacts and interviews suggested four ways that arts integration provides opportunities to increase the capacity of social imagination: 1) future self, 2) imagined place, 3) imagining a different world and 4) studying others’ social imagination. In the first instance, *future self*, students are given opportunities to explore imagination around their own futures and the consequences of choices that are made in the present. The second way of building this capacity, *imagined place*, provides students time and space to give attention to the places where they live, their neighborhoods and schools and discover ways in which their actions could change these places for the better. Thirdly, arts integration provides opportunities for students to think about the world as if it were different. Finally, by examining the ways in which others have imagined society and the world, students can re-examine their own ideas about global and local issues. Opportunities for social imagination make students accountable to the world. Students are given

opportunities to realize that their actions have significance. In the following pages I will illustrate each of the ways in which arts integration provides opportunities to build relational capacity for social imagination through study artifacts and interviews and counter those examples with code switching – examples through which language and actions of individualistic education become obstacles to building social imagination.

Future Self

Jo Ann Isken, Artful Learning®, recalled a lesson integrating American history, atomic structures and visual art, which also provided opportunities for students to imagine themselves in a future of their making. Students studied *Man at the Crossroads*, a mural painted by Diego Rivera in 1933 for the Rockefeller Center in New York City. The crossroads represented science, socialism, industry and capitalism. Due to a controversy surrounding the artwork in which Rivera depicted a portrait of Lenin to the dislike of building managers who claimed it was anti-capitalist propaganda, the mural was draped and later destroyed by Center workers. Rivera never worked in the United States again; however, he recreated the mural in the Palace of Fine Arts in Mexico City under the title *Man, Controller of the Universe* (WBGH Educational Foundation, 2000).

Through a series of lessons utilizing the Rivera’s work as the focus, students studied innovation, atomic structures and historical figures and events. Isken said, “At the end of it all, it’s how the historical events and the scientific innovations changed society for good or bad...That kind of prompt really made the kids think in a way that led them to action” (J. Isken, personal communication, 2012). She does not elaborate on the ways in which students took action, if at all. The lesson may have prepared them to take action by examining the consequences of the actions of the past. The lesson also created an opportunity for students to imagine their future selves. Students created a mural of themselves examining ways in which

they, as fifth graders and preparing for middle school and adolescence, were at their own crossroads. Incorporating students' own lives and their hopes for their future provided a way for students to express their understanding of the concepts of the lesson – consequences of action, crossroads – on a personal level.

Imagining one's future self can help one see a different present self. For example, a group of student playwrights in Louisville had the opportunity to see their plays realized - to have a real experience of being a playwright, an occupation to which many of them aspired. Eight student scripts of ten-minute plays were selected to be performed by a theater company. Students watched their plays move from written words to gesture, sound and action with the help of the actors and directors with which they worked. Jeffrey Jamner from The Kentucky Center said, "It was astonishing to see how much they have to say about the world...The world would be a much better place if more kids had the opportunity to see their voices realized at this level" (J. Jamner, personal communication, 2012).

These opportunities for social imagination about future lives are important to students as they develop agency in the world. Jean Hendrickson, Oklahoma A+ Schools®, said that students need opportunities to understand their inherent value – "that they are worthy people on the planet." She said,

They are unique and are full of potential and capacity that they can help determine how to use. As far as they are in charge of their destiny and that they have... we have confidence in their ability to find their place. Maybe it is multiple places over time. But basically it is getting out of the business of making kids feel like failures. (J. Hendrickson, personal communication, 2012).

Code switching. This "business of making kids feel like failures" is directly connected to the audit culture of schools. Taubman (2009) argues that academic failure is regarded as a kind of crime for which someone must be accountable. He writes, "high stakes testing ... provide methods of control while allaying any qualms of conscience about

imposing punitive punishments that smack of criminalizing students” (p. 132). Touted as being for the students’ own good, these methods of control – fear, surveillance, monitoring of behavior and severe consequences for not meeting the standards – are punitive. Failure is experienced in the language of criminology and carries a heavy burden for both student and teacher (Taubman, 2009).

Repeatedly, interview participants told me that they saw students’ confidence built through their experiences with arts integration. If Taubman’s description of the criminalizing of students is occurring in schools, this roller coaster practice of building students’ confidence only to break them down is difficult for a teacher. As illustrated by the study examples, she watches students recognize their own self worth and be more confident because of it, while having to work within school culture that promote words and actions that reduce students to scores they receive on tests. The code switching from relational to individualistic language is a constant struggle for teachers, who want their students to thrive, but must submit them to the rhetoric and reality of accountability or face the consequences.

Imagined Place

Before I was introduced to Maxine Greene’s work around social imagination, I worked at the Ogden Museum of Southern Art in New Orleans coordinating *Artists and Sense of Place*, artist residencies in schools. One residency involved the artist Jeffrey Cook at Mahalia Jackson Elementary School, which was his alma mater. The principal had been his 6th grade teacher. The students and teachers at the school loved “Mr. Cook,” and he was a welcome presence from the minute he walked through the door. As a found object artist, he was drawn to a stack of windows removed from one of the school buildings slated for demolition. The windows became inspiration for the residency in which students transformed

black and white photocopies of a broken window photographs taken in their neighborhood into colorful works of art (Love & Randolph, 2013).

The students' and Cook's neighborhood was plagued by blight long before the historic 2005 levee breaks. Abandoned houses were known crack and heroin addict refuges. Students walked by dilapidated structures on the way to school every day. Despite the blight, there were signs of change that inspired students to imagine a different place. Cook wanted the students to take ownership of their neighborhood and work toward improving it. His message to students was "You can change your environment. You can turn blight into beauty." They physically changed the black and white photocopies of broken window details into colorful masterpieces with bright oil pastels. They could see the transformation on paper. Eliot Eisner wrote in his 1978 essay, "What Do Children Learn When They Paint,"

Knowledge that a person can alter the world through his or her own actions is not something that is incarcerated in the cortex prior to birth; such knowledge grows from experience. The making of a mark on paper or on wet sand or in moist clay is an alteration of the world, the forming of a new entity. When children are first given an opportunity to use materials, this is one of the first things they learn, namely that their actions can have consequences (p.6).

Adding social imagination to the idea that actions have consequences may help move students to think about their own ability to create social change. Although the lessons with Cook began with transforming black and white copies of a broken window into vibrant, colorful art, they became lessons about transforming a neighborhood. The consequences of their actions on paper resulted in something new, something that was better than what they were given. Attention to blight in their neighborhood, paired with the transformative art making and encouragement to imagine their neighborhood, Central City, as if it were otherwise, may have led to action. The students at Mahalia Jackson began to notice small changes in their neighborhood during the course of the residency. They first noticed that the window, depicted in the photograph copied for the art-making project, was replaced with one

with unbroken panes. They announced to the class when other changes were made in the neighborhood. As the transformation took place, students may have begun to imagine a different neighborhood and were encouraged by Cook to take action to realize their vision. Maxine Greene (2001) writes, “It is always important to keep in mind the importance of attending, and the recognition that the more we know, the more we see and hear and notice and even feel.” Greene advocates for opening spaces in the classroom for action, as Cook had done, allowing students to notice and act, and invokes Hannah Arendt, who “made very clear that action... means taking an initiative, embarking on a beginning, setting something in motion” (p. 118-119).

Being introduced to a concept through viewing or making art can be a catalyst for social imagination and change. Sometimes, as in the next example, the change was unexpected. In this example (Holtzclaw and Norris, 2013), middle school students participated in an arts integrated unit combining visual art (making and viewing), creative movement and Spanish language. Tolerance was the theme of the unit, which was inspired by the art of Spanish artist Jaume Plensa. The essential question of the unit was “How does an artist express a message of tolerance through a work of art?” Students researched the concept of tolerance, examined the United Nations definition and created their own to share with younger students. They discussed tolerance in the context of *To Kill A Mockingbird* and shared personal experiences of tolerance and intolerance. Finally, they selected and translated words that described tolerance and intolerance.

With the discussions of the words tolerance and intolerance in mind, students studied the works of artist Jaume Plensa and other artists who incorporate words into their pieces. The students studied Plensa’s *Doors of Jerusalem I, II and III*, which are resin upper torsos and heads lit internally and marked with words. Plensa uses words in his works as

“extensions of our bodies intended to expand our thoughts and ideas to the external world” (North Carolina Museum of Art, 2007). The students’ words of tolerance and intolerance became a component of works of art inspired by Plensa and created in groups. The words were placed on a sketch of a human form to determine position, font and color and then transferred to a cotton sheet on a mannequin and photographed. Some students chose to perform the words under the sheet in silhouette. Jill Taylor, NCMA Art of Collaboration, the interview participant who steered me to this project, said, “They used the posture of their bodies underneath the sheets to reflect the words (J. Taylor, personal communication, 2013). The final project was a papier mâché piece created collaboratively among all students. They made a chicken-wire armature of a human figure and covered it with papier mâché. Once the figure dried, students wrote words of tolerance and intolerance on the figure, which was lit internally in much the same way as the Plensa pieces.

When examining these artifacts, I have wondered if these lessons were relevant to students beyond the period of execution. Students spent nearly six classroom hours on this project. Is there an observable moment when attending to something, as Greene suggests, leads to seeing more clearly, hearing more closely and feeling more strongly? Does it set something in motion? Although this artifact provides opportunities for increased awareness of others and especially, increased tolerance of others, I had no way of knowing if this lesson helped students imagine a more tolerant classroom and school, or if they acted on that imagination by monitoring their own actions and those of others. By participating in this lesson, did they imagine an environment that was more tolerant and work toward that vision?

Through a discussion with Taylor who was familiar with this lesson, I glimpsed the possibility of social imagination and action in this lesson. Taylor noted that intolerance and bullying were problems in schools, especially for middle school students. She thought that by

creating opportunities to deeply examine the concepts of tolerance and intolerance through several lenses – literature, visual art, art making, definitions, teaching others – students began to understand the qualities that make one more tolerant. She recalled an incident during this lesson in which a student told the Spanish teacher that she saw something in the hall that was intolerant. Taylor said, “They were starting to become aware of how they were interacting with each other and recognizing when something didn’t possess the ‘acceptable’ qualities” (J. Taylor, personal communication, 2013).

Another interview participant described an arts integrated lesson, which was very similar in message to the previous ones, and was implemented as preparation for attending an Urban Bush Women performance. A guidebook for the performance was developed as a resource for teachers. The author of the performance guidebook states,

Urban Bush Women is not just a dance company, but also a community of activists. Through extensive educational programs, leadership institutes for youth, and choreography with a social justice message, these women promote self-expression, personal responsibility, leadership and problem-solving skills through dance and community outreach. The company’s mission is to use dance to tell the untold and under-told stories of disenfranchised people from the perspective of African-American women (Roche, 2009).

According to Leigh Smith, Tennessee Performing Art Center, students read a Langston Hughes poem and discussed how it was relevant to their own lives as a pre-performance activity. The teaching artist knew that the choreography in the Urban Bush Women performance explored social issues. Smith recalled that the teaching artist on the project asked students what they wanted to change in their neighborhood. She posed questions for students to contemplate, “What is in your hands? What is in your power?” Students were then asked to respond to these inquiries in writing. Through writing, students had the opportunity to have social imagination around changes they could make in their

neighborhoods, ones plagued by shootings and gangs (L. Smith, personal communication, 2012).

The guidebook suggests dancing as another powerful activity for students to reinforce their ability to make change. The lesson may have stopped with the writing because there is no mention in the interview of introducing dance into this lesson. However, teachers may have been aware of the guidebook activity based on one of the dances in the performance, “Walking with Pearl: African Diaries,” which was inspired by Pearl Primus, who was a choreographer and anthropologist, and her dance, “Bushache.” This dance called out evil forces in the community in the same way that the Bantu people of Zaire had done to safeguard each generation every twenty years. As in the ancient dance, students were asked to determine what are the good and bad things in their community and make a list of the bad things on paper. The instructions were to drop the papers and then take on a warrior persona. Students were to stomp and dance on the lists in order to make the bad “go away” as in the Bushache dance. According to the lesson, once students feel that they have conquered the bad things, they pick up the paper and dance in a victorious way announcing that the things on the list have been defeated (Roche, 2009). Although I have not observed these activities, they offer opportunities for students to be empowered by an expressive way of banishing the problems of their communities and imagine them in a different, more peaceful, way. Smith described how these pre-performance activities helped students connect the performance with their own lives.

Those were kind of scary places to go when you are in a neighborhood that is full of gangs, and you say to kids, “What do you want to change about your neighborhood?” Or “What is good about your neighborhood and how do you get more of that?” When those kids saw that performance, they understood that “This is a social issue.” They understood, “This is the civil rights movement.” They understood, “This is pride in my culture.” All these things were understood because they had done those kinds of activities. Where, where, where is that in the curriculum? Where is that on the state test? It is just mind boggling to me. (L. Jones, personal communication, 2012).

Code switching. Where are the opportunities to imagine change in the curriculum? Often, these discussions take the form of competitive debate rather than thoughtful discussion and action. Competitiveness is deeply embedded in individualistic education. From the naming of the nation's model of school reform, *Race to the Top*, to the global competition for the highest test scores, the competition has reached international proportions. I am interested in the ways in which the seeds of competitiveness are sown in the classroom through curriculum and how this process can be countered in arts integration. As the examples illustrate, opportunities for social imagination help students explore issues that plague the places where students live and go to school and find solutions to these problems through expression in the arts - visual art, creative movement and poetry. I would suggest that the study examples illustrate an embodied form of civil discourse. Chris Lundberg, Assistant Professor of Rhetoric at the University of North Carolina at Chapel Hill, describes the concept of *societas civilis*. "What it meant was that there are certain standards of conduct towards others and that members of the civil society should comport themselves in a way that sought the good of the city" (Shuster, p.3).

In order to determine what is for the "good of the city," it helps to have a shared vision of what a city can be (or a neighborhood or school). It is not enough to teach students to competitively debate the issues in the examples - blight, bullying and crime - and other issues of concern. Students are de-sensitized in competitive debate, in which one person states one side and another person argues the opposite with neither participant required to believe their own argument. Many see these debates, which are repeated in televised 24-hour news cycles, as exercises in futility with no resolution and reduced to sound bites and "facts" erroneously stated. Without the addition of expression, embodiment and action, these debates

serve little purpose other than competitiveness and further divisiveness. Winners are celebrated, losers admonished and no action is taken. Social imagination requires action. Maxine Greene (1995) wrote, “Social imagination is the capacity to invent visions of what should be and what might be in our deficit society, in the streets where we live and our schools. Social imagination not only suggests but also requires that one take action to repair or renew” (p. 5).

The examples show little action; however, they could be catalysts for action. I am not suggesting that coloring photocopies can fix neighborhood blight or adding words of tolerance and intolerance to an internally lit sculpture will reduce bullying or stomping on words about neighborhood problems will make them disappear. Instead, by providing opportunities for students to notice and express their social imagination for change, students may be moved to take action and help change their immediate world.

In *Why Theater Matters: Urban Youth, Engagement, and the Pedagogy of the Real*, Kathleen Gallagher (2014) writes about her multi-continent research study with students in drama education,

In our work, we attempted to delve into the relationship between a social imaginary and a theatrical one. This relationship is central to the question of whether, or how, dramatic and improvisational work bears a significant relationship to the development of a social imaginary that might challenge the oppressive material social order lived by so many of the young people in our study (p. 120).

The researchers found that students had a “terrible thirst” to find “a space where the intransigence of social norms can withstand some challenge” (p. 120). Gallagher notes that students in drama classrooms engage in critique of their everyday lives. She writes, “That such a possibility exists, in schools, is already a victory. Having the impulse to disturb the usual relations of power in classrooms and create something as yet unimaginable is no small

feat” (p. 122). Rather than moving toward a utopia in the drama space, Gallagher notes that students hope for a place of possibility. Gallagher, quoting Henry Giroux (1990), understands that the language of possibility “can be developed as a precondition for nourishing convictions that summon up the courage to imagine a different and more just world and to struggle for it “ (p. 41).

Imagining a Different World

As the spoken word collective poem by Authoring Action students illustrates, social imagination does not always involve imagining a world that is better than the world we know. Their world of 2665 bore the consequences of decisions made in 2015. The poem is a cautionary tale of what could be if we continue to believe we have unlimited resources and that the sustainability of the planet will not be compromised by our actions. The following examples from the study artifacts and interviews demonstrate how arts integration provides opportunities for students to build the capacity for social imagination. These examples specifically examine ways in which students imagine a different world. The first example addresses our desire for a sustainable planet.

The authors of a North Carolina arts-integrated science and visual art lesson asked students to explore the question, “What impact does our garbage have on the natural environment?” (Amago, n.d.). Students analyzed photographs by artists, who create art that draws attention to consumption and waste, such as *Glass, Seattle* by Chris Jordan, a large-scale work which depicts a landfill stretching for miles. Students discussed how the artists made visual art to respond to environmental problems and bring these issues into focus for discussion in national and international forums. Students developed written and visual reflections about the impact of garbage on the natural environment and discussed solutions

with their peers. They were provided “found” and recycled materials of consumer waste from which to create their own work to underscore these problems. By imagining and expressing through visual art the consequences of trashing the world, students became part of the discussion. They brought attention to these problems through art making, in the same way the artists did, and their objects may have become catalysts for exploring solutions to these social problems. Imagining a different world is often a first step toward making change.

The study artifacts included several art forms that had been selected to draw attention to social problems, which impact the world beyond neighborhoods and schools. For example, Hip-Hop lyrics often thrust global social issues forward in ways that cannot easily be ignored. They empower students to imagine a different world through music and lifestyle. Marcella Runnell Hall, a scholar in Hip-Hop Pedagogy, stated at the *Remixing the Art of Social Change* conference, “Hip-Hop education is about making our communities better and giving students a way to analyze [current structures] and create action” (Nathan Cummings Foundation, 2010, 00:17:48). Hall presented with Gabrielle Benn, founder of Hip-Hop Educational Lyrics Program (HELP). One of the study artifacts from the HELP resources, a reading workbook (Educational Lyrics, 2008) featuring the lyrics to “New World Water” performed by Mos Def (Smith & Fernandez, 1999), provides an example of teaching through culturally relevant sources, specifically, Hip-Hop lyrics. The thoughtfully chosen lyrics are socially relevant, clean and vocabulary rich, according to Benn (News 8, Washington, DC, 2010, 00:01:30). The student workbook to “New World Water” has over 60 exercises for readers at varying levels of reading competence.

The lyrics to “New World Water” highlight the scarcity of water, its misuse and politicization, as well as water’s crucial importance for human survival. Mos Def sings, “Tell

your crew use the H₂ in wise amounts since it's the New World Water; and every drop counts. You can laugh and take it as a joke if you wanna, but it don't rain for four weeks some summers" (Smith & Fernandez, 1999). In one high school earth science class that used the HELP resources, the lyrics to "New World Water" were provided as catalysts for students to think about water conservation on a global scale. Captured in video, the teacher facilitates a discussion about water conservation, misuse and the hydraulic cycle (Educational Lyrics, Inc., 2008, 00:01:43). She asks students to analyze the lyrics for vocabulary, words they have studied in earth science class and those that are new to them, and concepts introduced through the lyrics. The teacher describes the importance of water to human survival and suggests that there may be a time when this resource is scarce. One of the questions in the workbook is, "In "New World Water," Mos Def talks about the possibility of not having access to any clean water. Do you believe that could happen?" One student answered, "Yes, I believe that there is a strong possibility that one day we will not have clean water because of companies polluting the water." This student imagined a future world with no clean drinking water. With the current statistics indicating that nearly 2% of people in the United States and 11% of the world's population do not have access to clean water (Yale Center for Environmental Law and Policy et al., 2015), we are facing this problem now.

One of the interview participants, Gabriel Benn who is a teacher and founder of Hip-Hop Educational Lyrics Program, described how he works with his students using Hip-Hop lyrics including "New World Water." As Benn describes it, the classroom experience becomes vivid. He is a master performer and Hip-Hop artist. He brings his Hip-Hop production skills into the classroom - sampling video, music, visual art and spoken word -

provoking conversation about water. When reading this excerpt from the interview, it is easy to imagine his strong voice, full of passion, making the classroom a performance hall.

Art is the delivery. Art is the way that you manage. When I use the HELP books, it is not that I am just going to push play while you read along to the rapping... I got my projector. I got the Internet popping. I got different things going on. While I'm talking, I might be showing them Mos Def and the one about water conservation and how to save water around the world. So when I play that song, we read along. Then it comes time for the visual side of it - I'll play a clip of Mos Def when he went to Angola to find out more about the water crisis. There is a part where a young girl is twelve years old and she has to walk to get water. They are watching one of their counterparts in another part of the world who has to physically do this every day. I can tell you about it, but if I show you, it is actually a lot more. It has Jay Z walking with her as they go get the water. So, then we go back into a discussion around water and water scheduling. When is it too much water? I will show a clip of Hurricane Katrina and people swimming in the water and devastation happening. Mos Def talks about oil and how the spill oil is contaminated and why we have to drink bottled water... While I'm doing that with them, behind on the wall I got a three-minute clip of the BP oil spill when they had the camera underwater and looking at that pump. Pumping out for eight something days! I showed that while I am talking about oil contamination in the water. Bringing in the light, you know what I mean? (G. Benn, personal communication, 2012).

Hip-Hop is recognized as a way to engage students by using creative and culturally responsive methods. Proponents argue that the lessons taught through Hip-Hop have more resonance and relevance to students than other ways of teaching. Marc Lamont Hill (2009) writes, "recent scholarship has persuasively demonstrated the classroom potential of hip-hop texts for promoting student engagement, scaffolding sanctioned forms of knowledge, and nurturing critical consciousness and activism" (p.248). Integrating Hip-Hop creates opportunities for expression through spoken word and musical performances imagining a different world. For example, the Mos Def workbook in the HELP curriculum was expanded in a unit integrating chemistry and art written by Ram Bhagat, a science educator and National Fellow of the Yale National Initiative. A unit entitled *Nanotechnology and Clean Water: How Safe is Our Drinking Water?* was written as part of his fellowship and meant to be incorporated in the classroom. Within the unit were three lessons, one of which includes

the HELP curriculum and is featured in this discussion. Bhagat wanted to help his students have a better understanding of nanotechnology and its applications in chemistry as it relates to water pollution and purification. He said,

It is a challenge to get students to buy into subject matter that they cannot see or connect to their other senses. Chemistry is an intimidating subject for many students. Yet, an entire realm of fascinating and indispensable phenomena exists on this minute structural level. We have to figure out effective ways to capture our student's attention and inspire them to appreciate science (Bhagat, 2010, n.p.).

He found that science became more relevant to students when they were engaged in finding solutions to particular societal problems. In turn, he reported, this engagement with the community around environmental issues increased problem solving and fostered better decisions based on their knowledge and personal experience with science. Students began to understand the impact of humans on water pollution and purification. They had become scientists, artists and global citizens.

Bhagat argues that using the Lincoln Center Institute's philosophy of aesthetic education, promotes holistic, divergent and cooperative thinking and strengthens students' problem solving abilities. He argues that these strategies are much preferred to the ones associated with high stakes standardized testing which stresses "linear, individualistic, and competitive thinking." He notes, "There is a fundamental disadvantage to this approach. It limits the ways in which teachers facilitate learning, because of an over emphasis on cognitive learning at the expense of all other modes of learning" (Bhagat, 2010, n.p.).

When describing one of the *Nanotechnology and Clean Water* unit's lessons "Bottled or Tap?" in which he incorporates Mos Def's "New World Water," it appears that Bhagat is much like Benn in his approach to teaching. The lesson's goal is "to inform the community about the mounting environmental and human health concerns associated with bottled water" (2010, n.p.). The class discusses clean water through literature, film, music and songwriting,

and performance. Bhagat describes the connection between art and water purification with a nod to his own interest in drumming as an art form, cultural asset and teaching tool. “There is a unique rhythm pulsating through every aspect of the hydrologic cycle. The movement of water transporting sewage, heavy metals, microbes and other contaminants through antiquated pipes into the river, evokes images of provocative choreography” (2010, n.p.).

The “Bottled or Tap?” lesson in this unit builds through resources across media. Bhagat introduces the students to the film *Liquid Assets*, a documentary that examines the failing United States water infrastructure through historical, engineering, political and economic lenses. Students receive the information in the film (art form) and may reflect on its meaning for them and others. Bhagat suggests using the Lincoln Center Institute strategy of aesthetic inquiry, which encompasses receptivity to an art experience and reflection upon it. Another medium is introduced and then another, layering one upon the other. For example, Bhagat layered the book *Bottled and Sold* by Peter H. Gleick with songwriting and musical composition in Mos Def’s “New World Water” and world percussion from South America, Africa, and the Caribbean as part of the discussion of bottled water. Each layer included moments of receptivity and reflection often facilitated by experts in the media such as a poet activist or a world percussionist. This lesson culminated with the students producing an original choreographed spoken word and world percussion composition expressing the urgency of defusing the use of bottled water. Bhagat referred to the performance as an Edu-Concert. Perhaps this process and students’ response to it is best described using the language of music. These experiences, sampled from different media and layered on top of one another, create a means by which students access the information, sampling it in their own way and expressing their experience through yet another art form. Receiving, reflecting, sampling and expressing.

Code switching. In his discussion, Bhagat claims that standardized testing impairs the development of imagination and creative problem solving. Nevertheless, the appendices in this lesson include Virginia Standards for Learning for chemistry and the National Science Education Standards that are aligned with this unit on nanotechnology. There is no mention of arts-based standards. The evaluation of the unit's lesson "Bottled and Tap?" includes ways in which the performance covered the main points of the book and film. Each performance was also evaluated by the degree to which powerful musical imagery was incorporated into the spoken word. In these ways, the arts were considered a valuable part of the lesson "Bottled or Tap?" but they are excluded from the other lessons in the larger unit.

Science is privileged over the arts in this unit, *Nanotechnology and Clean Water*. Two of the three lessons in the unit were confined to science. Only the lesson featured in this discussion, "Bottled or Tap?" included the arts. Yet, much of the argument for developing the unit was a need for more arts in his school, which at the time of Bhagat's writing had no performing arts.

Another argument for this unit was the need for the lesson to have more relevance in students' lives. Several interview participants echoed this sentiment. I would caution making assumptions about what is relevant to a sixteen year old. As educators, it is easy to assume that all popular culture is relevant to students. Specifically addressing Hip-Hop culture in the volume *Schooling Hip-Hop* (Hill & Petchauer, 2013), Christopher Emdin writes, "There is a flaw in creating culturally relevant approaches to instruction if teachers misidentify the culture of students who are disconnected from school" (p. 12). Relevance is something that resonates with students emotionally, catching their imagination, alerting their senses. The arts resonate, as well as provide relevance, because of their emotional and personal connection. More arts within the unit may have increased the relevance of the curriculum for students.

Instead, Bhagat did what was expected of him as a science educator in a school that did not value the performing arts, he taught science. He taught science in interesting ways bringing the arts in as the shining finale. His rationale for building the unit suggests that his intention was to engage students through aesthetic education in his classroom. The rhetoric and reality of accountability did not allow it.

Bhagat stated in the rationale for this unit, “My purpose for teaching this unit is to inspire students, colleagues, and members of the community to transcend divisive constructs preventing us from working together to improve our society.” His intent was to help students become better decision makers when confronted with environmental issues such as water pollution and conservation and therefore, better citizens. By performing their understanding and embodiment of the need for clean water, the students were forming convictions linked to feeling. Students imagined a different world – one where people had clean water to drink and the Earth was not a trash receptacle for plastic bottles.

Studying Social Imagination

As the previous examples have shown, arts integration may provide opportunities for students to build capacity for social imagination by examining their present selves through an imagination of their future selves. Imagining improved schools, welcoming communities and a more promising world encourages students to take action to realize their visions. Another way to build this relational capacity through arts integration is by examining others’ social imagination and learning from their dreams and aspirations. For example, teachers across the United States teach Martin Luther King, Jr.’s “I Have a Dream” (King, 1963) speech and provide students with opportunities to learn about their own aspirations from these words.

In this often-cited speech Dr. King imagined a nation where his children “will not be judged by the color of their skin, but by the content of their character.” He imagined a time

when “sons of former slaves and sons of former slave owners will be able to sit down together at the table of brotherhood” (King, 1963). Many lesson plans focusing on Dr. King and the “I Have a Dream” speech are publically accessed through the Internet. One of the best examples of creating opportunities for social imagination through this speech is found outside the study artifacts. The National Endowment for the Humanities developed the unit *Dr. King’s Dream* (2010). After researching information about Dr. King’s life and analyzing the “I Have a Dream Speech,” students discuss current inequalities in America, as well as the freedoms Americans enjoy. Finally, students are asked to create a picture book that completes the sentence, “I have a dream of freedom for...” providing students with opportunity to imagine a better world inspired by the words of Dr. King. The unit’s guiding questions were, “What can we learn from the words of Dr. King’s ‘I Have a Dream’ speech? And “What parts of Dr. King’s dream have or have not been realized in the present day?” The second question in particular may help students find relevance in the words of Dr. King and measure his desires against their own. In this example, students are provided opportunities for building capacity for social imagination by considering another’s vision of the world (National Endowment for the Humanities, 2010).

Several arts integration programs in the study included lesson plans about Martin Luther King, Jr. and the “I Have a Dream” speech. One such lesson combined the study of facts about Dr. King with portraiture (Roney, 2009). This lesson illustrated that not all arts integrated lessons about Dr. King provide opportunities to learn from the vision of this historical figure. Instead, the emphasis in this lesson was creating portraits of King rather than reflecting on his biography. Students studied portraiture of historical figures and created portraits of Dr. King from those examples. Although the lesson plan authors indicated that these portraits were the final activities in a weeklong study of his life, this particular lesson in

the unit does not appear to offer many opportunities to study social imagination from the actions of Dr. King.

Another study artifact, the lesson plan “Historically Speaking: Black History” (Carnott, n.d.) included viewing a film depicting Dr. King as a child, as well as the “I Have a Dream” speech and may have had the intent to have students learn from King’s early life and aspirations (others’ social imagination). Students were asked to write scripts about King’s childhood experiences. I did not read the scripts; however, the stated overreaching concept of the lesson was empathy and understanding of segregation and racism and relating it to everyday life. Through scriptwriting, students had the opportunity to examine segregation and racism through the early life of Dr. King. In other words, students studied his life for clues to his behavior and social imagination and may have used this knowledge to formulate their own ideas concerning ways in which they can imagine limiting segregation and racism in their worlds..

Another example from the study artifacts that points to social imagination of others is from a unit built around *Fanfare for the Common Man*, a symphony composed by Aaron Copland (Bolek, 2011b). This unit was included as part of a professional development workshop for teachers and demonstrated many strategies used in this model. Much of the unit provided opportunities for students to think about choices and consequences of the choices made. Consequences were examined through musical composition; but also, they were also viewed through the lens of normative ethics. This philosophical construct is one in which moral conduct is determined by articulation of good habits to be acquired and the delineation of consequences of behavior according to James Feiser, Professor of Philosophy, University of Tennessee writing in the *Internet Encyclopedia of Philosophy* (2015).

Students were asked to listen to *Fanfare for Common Man* practicing hearing with specificity by listening for a particular instrument. They were shown a visual map delineating the points where each instrument is introduced in the piece. Students heard the consequences of introducing specific instruments in the piece. Applying this concept to Copland's life choices, students created a chart with the facts of his life and the subsequent consequences to his actions. Students were also given the opportunity to imagine what might have happened if Copland had made different choices. By emphasizing the actions of one individual, students may have determined how personal decisions caused certain actions. This lesson also provides students with ways to examine how aspirations and expectations are realized, or as is more often the case, when what was imagined is only partially realized or not at all.

Imagining other worlds, including apocalyptic ones, through science fiction is another way to build capacity for social imagination. These imaginings can be catalysts for discussion and change. The previous examples of studying social imagination have historical references. Examining the lives of historical figures is an effective way of building social imagination by learning from example. Fictional characters portrayed in film and theater also serve as role models for social imagination. One study artifact, *Peril on the Red Planet*, an original play written by Mollye Maxner and performed by Open Dream Ensemble, had one such character, Diana, who was a resident of Mars and had to re-imagine and re-define her community because of crisis. During the play, Diana faces challenges that test her courage, problem solving abilities, diligence, creativity, responsibility and capacity for sacrifice. Information about Mars is delivered through the voices and actions of Diana and other characters created by Maxner, who imagined problems that would arise if humans inhabited the Red Planet. She wove actual scientific discovery with possibilities of future technological capabilities, which would allow for travel to and occupation of Mars.

The play provided the vehicle through which students could imagine life on Mars. They further explored these visions with post-performance activities in the study guide (Thomas S. Kenan Institute, 2009). For example, students discussed the circumstances that would result in a need to go to Mars, providing opportunities to consider issues of war, environmental sustainability and natural or man-made disaster. They were prompted to consider more practical issues such as what they would take with them for the journey and what they would need to survive once they arrived synthesizing the information they knew about Mars, space travel and human survival. Finally, students were inspired by the character of Diana to determine what personal attributes would be advantageous on Mars. These discussions prepared students for another post-performance activity in which they were asked to take the role of a child living on Mars. Taking cues from Diana and their own discussions, students imagined themselves recalling their day at dinner with their families on Mars. Through a simulated “dinner conversation,” students had the opportunity to integrate their knowledge of planetary science with the imagined challenges of living on the planet created by the playwright, and to determine ways in which they would solve these problems. Students learned by studying the social imagination of the playwrights through embodying a character similar to Diana.

These consideration posed by authors of the guidebook to *Peril on the Red Planet* are similar to those examined by Authoring Action at the beginning of this chapter. They both build capacity for social imagination; yet, they are distinguishable by their approach. The opportunities to build the capacity for social imagination through discussion in the *Peril* example are inspired by an art object (a play) and in the Authoring Action example, the capacity for social imagination is built through expression of an art object (spoken word).

Code switching. These examples illustrate building relational capacity through the examination of the social imagination of others through fictional and historical references and expressing them through the arts. This long-standing educational practice of examining the writings of historical figures aligns with an emphasis in Common Core Standards to master the comprehension of non-fiction texts. According to the writers of the English Language Common Core, analyzing non-fiction texts involves providing “a summary of the text distinct from personal opinions or judgments” (North Carolina Department of Public Instruction). This goal directly contradicts the push in individualistic education to help students develop critical thinking skills. Critical thinking is defined as “the objective analysis and evaluation of an issue in order *to form a judgment*” (Oxford University Press, 2015). When studying the lives of historical figures, we are practicing critical thinking skills. This task is difficult to accomplish without “personal opinions or judgments” excluded in the Common Core standards for non-fiction texts. The ways in which we determine how we want to be in the world requires judgment of our own and others’ behavior.

Every day the news provides stories of individuals, communities and countries proclaiming ways in which the world must change in order to move humanity forward. Just as Dr. King’s “I Have a Dream” speech has only been partially realized, others using their collective social imagination to change the world, such as the Arab Spring and “Occupy” protests, are also faced with the reality of the next moment. These moments, when individuals, communities and countries begin to realize their visions, involve negotiation and often lead to doubt and disappointment. Social imagination requires practice and optimism instead of skepticism, caused in part by the perceived failures of these movements. Arts integration is one way to practice social imagination and increase action around social change. Without optimism and action, social imagination is merely science fiction.

Chapter Six: Cultural Competence

“If there is a geographic determination of the world, it lies in how we have learned to imagine distance and difference” John Willinsky (1998).

Introduction

This chapter outlines the ways in which arts integration builds the capacity for cultural competence. In chapter two, I cite Cross’ definition of cultural competence as the capacity to function within cross-cultural situations through self and cultural awareness. He claims that this awareness helps to determine attitudes and biases, promotes increased knowledge about group communications, customs, values, and beliefs, and encourages the development of specific interpersonal skills (1989).

In the classroom, there are many opportunities to build cultural competence as findings from the study artifacts and interviews attest. I distinguish this capacity from multiculturalism and cultural awareness, which both help students learn *about* a culture and understand it as a spectator. Cultural competence, on the other hand, is more likely to occur when students and teachers seek a fuller understanding of a culture within the context of historical and cultural purposes, which are authentically presented through facilitation and scholarship, and sensitive to the culture’s history so as to curtail cultural appropriation. I realize that this is a mammoth undertaking. School culture does not typically allow the time and energy needed to examine and reflect purposefully in order to imagine “distance and difference” in ways that do not imply spectacle.

I chose the quote from Willinsky's *Learning to Divide* (1998) to emphasize the two ways in which schools approach learning about cultures – distance and difference. Classrooms attempt to alleviate “distance” by studying cultures geographically separated from their own. The purpose of learning about these cultures is to increase world knowledge. Some argue that this knowledge is important in order to live in a global economy; others hope it will help provide solutions to global issues such as climate change and terrorism. Children's understanding of countries and national groups is formed by multiple influences. Martyn Barrett (2007), who reviewed research about children's knowledge, understanding and attitudes about their own and other countries, concluded that “media, educational, familial, experiential, cognitive, and motivational factors are all likely to play a role in shaping children's understanding of, and feelings about, countries and national groups” (p. 280). He also noted that increased exposure to information about other countries through teaching, display and media did not always lead to positive affect towards these countries.

Schooling has been highlighted as particularly influential in positive and negative ways. Barrett's review included studies in which researchers determined that students' understanding of certain countries is often tainted by ethnocentric biases in curriculum, which serve to uplift the home nation, while degrading the foreign one. I have included this information to emphasize school's responsibility in shaping students' understanding and attitudes toward distant places and the people who reside there. Teachers presenting cultural narrative in the classroom have the opportunity to examine curriculum for places of bias and be open to questioning by students. Of course, developing cultural awareness and beginning to build cultural competence is easier when exploring countries from a distance; there is less accountability than when a person from that country is sitting in your classroom.

The capacity for cultural competence is also built through opportunities to explore “difference” in the classroom. The National Center for Education Statistics (NCES) predicts that racial and ethnic distributions of public school students will continue to shift reflecting overall demographic shifts in the population. NCES reports:

- Between fall 2013 and fall 2024, the number of White students enrolled in public schools is projected to continue decreasing from 25.2 million to 24.2 million.
- White students' share of enrollment is expected to decline to 46 percent.
- The percentage of White students is projected to be less than 50 percent beginning in 2014 and to continue to decline as the enrollments of Hispanic students and Asian/Pacific Islander students increase.
- The number of Hispanic public school students is projected to increase from 12.5 million in 2013 to 15.5 million in 2024 and to represent 29 percent of total enrollment in 2024.
- The number of Asian/Pacific Islander students is projected to increase from 2.6 million to 3.0 million between 2013 and 2024, and their enrollment share in 2024 is projected to increase to 6 percent.
- Although the number of Black students is projected to fluctuate between 7.7 million and 7.9 million during this period, their enrollment share is projected to decrease from 16 to 15 percent (National Center for Education Statistics, 2015).

Classrooms are not only multi-ethnic, but, they are also diverse in other ways. These numbers do not account for other types of diversity such as students who identify as gay, lesbian, bisexual or transgender or students who practice varying forms of religion or identify as agnostic or atheist. Although this chapter focuses on building capacity for cultural

competence, some of its examples work within broader themes of diversity. Many teachers in classrooms address these difficult challenges through arts integration.

Arts integration is uniquely suited to build the capacity for cultural competence because of arts' strong ties to cultural objects. However, practitioners of arts integration must proceed with caution. As I have noted, cultures are appropriated every day in the classroom and often through the degradation of their art forms. In order to move beyond exoticism, beyond distance, intolerance, and difference, schools must implement practices to help students negotiate their way through this changing world.

In the summer of 2015, the Boston Museum of Fine Arts created “Kimono Wednesdays,” during which museum visitors were invited to try on a Japanese kimono and imitate the pose of model Camille Monet in front of the painting “La Japonaise” by Claude Monet. The program was criticized as an appropriation of Japanese culture without culturally sensitive mediation and education. Asian Americans carrying signs of protest interrupted the program and concerned individuals swamped social media with accusations of racism and imperialism. One group, “Stand Against Yellow Face,” organized a campaign to stop the program. After just a few days, the museum announced that visitors would no longer be trying on the kimono; however, they would still be able to touch the fabric and feel its weight and texture.

Museum staff explained that the public program “Kimono Wednesdays” was inspired by similar visitor engagement in Japanese museums when “La Japonaise” was on tour in that country. Ironically, this painting has been interpreted as a commentary on the French obsession with all things Japanese during the time of its creation (1870s). Is this “Orientalism,” advancing the project of dominating the Orient by having knowledge of it, as the protesters suggest, echoing Edward Said’s (1979) iconic work on the subject? Or did the

museum engage participation with the intent of providing a way for visitors to better understand Japanese culture? A *New York Observer* reporter, speaking with the MFA's Deputy Director Katie Getchell, noted that the intent of the program was to provide a tactile experience of the painting through a traditional Japanese kimono, thus adding a new dimension to its interpretation (Quackenbush, 2015).

The problems arose when there was no historical and cultural context provided about kimonos and their Japanese significance for the visitor. When a similar program was implemented in Japan, the need for additional interpretation about kimonos was not necessary, as the Japanese visitor most probably would have understood the context. One writer commenting on the incident suggests,

The museum responded to the social media messages and the protesters, initially defensively, but then just retreated. This was an opportunity to really engage the museum in a conversation around cultural appropriation and useful types of enhanced interaction and Japonisme... We need to allow people to play with charged cultural symbols. This is how we learn" (Rodney, 2015).

While researching another example in this chapter about Thanksgiving, I found this announcement on the Plimoth Plantation website, "No Costumes, please." The museum staff requested that visitors not wear "Indian" costumes, especially at the Wampanoag Homesite. The request notes that the village staff members are Native People wearing authentic 17th Century clothing and the visitors' costumes would confuse the other guests. The request ends with an enthusiastic, "Thank you for your help on this culturally sensitive issue!" (Plimoth Plantation, 2015).

Does the Boston Museum of Fine Arts example provide a way to start the conversation about cultural appropriation and competence not only among educators in arts institutions, but also teachers in classrooms? How do we unpack the cultural histories that are behind the protests at the Boston Museum of Fine Arts and the signs posted at the Plimoth

Plantation requesting the abandonment of inappropriate mimicry of objects of culture? I would argue that the conversation and the unpacking could begin in the classroom with efforts to help move students toward a fuller understanding of cultures represented by distance or difference.

Students must be given the time and space to learn the historical and cultural contexts of the icons – music, theater, dance, visual arts and other means of expression – creating a path back to their own lives. Teachers must thoughtfully facilitate discussions, enlist experts, and find those emotional connections to cultures that close the distance and lessen the difference. The difficult issues of racism, colonialism and appropriation must be addressed with careful consideration. The arts provide a starting point. When a program such as Kimono Wednesdays receives attention for cultural appropriation, immediately abandoning the program does not move the conversation forward. Instead, when it is enhanced with debate, further interpretation and acknowledgement of not only the cultural history of the object, but also the charged history of its appropriation, cultural competence is enhanced. When requesting respect for cultures and their cultural objects and customs, such as the signs at Plimoth, provide visitors with enough information that they might transfer this knowledge to other situations. When working with cultural objects and rituals in the classroom, it is helpful to be acutely aware of the people who shaped the culture and acknowledge their complex and detailed cultural history. Awareness and acknowledgement may be the seeds of a more complete understanding.

The focus of this chapter is cultural competence and ways in which arts integration builds this relational capacity. Students begin building capacity for cultural competence through opportunities to acknowledge and appreciate a world beyond themselves. Leigh Jones, said, “What it [cultural awareness] does is it opens a curtain that let's them [students]

see that this world is there... There are children with such amazing imaginations that they could transcend a deprived childhood. You have so much better an opportunity to develop that capacity if you can see the broader world” (L. Jones, personal communication, 2012). In other words, a person with a strong capacity for cultural competence has much more than an appreciation of another culture. This person has a deep understanding built through many opportunities to know a culture, and more importantly, to know and accept people who have beliefs and traditions different from his own.

Another benefit to building the capacity for cultural competence is to allay fears of the “other.” In order to do their job well, health care providers must not fear their patients, which may have been one of the motivations for developing training to build cultural competencies. In the classroom, developing cultural competence helps students, who bring their cultural biases developed at home by the example and norms of family, by the media or through peer pressure, to consider the culture of people different from themselves and possibly decrease their fears. Jodie Engle, Mississippi Whole Schools, said, “once they understand it [another culture] then the fear might go away... That fear could be one of the biggest things holding them back” (J. Engle, personal communication, 2012).

Four Paths to Cultural Competence

The examples in arts integration that help build the capacity for cultural competence following both “distance” and “difference” approaches fall into four categories: 1) cultural artifact exposure and analysis, 2) simulations of cultural situations, 3) differentiation of cultural identities, and 4) honoring particular cultures through art making. I will outline ways in which arts integration builds the capacity for cultural competence through examples from participant interviews and study artifacts. In addition to the rhetoric of individualistic education as has been noted in previous chapters, the code switching in this chapter includes

ways in which building the capacity of cultural competence in arts integration is limited by traditional multiculturalism and cultural appropriation.

Cultural Artifact Exposure and Analysis

Exposing students to cultural artifacts and the analysis of those artifacts may help students build the capacity for cultural competence. This exposure and analysis is one of the “distance” approaches of looking at culture in schools. Music is one of the most common cultural artifacts incorporated into arts integration practice. The first example exposes students to cultural artifacts from a culture physically and culturally distant from their own and examines these cultures through the lens of the students’ own cultures. The study artifacts in this example are a performance by AnDa Union and the teacher’s guide to the performance. AnDa Union is a musical group from Mongolia, which combines the playing of various Chinese instruments with Mongolian throat singing, one of the world’s earliest forms of music. Throat singing is a distinctive vocalization in which two or more notes are produced simultaneously and harmoniously using only the throat, lips, tongue, jaw, velum and larynx of the singer (Smithsonian Folkways, 2015).

. The goals of the group are twofold: sharing this nomadic music with the world and teaching Mongolians about their own cultural traditions, which are at risk of disappearing.

AnDa Union describes their music:

Our music draws from all the Mongol tribes that Genghis Khan unified. We all have different ethnic backgrounds and we bring these influences into our music. There is a wealth of folk music for us to learn, so far our repertoire of songs is like a drop in the ocean” (AnDa Union, 2015).

When listening to AnDa Union, there is a familiar hollow, lonesome folksong feel in some of the songs and in others, a sound similar to chanting, rhythmic Native American tribal music. Imagine these distinct genres meshing dynamically with Chinese

instrumentation, syncopation, and the rhythm and dissonance of guttural Mongolian throat singing.

The band shares knowledge of the Mongolian culture through words and performance. The performance serves as a catalyst for discussion about the importance of identifying, sharing and preserving cultural artifacts, such as Mongolian throat singing and Chinese instruments including Morin Khuur (horse-head) fiddles, flutes and Mongolian percussion. On the ensemble's website, the band emphasizes that their purpose is exposing the music of their culture to the rest of the world and to educate about forgotten Mongolian tribes and their music to young Mongolians, thus preserving the culture for the next generation (AnDa Union, 2015). When the intention of exposure and practice is cultural preservation, there may be more opportunities to build the capacity for cultural competence because the actions are often more authentic; research-based and presented from individuals who are immersed in the culture. When these ideas are transferred to the classroom, a cultural preservation approach may prove to be effective when building this capacity. The teachers following the guide had the AnDa Union performance as an example of an attempt to preserve the culture. The lessons suggested in the guide provided opportunities for students to have an understanding of a culture within the context of historical and cultural purposes. Using these musicians and their performance as a catalyst, the arts integration lessons in the performance guide provided opportunities for cultural competence capacity building.

The pre-performance strategies for discussion outlined in the performance guide for upper elementary (Walton Arts Center, 2013) were basic inquiries about location, language, landscape and food. These questions are often a common starting place for cultural awareness. The questions were used as an assessment of students' previous knowledge of the

culture. The performance opens up the opportunity for additional questioning about ways that cultures come together or are broken apart using the ensemble's music as metaphor. The ensemble demonstrates how several instruments and techniques from various tribes combine to create one cohesive performance. Khan brought several tribes together, albeit through tyranny, to form Mongolia. Students were asked to discuss in pairs certain elements of the performance such as differentiation among instruments and styles of playing and communication among players. This examination is a strength of the lesson and could be expanded with additional inquiry. One more layer of inquiry about creating one (culture, performance) from many (tribes, instruments) would have given students the opportunity to think about the making of a new culture through the example of music.

AnDa Union's philosophy and performance style provide models of collaboration beyond ensemble techniques. The founders deliberately chose musicians from diverse backgrounds, heritages and locales. By entering the stage, the fourteen musicians and singers of AnDa Union represent the many layers that make up the cultural identity of Mongolia. Whereas, an outsider may think of this place and culture as somewhat homogeneous, AnDa Union captures the vastness of the place and diversity of its people in the music and culture of the forgotten tribes united by Genghis Khan.

Students were given the opportunity to transfer the knowledge about Mongolian culture to their own culture by thinking about music in American culture that may sound strange to someone, who is not familiar with the culture. Additional prompts were included to encourage comparative examination in a general discussion under the heading "Understanding Culture." Students were asked to discuss the kinds of things that define American culture and the ways in which the American culture is kept alive. They were also asked to describe some ways in which culture and history are recorded and why this is

important. These questions provided opportunities to examine American culture in the same way they examined the Mongolian culture, increasing the understanding of both contexts.

Code switching. The switching in this chapter examines the ways in which the opportunities to build capacity for cultural competence are limited not only by language, but also by structures, pacing and values of school culture. As I have noted in the analysis of these artifacts, building cultural competence is a daunting task that requires time for thorough examination of the cultural artifacts beyond exposure. In order to begin to build this capacity in students, the musical experience of AnDa Union, examined through historical and cultural contexts, must connect to our current time and place. School culture does not always allow for such an in-depth investigation. While the opportunity to build this relational capacity was present in this curriculum and was clearly the intent of the performance, classroom instruction may have quickly succumbed to the rhetoric and practice of individualistic education.

Although the lesson emphasized differentiation and clearly defined the Mongolian culture as multi-tribal, the lesson's early description of the Mongolian culture was generalized. Some of the prompts for discussion were under the heading "China." The prompts were no different than inquiry about any culture or place - language, landscape and food. The questions were not specific to the Mongolian culture; the word Mongolian could be substituted for any culture or group. The inquiry into previous knowledge could easily fit into a test, which may have been the intent of the questioning. The guidebook authors supplemented the inquiry with images of traditional dress, dance and instruments. Students seemed to be learning *about* a culture in order to perform well on a test, rather than immersing themselves in the culture inspired by AnDa Union's performance.

In addition, the assessment aligned with the music standards listed in the guide. For example, students were asked to assess how tempo, pitch and dynamics were used to create mood and how each instrument was different from the others. Again, seemingly preparing students to perform well on a test, rather than use these opportunities to build their cultural competence and improve their relationships in the classroom with their peers and teacher and expand their understanding of the world.

Simulations of Cultural Situations

Immersion in a culture creates one of the greatest opportunities for understanding and empathy. Unfortunately, travel is not an option for many students. When I worked at the Ogden Museum of Southern Art, students would visit from a part of the city located across the Mississippi River. Not surprisingly, most of these students had never been to an art museum. Incredibly, they had never crossed the bridge and travelled to the New Orleans center. From the roof of the museum, students looked in wonder at the bridge they had just crossed in the direction of their neighborhoods. This experience made me realize that the twenty-minute drive from their schools to the museum was a journey to an unimagined place. Without the opportunity for travel to experience a culture different from their own, students are limited in their encounters with other cultures. These experiences are often in the form of cultural simulations.

Wanting to create an environment within which his students could experience the words in the book *The Alchemist* in meaningful ways, one teacher from a school reform model of arts integration transformed the classroom into Tangiers. The teacher said, “This novel is powerful for me because of the deep themes about the human condition that I find within its words” (Oklahoma A+ Schools®, 2012). According to *Publishers Weekly* (1993), *The Alchemist* is the tale of the shepherd boy, Santiago, who searches for worldly success

wandering from Spain to Morocco and later Egypt. Through his journey, he experiences self-understanding and spiritual growth. The teacher, who taught this lesson with another teacher, had several goals for the simulation. He wanted his students to experience a new culture. He wanted them to understand personally what Santiago may have felt entering a new place - the sounds, the smells, the language, the customs, as well as the frustrations and anxieties of being an outsider. The teacher also wanted his students to appreciate the new culture and its diversity.

In order to accomplish these goals, the teacher consulted with friends who had returned from a two-year extended visit to Morocco. Together they transformed the classroom by infusing it with exotic spice smells and the sounds of Moroccan instruments. Only Arabic was spoken. Female students had to wear uniforms, while the male students did not. The boys had more privileges than the girls. They learned the customary greeting and dating and marriage rituals. Through these experiences, students may have encountered moments of frustration and anxiety, as well as intrigue and wonder. The teacher said,

Students have to learn that when you experience a new culture, when you come into a new culture, this is what it takes. Now this novel, Paulo Coelho's words became real to my students. They had the opportunity to see this book not only through their own eyes, but also through the eyes of the main character, Santiago. (Oklahoma A+ Schools®, 2012, 00:04:38).

As an assessment, students were asked questions to be answered as Paulo Coelho. I do not have the questions that were posed; however, the teacher noted that the experience in "Morocco" would help students "become Coelho" and experience the words instead of just learning them.

Culture switching. The intention of this lesson was to give students the experience of traveling to a place with a culture different from their own in order to embody the experiences of the character Santiago and his creator Paulo Coelho. The purposefulness of

this lesson is what differentiates it from other lessons that introduce different cultures in the classroom. It is the integration of drama with language arts that creates the emotional and personal connection to *The Alchemist*, while providing moments, albeit brief, for students to think about another culture. Without direct observation of this lesson, I cannot determine the success of this simulation. Most simulations provide only a context and are not considered arts integration. The difference between simulations and arts integration is that the arts are about subjectivity, not sociology. Art forms are catalysts for thoughts and feelings beyond context. Even in instances in which the arts are integrated, the context is often lacking.

When multicultural moments occur in classrooms, these experiences are based on an outsider's perception of the culture. For example, many schools celebrate Native American Day by making Cherokee masks or participating in native dancing. Without a context and knowledge about the purpose behind the masking and tribal dances, students are learning about a culture without the emotional tie needed to build cultural competence. Donning a mask can easily become cultural appropriation without mediation about masking within the context of the culture and facilitation by someone who can bring authenticity to the lesson.

When describing cultural competence in the second chapter of this document, I noted that research about building this capacity emphasized cultivating and understanding human relationships over increasing abstract knowledge (Yamazaki and Kayes, 2004). *The Alchemist* example provided a way for students to interact with each other and connect with the culture through their collective response to encountering smells and sounds, as well as enhanced emotions of frustration, anxiety, wonder and surprise. These acts were not abstract. Instead of thinking of Morocco in an abstract way, such as identifying it on a map, these activities had the potential to help students understand human relationships by simulating those encounters. Exploring human relationships in other cultures, or our own, is often a

difficult task. For example, the students in this example have the opportunity to “experience” gender discrimination and discuss what living in a culture that has such strict division of roles between men and women means to the lives of Moroccan girls and women. I believe art making through drama, as well as other art forms, provides a way to start difficult conversations and has the potential to be transformative for students, when facilitated well.

Differentiation of Cultural Identities

In the next few examples, cultural competence is built through differentiation of cultural identities. The first example is a lesson from the study artifacts that integrates dance and social studies by examining the divertissements (dances within a ballet) in Tchaikovsky’s *The Nutcracker*, namely the Arabian and Chinese Dances (Bronson, n.d.). Students viewed the performances of the dances either in person or through online video streaming. They discussed the historical and cultural purposes of the dances including social and ceremonial aspects. These discussions were aligned with arts standards 1) to “understand how time, place and society influence the arts and humanities such as languages, literature and history” and 2) to “understand that the arts fulfill a variety of purposes in society” (Bronson, n.d.). Students created maps of dances to be individually performed following the mapping choices. The lesson is assessed through a performance-scoring guide in rubric form. The highest scores are achieved if the performance shows that the student created a map and clearly performed the dance it represented, demonstrated an understanding of dance elements, and followed direction. The discussions of the historical and cultural purposes of the dances were minimally assessed by one column in the rubric – demonstrates an understanding of the dance elements in the examples. This assessment does not require students to demonstrate knowledge of cultural and historical contexts. These group discussions may have been opportunities to build cultural competencies through comparison of cultures. However, the

missed opportunities in this lesson were discussions of these dances as culturally charged objects within a beloved ballet. The dances themselves are problematic in the context of cultural identity. Deborah Fitzgerald, a dance scholar who studied Nutcracker performances, wrote,

The idea of creating “ethnic” dances from the imagination, based on outsider impressions of “foreign” dancing, enjoyed great popularity in nineteenth century European and American ballet. However, some of the Nutcracker’s second-act dances have understandably taken a little heat in today’s climate of increased cultural understanding and sensitivity to issues of appropriation and eroticization.... there are times when The Nutcracker’s Old World point of view wears thin, especially when it comes to the Arabian (Coffee) and Chinese (Tea) dances. They are often so broadly drawn and lean so consistently on stereotypes, I call them “choreo-cartoons,” which range in tone from innocuously cute to irresponsible and denigrating (pp. 96-97).

The author continues to analyze the dances for cultural insensitivity, but cannot generalize because the local versions vary tremendously. Some have no resemblance to the dances of the representative culture, while others incorporate aspects of the culture’s ethnic folk dances. Fitzgerald suggests infusing the Nutcracker with performances representing authentic Arabian and Chinese folk dances in order to “let Clara really encounter novelty and beauty beyond her ordinary world” (p. 102).

With regard to the lesson plan outlined in this section, I would argue that in addition to learning the technical aspects of dance, students should also be allowed to encounter ‘novelty and beauty beyond their ordinary worlds.’ There were several such encounters described in the study artifacts. One group of 3rd and 4th graders learned a Tai Chi Fan Dance in their Mandarin Chinese language class from their teacher, who had learned the dance at The Kentucky Center’s teacher academy for Art and World Language Integration (The Kentucky Center, 2014). The students performed the dance as a pre-show demonstration before the Peking Acrobats at the Center. Another teacher created an online lesson plan that

compared traditional and Japanese dance forms and suggested the creation of dances inspired by place and ritual (Adams, 2012).

Although these lessons provide exposure to cultures distant from their own and allow students to experience and express their beauty, problems arise when people not of the represented cultures attempt to present these encounters without historical and cultural contexts and authenticity. When presenting cultural artifacts and practices from non-dominant cultures through arts integration, teachers and those who provide professional development must be aware of the possibility of cultural appropriation and act accordingly, or the opportunity for building cultural competence will be compromised. The following example from Drama for Schools may help illuminate this point.

One of the interview participants, Katie Dawson with Drama for Schools, had spent time in Alaska with two other teaching artists. Specifically, they worked with students in the Koyukon Athabascan village near the Arctic Circle. It is important to make this distinction because generalization is one of the ways in which cultures are degraded. In describing her work, Dawson noted that while looking at non-linguistic representations as a way to help young people in that community think about vocabulary, she began to examine how different cultures express their thoughts. She and fellow teaching artists wanted to insure that within their arts integration practice “that folks’ identities are in an authentic way represented in the art” (K. Dawson, personal communication, 2012). She said,

That community also had a very, very rich cultural tradition. So a lot of the stories we chose to explore with them, and the ways they chose to bring their own cultural art forms into the project-based work that we did there, became a very rich conversation within the work (K. Dawson, personal communication, 2012).

During the two-week drama residency program, Dawson was asked to engage students in discussion and activities around the first Thanksgiving. To be clear, she was asked to discuss the celebration of a Thanksgiving that took place across a vast continent

from the Koyukon Athabascan village, where she was working in Alaska, and involved the Wampanoag tribe and English colonists. The teaching artists felt that the Thanksgiving lesson provided an opportunity to think about how to teach a very different Indian culture to native Alaskans, the term with which they identified themselves in this community. She said,

It was a great space to make sure we weren't assimilating all as just Indians... they are all very different depending where they are in the country. Even within their own community, there are a lot of different tribes that are represented (K. Dawson, personal communication, 2012).

In an article written by Dawson about her experiences in Alaska, she recounted an incident in which students' agency was discounted because of an outsider's assumption about their culture. The residency program was in its third year. A filmmaker was invited to be a resident artist because the Alaskan teacher was interested in students participating in a biographical project. The teacher and teaching artists collaboratively developed a lesson in which students interviewed tribal elders. The lesson was developed without input from the students or the elders.

When attempting to prepare questions for the interviews with tribal elders, the youth resisted. They said, "We are tired of the old people telling us what to do." Dawson (2015) writes,

My choice as a white outsider to invite elders to the class prior to discussing the project with the youth, based on the assumption that the young people would immediately want to hear their stories, at its best wasn't good teaching and at its worst potentially reinscribed colonizing gestures of domination while purporting to subvert or resist them. I had ignored students' capacity to be active agents in their own learning under the misguided belief that I was honoring their culture (p. 248).

How we honor another's culture is the key to cultural competence. How teachers and students honor the culture represented within and beyond their classrooms matters. To me, this honor includes creating environments where children from diverse cultures can learn without fear of intolerance. I believe that this environment is created in part by curriculum

choices. For example, multiculturalism in children's literature has interested me since the 1990s when publishers were debating whether someone in a dominant culture could write children's books featuring protagonists from non-dominant cultures. This debate must have stemmed from a mistrust that someone from another culture, particularly the dominant one, would not honor the non-dominant culture appropriately. Of course, these debates overshadowed the real question of why so few protagonists of color existed in children's literature. The number of books about African Americans in 1994 was 166 out of 4,500 and only half of those were written by African Americans. Unbelievably, of the 3,500 books (from a total of 5,000) surveyed for those about African Americans twenty years later, the numbers were strikingly static. Only 180 books were written about African Americans with 84 written by African American authors. (Horning, 2015).

In a 2014 column in the *New York Times*, Christopher Meyers, children's book author and illustrator, wrote about the lack of African American protagonists in children's literature. He described books as "flawed cartography" for children who regard books "less as mirrors and more as maps." He wrote,

Perhaps this exclusivity, in which children of color are at best background characters, and more often than not absent, is in fact part of the imaginative aspect of these books. But what it means is that when kids today face the realities of our world, our global economies, our integrations and overlappings, they all do so without a proper map. They are navigating the streets and avenues of their lives with an inadequate, outdated chart, and we wonder why they feel lost. They are threatened by difference, and desperately try to wish the world into some more familiar form. As for children of color, they recognize the boundaries being imposed upon their imaginations, and are certain to imagine themselves well within the borders they are offered, to color themselves inside the lines (Meyers, 2014).

The prominence of non-dominant cultures having to "imagine themselves within the borders they are offered" is illustrated in the next example from the artifact data. The Birmingham Museum of Art created a lesson plan featuring Willie Cole, an artist who works with found object. In the lesson, "Shaping Identity" (Birmingham Museum of Art, 2013),

students explore their individual identities and group identities, specifically African American, through visual art, poetry and art making. The goal of the lesson is stated as “Students will be better able to describe ways different groups develop their cultural identities through art, literature and traditions ” (p. 1). A secondary goal is for students to appreciate the importance of studying cultures. The students bring an object that they think says something about their identity and discuss how objects represent and help shape our identities. The students then examined Willie Cole’s work, *Stowage*, which incorporates flat iron shapes around the larger shape of a boat. The irons, representing faces, have different markings – different African cultures differentiated by scarification. The lesson plan very specifically outlines how the teacher can move the discussion from the boat, to the irons, to the markings and then extend it to the slave trade and the many African cultures bound by it. The conversation prompts move the discussion to specific cultures – Akan and Mandé. The lesson author writes, “Cole portrays the horror of the slave trade along with the greatness of African traditions.” The lesson also included reading the Maya Angelou poem “Africa” and Nikki Giovanni’s “Ego Tripping,” illustrating how poets have depicted the African-American experience in their work. Students synthesized this information with their own experience by making montages combining their identity objects with their classmates, working in groups to “honor your classmates and yourselves.”

This lesson was very scripted, which may have been necessary due to the complexity of the ideas. The extension to learning about African cultures, rather than just the slave trade, may have provided a bridge that connects cultures from distant places to cultures represented in the classroom. The next example may have brought the students to the same understanding and also helped build cultural competence through this understanding. However, the understanding came about in a moment of discovery, rather than prescription.

The Artful Learning® program employs masterworks in learning art and non-art content. The masterwork for the arts integrated unit in this example was the Statue of Liberty. The monument served as a catalyst for discussion and activities around concepts of immigration, making a new start and realizing dreams in America. The students drew arrows on a map from Europe to America illustrating immigration routes terminating at Ellis Island. This exercise worked well for students of European ancestry; however, students soon noticed that African American students were not part of this Eurocentric history. The students wanted clarification about this discrepancy. Students who were descended from European ancestors asked the African American students, "How did you get here? Who are your ancestors?" The teacher restructured the lesson and expanded the concept of migration to include all students.

They were using a map of the world... There were all these arrows where all these different people had immigrated from. They had to add a blue line of arrows to show when African Americans were brought to the country as slaves and that opened up a larger conversation... [The lesson went] far beyond just regurgitating American history. They were peeling back the layers to see what really happened. That was a very powerful moment for the students and for the teacher involved with that. (P. Bolek, personal communication, 2012).

The final product for this unit was a student-created sculpture of a "Statue of Liberty" with place origins on its form. These two lessons captured ways to explore identity and culture, moving from one concept to the other. Perhaps this personal connection to culture is one way that encourages students to not only learn about a culture, but to have a deeper understanding of how distant cultures are connected to our own lives.

This section on differentiation of cultural identities covers both "distance" and "difference" approaches to building cultural competence. In the Nutcracker, Tai Chi Fan Dance and Dances of Japan lessons, the opportunities to examine the cultural and historical contexts of these cultures are provided to varying degrees. They do offer a blend of knowledge and expression through dance. The intent may be to increase cultural awareness,

rather than build a deep understanding of the culture. In both the “distance’ and “difference” examples, there is a need for closer attention to the cultures examined. In the Alaskan and immigration/migration examples, more attention could have been given to the historical and cultural contexts of cultures represented by students engaged in these lessons when determining curriculum. Why were these cultures invisible? In both the Alaskan and immigration examples, acknowledging the cultures represented in the classroom was an afterthought. These lessons required a shift in the lesson plan to ensure that historical and cultural contexts were recognized and closer attention given to who was in the room.

Culture switching. When examining the limitations in these examples of arts integration to build capacity for cultural competence, the words bias, white privilege and cultural assumptions were often repeated. In full disclosure, I was worried about writing this chapter. I had found evidence of building the capacity for cultural competence in few of the artifacts. Most lesson plan and video demonstration artifacts, which may have had the intent to build cultural competence, fell short of reaching that capacity as I am defining it. Some artifacts show promise of providing exposure and sometimes even building awareness; however, they do not successfully map a way to build the capacity for cultural competence through historical and cultural authenticity and without cultural bias or appropriation. Is this an impossible expectation for schools? Do the limits of time and energy preclude achieving this goal? Can we not imagine a world where cultural distance is shortened and difference is not seen as spectacle or criminal?

Teachers have little time for the research and planning that these lessons require, and they may not have the resources to implement them authentically. Because the ways in which we learn about other cultures often lack specificity and authenticity as the examples have

illustrated, we are confronted with a nearly impossible task of providing opportunities that may lead to deeper understandings of other distant and different cultures.

I am reminded by the poet David Whyte to “start close in. Start with the first thing close in, the step you don’t want to take.” In order to better understand the cultural bias and appropriation that limits teachers’ ability to build the capacity of cultural competence, I refer again to research from the medical community. Tervalon and Murray-Garcia (1998), who looked at cultural competence training among medical practitioners, determined that the mastery of cultural competence through training is inadequate. Having knowledge of certain cultural norms and practices in patient care did not change attitudes or actions toward diverse patients and sometimes caused harm. In medical education and K-12 classroom education, a little knowledge concerning culture is dangerous. These researchers suggest that cultural humility allows medical professionals, their patients and their patients’ cultural communities to maintain respectful and dynamic partnerships around patient care. Humility allows for continual self-reflection and brings into check power imbalances. In classrooms, cultural humility may begin with teachers’ own self-reflection about their cultural biases and working toward opportunities for students that help balance the power among historically dominant and subordinate cultures represented by both distance and difference. Cultural humility cannot be achieved (is it ever?) through one lesson or one training. Tervalon and Murray-Garcia suggest it is a lifelong endeavor. Building capacity for cultural competence may happen over time through classroom opportunities, explicit acknowledgement and awareness of cultural difference, and continual check of cultural bias among students, teachers and school communities.

While thinking about cultural humility, I started by examining my own cultural bias. I am writing this chapter from a place of white privilege. Who am I to discuss ways of

honoring cultures different from my own? My experience of growing up in Oklahoma and spending summers in Southern Colorado and New Mexico encountering people of Native cultures did not prepare me well for this examination. Their presence was not visible in white male-dominated histories. However, I was taught to differentiate among Native American tribes, rather than generalize about the Native people in my community. In Oklahoma, I knew children who were Creeks and Cherokees and in New Mexico, the individual pueblos, and the art and artists from them, distinguished one tribe from another. I don't know if this differentiation helped diminish the negativity of difference in my community. My high school mascot was (and still is) a Plainsman.

My experience in graduate school in California did not help to distill cultural bias or limit the cultural distance created by my studies. I studied African art, specifically masking, as exoticism and interpreted objects for display in an art museum. This project moved the focus away from cultural identity and historical ritual of a people through masking and dance to the physical object devoid of ritual.

Difference and distance have complicated my understanding of my own cultural bias. This examination has helped me understand that when a person's intent is to help build cultural competence in the classroom setting, the person is also bringing a unique history of cultural bias and experience, which may limit his or her ability. Hanley and Noblit (2009), who reviewed the literature of cultural responsiveness, racial identity and academic success, write that teachers, artists and service providers "must be able to walk the corridors of difference and equity, acknowledge his/her own biases and be ready to open any door that works for the student" (p. 18).

Hanley and Noblit emphasize the importance of honoring the cultures of the students and their families with culturally responsive pedagogy, which they define as using students'

cultural knowledge as a basis for instruction. They argue that the arts are ideal vehicles with which to engage in this process. They write,

[The arts] record, are shaped by, and reflect culture, and in turn transform culture by providing a focus for reflection. Thus, the arts are the means for communicating interculturally, the ways for teachers to learn, and the media through which students can teach.

The study artifacts in this section have provided examples of ways in which students' cultural knowledge is acknowledged and made visible. In the most successful examples, students have agency in their own instruction. Much of this agency is acquired through inquiry and attention to cultural bias. The next section focuses on building the capacity for cultural competence through art making.

Honoring a Particular Culture through Art Making

Art making allows participants to mimic the work of hands, movement of bodies, and the sound and gesture associated with a particular culture. By doing so, the intent is to honor the culture and the multiple ways of knowing exhibited by a people. The first example involves a visual art lesson paired with language arts and social studies. Students participating in the fourth grade lesson, Pueblo Clay Story Tellers, learned about the tradition of Story Tellers, clay freestanding figures of singing mothers, grandfathers and Pueblo clowns often carrying multiple babies and children. (White, n.d.). Students were provided images, information and traditional and contemporary examples of Story Tellers. The hand out specifically named a Story Teller artist, rather than generalizing the tradition as the work of pueblo artists, but also provided several other examples of Story Tellers. Using the pinch method, students hand sculpted and glazed their own Story Tellers. Once the student Story Tellers were completed, students wrote stories that they imagined their clay figures would tell.

The lesson plan author explicitly stated the intention of the lesson as cultural diversity and appreciation. The essential questions were, “What is culture?” and “How can we respect and appreciate cultures different from our own?” The expectation was that the act of art making – both sculpting and storytelling – would help students respect and appreciate “distant” cultures. Students were assessed on whether they exhibited knowledge of cultural meaning of Pueblo Story Tellers and the extent to which they participated in class discussions about historical, contemporary and peer-created Story Tellers. They were also assessed on craftsmanship of the figure and whether it exhibited expression and vitality (the two images of student work displayed these qualities). The writing was not assessed with the same specificity; students either did the task or not. The lesson plan included images of the students’ Story Tellers, but it did not include their stories. This is unfortunate because the stories may have demonstrated additional ways in which students embraced the cultural tradition represented by the Story Teller.

The Pueblo Story Teller lesson is repeated each year in the fourth grade at this school. Building school traditions of art making inspired by cultural objects from cultures different from the ones represented in the classroom is a common occurrence. Many schools celebrate Native American Day or Black History Month as a matter of course. Embedding these traditions into the school culture may be considered a form of cultural appropriation, especially if cultural and historical contexts are minimal and authenticity is lacking. This is a challenge when exposing students to cultures other than their own and acknowledging cultures represented in the classroom.

The final example in this section is an experience described by Carla Walk, teacher and participant in Drama for Schools, in her interview. I would argue that this example has the authenticity that is desired when building awareness and the capacity for cultural

competence not only because of the inclusion of multi-generational teaching and learning and local resources, which is similar to the Alaskan example, but also because these participants were invited by someone in the community, rather than an outsider. Walk felt that building cultural competence was implicit in her teaching because of the community, which was overwhelmingly Latino/a. She said, “I have to think some of that cultural competence may not even be planned on our part, but just exists because of where we are, what we are used to and the resources we have” (C. Walk, personal communication, 2011). The resources included the grandmothers in the community, who were willing to teach students one of the most important cultural traditions of Mexico - making tamales - a tradition that has its roots in Aztec history. Walk was hesitant to call this activity an art form. She said, “I would go a step further - you would be very right to disagree with me - I know I am stretching this [definition]” (C. Walk, personal communication, 2012).

Dawson wrote, “I became deeply interested in culturally responsive instruction that focuses on the multiple types of ‘learning’ that are passed down from generation to generation.” She states that drama supports an educational process that “honors the multiple ways of knowing in our classrooms” (Dawson, 2015, p. 261). I would argue that the inclusion of a talmalada in the classroom provided a way for students to learn about a local cultural tradition from authentic sources (grandmothers) and to hear why the tradition was an important one that honored their culture. This activity was repeated annually, becoming a school tradition. Making tamales is an enterprise that requires several makers assigned to different tasks. The activity can be described basically as an assembly line, but it has the potential to be a multigenerational learning experience. Making tamales allowed students to work together with the grandmothers to create a gift of food for the class. Walk said, “I am overwhelmed by the appreciation of that older generation. My own mother-in-law has not

taught my children her recipe yet. It is finding the time and saying, ‘Today's the day we are going to connect.’”

Although this lesson and the Alaskan example both include multi-generations in their approach, the Alaskan example emphasized learning *about* something from the elders and this example emphasizes learning *with* other generations. High school students in the Alaskan example were resistant to the knowledge of the elders, while the students in this elementary school welcomed the grandmothers. The reason may be as simple as the ages of the students and the characteristics of their relationships with their grandmothers and elders. In order to negotiate these multi-generational moments, the facilitator in both examples must have an understanding of students’ relationships. Dawson claims much of the responsibility for the incident with the elders as an outsider not privy to these relationships. Walk, on the other hand, does know the culture of the school and the community and knows that they will embrace this activity. Walk explained her intent in making tamales in class. She said,

For me the enhancement comes from the two different generations collaborating. Doing something that is such a personal part of where we live. Even if you are not an Hispanic family down here, you do celebrate many of those (traditions). It is cross cultural. You have kind of been embedded in it. It is not just about the food, but also about the celebration of that tradition and being able to share that at the generational level (C. Walk, personal communication, 2012).

Bringing multiple generations to this process is one of its successes. Experiencing tradition and ritual helps build understanding within and among cultures. According to cultural anthropologist Kevin Carrico (2012) ritual frames our social encounters and reflects the full diversity of the human experience. I would argue that multigenerational tamale making, and the ritual and story that surrounded it, framed a social experience for these students. Their cultural knowledge may have been expanded and their relationships with their peers and elders enhanced because of this experience.

Code switching. Unfortunately, when these art making activities occur in schools, usually integrating art with social studies, we often honor our “fantasy of the culture.” The time needed to present the art making in an authentic cultural context is prohibitive. However, it is important to the work and to the culture represented that we have enough respect to take the time or the result may be insensitivity or cultural appropriation. Cultural appropriation is a term used to describe the taking over of creative or artistic forms, themes, or practices by one cultural group from another. Generally, it is used to describe Western appropriations of non-Western or non-white forms, and carries connotations of exploitation and dominance. Does teaching students to have an awareness of another culture actually provide a means for exploitation of that culture?

Conclusion

John Willinsky (1998) writes in *Learning to Divide the World*:

A critical space needs to be created in the classroom that allows students to stand apart from this representation of the world, to take issue with its inevitable and its readily avoidable limitations in peering into and rendering sensible the lives of others. As educators and educated, we need to think about how we can arrive at an account for these lessons that make sense of race, gender, nation, culture, yet leave us unable to comprehend recent events such as the massive refugee camps in the former Zaire (p. 155).

I would argue that the reasons students are unable to make sense of the extraordinary culturally charged events that have led to refugee camps of our times as much as they did twenty years ago when Willinsky posed this question, are partially due to our inability to create relational understandings of “others.” Learning about cultures in schools may make students sympathetic to those who suffer in the world, but they do not create empathetic learners. I would like to consider thinking of other ways to articulate this relational action through Nel Noddings’ concept of “feeling with”. This concept departs from empathy, defined as “projecting one’s personality the object of contemplation.” Noddings writes, “The

notion of feeling with that I have outlined does not involve projection but reception...I receive the other into myself, and I see and feel with the other. I become a duality” (1984, p. 30). “Feeling with” is not learned through appropriation, simulation or artifact analysis of a culture different from one’s own.

The lessons outlined through lesson plans and videos do have as their intent to learn about cultures, but they may not have as their explicit intent to develop cultural competence as it is described in this chapter. There is a glaring omission of examples that provide opportunities to build capacity through authentic cultural experience. As a reader of these lesson plans, I have questions about whether these intense, but collapsed experiences, are given the time needed to build capacity for cultural competence. The time in the school day is strictly prescribed and even lessons with great potential for cultural awareness and competence may be truncated. These staged snapshots may not be as persuasive as the intent of the lesson plan suggests due to these very real time constraints. Any hope of building cultural competency in classrooms and schools will require more time and attention to power imbalance and cultural bias among students, teachers and school communities than is currently provided.

CHAPTER SEVEN: CONCLUSION

I have examined arts integration in this paper broadly and am now faced with the question, “What did I learn about the phenomenon from this study?” and “Why does it matter?” and “How does this contribute to the field?” Through this study I fine tuned what I knew about arts integration from years of studying and participating in arts-integrated programs and made several new discoveries. I will comment on two aspects of arts integration, which I believe contribute to (and sometimes trouble) the current discourses around curriculum and arts education generally. I propose that 1) an equal balance of art and non-art form and content is not the measure of success in arts-integrated curriculum and 2) arts-integrated curriculum and practice is a marker of a shift in education from individualistic to relational.

Balance

Arts integration is more than blending art forms and content with non-art forms and content. I spent some time in the document discussing how much weight an art form held in a lesson compared to the non-art form, carefully noting when one privileged the other. The balance of art and non-art content has been a consideration in arts integration circles for some time. Many proponents of arts integration suggest that a successful arts- integrated curriculum is equally balanced. This study helped me realize that balance is not the issue. Instead, what matters is the act of merging expression and knowledge. In practical terms, this action leads to deeper learning, not because the arts and non-arts content and forms are equally balanced, but because the learning is synthesized in various ways.

As a museum educator, one of my tasks is finding ways that the art resonates with guests – helping them have a deeper understanding of an artwork or group of artworks. For every exhibition, my colleagues and I determine the ways in which the artworks could be interpreted through other disciplines. Are there connections to literature? Does this artist approach the work through the lens of science? How would history resonate with the guest if it were paired with this artwork? My task is to find ways to interpret the art objects through artist and scholar talks, book clubs, wall labels, art making, technology, and other ways of mediation. The interpretation is designed to engage diverse populations including individual visitors, school groups, multi-generational families, and people who have special needs. Through this mediation, visitors to the arts center often leave with multiple and deeper understandings of the art work and the artists represented.

Arts integration is the interpretation of art and non-art forms and content in the classroom. This educational practice helps students build a deeper understanding of both arts and non-arts, but not always in equal measure. Instead of finding just the right words to explain a concept, arts integration expands the ways in which students and teachers come to understanding through combining knowledge and expression. In my quest to bring together knowledge and expression, I have divided them. I have emphasized non-arts as knowledge and the arts as expression. In my discussions with interview participants, I asked what it was about certain art forms that led to a deeper understanding of non-art content. These answers were never satisfactory because I was privileging the arts over non-arts and not considering the arts beyond expression. The language in the question separates knowledge from expression. “Form” could be thought of as embodied expression and “content” as knowledge. Arts integration curriculum often makes this distinction, also. Yet, the arts and non-arts hold both expression and knowledge. Math elegantly expressed through formula is similar to

expressions in dance. Choreography contains structures and patterns that are reminiscent of math. When they are combined, the possibilities for interpretation and connection increase exponentially. What I am suggesting is that arts integration is the act of knowledge and expression coming together and that this act provides a means of interpretation and connection that leads to deeper understanding of all elements. I believe this idea will help proponents of arts integration make their case that this curriculum provides opportunities for deeper understanding.

Shift

By combining knowledge and expression, concepts are perceived from many and varied angles. These interpretations resonate differently among students and are negotiated through relationship and social self-efficacy. Arts integration allows students to practice relationships and deepen their understanding of themselves and others. I have outlined the numerous ways in which arts integration builds relational capacities in these pages, such as social interaction and collaboration, improved communication skills, moments to exhibit empathy and more joy and respect in the classroom environment. These places of relational capacity building are where relational education interrupts individualistic education. I am convinced that if arts integration with its relational capacity building properties continues to be incorporated into the classroom curriculum, we will begin to see a shift from individualistic to relational education.

As usual when I can't seem to find suitable language, I articulate meaning through metaphor. In our current exhibition at the arts center, there is a display of plastiglomerates. A plastiglomerate is lava that has flowed into the ocean and picked up the trash created and discarded by humans. This act of merging these two elements creates a new rock form. New rock forms are one marker of a shift in geological epochs. Scientists are currently considering

a new epoch – the Anthropocene caused by human behavior rather than a natural phenomenon such as a meteorite. Humans know that they have caused this shift and have the ability and intelligence to change it.

Lava and plastic becoming a new rock formation as a marker of a shift in geological time is a metaphor for the act of the merger of arts and non-arts as a marker of a shift in educational time from individualistic to relational. Just like the markers of geological time, this paper provided markers of the shift in educational time. Let me step out of the metaphor to explain what I mean by the shift in educational time. Like the geological epochs, American education has experienced shifts over time. My examination of arts integration's history illuminated those shifts. If arts integration were to be a strata reflecting educational time, what would be made of this new epoch? How would arts integration curriculum present itself as a marker of a shift in educational time? I believe the markers would point to relational capacity building, rather than the audit culture of individualistic education.

Like the Anthropocene, humans know we are in the midst of an educational shift. We also have the intelligence and ability to push it in a desirable direction. One of the most obvious markers of this shift is the ability of humans to access information. Education no longer needs to concentrate on filling our minds with information to regurgitate (remember the animation from *Waiting for Superman?*). We have YouTube to learn to play guitar, build a boat, bake a chocolate cake or solve a math problem. The Internet is well suited to individualistic education. Missing are opportunities to learn to be with one another and spark each other's intellectual curiosity. Arts integration provides those opportunities. The shift from individualistic to relational education will be marked by moments when students work toward goals collectively, when classrooms with diverse student communities recognize and respect each other, and when students and teachers celebrate the connections that are made

across and among disciplines, and when these connections are blended in ways that create new formations.

Final Conclusion

Students and teachers navigate the crevasse between individualistic and relational education through rhetoric and actions in classrooms each day. They use specific codes in each and switch them as needed. School and classroom cultures also switches to accommodate the individualistic and the relational. I was surprised at the ease of the switch and how readily teachers changed back to individualistic education even as they expounded upon the compelling benefits of relational education. They imagine an expectation that their rhetoric and actions must follow the prescriptions of individualistic education and are afraid to act otherwise. Many examples in this work would suggest that relational rhetoric and actions were just as effective as individualistic ones and sometimes more so. Possibly, this work will encourage designers and practitioners of arts integration to be more vocal in their advocacy by delineating the benefits of relational education, which permeates through arts integration. Leading with relational language may be a more powerful argument that more closely aligns with beliefs based on years of practice than using the language of accountability. Instead of using language that demeans and criminalizes, relational language promotes joy, counters bullying, and helps students consider how they will walk in this world with others.

Knowing that arts integration creates deep understanding of arts and non-arts forms and content is reason enough to advocate for arts integration as a primary curriculum in schools, not just as an add-on or extra-curricular activity, but systemically embedded in the culture of the school. Arts integration provides ways in which students and teachers practice relating to one another, imagining their communities and world as if they were otherwise,

and reducing their fear of others who are different from them. Knowing there is a curriculum that provides students and teachers with these opportunities is a strong reason to insist that arts integration is practiced in schools every day. I believe an educational shift is happening; but I think we are hesitant in our insistence on not just more arts in the schools, but more arts integration. Arts integration is the only form of curriculum that combines knowledge and expression in ways that deepen understanding and increase relational capacity. We should ask for more.

Elliot Eisner, during one of many presentations he made at conferences as a scholar and advocate of the arts in schools, was asked, “How much time do you think should be allocated for the arts in schools?” Dr. Eisner replied, “All of it.” Arts integration can meet this challenge.

APPENDIX A: ARTIFACTS BY PROGRAM

MISSISSIPPI WHOLE SCHOOLS INITIATIVE (Arts-based School Reform Model)

Research/Evaluation

1. Corbett, H.D., Wilson, B., & Morse, D. (2002). *The arts are an “r” too*. Jackson, MS: Mississippi Arts Commission.
2. Morris, R. (2005). The whole schools initiative: An investigation. (Unpublished doctoral dissertation). Mississippi State, MS: Mississippi State University.
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Lesson Plans

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3. Jerome, A., Lewis, K., & Whittington, L. (2003). *TVA: Electricity for all*.
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Professional Development Resources

1. Herring-Harris, L., Jerome, A., Cassibry, S. and Sullivan, K. (2003). *Artist as teacher: A guide for artists working in schools*. Jackson, MS: Mississippi Arts Council.
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Video: Informational

1. Pacheco, V. (2013). *School retreat*. Channel 7.
2. Mississippi Arts Commission. (2012). *Jodie Engle, MAC Whole Schools Initiative Director*.
3. Stanton, M. (2009). *Drumming up classes*. Ole Miss.

Video: Demonstration

1. Mississippi Arts Commission (2012). *Summer Institute*.
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3. Yamin, E. (2009). *Jazz drama program and Mississippi teachers*.
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Articles

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Websites

<http://www.mswholeschools.org>

OKLAHOMA A+ SCHOOLS® (Arts-based School Reform Model)

Research/Evaluation

1. Raiber, M., Duke, B., Barry, N., Dell, C and Jackson, D. (2010) *Oklahoma A+ Schools: What the Research Tells us: 2002 – 2007*. Edmond, OK: Oklahoma A+ Schools® / University of Central Oklahoma.

Lesson Plans

1. Howard, A. (2010). *Lesson plan: A meeting of the drums*. Edmond, OK: Oklahoma

- A+ Schools[®].
2. Carnott, K. (n.d.). *Lesson plan: Historically speaking: Black history*. Edmond, OK: Oklahoma A+ Schools[®].
 3. Oklahoma A+ Schools. (n.d.). *Lesson plan: Threads of Life*. Edmond, OK: Oklahoma A+ Schools[®].
 4. Cottongim, M. *Lesson plan: Voices of the dustbowl*. Edmond, OK: Oklahoma A+ Schools[®].
 5. White, L. (n.d.). *Lesson plan: Pueblo story tellers*. Edmond, OK: Oklahoma A+ Schools[®].

Professional Development Resources

1. Oklahoma A+ Schools. (2012). Implementation guide.
2. Oklahoma A+ Schools. Self-assessment identity scale and reflection rubric.

Video: Informational

1. Oklahoma Creativity. *Oklahoma A+ Schools with Jean Hendrickson*.
2. Oklahoma A+ TV. (2012). *Creativity*.
3. Oklahoma A+ TV. *Professional Development with Rosalind Wade*.
4. Oklahoma A+ TV. (2012). *A + Essentials*.

Video: Demonstration

1. Oklahoma A+ TV. (2012). *Harlem Renaissance at Millwood*.
2. Oklahoma A+ TV. (2012). *A+ Essentials in action by Chauncy Shillow*. Oklahoma A+ Schools Video Series.
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Recreating America Flower Mound story. InCA Productions. Creative Oklahoma, Inc.

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2. Ashby, N. (2007). Drawing on the arts: Arts integration at Oklahoma school provides multiple paths for learning. *The Achiever*. Vol. 6, No. 6.

Websites

<http://www.okaplus.org>

A+ SCHOOLS PROGRAM OF THE NORTH CAROLINA ARTS COUNCIL (Arts-based School Reform Model)

Research/Evaluation

1. Whiteman, B. (2014). *Arts-based school reform: Adaptions of the A+ Schools program in three unique contexts*. Raleigh, NC: Department of Cultural Resources and North Carolina Department of Public Instruction.
2. North Carolina State Legislature. (2012). *Arts education final report*.
3. Noblit, G., Corbett, H.D., Wilson, B., & McKinney, M. (2009). *Creating and sustaining arts-based school reform: the A+ schools program*. New York, NY: Routledge.
4. Wilson, B., Corbett, D. and Noblit, G. (2001). *The arts and education reform: Lessons from a four-year pilot of the A+ Schools Program*. Winston-Salem, NC: Thomas S. Kenan Institute for the Arts.

Lesson Plans

1. Bugg Elementary. (2013). *Prokofiev's Peter and the wolf*. Nine-week Unit of Study.
2. Cruz, Amy. (2013). *Flash mobs: Experience art bigger than your classroom*. Lesson plan presented at A+ Schools 20th Anniversary Conference, August 2015.
3. Adams, J. (2012). *Dancing through Japan*. Online lesson plan. Retrieved from <http://jandance.edu.glogster.com/japanese-dance-5765/>.

Professional Development Resources

1. Whiteman, B. (2012). Developing deep conceptual understanding: Webinar for A+ Fellows. Raleigh, North Carolina: Department of Public Instruction.
2. North Carolina Department of Public Instruction. (2011). Arts literacy and the common core. Retrieved from <http://aplus.ncdpi.wikispaces.net/Arts+%28Dance%2C+Music%2C+Theatre+Arts%2C+Visual+Arts%29>.

Articles

1. Hicks, J. (2013). The art of collaboration and shared leadership at A+ Schools. *Faith & Leadership*, May 21, 2013.
2. 21st Century Schools. (2013). Exemplar schools: Case study Meadow View Elementary School. 21st Century Exemplar Schools Program Podcast. Retrieved from <http://www.p21.org/exemplar-program-case-studies/1292-case-study-meadow-view-elementary-school>.

Videos: Informational

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Video: Demonstration

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3. Windt, J. & McGrath, C. (2013). *Arts education*. Aired on November 27, 2013. Learning Matters, Inc.
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ARTFUL LEARNING® (Arts-based School Reform Model)

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1. Griffin, N. C. & Myoshi, J. (July 2009). *Third year report: Evaluation of the Artful Learning Program*. CRESST Report 760. National Center for Research on Evaluation, Standards and Student Testing (CRESST). Center for the Study of

Evaluation (CSE). Graduate School of Education & Information Studies. University of California, Los Angeles.

Lesson Plans

1. Leonard Bernstein Center. (2011). *Demonstration Unit: Fanfare for the common man*. [PDF document]. Los Angeles, CA: Artful Learning.
2. Leonard Bernstein Center. (n.d.). Unit brochure. *Balance: Watts tower*.
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Professional Development Resources

1. Bolek, P. (2011a). *Professional development training document: Arts education master plan*. [Word document]. Los Angeles, CA: Artful Learning.
2. Brothman, D. (2009). Artful Learning and the collaboratory. [Power Point presentation]. Retrieved from http://www.powershow.com/view1/8b0bf-ZDc1Z/Artful_Learning_and_the_Collaboratory_A_Professional_Development_Model_powerpoint_ppt_presentation.

Video: Informational

1. DMPS Channel 12. (2010). *A unique way to learn*. Retrieved from <http://www.youtube.com/watch?v=U8qFOlZZvGg>.
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4. Salvador School, Napa, CA. (2013). *South African dance: Limits*. Retrieved from <https://www.youtube.com/watch?v=yQFYDU-45ck>.

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2. <http://salvadorschool.weebly.com>

BIRMINGHAM MUSEUM OF ART (Arts Institution-Based Model)

Research/Evaluation

1. Cochran, R., Fulmore, J., O'Neal, M., Snyder, S. (2013). *Straight As: Arts Advance Academic Achievement*. External Evaluation Report. Birmingham, AL: The Center for Educational Accountability, University of Alabama at Birmingham.

Lesson Plans

1. Birmingham Museum of Art. (n.d.). *The art of citizenship: Using the works of Willie Cole to teach American art*. Lesson Plan.

2. Birmingham Museum of Art. (n.d.). *Shaping identity: Using the works of Willie Cole to teach African-American history and identity*. Anxious Objects: Willie Cole's Favorite Brands. Lesson Plan.
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2. Duma, A. (2010). *Changing education through the arts*. John F. Kennedy Center for the Performing Arts.

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Websites

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2. <http://www.kennedy-center.org/education/>

TENNESSEE PERFORMING ARTS CENTER (TPAC) (Arts Institution-Based Model)

Lesson Plans/Teachers Guides

1. TPAC Education. (2011). *HOT season for young people teacher 2011-12 guidebook: The rivalry*. Nashville, TN: Tennessee Center for the Performing Arts.
2. TPAC Education. (2010). *HOT season for young people teacher 2010-11 guidebook: Before the people came*. Nashville, TN: Tennessee Center for the Performing Arts.
3. TPAC Education. (2010). *HOT season for young people 2010-2011 teacher guidebook: Letters home*. Nashville, TN: Tennessee Center for the Performing Arts.

4. TPAC Education. (2010). *HOT Season for young people 2010-2011 teacher guidebook: To kill a mockingbird*.
5. TPAC Education. (2009). *HOT season for young people 2009-10 teacher guidebook: Urban bush women*. Nashville, TN: Tennessee Center for the Performing Arts.

Professional Development Resources

1. LeFevor, C. (2013). HOT workshops for 2013-14 season.
2. LeFevor, C. (2012). Hot performances for 2011-12 season.
3. TPAC Education: Teaching artist training.

Video: Informational

1. TPAC Education. (2014) *Making an Impact*. Published to YouTube on January 22, 2014.

Videos – Demonstration

1. Roche, A. (2013). *Refugee and immigrant students empowered: Residency with Amanda Cantrell Roche*. Retrieved from <http://vimeo.com/70154804>.
2. TPAC Education. (2011). *In the Cliff*. Published to YouTube on April 28, 2011.
3. TPAC Education. (2012). *Give Yourself a High Five*. Published on YouTube on October 15, 2012. Retrieved from <https://www.youtube.com/watch?v=TslXvXxcubA>.

Articles/Podcasts

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Websites

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WALTON ARTS CENTER (Arts Institution-Based Model)

Research/Evaluation

1. Greene, J. & Kisida, B. (2013). Supplemental Study: Long-term benefits of field trips to the Walton Arts Center. *Education Next*. Posted September 13, 2013.

Lesson Plans/Performance Guides

1. Digging Up Arkansas
 - 1.1. Stevens, J. & Hutcheson, D. (2011). *Pre-performance lesson: Courage - Through the eyes of war*. Bentonville, AR: Walker Art Center.
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Professional Development

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Video: Informational

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APPENDIX B: INTERVIEW PROTOCOL

Conversation Prompts

Introductory note

Lately, as I have been looking at arts integration lessons and other materials, I have been remembering the first time I heard about arts integration. I was in Atlanta talking to a friend who was a school principal. She was telling me about a new initiative in her school where arts were taught in tandem with other subjects. She described some of her students' experiences, and we began imagining different ways to pair arts with other areas of the curriculum. We talked long into the night and I was hooked. I feel so fortunate now, years later, to be studying this phenomenon and having conversations about it with so many people that work in the field. So, thank you.

I have a feeling this conversation will meander as we talk about our experiences with arts integration. Here are some questions that might keep us on track.

Questions

1. What do you wish for your students when you integrate [specific art form] with the curriculum? What do you imagine they will know and carry with them when they leave the classrooms that have been supported by [program]?

One of the ideas that came up as I looked at documents and websites was that the art form is what is allowing students to engage in meaningful ways with one another. I'm sure this is not a surprise to you.

2. What is it specifically about the arts [specific art form] that might contribute to engagement of students with their peers and others?

3. In what ways do you think [specific art form] integrated with other subjects allows students to express themselves openly with one another and in group settings?

4. What else should I know?

APPENDIX C: CITED ARTIFACTS

Name	Model	Artifact Type	Cited in Dissertation
MODEL CATEGORY: SCHOOL REFORM			
Japan and the USA: We're more alike	Mississippi Whole Schools	Lesson plan	NO
The great Mississippi River Delta Flood 1927	Mississippi Whole Schools	Unit of study	NO
<i>TVA: ELECTRICITY FOR ALL</i>	Mississippi Whole Schools	Unity of study	YES
About Abraham Lincoln	Mississippi Whole Schools	Lesson plan	NO
Summer Institute 2011	Mississippi Whole Schools	Video - lesson demonstrations embedded	NO
Summer Institute 2012	Mississippi Whole Schools	Video - lesson demonstrations embedded	NO
Jazz Drama Program 2009	Mississippi Whole Schools	Video	NO
Jazz Drama Program 2010	Mississippi Whole Schools	Video	NO
Building Resistance	Mississippi Whole Schools	Video	NO
A Meeting of the Drums	Oklahoma A+ Schools®	Lesson plan	NO
<i>HISTORICALLY SPEAKING: BLACK HISTORY</i>	Oklahoma A+ Schools®	Lesson plan	YES
Threads of Life	Oklahoma A+ Schools®	Lesson plan	NO
Voices of the Dustbowl	Oklahoma A+ Schools®	Lesson plan	NO
<i>PUEBLO STORYTELLERS</i>	Oklahoma A+ Schools®	Lesson plan	YES
Harlem Renaissance at Millwood	Oklahoma A+ Schools®	Video	NO
<i>A+ ESSENTIALS IN ACTION W/SHILLOW*</i>	Oklahoma A+ Schools®	Video	YES
<i>RECREATING AMERICA: FLOWER MOUND STORY</i>	Oklahoma A+ Schools®	Video	YES
Revolutionary Stop Motion	Oklahoma A+ Schools®	Video	NO
<i>DANCING THROUGH JAPAN</i>	A+ Schools Program NC Arts Council	Lesson plan	YES
Prokofiev's <i>Peter and the Wolf</i>	A+ Schools Program NC Arts Council	Lesson plan description	NO
Flash Mobs	A+ Schools Program NC Arts Council	Lesson plan description	NO
Ball Handlers Competition	A+ Schools Program NC Arts Council	Video	NO
The Arts Every Day in Every Way	A+ Schools Program NC Arts Council	Video - lesson demonstrations embedded	NO
Arts Education	A+ Schools Program NC Arts Council	Video - lesson demonstrations embedded	NO
The Beanstalk Speaks	A+ Schools Program NC Arts Council	Video	NO
Flower arrangement tissue	Artful Learning®	Interview	NO
<i>STATUE OF LIBERTY</i>	Artful Learning®	Interview	YES
<i>FANFARE FOR THE COMMON MAN</i>	Artful Learning®	Interview, Lesson plan	YES
<i>DANCE IN THE GYM</i>	Artful Learning®	Interview	YES
<i>MAN AT THE CROSSROADS</i>	Artful Learning®	Interview	YES
Balance: Watts Tower	Artful Learning®	Unit abstract	NO
Interaction: Newton's Cradle	Artful Learning®	Unit abstract	NO
In Search of Numbers	Artful Learning®	Video	NO
The Evolution of Dance	Artful Learning®	Video	NO
Artful Learning at Meadow View Elementary	Artful Learning®	Video - lesson demonstrations embedded	NO
South African Dance: Limits	Artful Learning®	Video	NO
MODEL CATEGORY: ARTS INSTITUTION-BASED			
Adventures in Asia	Birmingham Museum of Art	Unit of study	NO
The Art of Citizenship: Using the works of Willie Cole	Birmingham Museum of Art	Lesson plan	NO
<i>SHAPING IDENTITY: USING THE WORKS OF WILLIE COLE</i>	Birmingham Museum of Art	Lesson plan	YES
Symmetry in Art: Using the works of Willie Cole to Teach Math	Birmingham Museum of Art	Lesson plan	NO
The Rivalry	Tennessee Performing Arts Center	Performance Guide	NO
<i>BEFORE THE PEOPLE CAME</i>	Tennessee Performing Arts Center	Performance Guide	YES
Letters Home	Tennessee Performing Arts Center	Performance Guide	NO

Name	Model	Artifact Type	Cited in Dissertation
MODEL CATEGORY: SCHOOL REFORM			
Japan and the USA: We're more alike	Mississippi Whole Schools	Lesson plan	NO
The great Mississippi River Delta Flood 1927	Mississippi Whole Schools	Unit of study	NO
TVA: ELECTRICITY FOR ALL	Mississippi Whole Schools	Unity of study	YES
About Abraham Lincoln	Mississippi Whole Schools	Lesson plan	NO
Summer Institute 2011	Mississippi Whole Schools	Video - lesson demonstrations embedded	NO
Summer Institute 2012	Mississippi Whole Schools	Video - lesson demonstrations embedded	NO
Jazz Drama Program 2009	Mississippi Whole Schools	Video	NO
Jazz Drama Program 2010	Mississippi Whole Schools	Video	NO
Building Resistance	Mississippi Whole Schools	Video	NO
A Meeting of the Drums	Oklahoma A+ Schools®	Lesson plan	NO
HISTORICALLY SPEAKING: BLACK HISTORY	Oklahoma A+ Schools®	Lesson plan	YES
Threads of Life	Oklahoma A+ Schools®	Lesson plan	NO
Voices of the Dustbowl	Oklahoma A+ Schools®	Lesson plan	NO
PUEBLO STORYTELLERS	Oklahoma A+ Schools®	Lesson plan	YES
Harlem Renaissance at Millwood	Oklahoma A+ Schools®	Video	NO
A+ ESSENTIALS IN ACTION W/SHILLOW*	Oklahoma A+ Schools®	Video	YES
RECREATING AMERICA: FLOWER MOUND STORY	Oklahoma A+ Schools®	Video	YES
Revolutionary Stop Motion	Oklahoma A+ Schools®	Video	NO
DANCING THROUGH JAPAN	A+ Schools Program NC Arts Council	Lesson plan	YES
Prokofiev's <i>Peter and the Wolf</i>	A+ Schools Program NC Arts Council	Lesson plan description	NO
Flash Mobs	A+ Schools Program NC Arts Council	Lesson plan description	NO
Ball Handlers Competition	A+ Schools Program NC Arts Council	Video	NO
The Arts Every Day in Every Way	A+ Schools Program NC Arts Council	Video - lesson demonstrations embedded	NO
Arts Education	A+ Schools Program NC Arts Council	Video - lesson demonstrations embedded	NO
The Beanstalk Speaks	A+ Schools Program NC Arts Council	Video	NO
Flower arrangement tissue	Artful Learning®	Interview	NO
STATUE OF LIBERTY	Artful Learning®	Interview	YES
FANFARE FOR THE COMMON MAN	Artful Learning®	Interview, Lesson plan	YES
DANCE IN THE GYM	Artful Learning®	Interview	YES
MAN AT THE CROSSROADS	Artful Learning®	Interview	YES
Balance: Watts Tower	Artful Learning®	Unit abstract	NO
Interaction: Newton's Cradle	Artful Learning®	Unit abstract	NO
In Search of Numbers	Artful Learning®	Video	NO
The Evolution of Dance	Artful Learning®	Video	NO
Artful Learning at Meadow View Elementary	Artful Learning®	Video - lesson demonstrations embedded	NO
South African Dance: Limits	Artful Learning®	Video	NO
MODEL CATEGORY: ARTS INSTITUTION-BASED			
Adventures in Asia	Birmingham Museum of Art	Unit of study	NO
The Art of Citizenship: Using the works of Willie Cole	Birmingham Museum of Art	Lesson plan	NO
SHAPING IDENTITY: USING THE WORKS OF WILLIE COLE	Birmingham Museum of Art	Lesson plan	YES
Symmetry in Art: Using the works of Willie Cole to Teach Math	Birmingham Museum of Art	Lesson plan	NO
The Rivalry	Tennessee Performing Arts Center	Performance Guide	NO
BEFORE THE PEOPLE CAME	Tennessee Performing Arts Center	Performance Guide	YES
Letters Home	Tennessee Performing Arts Center	Performance Guide	NO

Name	Model	Artifact Type	Cited in Dissertation
THE MIDDLE PASSAGE	KidsmArt	Lesson - blog documentation	YES
Math and Deconstructing Shapes	KidsmArt	Lesson - blog documentation	NO
I Know Why the Caged Bird Sings	KidsmArt	Lesson - blog documentation	NO
Bean Soup	KidsmArt	Lesson - blog documentation	NO
State Symbol Dances	KidsmArt	Video	NO
The Lady and the Tiger	KidsmArt	Video	NO
Legend of Hercules	KidsmArt	Video	NO
BIG SHOES STUDY GUIDE	Open Dream Ensemble	Teacher Guide	YES
PERIL ON THE RED PLANET STUDY GUIDE	Open Dream Ensemble	Teacher Guide	YES
EXPLORING THE EARTH'S CHANGES	Open Dream Ensemble	Lesson Plan	YES
Animals and Habitats	Open Dream Ensemble	Lesson Plan	NO
The Adventures of Open Dream Ensemble - Seasons 1 and 2	Open Dream Ensemble	Video Series	NO
PERSONAL AND LITERATURE REVIEW EXAMPLES			
RE:DEFINING BLACK HISTORY	N/A	Unit of study broadcast story	YES
TRASH SCAPES	NCMA	Lesson plan	YES
EGYPTIAN LIGHT TABLEAU - TO EMIL SALTO	N/A	Museum teaching	YES
A STORY FOR JUSTICE	N/A	Lesson in Literature Review	YES
SHE'S NEVER SEEN A BRUISED BANANA	N/A	Performance/Artist residency	YES
BROKEN WINDOW SILHOUETTES	N/A	Artist residency	YES
DR. KING'S DREAM	N/A	Lesson in Literature Review	YES
KIMONO WEDNESDAYS	N/A	Museum teaching	YES

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