

Arts Integration in the Elementary School

A Beginner's Guide for Generalist Teachers

BYU ARTS Partnership

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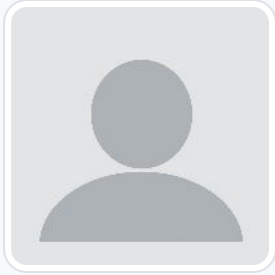
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BYU ARTS Partnership

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Introduction

Cally Flox

Arts-based Research

Art Education

Teaching

Arts-inspired

Arts Integration

Arts Education

Arts Pedagogy

The mission of the BYU ARTS Partnership is to ensure that all children benefit from an education that provides academic excellence, social confidence, and personal expression through experience with the arts. This book was designed to supplement and support teacher's experiential and embodied learning in the arts so they can provide the same for students. The most important thing for a teacher to know is how it feels to participate and benefit from engagement in the Arts.

Providing an Arts-Rich Education for Every Child

The arts are a natural way for children to learn about themselves and the world around them. When provided play opportunities, children naturally tell stories, role play, sing, dance, and draw to make meaning from their life experiences. Each art form is a unique language children use for expression and developing understanding. From the National Core Arts Standards Handbook:

The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth. They continue to infuse our lives on nearly all levels—generating a significant part of the creative and intellectual capital that drives our economy. The arts inform our lives with meaning every time we experience them. [Source.](#)

Children need experience in all the art forms: dance, drama, literary arts, media arts, music, and visual arts. They need artful experiences every day!

Who sees children every day?

Their classroom teacher.

Many classroom teachers (K-6) have effectively used play, song, dance, gesture, modeling, drawing, and creativity to introduce, explore, and assess topics with children. The arts can be an integral element of the schooling experience, and we believe elementary classroom teachers are key to providing children with access to these benefits.



The Mission of the BYU ARTS Partnership

The mission of the BYU ARTS Partnership is to ensure that all children benefit from an education that provides academic excellence, social confidence, and personal expression through experience with the arts. The greatest impact for change will be accomplished through collaborative efforts involving teachers, parents, schools, districts, departments, and universities.

In 2005, we began creating and implementing professional development for elementary teachers to include the arts in their classrooms every day. Our programs appealed to elementary teachers because the arts bring joy to the classroom.

However, it was critical that we not add expectations to their classrooms, already burdened with high-stakes testing and expectations to teach 11 curricular areas. We sought strategies for these non-artists to use the arts to improve areas of critical need in their classrooms. Three areas of focus were prioritized to meet the immediate needs of teachers and students.

1. Improve the well-being of teachers and students.
2. Improve literacy skills across the curriculum.
3. Align pedagogies and frameworks across the curriculum to streamline instruction.

These priorities remain foundational to the vision for arts-integrated instruction in the BYU ARTS Partnership. Additionally, current feedback from our teachers indicates these are still relevant. These priorities provided the foundation for developing the material in this book and our face-to-face professional development programs. (Read more about these priorities in a blog post [here](#).)

Supporting Experiential Learning in the Arts

This book was designed to supplement and support teacher's experiential and embodied learning in the arts so they can provide the same for students.

The most important thing for a teacher to know is how it feels to participate and benefit from engagement in the arts. Therefore, this book is not an exhaustive resource, but a tool to supplement teachers' transformational experiences when they engage in hands-on, experiential activities in the arts. We hope this book encourages teachers to seek experiential workshops and hands-on learning in the arts, aesthetics, and arts integration.

This textbook was specifically designed to support the face-to-face learning experiences in the BYU ARTS Partnership professional development programs: Arts Leadership Academy, Arts Integration Endorsement Program, Arts Bridge, and Advancing Arts Leadership. This book is meant to support participants in these programs with resources and references related to what they are experiencing in our programs, providing excellent review material for the future. The book includes more material than we can cover in a few years of experiential workshops; we hope it also serves as a springboard for further learning.

While the textbook was designed to support our professional learning programs, it is a resource for elementary classroom teachers everywhere. The content has been developed since 2005 in collaboration between teaching artists, classroom teachers, university professors, school administrators, and instructional designers, most of whom have served on the BYU ARTS Partnership leadership team. Each experienced contributor has spent hundreds of hours working with children and teachers and shares practical resources and best practices for educators and administrators. We hope you find it useful in your work.



Determining Your Own Learning Priorities

This book was designed to support a variety of learning needs and to differentiate for the widely varied background knowledge of adult learners. Our learning outcomes were designed with the same need in mind. Read more about our philosophy of differentiating arts instruction for adult education in this blog post.

The learning outcomes that inform our programs and this book were created on a grid that interweaves and overlaps the development of basic art skills, arts pedagogy, and leadership skills. [See our learning outcomes here](#). Along the horizontal axis of the grid are personal skills, pedagogical skills, and leadership skills. On the vertical axis is arts learning, learning through the arts, and arts integration. Teachers on the journey to developing an arts-integrated practice will enter from various entry points and self-navigate through the learning. This is the same approach you can use when using this book.

This book will help readers on their journey to master any of the learning outcomes mentioned above. You can use this book as a whole volume to understand the potential of arts integration to serve student learning and classroom culture, or you can use this book in parts to focus attention on what is most relevant to you in the present moment. Whether starting from the top or diving into the middle, this book will provide classroom teachers with practical tips and tricks they can implement today, tomorrow, next month, or next year. The possibilities are endless when you're an innovative teacher dedicated to artful teaching in the classroom.

We hope this book propels you on your learning journey to recognize the strengths, gifts, and creativity you already possess and encourages you to new paths and pedagogies that will benefit you, your students, and your community.



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Access it online or download it at <https://open.byu.edu/advancingartsleadership/introduction>.

Why the arts?

Effective Pedagogy Practices

Arts-based Research

Arts-inspired

Arts Integration

Arts Education

Visual Arts

Elementary Education

University-public School Partnerships

The arts form an integral foundation for living and learning. Arts education authentically contributes to the development of the whole child. Human development is tracked through physical, cognitive, social, and emotional milestones. Arts activities can provide consistent relaxed practice of developmental skills.

Chapters in this section...

Arts and Human Development

Develop the Brain-Body Connection

Improve Cognition

Support Social and Emotional Wellbeing

Experience Academic Rigor



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https://open.byu.edu/advancingartsleadership/why_teach_the_arts.

Arts and Human Development

child development

The arts play a crucial role in nurturing the holistic development of children, encompassing physical, cognitive, social, and emotional domains. By engaging in authentic arts experiences, children explore their senses and movements, fostering vital neurological connections and enhancing their overall well-being. Teachers can leverage arts activities to identify and address developmental strengths and weaknesses, while also providing a trauma-sensitive approach to support students' academic and personal growth, ultimately fostering a strong mind-body connection essential for learning and healthful living.

The Arts Educate the Whole Child

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

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

Supporting Child Development Through the Arts

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

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

A Trauma Sensitive Approach

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

The Importance of Sensory Experiences

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

[Click here to review arts connections to the developmental milestones from birth to five years.](#)



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https://open.byu.edu/advancingartsleadership/arts_and_child_development.

Develop the Brain-Body Connection

This article proposes arts strategies to refine motor skills and activate the senses, promoting a relaxed and mindful classroom environment. Through these activities, educators can assess students' developmental progress, emotional regulation, and response to stress. The "Arts Playbook" provides concise, 5-10 minute arts-based activities from visual arts, dance, music, and drama, to serve as "brain breaks" throughout the school day.

Learning With the Whole Body

The physical realm of development refers to the ability of the brain and body to engage in life and learning, which involves activating the senses and refining fine and gross motor skills. The activities in this section reinforce developmental skills essential to learning through potentially pleasurable physical activities, including dancing, singing, acting, and drawing.

Teachers can use these activities with the whole class in a relaxed and mindful way, reducing stress and improving learning readiness for every student. By observing students' performance in these activities, teachers can identify challenges and strengths, mastery of developmental indicators, emotional regulation, and the effects of stress or trauma.

The following describe arts activities that can be done in 5-10 minutes as simple rituals throughout the school day. In this way, all the art forms can be used as a type of "brain break," with a focus on nourishing essential skills and massaging mastery of developmental milestones.

Keep a copy at your desk to remind you of the arts activities immediately available to you to help students regulate their brain-body connection.

What's inside the Arts Playbook?

Pencil Play

A list of visual arts activities to encourage students' hand-eye coordination, visual discrimination, and fine motor skills through the visual arts.

Playful Moves

A series of dance and movement activities will foster the integration of students' motor skills and sensory input to awaken perception and coordinate movement with these dance activities.

Vocal Play

Several music activities to help students find their voice, listen to self and others, and develop vocal expression and auditory discrimination with these music activities.

People Play

A set of drama activities that support students' emotional literacy and the development of social skills through verbal and non-verbal communication skills.

[Click here to download and print the entire "Arts Playbook" PDF.](#)

BRAIN DANCE

BrainDance developed by Anne Green Gilbert.

BREATH

Nourish and relax.

TACTILE

Squeeze, tap, pat, scratch, brush all body parts.

CORE/DISTAL

Stretch arms, legs, and fingers to open wide then curl up small.

HEAD/TAIL

Move head and tail front-to-back and side-to-side separately and together.

UPPER/LOWER

Move and twist the upper body and then the lower half of body.

BODY/SIDE

Move the right side of the body, then the left side of the body in various ways.

CROSS/LATERAL

Move across midline, march, skip, walk etc.

VESTIBULAR

Move off balance with swings, spins, tips and rolls. Jump or focus the eyes on hands to recover.



BYU *at* PARTNERSHIP

[Click here to download and print the entire "Arts Playbook" PDF.](#)



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Access it online or download it at

https://open.byu.edu/advancingartsleadership/develop_the_brainbody_connection.

Improve Cognition

Through arts education, teachers can observe and enhance students' cognitive abilities by engaging them in activities that foster problem-solving, creativity, and higher-order thinking. By incorporating frameworks such as the Studio Habits of Mind and the 21st Century Skills, educators can cultivate critical cognitive skills like envisioning, reflecting, and collaborating, ultimately preparing students for success in both academic and personal realms.

Assess and Strengthen Cognitive Skills with the Arts

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

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

8 Studio Habits of Mind

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

DEVELOP CRAFT

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

ENGAGE & PERSIST

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

ENVISION

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

EXPRESS

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

OBSERVE

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

REFLECT

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

STRETCH AND EXPLORE

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

UNDERSTAND ART WORLDS

Learning about art history, current practice, and interacting with other artists and the broader artistic community as an artist yourself.



21ST Century Skills: The Six C'S

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

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

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

COMMUNICATION

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

CRITICAL THINKING AND PROBLEM SOLVING

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

CREATIVITY AND INNOVATION

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

COLLABORATION

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

CITIZENSHIP

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

CHARACTER

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

[Click here to download a printable version of Elliot Eisner's "The 10 Lessons the Arts Teach."](#)

10 Lessons the Arts Teach

By Elliot Eisner



- 1 The arts teach children to make **GOOD JUDGMENTS** about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
- 2 The arts teach children that problems can have **MORE** than **ONE** solution and that questions can have more than one answer.
- 3 The arts celebrate multiple **PERSPECTIVES**. One of their large lessons is that there are many ways to **SEE** and **INTERPRET** the world.
- 4 The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstances and opportunity. Learning in the arts requires the **ABILITY** and a **WILLINGNESS** to surrender to the unanticipated possibilities of the work as it unfolds.
- 5 The arts make **VIVID** the fact that neither words in their literal form nor numbers exhaust what we can **KNOW**. The limits of our language do not define the limits of our **COGNITION**.
- 6 The arts teach students that **SMALL DIFFERENCES** can have **LARGE EFFECTS**. The arts traffic in subtleties.
- 7 The arts teach students to think through and within a material. All art forms employ some means through which **IMAGES** become **REAL**.
- 8 The arts help **CHILDREN LEARN** to say what cannot be said. When children are invited to disclose what a work of art helps them **FEEL**, they must reach into their **POETIC CAPACITIES** to find the words that will do the job.
- 9 The **ARTS ENABLE** us to have **EXPERIENCE** we can have from no other source and through such experience to **DISCOVER** the range and variety of what we are capable of **FEELING**.
- 10 The arts' position in the school curriculum symbolizes to the young what adults **BELIEVE** is **IMPORTANT**.

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Support Social and Emotional Wellbeing

All learning is a social and emotional experience, and competence in these areas is essential for success. Arts-integrated teaching strategies provide child-centered activities for supporting social and emotional well-being and develop resiliency.

All Learning is Emotional

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

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

Personality Preferences

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



GOLD LEARNERS

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

GOLD TEACHING STYLES

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



BLUE LEARNERS

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

BLUE TEACHING STYLES

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



GREEN LEARNERS

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

GREEN TEACHING STYLES

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



ORANGE LEARNERS

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

ORANGE TEACHING STYLES

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

PRINCIPLES OF NEXUS TEACHING



FROM GEORGE NELSON'S *BREAKING THE LEARNING BARRIER FOR UNDERACHIEVING STUDENTS*
ISBN 1-4129-1485-X CORWIN PRESS 2006

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

1. Allow choice.
2. Enjoy the humor of life.
3. Do the unexpected.
4. Relate to the values of the students.
5. Elevate thought.

Practice Resiliency

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

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

THE FIVE-STEP FRAMEWORK FOR DEVELOPING RESILIENCY

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

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

1. ENVISION

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

2. OBSERVE

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

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

3. ALIGN

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

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

4. REFLECT

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

5. CELEBRATE

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

TEACHER SELF-CARE

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

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

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

Consider these ideas:

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

The basics matter. Make arrangements to sleep and eat regularly. Schedule bathroom breaks as needed. (This is not always intuitive with the time demands in a teacher's day.) Move and exercise during your school day with the students. Create habits for self-management and teach self-management explicitly to students.

Self-management starts with knowing what you want. At the beginning of the year, envision what you want for your life and your classroom. Clearly express your vision in your sketchbook. Describe and illustrate your vision with details in your sketchbook. Mark the pages for easy reference. This vision can guide your decision making during the year. When a challenge arises, use the five-step framework to relax, examine options, and creatively address the situation.





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Experience Academic Rigor

Each art form, including music, dance, theatre, media arts, literary arts, and visual arts, offers a rigorous academic learning experience with distinct standards and outcomes, contributing significantly to cognitive development, personal growth, and societal advancement.

Each Art Form is an Academic Discipline

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

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

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

Source: National Endowment for the Arts, [The U.S. Arts Economy in 2019: A National Summary Report](#), and U.S. Department of Commerce, Bureau of Economic Analysis, [National Data for 1998-2019](#) (2021)

Learning in dance, drama, media arts, music, literary arts and visual arts introduces essential information and cultivates lifelong abilities. Whether engaging in folk arts or fine arts activities for personal development or social interaction, or

experiencing the arts as a creator or an observer, participation in the arts strengthens individuals and communities. As discussed above, arts skills, habits, and dispositions such as critical thinking, collaboration, character, citizenship, and communication may transfer to success and deep learning in other disciplines. When appropriate connections are explicitly made, these skills also apply to additional life experiences when appropriate connections are explicitly made. A focused study of these rigorous art disciplines is valuable in understanding how the arts benefit the health, economics, academic rigor, and connectedness of our global landscape.

ACADEMIC ARTS PROGRAMS

Elementary School Arts Programs

Elementary schools may have a dance, drama, media arts, music, or visual arts teacher who teaches discipline-specific content to some or all of the students at their assigned school. Many elementary programs don't offer a distinct program for each art form, but may have one or two art-form programs represented in their school. Some elementary schools may not offer art-specific programs at their school; instead, they may employ one or two arts educators in one or two disciplines that may be specifically assigned to focus on arts integration rather than discipline-specific lessons. However, our experience shows that a focus on discipline-specific lessons before integration enhances student learning in arts-integrated lessons.

After-school or before-school programs are other ways elementary schools provide arts programs. For example, some elementary schools have an orchestra practice for 45 minutes before the start of school or an after-school choir practice several times a week.

Secondary School Arts Programs

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

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

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

Post-secondary School Arts Programs

Each artist's journey looks different. Specialization and academic training in an art discipline can continue into post-secondary learning opportunities. The traditional post-graduation route is to attend a college or university: many fine arts options exist. Apprenticeships, technical institutes, and conservatory programs offer alternative routes to becoming a professional artist. Some artists maintain a professional status throughout their career, and artistry is the

foundation of their livelihood. Other artists expand their work into other disciplines, continue to utilize their creative skills and artful perspectives, and provide value in other careers. Regardless of what route artists follow, the world benefits from individuals who apply a rigorous approach to their study of an art form at any stage of their life.

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

RESEARCH IN THE ARTS

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

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



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Learning in the Arts

Arts Integration

Arts Education

Dance

Drama

Visual Arts

Music

Chapters in this section...

What is Art?
Purposes of Art
Dance in the Elementary Classroom
Drama in the Elementary Classroom
Music in the Elementary Classroom
Visual Arts in the Elementary Classroom



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What is Art?

This chapter explores the nature of art and aesthetics, reflecting artists' diverse perspectives and beliefs about the definition of art and beauty. It emphasizes the importance of understanding and valuing various aesthetic theories and preferences in appreciating and interpreting art.

The Driftwood Scenario

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

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



What do you think?

1. Would you consider Driftwood art? Why or why not?
2. Would you put this object in your museum if you were the museum curator?
3. Does the act of creating a work of art or the act of coming up with an idea make something art?

Credit: Cindy Ingram, Art Class Curator

Aesthetic Theories: Approaches to Art

When is something considered a work of art?

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

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

- Some artists seem to value the useful, functional purposes that artworks serve.
- Some artists seem to be concerned with the formal order of things.
- Some artists seem to be concerned with expressing feelings, moods, or ideas.
- Some artists seem to want to make things look real.



What are your personal beliefs about art? What do you value?



What are your personal beliefs about art? What do you value? Aesthetics applies to the art we make as well as the art we view.

What are aesthetic theories?

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

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

REPRESENTATIONAL

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



Quelle: Deutsche Fotothek

Scenes from the play "Hamlet" by William Shakespeare at the Deutsches Theater Berlin, via Wikimedia Commons

EXPRESSIVE

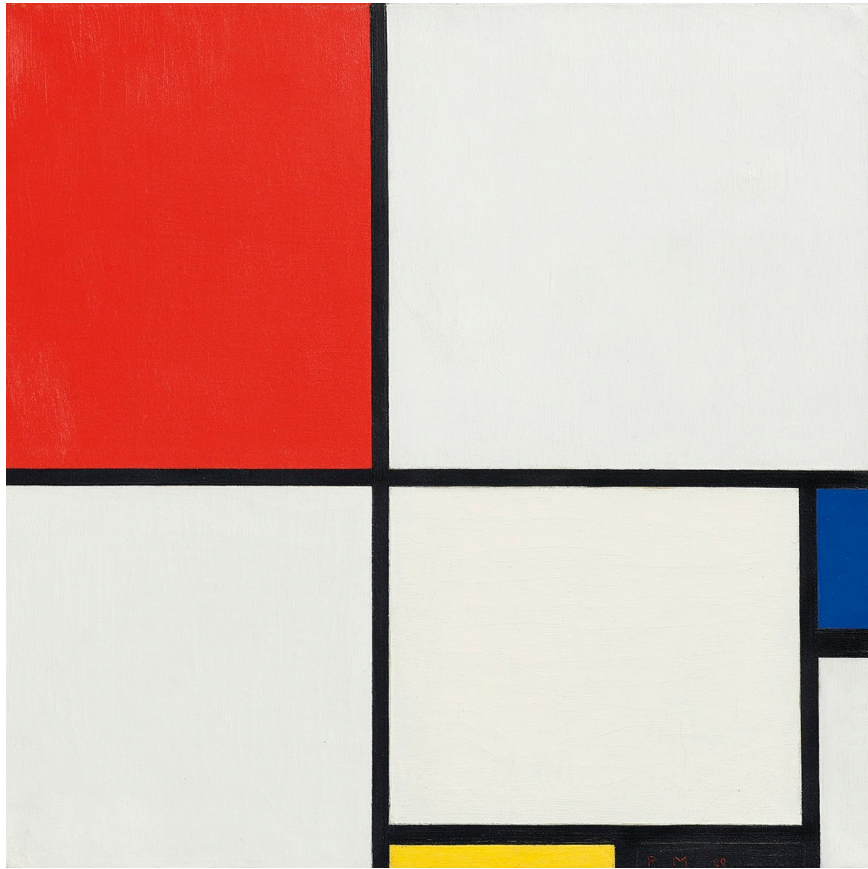
Art should communicate strong feelings, ideas, moods, or emotions of the artist. It can be ugly if ugliness is expressed. Quality is based on the ability to arouse the greatest emotions. Art in abstraction can be expressive through symbolic representation.



Portrait of Martha Graham and Bertram Ross, in Visionary recital, 1961, via Wikimedia Commons

FORMALIST

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



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

FEMINIST

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



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

INSTITUTIONALIST

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



PLEASURE (HEDONISTIC)

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



Charlie Chaplin, (1915) by P.D Jankens (Fred Chess), via Wikimedia Commons

INSTRUMENTALIST

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



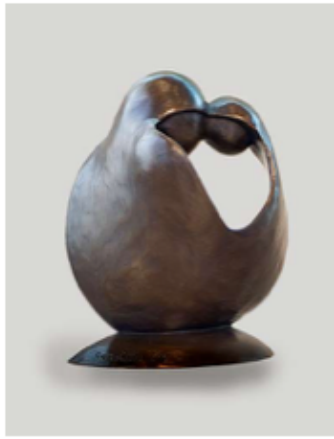
Maya Angelou reciting "On the Pulse of Morning," at President Bill Clinton's inauguration, 1993.

Representative to Non-Representative Art

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



Artist: Woodruff Nash



Artist: Ben Roth



Artist: Henry Moore

Where does your preference lie on the scale of representative to non-representative art? How do you feel about abstraction and minimalist art? Is it beautiful? Interesting? Pointless? Purposeful? [Click here to watch a video](#) with great examples and descriptions of representation, minimalism, and abstraction in visual art.

[Click here to read a blog article](#) titled "Teaching the Skill of Abstraction" for an example of how to help students explore the spectrum of realistic to abstract expression.

Facilitating Discussions on Aesthetics in the Classroom

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

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

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

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

1. WHO CAN CREATE ART?

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

2. WHAT QUALIFIES SOMETHING AS ART?

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

3. WHEN IS SOMETHING ART?

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

4. WHERE DO YOU FIND ART?

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

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

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

Behaviors for Discussions on Aesthetics

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

STUDENTS:

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

TEACHERS:

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

Who is an artist?

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

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

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

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

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

Questions to consider:

- What is art in your classroom? What does it look like? Who makes it? How is it created? Who says it is art?
- Who are the artists in your classroom? Are you an artist?
- What aesthetic preferences are exhibited in your classroom? What are your own aesthetic preferences? Do your preferences remain constant for each art form? How are they different across various art forms?
- What is the purpose of art in your classroom? How do you describe it to others?



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Purposes of Art

The arts fulfill diverse roles in society: from fine arts expressing imagination and aesthetics, folk arts preserving cultural heritage, to entertainment arts engaging audiences, and ceremonial arts facilitating rituals and spiritual expression. Through these genres, the arts contribute to cultural enrichment, entertainment, learning, identity formation, and social cohesion.

The role of arts in society

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

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

Education

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

See the section titled "Purposes of Art in the Elementary Classroom" below.

Fine Arts

Our definition: Creative works of art produced to be appreciated primarily or solely for their imaginative, aesthetic, intellectual content or technical skill.

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

be transformative to the viewer or participant because of the exceptional level of expertise and preparation by the artist or performer.



Discussions on Fine Art

- Fine art reflects the present and can see the future! Watch [What is Fine Art?](#) with contemporary artist Dominic Shepherd.
- Fine art is just more expensive. Watch [Fine Art vs. Decorative Art](#) with Mike Svob, 30-year visual art instructor.
- Fine art is good art, it is not boring. Watch [Biggest Difference Between Bad Art and Great Art](#) by UCLA Professor of Screenwriting Richard Walter.

Folk and Community Arts

Our definition: works of art made in the context of folk or traditional culture, often produced to unify communities and demonstrate or teach group values or skills for everyday life.

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

State agencies and local county or city arts councils often support local folk arts. The Utah Division of Arts and Museum has sponsored the [Alice Merrill Horne Folk Art Collection](#) since 1976 and manages the [Chase Home Museum of Utah Folk Arts](#) in Salt Lake City.

Fun Fact: “The Chase Home Museum of Utah Folk Arts is the only museum in the country dedicated to displaying a state-owned collection of contemporary folk art. It features objects made by Utah artists from the state’s American Indian, rural, occupational, and ethnic communities. The Museum offers a snapshot of Utah’s heritage and contemporary culture” (Chase Home Website).



Examples of Folk Arts

- [What It Takes to be a Hula Champion](#), documented by Great Big Story.
- [What is Adowa?: A Traditional Akan Dance](#), shared by Britney Dufie, a Ghanaian Londoner sharing Ghanaian traditions on YouTube.
- [Día de Los Muertos / Day of the Dead](#), a PBS special episode on the modern traditions and expressions of Day of the Dead inspired by traditional Oaxacan traditions.

Entertainment Arts

Our definition: works of art produced to entertain an audience and cater to trends in mass media.

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

This category is for all you “[Swifties!](#)” Think big box-office movie hits, sold-out concert arenas, the Super Bowl half-time show, and shows like “Dancing with the Stars” or “The Voice.” We love our entertainment art!

On the local level, entertainment art may be a marching band half-time performance at the high school football game; the dance company performs a hip-hop piece at a basketball game; your digitally produced visual- and audio-studded, student-produced school announcements: these are examples of art where the primary focus is to entertain and/or make a profit!



An Example: Cosmo the Cougar & the Cougarettes Dance

A school mascot and dance team provide rousing entertainment at athletic events to ignite passion and support from fans. Here's a local example that has made a splash on the National college sports scene, Cosmo the Cougar and the BYU Cougarettes!

[Cosmo the Cougar & the Cougarettes Dance - BYU Vs Boise St 2017](#)

Ceremonial and Ritual Arts

Our definition: works of art produced to facilitate sacred, spiritual, secular, or religious ceremonies or rituals.

Ceremonial and ritual arts are produced to facilitate sacred, spiritual, secular, or religious ceremonies or rituals. Ceremonial art may be used as religious worship. Or ceremonial art may mark the celebration of a life event. It might include a ritual to observe a young person's rite of passage into adulthood or a sacred event meant only for a small exclusive group to witness. Rites of passage that mark milestones in a person's life, sacred ceremonies, and secular or political customs are often integrated with producing works of art meant to express the event's emotion, import, or meaning.

Often, these art forms are designed to express specific cultural purposes and limit participation by members of the general population.



Examples of Ceremonial and Ritual Arts

- Artists are invited to perform at the inauguration ceremony for the President of the United States. A recent example is Amanda Gorman's performance of her poem ["The Hill We Climb"](#) in 2021.
- [Ojibwe jingle dress dance](#) is performed by Native American women on special occasions as a healing dance. The women wear specific regalia adorned by beads that emit a jingling sound as they dance.
- A ceremonial art may be the singing of the National Anthem at community and sporting events. Here is a video of Whitney Houston singing the [Star Spangled Banner](#) in 1991.

Recreational Arts

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

Therapeutic Arts

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

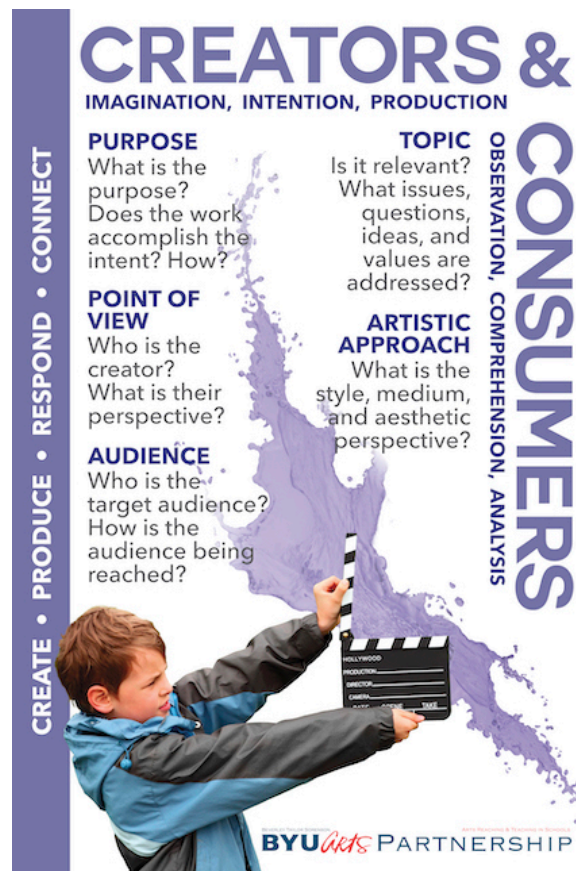


Artist Intent and Aesthetic Preference

The purpose of a work of art is related to the message of the artist, the intended audience, and the artist's personal aesthetic preferences. Conversely, an artist's aesthetic choices could be influenced by their message, audience, and purpose of a work of art. The development of a work of art sometimes begins with a specific purpose and aesthetic preference, or the purpose and aesthetic preference can evolve over time. A work of art could accomplish several purposes simultaneously, similar to the way a single work of art may represent multiple aesthetic theories.

How an artist approaches the creative process is often determined upon reflection on questions like these:

- What is the purpose? What do I want to say?
- Does the work accomplish my intent? How?
- Who is the creator? What is their perspective?
- Who is the audience? How do I want my audience to feel?
- How is the audience being reached? How will my audience best receive my message? What are the cultural parameters of my work?
- Is the topic relevant? What issues, questions, ideas, and values are addressed?
- What is the artistic style, medium, and aesthetic perspective? Do I need new artistic tools or do I use ones I've used before?



Purposes of Art in the Elementary Classroom

Deepening Student Learning Through the Arts

There are a variety of compelling reasons to infuse, integrate, and include the arts in the classroom. In general, teachers bring the arts into the classroom with the ultimate goal to support student learning. Student learning is achieved when subgoals such as engaging students, building relationships, assessing knowledge, addressing individual needs, and enacting learning routines are also achieved. The following list breaks down some (but not all) of the specific roles the arts can play in the elementary classroom and how they directly support the ultimate goal of deepening student learning.

Build Relationships: When students and teachers engage in the creative process, they are given the opportunity to share their thoughts and feelings, practice communication, and develop collaboration skills. This gives a teacher a window into the student's understanding of their inner life. The development of empathy and the opportunity to listen and reflect on the lived experience of another human being deepens the relationships that aid student learning.

Assess Student Knowledge: When students describe the product or process of their artistic endeavors, they reveal the depth and breadth of their background knowledge and understanding of the world around them (depending on the content of the artistic work). Students' drawings, songs, gestures, scripts, stories, and artist statements reveal what a

student is connecting to and how their skills are developing. Technical art skills as well as competencies in many other disciplines can be assessed through engagement in the arts.

Support Student Self-Regulation and Agency: Students disengage and misbehave in the classroom when they have unmet needs, lack self-regulation skills, are challenged too much, or challenged too little (among other things). Arts activities designed to stimulate students' creative agency will help students make choices to meet their own learning needs, develop self-regulation skills, and work within the optimal level of challenge for them. These benefits reduce the frequency of events disruptive to learning.

Develop Classroom Rituals and Routines: The arts can serve as engaging and effective classroom routines and rituals. They can provide an avenue for routines that prepare students to learn, act as transition activities, and provide rituals to signal events such as the beginning or end of the school day. Singing songs together when cleaning up materials, preparing listening skills with a percussive call-and-response activity at the opening of a new activity, sharing shapes and gestures while waiting in line for lunch or recess—there are multitude of ways to enact artful routines in the classroom. [Find more ideas for artful classroom routines by clicking here.](#)

Streamline Instruction: Using arts integration allows educators to hit a multitude of subjects and standards in a single arts learning activity. As students investigate their world through art making, they experience the interdisciplinary way the world is connected and woven together. For example, while studying butterflies, K-2 students may be creating watercolor pieces to show what they see in pictures or cages, while simultaneously engaging in geometric pattern observation, counting, scientific inquiry, and vocabulary acquisition. The need to set aside individual time for vocabulary, science, and math in the school day disappears when one project-based arts activity can address all three disciplines. A strategically layered activity increases the relevance and improves retention of the information.

Develop Competency with the Six C's: Art making provides fertile soil for the growth of students' soft skills including collaboration, communication, creativity, critical thinking, character, and citizenship. If art making is prescriptive and restricted to a coloring page or copying a template, then these skills remain rudimentary. However, if art making propels thinking by allowing student choice, inviting collaboration, and including time for students to reflect verbally and in writing, then teachers can explicitly connect the artful activity to these soft skills. These skills are referenced in the [Portrait of a Graduate at USBE](#).

Demonstrate Learning to Parents and the Community: Art exhibits and performances are a great way to share student learning with parents and the community: it's one of the best ways to recruit stakeholders in your building! Performance and exhibition give the parents and principals a window into formal and summative learning at school. Audiences can be invited to see students' work in progress or the final product: both activities are valuable to witness.

Engage the Whole Body in Learning: For those wigglers, chair-tippers, desk-crawlers, and regular seat sitters, the arts provide a multi-sensory, embodied learning experience that can leverage the whole body towards the purpose of learning. [Check out the Brain Dance for a way to get the whole body moving.](#)

Make Learning Memorable: Adults often report that their favorite memories from their school days were art projects, exhibits, and performances. Art making and performance and exhibition and stick with children throughout their lives. If you want it to make learning stick, give 'em the ol' arts trick!

Improving School Culture Through the Arts

When student learning is deepened through engagement in the arts, this learning can change a school. Students learn how to learn, think, and create. Students make choices and decisions developing personal voice and self-responsibility. School hallways fill with student artwork. Collections of student artwork evolve into grand visual encyclopedias of the student's learning. Classrooms are filled with melody, rhythm, and movement. Students sing and skip on the playground and in the hallways. In this stimulating environment, students and staff look alive, they feel alive, they act alive.

Check out these teacher stories on the Artful Teaching Podcast:

- [Episode 28](#): Tina McCulloch, sixth-grade teacher, shares Visual Thinking Strategies for SEEd Phenomenon Observations
- [Episode 29](#): Chris Roberts, elementary educator and arts coach, shares his journey from dance dad to Mr. Dance
- [Episode 4](#): Ryan Ferre, fifth-grade teacher, shares his experiences integrating the arts during the COVID-19 pandemic

Arts pedagogy, arts appreciation, and engagement in the arts can change the culture of a school. For example, when one grade-level team member adopts arts integrated pedagogy, their success may spread and the interest and curiosity across school staff may begin to grow. When a team of teachers who appreciate the arts brings a lecture demonstration or performance to the school, they are providing all children access to engage with the arts. This experience can help admin, staff, and teachers see students in new ways as they respond, reflect, and engage with the performance.

As the visionary leader, the principal is a key part of building an arts-rich culture in a school. Supportive administrators can make it easier for teachers to achieve their goals for student learning experiences.

Consider the impact of the arts on the following elements of school culture, and/or how these elements of school culture can support arts learning:

- Mission, vision, and school goals
- Well-being of staff, admin, teachers, and students
- Collaboration between staff, students, parents, and community
- Professional Learning Communities
- Pedagogy and learning theory (problem-based learning, experiential learning, project-based learning, self-directed learning, deep learning)
- Student attendance
- Discipline practices
- School events, programs, celebrations, and initiatives (performances, field trips, PTA, after-school activities, assemblies, competitions, fairs, etc.)
- Teacher autonomy and efficacy (how teachers' judgment, expertise, and strengths are valued within the school)

Americans for the Arts partnered with Vans Custom Culture to produce a series of Ebooks titled the [Arts Education Navigator](#). Ebook #3, "[Facts & Figures](#)," draws on classic arts education research such as "Champions of Change," as well as new reports like "Arts Education in America: What the Declines Mean for Arts Participation" to present key data points about the impact of the arts on students and schools.



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Dance in the Elementary Classroom

Dance is a universal art form that allows individuals to express emotions and tell stories through movement. In the classroom, dance serves as a dynamic tool for holistic development, integrating physical, social-emotional, and cognitive learning experiences.

What is Dance?

Dance is an art form born out of the human experience. It's an art form in which the body is the instrument. Very few supplies are needed. Dance is one way humans express, tell stories, and connect to themselves, others and the world around them, through the body.

Dance has played many roles and served various purposes throughout history in each unique culture and geographical setting. Everyone has a different perspective, relationship, and experience with movement and the body.

Brief video introduction to dance as an art form.



What is your personal background with dance? What is dance to you? [Answer here.](#)

What is Dance for Children?

Creative dance is a form and style of dance pedagogy focused on supporting the social, emotional, physical, and intellectual development of people through movement exploration and creative expression. Prioritizing developmentally appropriate and significant movement challenges, creative dance pedagogy provides opportunities for students to practice physical skills, make independent and collaborative choices, express divergent solutions, and develop confidence while building healthy habits and strong bodies.

Significant movement challenges within creative dance could include invitations to explore or improvise to an open-ended movement prompt, assignments to create or choreograph a dance based on a theme, or tasks to replicate a sequence or pattern of movement that challenges their focus, collaboration, coordination, strength, agility, endurance, or balance.

The opportunity to experiment with and express creative choices is paramount in creative dance pedagogy and learning. Whether replicating a set sequence, improvising, or choreographing, developing the student's aesthetic awareness and artistic voice is key.



Why Dance in the Classroom?

Dance in the classroom involves students using their bodies to experience, explore, and collaborate toward a deeper understanding of themselves, others and the world around them. Movement can help students prepare to learn (supporting self-regulation, self-awareness, and intention setting), movement can help engage students in challenging tasks or difficult material, and movement can be used to experience, observe, and investigate a topic or phenomenon under study.

Dance provides students with the aesthetic opportunity to engage all the senses, bringing their whole selves to the learning experience. Other reasons to include movement in the classroom include the following:

- Dancing supports physical development and a healthy lifestyle.
- Dance promotes social-emotional health and maturity.
- Movement integrates kinesthetic learning with conceptual understanding.
- Dance explorations provide children with multiple perspectives.
- Dancing nurtures cognitive development and academic engagement.
- Movement helps children develop literacy.
- Dance encourages social interaction and cooperation.
- Movement and dance foster critical thinking and creative problem-solving skills.



What Do I Need to Know About Dance?

Elements of Dance or Basic Elements of Dance



The basic elements and skills of dance include understanding the interactions of the elements of the body, motion, energy, space, and time along with skills in movement composition and improvisation. BODY is the art of dance that takes place in and through the human body. MOTION is the movement included in the act of dancing. SPACE is the personal, general, and performance area used by the dancer. TIME is the duration that describes when a body moves or holds still. ENERGY is the quality that describes how the dancer moves.

"The BODY moves through SPACE with varying TIME and ENERGY"

Watch this video to learn more: <https://www.youtube.com/watch?v=UGuD9Geeb2k>

Body

Body is the art of dance that takes place in and through the human body.

- Upper body, lower body, whole body, head, shoulder, back, tail, arm, leg, foot, hand, torso, hip, elbow, neck, wrist, knee, spine, ankle, right side, left side, waist, ear, heel, toe, nose, chin

Body Activity

Watch the video and follow along. What did you feel while following the body part warm-up? How could you use this in your classroom? What did you connect to or think about in this activity?

<https://www.youtube.com/watch?v=u6aTBE28e64&t=5s>

Motion

Motion is the movement included in the act of dancing.

- LOCOMOTOR (MOVES THROUGH SPACE): walk, run, leap, jump, hop, gallop, prance, skip, slide, roll, crawl, skitter, scoot, cartwheel, somersault
- AXIAL (STAYS IN ONE PLACE): stretch, bend, shake, sink, push, pull, poke, bounce, twist, slash, kick, jab, freeze, spin, turn, carve, spoke, collapse, swing, sway, clap, squeeze, swipe, slice

Motion Activity

Choose a dance video (at least two minutes long) from YouTube that you would like to analyze through the lens of axial and locomotor movement. As you watch the clip (or rewatch the clip) identify all the axial and locomotor movements in the film that you can. Don't worry about whether or not the terms you choose are technically "dance terms." Any verb is a dance term.

Space

Space is the personal, general, and performance area used by the dancer.

- SHAPE: straight, bent, angular, crooked, twisted, curved, symmetrical, asymmetrical
- LEVEL: high, low, middle
- SIZE: huge, tiny, narrow, wide
- PATHWAYS: straight, curved, zigzag
- FOCUS: direct, indirect
- DIRECTION & RELATIONSHIP: up, down, side, forward, backward, diagonal, toward, away, out, in, around, over, under, through, above, below, beside, in front, behind

Space Activity

Follow the video below to create a "space map." A space map is one way to explore the elements of space (or a few) and can be used as a map for choreography.

<https://youtu.be/nFVdzdcumH0>

Time

Time is the duration that describes when a body moves or holds still.

- METRIC RHYTHM: beat, no beat, meter, accent, tempo (fast speed, medium speed, slow speed), note value, rhythm, syncopation, acceleration, deceleration, 3/4 time, 4/4 time, 6/8 time
- RHAPSODIC RHYTHM: non-metric, breath rhythm, wind, water
- DANCE CAN BE PERFORMED: to the beat, in silence, with music playing, with musical instruments, with singing or speaking

Time Activity

Watch two of the three videos below. Take notes. Compare and contrast how each dance work utilizes the elements of time. How are they different? How are they similar? What do you believe is expressed because of the choices made in relation to time?

- [IT Dansa 'Sechs tänze' Jiri Kylián](#)
- [H.A.V.I.C. SQUARED "Stepping on Sesame Steet!!"](#)
- [AMA - a short film by Julie Gautier](#)

Energy

Energy is the quality that describes how the dancer moves.

- DEGREES OF ENERGY (FORCE): strong, weak, heavy, light, bound, free, active, passive
- ENERGY QUALITIES: smooth, sustained, loose, collapse, weightless, suspend, shudder, vibrate, sharp, percussive, explode, swing
- CONTRASTING ENERGIES: prickly, airy, lazy, timid, tired, proud, angry, sluggish, excited, droopy, floppy, rough, jagged

Energy Activity

Watch the following video which gives definitions, demonstration, and examples of the six basic energy qualities. Where do you see these six energy qualities in daily life?

<https://youtu.be/5GP8sfITEZw>



[Click here to download this poster for your classroom.](#)

How Do I Use Dance in My Classroom?

Use dance to reinforce core concepts, introduce new ideas, or as a classroom routine for transitioning to a new activity.

Create a Dance Lesson Plan

If you can think it, you can dance it! Below are two blog posts that can help build your use of dance in the classroom or get you started with easy ways to integrate movement into your teaching.

[How to Create a Dance Lesson Plan](#)

[Dance Warm-Ups](#)



Integrate Dance with Other Subjects

Dance can be easily integrated into core subjects like math, social studies, literacy, science, and health. The blog post below uses a science lesson about planetary movements to illustrate ways to apply dance concepts across the curriculum.

[How to Integrate Dance into Core Curriculum](#)

Support Self-Regulation and Social Cohesion

Dancing supports the connection between the body and the brain. During stressful times, students can learn to use movement and mindfulness as a coping strategy to return to a grounded, engaged state of mind. The blog post below includes a lesson plan from Jessica Jensen, a dance educator in the Jordan School District, sharing movement explorations about different kinds of stress, identifying them, and creating healthy coping strategies.

[Read about a lesson plan using dance for teaching stress and coping strategies.](#)

The Brain Dance

Anne Green Gilbert's Brain Dance is a movement-based practice that aims to stimulate brain development and enhance overall physical and cognitive function. It incorporates a series of movement patterns and exercises designed to activate different areas of the brain and promote integration and coordination.

The Brain Dance consists of eight movements that follow a specific pattern, starting from the head and moving down to the feet. Each movement is performed mindfully and intentionally, focusing on engaging different body parts and activating various neural pathways in the brain.

The eight movements of the Brain Dance include:

1. Breath - Focusing on deep breathing to increase oxygen flow to the brain and energize the body.
2. Tactile - Engaging the sense of touch by exploring different textures and sensations with the hands and feet.
3. Core-Distal - Activating the core muscles and then extending movement to the extremities, promoting stability and efficient movement.
4. Head-Tail - Cultivating alignment and mobility by connecting the movement between the head and tailbone.
5. Upper-Lower - Coordinating movement between the upper and lower body, strengthening the connection between the two.
6. Body-Side - Encouraging movement from side to side to enhance bilateral integration and coordination.
7. Cross-Lateral - Engaging movements that cross the midline of the body, promoting integration between the brain hemispheres.
8. Vestibular - Incorporating movements that stimulate the vestibular system, such as spinning or rolling, to enhance balance and spatial awareness.

By practicing the Brain Dance, individuals can experience improved body awareness, enhanced coordination, increased focus, and a sense of calmness and well-being. People of all ages can use this sequence and its benefits extend beyond the classroom to daily life activities.

Anne Green Gilbert's Brain Dance offers a holistic approach to movement and brain development, emphasizing the interconnectedness of mind and body. It provides a valuable tool for educators, therapists, and individuals seeking to



promote optimal brain function and overall well-being through intentional movement.

BRAIN DANCE

BrainDance developed by Anne Green Gilbert.

BREATH

Nourish and relax.

TACTILE

Squeeze, tap, pat, scratch, brush all body parts.

CORE/DISTAL

Stretch arms, legs, and fingers to open wide then curl up small.

HEAD/TAIL

Move head and tail front-to-back and side-to-side separately and together.

UPPER/LOWER

Move and twist the upper body and then the lower half of body.

BODY/SIDE

Move the right side of the body, then the left side of the body in various ways.

CROSS/LATERAL

Move across midline, march, skip, walk etc.

VESTIBULAR

Move off balance with swings, spins, tips and rolls. Jump or focus the eyes on hands to recover.



BYU *ait* PARTNERSHIP

[Click here to download the Brain Dance poster for your classroom.](#)

Brain Dance Resources

Here are a few variations of the Brain Dance on YouTube:

- [Warm up your class with the Brain Dance](#)
- [Fit hop Brain Dance for kids](#)
- [Hokey Pokey variation: ages 3-8](#)

Here is where you can [get more information](#) on the brain benefits of the Brain Dance.

Additional Resources

- [Arts Toolbox](#) - This ebook includes 16 dance activities and video links for the classroom.
- [Arts Playbook](#) - This ebook includes movement activities that support learning readiness and child development.
- [Danceable Ideas](#) - An exploration of the plethora of topics that can be explored through movement.
- [Dance Lesson Plans](#) - Find 44 lesson plans integrating dance with literacy, science, math, and social studies
- Dancing Children's Books - This blog post describes how to use a children's book to facilitate movement in the classroom.
- [Using Dance to Teach the Plant Life Cycle](#) - Here's an example of how one teacher used dance to teach the plant life cycle.
- [Blogs on Dance](#) - Find 16 blogs focused on dance on our website.



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https://open.byu.edu/advancingartsleadership/dance_in_the_elementary_school_classroom.

Drama in the Elementary Classroom

This article introduces the art form of drama and its role in storytelling, expression, and reflection of human life and society. It outlines the principles and benefits of integrating drama in the classroom, emphasizing its ability to enhance learning, foster creativity, and develop essential skills through collaborative and imaginative activities.

What is Drama?

Drama is a multifaceted art form that has captivated audiences for centuries. It is a medium of storytelling and expression that combines various elements, including acting, staging, design, and writing, to create a compelling and immersive experience. Drama serves as a reflection of human life and society, exploring the depths of human emotion, conflict, and character development in a live performance. It reveals patterns in our lives, in our relationships, in our inner drive for personal growth, and in our learning journeys.

Drama, as an art form, transcends time and culture, continuing to evolve and adapt to contemporary sensibilities and technological advancements. It remains a powerful medium for examining the human condition, inspiring empathy, and sparking critical thinking and dialogue. Whether on the stage or screen, drama continues to be a dynamic and enduring expression of the human experience.

What is your personal background with drama and what is drama to you?

Why Drama in the Classroom?

In drama instruction, the teacher helps students not only understand the principles and skills of the art form but also recognize the processes, techniques, and conventions. These various elements often overlap and interact during creative drama experiences.

Drama in the classroom involves students using their bodies, voices, and minds to move, speak, and anticipate solutions in order to deepen learning. Drama provides students with an aesthetic opportunity to actively engage with other students, practice collaborative learning, use all the senses, and also role play real-life events that span all educational content areas. Other reasons to include movement in the classroom include the following:

- Provide a natural way for children to learn and explore.
- Encourage dispositions for teamwork and collaboration.
- Bring attention to the whole person, including physical, emotional, social, and intellectual aspects.
- Develop imagination, creativity, and critical thinking.
- Enhance the ability to express through movement, voice, design, and writing.
- Boost confidence and build twenty-first century skills.



What Do I Need to Know About Drama for Young Students?

Elements of Drama and Key Vocabulary

- **Drama:** A conflict, most often in story form, is identified, explored, and performed by actors.
- **Actors:** People who portray characters by making creative choices using body, voice, and mind. A group of actors is the ensemble.
- **Audience:** Individuals viewing the drama, and who will make meaning from the drama.
- **Design and Technology:** Design elements to be considered when creating a presentation for an audience include scripts, props, costumes, lighting, and sound.
- **Theatre:** The art of producing and communicating drama for a non-exclusive, invited audience, theatre requires students to develop higher-level performance skills and can include normal plays, such as comedies, tragedies, polished and revised improvisation, and storytelling works, as well as musical theatre, circus, and vaudeville. Ideally suited for older students (upwards of fourth grade), theatre is primarily audience-centric, places the teacher as a director/producer, and includes a formal audience and performing space.
- **Guided Classroom Drama:** Guided classroom drama is designed to benefit students' own understanding of themselves, help them develop empathy for others, and encourage a deeper understanding of ideas and issues. Storytelling, creative drama, dramatic play, choral speaking, puppetry, process drama, pantomime, narrative mime, theatre games, mantle of the expert, improvisation, and teacher-in-role are examples of guided classroom drama activities. Guided classroom drama is easily integrated into other core curricula, is student-centric, incorporates the teacher as facilitator, and includes a non-formal audience and performing space.
- **Playing Space:** The physical space where the drama is enacted.
- **Rehearsal:** The time actors, facilitators, and directors investigate, explore, practice, and polish drama work.
- **Side Coaching:** A facilitator identifies students' needs and coaches in the moment of creation. The facilitator encourages creative stretching, choice-making, and skill development through questioning and suggestion through dramatic responses. Side coaching is also a function of formative assessment.
- **Facilitator:** A designer of drama learning, most often the classroom teacher, who encourages creative work through side-coaching.
- **Director:** This person facilitates the actors' rehearsal work for theatre and coordinates other theatrical artists/workers.
- **Improvisation (Improv):** Also called acting "on-the-spot," improvisation involves using creative intuition to address dramatic conflict.
- **Script:** The script details the dialogue and directions used to guide the actors. Scripts can be created before actors begin or during actor exploration; scripts can be minimal or detailed; and, scripts can result from an individual creation or group collaboration. A script might also be improvised.
- **Theatre for Young Audiences (TYA):** Theatre created and designed for child audiences, like the Utah-based [Plan-B Theatre's](#) educational productions, offers a prime example of theatre for young audiences. The stories, issues, design, performance style, and staging are designed to meet children's specific developmental, educational, and emotional needs. Professional, collegiate, and some amateur groups may tour such productions; most will provide teachers with core-integrated materials or other classroom enrichment.

Principles of Guided Classroom Drama

While theatre is audience-centric and focuses primarily on students developing higher-level performance, design, writing, and tech skills, guided classroom drama is designed to benefit students' understanding of themselves. It helps them develop a deeper understanding of ideas and issues and encourages empathy for others. Storytelling, dramatic

play, choral speaking, puppetry, pantomime, narrative mime, theatre games, mantle of the expert, improvisation, and teacher-in-role are examples of drama-based activities.

Guided classroom drama is easily integrated into other core curricula, is student-centric, incorporates the teacher as facilitator, and includes a non-formal audience and performing space. It is an appropriate method of teaching and learning for all grade levels. The culminating outcomes of guided classroom drama might include understanding concepts in other content areas, following directions, demonstrating more confidence when taking creative risks, improving group collaboration, speaking clearly, or using flexible and unique thinking to solve problems. These outcomes can vary in effective drama classrooms and may or may not be intended to become a final performance for an invited audience.

Drama involves pretending, such as role-play and characterization.

Guided classroom drama is most often recognized as pretending. It focuses on the use of an actor's tools: body, voice, and mind. Mind equals imagination and analysis, as well as creative problem-solving. Pretending is fostered by open-ended questions with unlimited answers.

Drama emphasizes the importance of relationships.

Often using design, sound, and movement to convey ideas, drama emphasizes the importance of relationships, can be communicated through speech and movement (sometimes using a script), and is expressed through an actor's body, voice, and mind. Guided classroom drama is focused on communicating content, including specific curricular content or more abstract ideas like emotion and empathy. Participating individuals and audience members will see, hear, understand, and feel the meaning of what learners and/or performers are expressing. In dramatic performance, showing is more powerful than telling. Ideas can be expressed through scenery, costumes, music, dance, blocking, stage business, puppetry, light, color, texture, mood, and energy.

Drama is collaborative and encourages problem solving by highlighting conflict.

The facilitating teacher of a drama-based activity helps learners identify the main dramatic conflict, and then guides learners in finding ways to resolve the conflict. Conflict can range from humorous to serious, and be internal or external to characters. While tension may be uncomfortable, guided classroom drama capitalizes on conflict as an opportunity to practice resilience and problem solving in low stakes and lifelike situations.



How Do I Implement Drama in the Classroom?

Drama Warm-up Classroom Activities

Using drama in the classroom to reinforce core concepts, introduce new ideas, or as a transition activity requires students to have adequate skills in the art form. One way to develop these skills is to practice drama warm-ups.

Essential for tuning awareness and personal temperament, the warm-up exercises explained in the “Getting Ready for Drama Work” blog post allow students to easily call upon their voices, bodies, and imaginations to produce better-quality drama work. (This preparatory step is as important to a theatre artist as it is to a musician, dancer, or an athlete.)

[Click here to read "Getting Ready for Drama Work"](#)

Designing a Guided Classroom Drama Experience

There are many different ways to learn about drama in a structured manner. The elements discussed here are just one way to organize drama activities in the classroom. The method described in the blog linked below uses storytelling, conflicts, and characters as a central part of the learning experience.

[Click here to read "Designing Drama Learning Experiences for the Classroom."](#)

Red-hot Guided Classroom Drama Tools

Using the 21 red-hot guided classroom drama tools with the elements described in this scaffold can provide students with more in-depth drama explorations.

[Click here for the red-hot guided classroom drama tools](#), or find them in our [Arts Toolbox](#).

**Credit to Patrice Baldwin for compiling this list of tools, and thanks to Karla Huntsman for leading our implementation of these tools.*

Additional Resources

- [Arts Toolbox](#) - This ebook includes 16 drama activities and video links for the classroom.
- [Arts Playbook](#) - This ebook includes drama activities that support learning readiness and child development.
- [Actor's Tools](#)
- [Assessment in Drama](#)
- [Drama Lesson Plans](#) - Find lesson plans integrating drama with literacy, science, math, and social studies.
- [Drama Blogs](#) - Find more blogs focused on drama on our website.



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Music in the Elementary Classroom

This article explores music's definition and educational significance, highlighting its role as a form of art and cultural expression. Emphasizing its benefits in academic achievement, social-emotional development, and cognitive function, the article provides practical strategies for integrating music into elementary classroom instruction, empowering educators to create dynamic and enriching student learning experiences.

What is Music?

Music is a form of art and cultural expression. It is characterized by organized sound patterns created through melody, harmony, rhythm, and timbre, often conveyed through instruments, vocals, or electronic means. It serves various purposes, including entertainment, communication, emotional expression, and cultural identity.

What was your last musical experience? Was it driving in the car? Singing a lullaby to a child? Listening to a symphony? Maybe the radio that was playing at a store?

Maybe the rhapsodic rhythm of the wind in the trees? The beat of your car blinker or the soft humming of a student in your classroom? Music is everywhere!

What is your background with music, and what is music to you?

Why Music in the Classroom?

Music in the classroom has many benefits, including the following:

- Impact students' academic achievement
- Encourage social and emotional development
- Strengthen memory and learning retention
- Influence motor development and physical maturation
- Enhance the connection between the body and mind
- Boost confidence and acquire 21st-century skills



Elements and Concepts of Music

Pitch

PITCH: sounds occurring at a certain frequency that can be described as high or low

1. Pitches go up or down or repeat
2. Pitches may be represented by symbols
3. Pitches move up or down by step or skip

SCALE: pitches that are arranged in a specific order of whole and half steps. Scales determine tonality; different cultures and different periods in time use different scales.

MELODY: a succession of sounds (pitches)

- A melody may be based on a scale
- A melody has a range (low to high)
- A melody may move by steps, skips or remain the same
- A melody may have shape (melodic contour) moving up, down or remaining the same

CHORD: three or more pitches sounded simultaneously

HARMONY: the simultaneous sounding of two or more pitches; the vertical structure of music moving through time and supporting the melody. Harmony may be homophonic and polyphonic.

- Monophonic: one melody that everyone sings or plays in unison without accompaniment
- Homophonic: single melody supported by an accompaniment (e.g., a hymn)
- Polyphonic: more than one melody performed simultaneously (e.g., "Row Your Boat" sung in a round)

TEXTURE: the interaction of melody and harmony. Two or more melodic or rhythmic lines may occur at the same time, resulting in a "thick" or "thin" texture or density of sound.

Duration

DURATION: lengths of sounds and silences that occur in music, as well as the organization of these sounds and silences in time

BEAT: the underlying pulse that may be sounded or silent

- Sounds may be organized into steady beats, and music may or may not have a steady beat
- Silent beats are called rests

METER: the pattern of beats by which a piece of music is measured

- Beats may be organized into patterns of strong and weak
- These beats may create patterns of 2 or 3, or any combination of 2, 3, or 4

RHYTHM: the organization of sounds and silences in time

- Combinations of sounds may be of equal and unequal length
- More than one sound may occur during the time of a beat
- Long/short sounds and silences may be organized into rhythmic patterns
- Rhythmic patterns may be represented by symbols

Timbre

TIMBRE: characteristic sound (tone, color, or quality) of a voice or instrument (*pronounced tam-ber*)

Sounds are made by vibrating materials. The vibrating materials determine the quality and "color" of the sound. These may have a pleasant or unpleasant quality. One instrument may make many different sounds; different cultures use different kinds of instruments. Sounds may be organized into categories according to the vibrating material:

AEROPHONE: vibrating air (e.g., flute)

CHORDOPHONE: vibrating strings (e.g., guitar)

MEMBRANOPHONES: vibrating membrane (e.g., bongo drums)

IDIOPHONES: vibrator and resonator are the same (e.g., triangle)

DIFFERENT SOUND SOURCES:

- Vocal: man, woman, child
- Instrumental: woodwind, brass, percussion, strings
- Environmental: sounds found in the environment

BODY PERCUSSION: examples include clapping, snapping, patting, stomping, etc.

Form

FORM: overall structural organization of a musical composition; the way music is organized in a structure, plan or pattern

PHRASE: a series of notes that creates a complete musical thought or idea

- Phrases may repeat or contrast
- Songs may be made up of several phrases
- Phrases may be the same or different length

CADENCE: a sequence of notes or chords that concludes a phrase, section, or piece of music

SECTION: a piece of music may be organized into sections that are the same or different. Examples include:

- Verse/Refrain
- Call and Response
- Theme and Variations
- AB, ABA, AABA, etc.
- Rondo (ABACADA)

Expressive Qualities

EXPRESSIVE QUALITIES: qualities (dynamics, tempo articulation) that when combined with other musical elements help to make a piece of music more interesting

ARTICULATION: the way a single note or musical passage is played or sung for expressive effect

- Music ideas may be made more interesting with various articulation
- Articulation ideas may be represented by symbols
- Melodies may be smooth and connected (legato) or short and detached (staccato)
- Sounds may be emphasized with an accent

DYNAMICS: the perceived loudness or softness of the music

- Sounds may be loud or soft
- Sounds may get louder (crescendo) or softer (decrescendo) to help express an idea
- Loud and soft sounds may be represented by symbols
- Music ideas may be made more interesting with dynamic variation

COMMON DYNAMIC MARKINGS

f = *forte* = loud

mf = *mezzo forte* = moderately loud

p = *piano* = soft

< = *crescendo* = gradually getting louder

> = *decrescendo* = gradually getting softer

THREE COMMON TEMPOS

measured in beats per minute (BPM)

allegro = fast (120-168 BPM)

andante = walking pace (76-108 BPM)

adagio = slow (66-76 BPM)

TEMPO: the speed of the beat

- Beats are steady but may be fast or slow
- The beat may get faster (*accelerando*) or slower (*ritardando*) increasing or decreasing the tempo of the music

How Do I Use Music in the Classroom?

How to Teach a Song

Teach your kids a song! Don't know how? We can help. Teachers often wonder if there's a specific sequence to follow to teach songs to children effectively. They want to know the best strategies for introducing songs, breaking down lyrics and melodies into manageable parts, and incorporating activities to reinforce learning. We cover all this and more in the blog article linked below.

[Click here to read "How to Teach a Song to Children."](#)

Vocal Warm-Ups

Vocal warm-ups can prevent vocal strain and injury while improving vocal quality, range, and confidence. The article below offers various warm-up exercises suitable for the classroom setting, including breathing techniques, and vocalizations.

Vocal warm-ups enhance focus, collaboration, and overall well-being among students. Try integrating vocal warm-ups into daily classroom routines to promote vocal health, skill development, and a positive learning environment. Playing and experimenting with their voices can help young students improve their auditory processing skills. A great benefit for emerging readers!

[Click here to read "Vocal Warm-Ups for the Classroom."](#)

Engage Students With Beat and Rhythm

Rhythm is one of the greatest organizers. It's a great way to capture student attention and nurture focus and flow. The blog article linked below provides several games or activities you can use in your classroom to explore beat and rhythm, and use beat and rhythm to explore the content you're presenting in your classroom.

[Click here to read "Beat and Rhythm Music Games."](#)

Teach a Folk Song

Folk songs are ubiquitous and easy to learn and remember. They can be used to integrate music with learning in many subject areas. The blog linked below provides dozens of strategies for leveraging folk songs for learning in the classroom.

[Click here to read "What Can I Do With a Folk Song?"](#)

Additional Resources

- [Arts Toolbox](#): This ebook includes 16 music activities and video links for the classroom.
- [Arts Playbook](#): This ebook includes music activities that support learning readiness and child development.
- [Music Lesson Plans](#): Find lesson plans integrating music with literacy, science, math, and social studies
- [Music blogs](#): find more music blogs on our website!



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Visual Arts in the Elementary Classroom

Visual art encompasses various mediums like painting and digital art, serving as a means of expression and cultural reflection. Integrating visual arts into education fosters creativity, critical thinking, and cultural awareness among students through techniques like teaching basic drawing skills and guiding students in observing visual art.

What is Visual Art?

Visual art refers to any form of art that is primarily visual in nature, encompassing a wide range of mediums, techniques, and styles. It includes various forms of creative expression that rely on visual elements and composition to convey ideas, emotions, or aesthetic experiences. Children naturally create and express in visual form as part of their development as learners.

Visual art includes traditional mediums like painting, drawing, sculpture, and printmaking, as well as newer forms such as digital art, photography, and multimedia installations. Beyond tangible artworks, visual art can also manifest in performance-based forms, such as street art, video art, and conceptual art.

Visual art plays a vital role in cultural expression and identity, reflecting the values, beliefs, and experiences of individuals and communities. It serves as a vehicle for storytelling, preserving historical narratives, and challenging societal norms. It can be a way for your students to share their stories and express their identity, too.

Visual art not only enriches our aesthetic experiences but also fosters critical thinking, creativity, and empathy. Including visual art in the classroom, allowing students to be both creators and consumers or observers can help them gain new perspectives, express themselves, and broaden their understanding of the world.



Why Visual Arts in the Classroom?

- Foster flexible thinking.
- Influence the development of creativity and problem-solving skills.
- Enhance fine motor skills needed for writing.
- Boost confidence and acquire twenty-first century skills.
- Engage the imagination of all participants.
- Enhance executive functioning and decision-making skills.
- Encourage cultural awareness and empathy for differing human perspectives.
- Improve visual learning by learning to interpret, critique, and use visual information.

Elements and Concepts of Visual Art

Developing a basic understanding, even an introductory understanding, of the principles and elements of visual art will help prepare you for more effective visual arts instruction in your classroom. Experience with composition, line, shape, texture, and form can help you design engaging activities and coach student thinking through the creative process. Knowing these elements and principles can help you provide constructive feedback and help students refine their skills while exploring art and the world around them. Consider these vocabulary words to embed within your arts instruction.

ELEMENTS

- **LINE:** A point moving in space (a dot going for a walk).
- **VALUE:** The relative lightness or darkness of an object, which creates contrast.
- **TEXTURE:** The actual or implied look or feel of a surface.
- **SHAPE:** Created when a line defines an edge and makes an enclosed space.
- **FORM:** Encloses a three-dimensional area which has depth, length, and width.
- **SPACE:** The area extending in all directions inside or outside of a shape.
- **COLOR:** Light reflected from a surface; includes hue, value, and intensity.

PRINCIPLES

- **BALANCE:** A means of maintaining visual equilibrium.
- **CONTRAST:** The visible differences in value, color, texture, and other elements that achieve emphasis, interest, and add meaning.
- **EMPHASIS:** The focal area in a work of art that attracts the viewer's attention.
- **UNITY/HARMONY:** The result of blending elements in a pleasing way.
- **MOVEMENT:** The component leading the viewer to sense action in a piece of artwork, or the path the viewer's eye follows throughout a work
- **PATTERN:** A decorative visual repetition.
- **PROPORTION:** The relationship of one part to another, and of the parts to the whole.
- **RHYTHM:** The combination of repeated elements.
- **REPETITION:** Regularly or consistently repeating an object or shape to suggest movement.
- **VARIETY:** Mixing elements and using juxtaposition and contrast to create interest in a work of art.

How Do I Use Visual Arts in the Classroom?

Teach Basic Drawing Skills

With only a pencil and paper, your students can participate in visual arts activities daily. Regularly practicing these skills builds visual discrimination and develops an understanding of spatial relationships and proportion. The blog below contains exercises you can share with students. They can be practiced daily to develop drawing technique, building from basic skills to more complex abilities. Embedded skills in these activities include rendering values, understanding pencil pressure in creating contrast, understanding properties of light, dark, and shadow, and identifying the effects of a light source.

[Click here to read "Teaching Basic Drawing Skills."](#)

Use Sketchbooks With Students

Support students' use of sketchbooks or visual journals to document their learning in your classroom. Visual records can encourage and develop student creativity, individual expression, and self-reflection. They can synthesize thinking and probe new ideas. Plus, visual notetaking not only improves memory, it engages learning. Not designed to be formal or finished works of art, (although they can be), sketchbooks and visual journals emphasize and document thinking processes. The article below provides a sample of sketchbook strategies and examples from artists and teachers.

[Click here to read "Sketchbooks and Visual Journals in the Classroom."](#)

Keep Your Own Sketchbook

Maintaining a sketchbook fosters creativity, reflection, and professional development among educators. By documenting thoughts, ideas, and inspirations, you can enhance your teaching practice and cultivate a deeper connection with your creative skills and your appreciation for the arts.

[Click here to read "The Power of Keeping a Sketchbook as a Teacher."](#)

Guide Student Thinking as They Observe Visual Art

You can use arts-based questioning strategies to guide students through different elements within various works of art and develop their thinking skills. Benefits of regularly engaging in questioning strategies and helping students consume a work of art as the observer include refining observational prowess, deeper contemplation, developing collaboration and critical thinking abilities, and interpretation skills. The richest learning occurs when you use open-ended questions that allow children to keenly observe and discuss their findings. Read about more strategies for supporting student thinking while observing visual art in the blogs below.

[Click here to read "A Visual Thinking Guide: For Viewing Works of Art with Elementary Students."](#)

Additional Resources

- [Arts Toolbox](#) - This ebook includes 16 dance activities and video links for the classroom.
- [Arts Playbook](#) - This ebook includes movement activities that support learning readiness and child development.
- [Visual Arts Lesson Plans](#) - Find lesson plans integrating music with literacy, science, math, and social studies
- [Visual Arts Blogs](#): find more music blogs on our website!



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Teaching the Arts

Effective Pedagogy Practices

Teaching Strategies

Arts-inspired

Arts Integration

Arts Education

Dance

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Visual Arts

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Theatre

Chapters in this section...

Studio Structures and Habits of Mind

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Demonstration-Lecture

Critique and Reflect

Performance & Exhibition

Performing Arts in the Early Childhood Classroom



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Studio Structures and Habits of Mind

The article explores how studio structures and cognitive habits impact student learning in the arts, highlighting the importance of cultivating specific mindsets within studio settings to enhance educational outcomes.

Lessons From an Art Studio

A research team in Boston, led by Lois Hetland, conducted research in visual arts classrooms to study the habits of mind that students develop in these classrooms and the structures of the studio setting that nurtures the student's ability to think like an artist.

Researchers visited successful visual art classrooms and observed the teachers, students, and happenings of the studio learning setting. They took notes, compared, collaborated, organized and reported their findings in the book [Visual Thinking: The Real Benefits of Arts Education](#).

From their data, researchers identified eight habits of mind that students develop in a studio art setting and four strategies, called the Four Studio Structures, that the art educators used to foster these habits of mind, including organizing the studio space, timing, and interactions in their classroom.

Four Studio Structures for Learning

The four structures are different elements of the studio learning experience that support student learning in distinct ways. They are demonstration-lecture, students-at-work, critique, and exhibition. We have adapted critique to include reflection and added performance to the culminating structure of the exhibition to apply the structures across multiple curricular areas.

The first three structures are used interchangeably. They can occur in a sequence, or in any order. The majority of time should be spent with students at work creating art. Needed background knowledge and skills are taught directly through short sessions of lecture demonstration. Ongoing interspersed reflection and critique, while developing at work, bring relevant conversation to improve judgment and increase skills. The fourth structure is a culminating event used as a summative assessment for the work done in class.

You can find detailed descriptions and examples of these four structures in the following chapters.

- Lecture-Demonstration
- Students-at-Work
- Critique & Reflection
- Performance & Exhibition

While Lois Hetland and her colleagues' formulation of the four studio structures grew from their experience and observational research in visual arts classrooms, we believe that the four structures provide a holistic and powerful model of the way arts education could function across all art forms: dance, drama, media arts, and music, as well as visual arts. Using the language of the sciences, Hetland's conceptions reveal the potential of an emergent paradigm for arts education in both arts-based curricula and cross-disciplinary integrative curricula. Hetland's structures and habits of mind advance a simple but elegant explanation for the how and why of arts in education while providing a template for artful teaching in non-arts classrooms as well.

Studio Habits of Mind

[The Studio Habits of Mind](#) include: Develop Craft, Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore, Understand Art Worlds. This list describes “the thinking that teachers intend for their students to learn during the process of creating” in their studio art class (Harvard Graduate School of Education).

“The Habits of Mind ... are non-hierarchical, so none logically comes first or last. The habits do not operate and should not be taught in a set sequence that privileges one or another over the others. Instead, one can begin with any habit and follow its generative energy through dynamic, interacting habit clusters that animate studio experiences as they unfold” (Hetland et al., 2013).

The following are definitions and descriptions of the Studio Habits of Mind from [Studio Thinking 2](#):

Envision

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

Engage and Persist

Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks.

Express

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

Observe

Learning to attend to visual contexts more closely than ordinary “looking” requires, and thereby to see things that otherwise might not be seen.

Reflect

Question and Explain: Learning to think and talk with others about an aspect of one’s work or working process.

Evaluate: Learning to judge one's own work and working process, and the work of others in relation to standards of the field.

Stretch and Explore

Learning to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents.

Understand Art Worlds

Domain: Learning about art history and current practice.

Communities: Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society

Develop Craft

Technique: Learning to use tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paint), learning artistic conventions (e.g., perspective, color mixing);

Studio Practice: Learning to care for tools, materials, and space

Listen to students describe what artists do by explaining the 8 studio habits of mind.

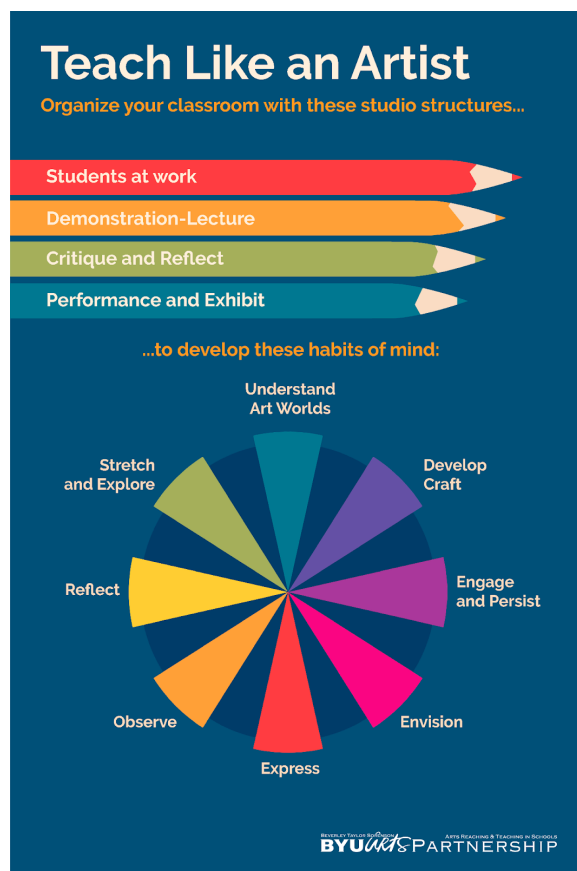
[What does an artist do? - the 8 studio habits of mind for elementary students](#)

Read More About Studio Learning and the Benefits of Arts Education

You can read more about studio habits of mind and studio structures in the 3rd edition of the book *Studio Thinking 3: The Real Benefits of Visual Arts Education* by [Kimberly M. Sheridan](#), [Shirley Veenema](#), [Ellen Winner](#), and [Lois Hetland](#) (June 3, 2022).

A version of the book was adapted for elementary and middle school educators titled *Studio Thinking from the Start: The K-8 Art Educator's Handbook* (2018).

Downloadable resources can be found at [Studio Thinking 2 Resource Summary at the Harvard Project Zero Website](#).



References

Harvard Graduate School of Education. Eight habits of mind. Project Zero. <https://pz.harvard.edu/resources/eight-habits-of-mind>

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2013). *Studio thinking 2: The real benefits of visual arts education (2nd Edition)*. Teachers College Press.

Students at Work
Demonstration-Lecture
Critique and Reflect
Performance & Exhibition



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Students at Work

The article delves into the concept of "students at work," emphasizing the importance of student agency and active participation in arts education. It discusses various strategies for fostering student engagement and ownership of learning experiences within the arts.

Introduction to Students-at-Work

Students-at-work is one of the Four Studio Structures described in *Studio Thinking: The Real Benefits of Visual Arts Education*. The Four Studio Structures are what researchers observed in visual arts classrooms when they sought to better understand what happens in a studio classroom. Researchers observed and recorded how time is spent in the studio and grouped the activities into the four categories. The structures are influenced by how teachers organize their studio space, time, and interactions in the classroom (p. 4). They also identified eight habits of mind that are evident in effective visual art classrooms. (See previous chapter "[The Studio Structures and Habits of Mind](#).")

As Hetland and her colleagues conducted observational research in 38 visual arts sessions, they found time allocated for students to work creating art averaged 70% of class time (p.25). When students were at work, often everyone received a common project or problem, but each crafted their art individually according to their diverse attributes and strengths. In addition to individual creation, some work was executed in small groups or in the class working as a whole.

The teacher's role while students were at work was to spend time attending to the individual learning needs of students. Teachers side coached with questions to inspire their students' creative choices rather than directing their work.

In *Studio Thinking 2: The Real Benefits of Visual Arts Education*, the authors use the following bullet points to describe the studio structure of students-at-work:

- Students make artworks based on teachers' assignments
- Assignments specify materials, tools, and/or challenges
- Teachers observe and consult with individuals or small groups
- Teachers sometimes talk briefly to the whole class

Structuring an environment for students to create their own work requires explicit planning. Although such a classroom often looks messy and unstructured, a carefully crafted invisible foundation is supporting the freedom students experience during this time in the creative process. The students-at-work structure involves an intentional mix of rituals, rules, policies, procedures, and directions. It requires careful management of space, materials, tools, and time as well as sensitive attention to transitions within the session and at the beginnings and endings of sessions. At its highest implementation levels, responsibilities for conception and execution of these elements are shared with students.

Below is a description and elucidation of what students-at-work may look like in the dance studio, theatre, or music rehearsal hall, visual arts studio, and general classroom setting.

Students-at-Work in the Dance Studio

In the dance studio, students-at-work may be working on technique, performance, improvisation, or composition skills, each requiring lots of studio time and practice to master. Students-at-work might take the form of teacher/mentor providing side-coached directions to students who are working as a whole group on different movement problems that guide them to explore the [elements of dance](#): body, movement, space, time, and energy.

More experienced students could be given a rubric to use in creating a dance (e.g., start in an initiating group shape; choose a movement tempo and pattern that incorporates a shape for each level; determine how long your group will sustain work at each level; decide how patterns, tempos, and body centers will appear in various sections of the dance; use music or percussive sounds; and end in a silent sculptural freeze, etc.). Group performances could be the culminating event of either a side-coached or an original dance.

Students are physically working on their art and craft for the majority of the time in dance class. Students may be working on their learning goals as a whole class, in small groups, or individually. Because of the nature of dance arts, it is standard practice to see a dance class weave between students-at-work, critique, and demonstration-lecture several times in a matter of minutes.

Students-at-Work in Theatre Performance and Process Drama

Students working in a playmaking context could:

- rehearse a scene in small groups, paying close attention to character (i.e., voice, movement, dialog, intention, stage pictures that group actors into playing areas and use their positions to draw audience focus to the desired action, etc.),
- design aspects of the production (i.e., costumes, set pieces, props, lighting, sound, etc.),
- research different aspects of the play/playwright/period, genre, etc., or
- work with any of the production support elements (marketing and communications, performance space design, playwriting, directing, etc.).

Often, teachers working on playmaking structures assume responsibility for key directorial decisions. But, this doesn't have to be the case. Particularly when working on ensemble pieces, play development can be expedited by assigning students into small groups with the charge to create a discrete scene (e.g., the creation myth according to religions, science, cultural stories, etc.).

In process drama work, the development tends to be guided by the teacher/mentor for the whole class. Using the *Where the Wild Things Are* example from the chapter on Demonstration-Lecture, all students work simultaneously to put on their wolf suits, make mischief, etc. When characters need to be assigned (e.g., one Max, multiple mothers), this is done to facilitate the arc of the piece (e.g., a Max is chosen to journey across an ocean evoked by the rest of the class, tame the rest of the class who are in role as Wild Things, create the coronation tableau, etc.)

Students-at-Work in Film & Media Arts

Students pursuing projects in film and media often work individually to refine skills, and subsequently, are assigned to small groups to finish sections of the film. Ultimately, production elements become the focus of small groups that work in teams to shoot, edit, and master the rough cut. As in dance, rubrics as guideposts to help students shape their project are regular features of how problems are worked on and solved in film.

Teaching Youth About Media Arts

See the section of our website focused on teaching youth about media arts. There are practical activities for students to work on in photography, graphic design, and filmmaking.

<https://advancingartsleadership.com/node/57#teachingyouthmediaarts>

Students-at-Work During Music Experiences

In music, students often work in whole class structures. However, exploring small group and individual problems and/or projects could provide a rich opportunity to vary the routine of whole-class music sessions. The problem could be creating a soundscape to complement a picture book, researching and mastering discrete folk songs in small groups, recording the songs, creating original songs, developing the libretto for an original opera, developing arias and chorus pieces for the opera, etc.



Students-at-Work in the Visual Arts Studio

Imagining and structuring small group and whole class projects adds a rich complement to the individual work often associated with visual arts (e.g., graphic novels, murals, large installations that feature compilations of individual student work, sculpture gardens, "documenting" a school gallery stroll, etc.).

Teaching for Artistic Behavior (TAB)

"The practice of teaching for artistic behavior, now known as TAB, dates back to the 1970s, when Massachusetts elementary art teachers Katherine Douglas and John Crowe searched for alternatives to traditional teacher-directed instruction. They collaborated and developed a learner-directed concept within their own classrooms and called this choice-based art education."

Within this framework the classroom is viewed as the child's studio.

"TAB classrooms are highly-structured studio environments with clearly delineated expectations for self-directed learning in choices of varied work spaces. Available tools and art materials are introduced to students who can then access and arrange these materials independently to initiate and explore their artwork."

Learn more about Teaching for Artistic Behavior and how it might inform the students at work time in your classroom!

<https://teachingforartisticbehavior.org/>

Side Coaching Students-at-Work

Side coaching is when you give students simple prompts as they work on their art. It can occur when students work through a creative, rehearsal, or other artistic process. The prompts should be simple suggestions that will improve, challenge, or clarify students' choices as they create and produce their creative work.

Side coaching includes questions and statements that inspire student's creativity. Positive and specific feedback is always relevant and highlights what you want to see or hear in a student's work. Open-ended questions inspire student's creative exploration.

The blog linked below provides examples of phrases you might hear a studio teacher say while coaching student artists in the creative process. Phrases are provided to coach students in dance, drama, music, media, literary, and visual arts.

Click here to read "[Coaching Students in the Creative Process.](#)"

How to Coach Student Artists in 6 Art Forms



DANCE

"How many ways can you show me that action on a low level?"
"Can you add a twist: a high twist, or a low twist?"
"Face another direction."
"Is there a moment you really love that would be worth repeating?"
"What does that movement mean? How could it be more clear?"

DRAMA

"How can you express this differently with your voice/body? And another way? And another? Which do you like best? Why?"
"How can you use the space to show what you mean? Can you make all your meaning show in a single gesture?"
"What is the focus of the scene? What does the character want?"



MUSIC

"Listen carefully. Does your voice match what you are hearing?"
"Can you follow exactly what my voice is doing?"
"If we were to change the order of the sections, what would you do?"
"This is what I saw/heard. Does that convey what you are trying to express?"

MEDIA ARTS

"Would you like to walk me through your storyboards?"
"These films are similar in topic to yours; they might inspire you."
"It looks like a short tutorial on green screen effects in iMovie might be helpful to you. Here is a link to one of my favorites."



VISUAL ARTS

"I see you chose to use color/shape/texture, tell me about it."
"I see you are frustrated. How can I help?"
"How do you envision the final piece looking?"
"How do you plan to address that empty area?"
"Let's print some pictures you selected to help you design your art."

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Read about the other three Studio Structures for Learning:

- [Demonstration-Lecture](#)
- [Critique and Reflect](#)
- [Performance and Exhibition](#)



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Demonstration-Lecture

Introduction to Demonstration-Lecture

Demonstration-lecture is one of the Four Studio Structures described in *Studio Thinking 3: The Real Benefits of Visual Arts Education* (2022). The Four Studio Structures are what the authors observed in visual arts classrooms when they sought to better understand what happens in a studio classroom. The structures are how they saw teachers organize their studio space, timing, and interactions in the classroom to nurture studio habits of mind (see previous chapter “[The Studio Structures and Habits of Mind.](#)”)

The demonstration-lecture structure of a studio classroom provides background knowledge and context for the art form or for the selected project. The teacher delivers necessary information regarding the problem or project to be addressed; describes and defines the requisite skills, processes, and tools that students will use; and, furnishes examples of work (either by professionals or by other students) that could inform the way students approach their work. Questioning strategies, anecdotes, and connections to prior learning experiences to extend understanding are also part of demonstration-lecture.

Demonstration-lecture can introduce a project or be used to answer authentic questions as they arrive, providing a scaffold to propel the work as students create. It is essential that students know how to use the space and materials safely before they can begin. Early in the year, this type of instruction often comes first. As student skill and confidence grows, it might occur at the beginning of a project or lesson or be threaded throughout the art making as students navigate choices and more need information.

The authors of *Studio Thinking* describe demonstration-lecture:

- Teachers (and others) deliver information about processes and products and set assignments
- Information is immediately useful to students for class work or homework
- Information is conveyed quickly and efficiently to reserve time for work and reflection
- Visual examples are frequent and sometimes extended
- Interaction occurs to varying degrees

In the studio classroom, arts educators don't need to spend a lot of time providing direct instruction and presenting what to do or how to do it. They give just enough time to provide structure and support; a little goes a long way, especially if your hope is for students to take ownership, exercise their own creative choices, and assume the risk of exploration and experimentation.

Demonstration-lecture and Lecture-demonstration

Demonstration-lecture should not be confused with the term "lecture-demonstration," which is a type of presentation or performance meant to inform a formal audience. Student work or performances can be accompanied with narration to provide the audience with an explanation or "lecture" alongside the presentation.

Professional artists frequently use this same format in schools. See a list of arts organizations providing lecture-demonstrations in schools throughout the state of Utah at popsutah.org.

Demonstration-Lecture in Dance

In dance, demonstration-lecture is often threaded throughout the session as the teacher provides content and information for movement problems to be explored when the students are at work. This is when background information is shared to help students build skill and refine their technique in the classroom activities that follow.

The "demonstration" portion of demonstration-lecture includes modeling the desired movement or movement quality described by the verbal instruction. In dance instruction this strategy is referred to as "modeling." A teacher might perform the series of movements assigned for students to replicate or model the energy quality they would like to see in the student's performance. When a teacher dances for or alongside their students they can inspire further creative exploration and boost student's motivation to explore movement with more energy and originality. Modeling can also be provided by selected students or videos.

Demonstration-lecture in dance does not always propel students to work on choreography, improvisation, technique, or performance. Demonstration-lecture could probe learners to question dance works, analyze the role of dance throughout history, and appreciate the purpose for cultural and folk-dance forms.

EXAMPLES OF DEMONSTRATION-LECTURE IN DANCE

- "This dance was created by Bill T. Jones, a modern dance choreographer in New York City. He loved to use patterns of simple gestures in his choreography. After watching the clip, when I snap my fingers, show me one of the gestures you remember from his dance."
- "The difference between a swing and a sway is in their relationship with gravity. With swing you are allowing gravity to pull you towards the earth, with sway you are opposing gravity. A swing is often called an undercurve because it makes a "u" shape curve through the air, like the mouth in a smiley face. A sway is an overcurve where your movement follows the path of a frowny face. Imagine a crowd waving their arms above their heads to a slow ballad at a concert. This is what it looks like to sway with your arms."
- "What do you think of when you hear the word chance? Chance refers to an unpredictable event or series of events. Choreographer Merce Cunningham is known for making dances by chance. He would roll a dice to determine how many dancers went on stage or draw a title from a hat to determine the music that should accompany the dance. We are going to make our own chance dance by flipping a coin to determine the energy quality of each movement in our sequence. Heads means we perform a sustained fall; tails means we perform a vibratory fall."
- "When I snap my fingers, spread out into the space and make a round shape. When I play my drum, move through the general space, the space we all share. You will travel like a cumulus cloud. Cumulus clouds have flat bottoms and round, fluffy tops. They are often described as puffy, cotton-like, or fluffy. The word cumulus comes from the Latin word cumulo, which means heap or pile. How can you move like a heaping pile of fluffy, cotton-like clouds?"

Video Case of Demonstration-Lecture with Math

Kelleen Leslie, a fourth-grade teacher in Utah, leverages the studio learning structure of "Demonstration-Lecture." She reviews geometric terms and provides the students with giant rubber bands and verbal instructions on what geometric vocabulary word to creatively express.

<https://youtu.be/A7Ykiyy2RI0>



Photo by Samuel Jake

Demonstration-Lecture in Drama

Generally, the initial experiences in a drama lesson are meant to help students authentically explore and discover the lesson objectives for themselves. The instruction the teacher gives related to the objective of that experience, whether before or after the experience, is the Demonstration-Lecture that either solidifies the ideas students discovered in their experience or propels them to explore in their next drama experience where the described drama concepts and skills can be practiced while the students are working. The demonstration-lecture also can convey the background information students need to connect to the historical or cultural significance of the piece they are exploring.

Of course, students will need to receive directions from the teacher in order to participate in the initial drama experiences, but giving directions is different from the direct instruction or demonstration-lecture that follows these experiences. The demonstration-lecture clarifies and makes connections to the learning objectives that have been set for the lesson, not just setting parameters for the class activity or behavioral expectations. For example, while giving instructions would include inviting students to find three gestures for their character, the demonstration-lecture would further explain the purpose of gesture and strategies for improving gestural choices.

EXAMPLES OF DEMONSTRATION-LECTURE IN DRAMA

- Exercises/games the teacher plays with the students. These exercises show students full body/mind/voice commitment and range.
- Perhaps a teacher will tell a story, play a game, facilitate an improv, manipulate a puppet, in which the teacher can embody not only performing skills, but ensemble skills. The teacher nudges students to a vision of theatrical expression.
- The teacher asks questions that students answer either through speech or through body/voice, space, or design choices.
- Questioning drives the learning forward and with a sort of give-and-take the teacher takes cues from the students as to their interest in the area of focus within the subject of exploration the students are working on. This procedure highlights the inherently collaborative nature of drama and the balance between the individual and ensemble.
- Working from a playmaking perspective, demonstration-lectures could focus on how to integrate history, fantasy fiction, and current events into an original work.
- Demonstration-lectures could showcase ways to transform text (e.g., picture books, chapter books, etc.) into a performance text. Using Maurice Sendak's *Where the Wild Things Are* as an example, participants—acting as a collective Max—are asked to: find where they stored their wolf suits, put them on, make the three kinds of mischief that the book's Max engages in, and sing or shout a choral, "Wild thing!" and individual renditions of, "I'll eat you up!" Then, there is a shift to three participants, who assume the role of Max's mother. These three are questioned by the other participants (e.g., "Is Max always so temperamental?" "Is Max an only child?" "Where is Max's father?" "How does Max do in school?" etc.). Then, the scene shifts to the boat trip with participants evoking waves and Max traveling across space and time, taming the Wild Things, being crowned king, orchestrating the wild rumpus, falling asleep and, finally, returning home, where his supper is still warm.

Video Case of Demonstration-Lecture with Process Drama

Watch the beginning of this video clip to see Evelyn, a drama teacher in New Zealand, set-up a process drama with a quick demonstration-lecture (watch from 1:58 - 3:28) <https://youtu.be/APoU5nM8Qwk?t=118>



Photo by Samuel Jake

Demonstration-Lecture in Media Arts

As in dance, demonstration-lectures in film and media arts are often threaded throughout the process of creating a finished work. One discrete session could have several demonstration-lectures, or one demonstration-lecture could generate exploration of a concept or topic for several sessions.

EXAMPLES OF DEMONSTRATION-LECTURE IN MEDIA ARTS

- Pre-production elements include illustrative "tasks" (e.g., students are given a box and are charged with 'telling' the story of the box either individually or in small groups). This creates an arc which spans from brainstorming to the creation of some number of sentences, attached to the beginning, middle, or end).
- The demonstration-lecture could explore: types of shots (e.g., establishing, wide, medium, close-up); Foley elements (e.g., a door opening, footsteps, the hum of a refrigerator); voice overs; choice of setting; storyboarding (i.e., how to use stick figures or more realized 3D drawings to define the shot, and describe all key elements).
- Each piece of the above sequence could propel student work for a single class session or many sessions. The goal is ultimately to move beyond the heuristic "story of the box," to a story conceptualized from inciting incident, to rising action, through to climax and denouement: a story that is conceived, shot, edited, and produced by a team of students.

Demonstration-Lecture in Music

Demonstration-lecture in a music class often includes giving instructions for students-at-work activities that include singing, playing, listening, moving, creating/composing, reading, and writing music. Often the demonstration-lecture

structure is interactive as students are encouraged to use active listening or participation as a teacher models, performs, or plays music. In music class, demonstration-lecture and students-at work structures usually switch back and forth throughout the entire time.

During demonstration-lecture, the teacher is making concepts conscious, actively engaging students in developing their understanding of what is being shown and giving a framework for music-making activities. As soon as the students begin the process of making music it moves from the demonstration-lecture structure to the students-at-work structure.

Specific examples of demonstration-lecture found in music classrooms might include modeling singing versus speaking, naming specific musical elements found in the music, showing how to play a new singing game, giving initial experiences with part singing by singing something different from the students, modeling conducting techniques, and so on. These demonstration-lectures offer just enough information to get students launched into making music themselves.

EXAMPLES OF DEMONSTRATION-LECTURE IN MUSIC

- [Teacher sings an example in head voice.] "Singing in your head voice sounds light, bright, and unstrained. It feels as if the sound is flying or spinning out of your mouth. When singing in your head voice you will feel vibrations in your head, cheeks, and mouth, not your chest. Try these warmups to practice using your head voice."
- "In duple meter, a quarter note is one sound in one beat and it looks like this. A quarter rest is one beat of silence and it looks like this. On my cue, we will play and repeat this combination of quarter notes and quarter rests all together."
- "A musical motif (or motive) is a short series of notes, a musical phrase, or a rhythm that a composer repeats throughout a piece of music. In the last movement of the Ninth Symphony, Beethoven used the rhythmic motive short-short-short-long. Look at the score as you listen to this recording. Circle the short-short-short-long motive on the score whenever it is played."
- "This song is a happy celebration song. Put joy and excitement in your voice, face, and body as you sing it."
- "Watch as I do the steps of the dance and sing the song. Listen for the word that I sing when I change directions."
- "Listen as I sing and do body percussion to this folk song. Where do the claps occur?"

Video Cases of Demonstration-Lecture with Music

Watch Molly, a music teacher at J and C Academy in England, as she provides a demonstration-lecture for her students before they practice performing the difference between beat and rhythm (watch from 1:52-2:52) [\[a\]](https://youtu.be/tNbLX2wX4Bs?si=icR7UrC_310_U3VI&t=112).
https://youtu.be/tNbLX2wX4Bs?si=icR7UrC_310_U3VI&t=112

In this video Emily Soderborg and Brenda Whitehorse prepare an auditorium of educators to sing Shí Naashá through demonstration-lecture (start at 1:02) <https://youtu.be/loQvPkIkm6E?si=0bagK49PANlyh3LS&t=61>



Photo by Samuel Jake

Demonstration-Lecture in Visual Arts

As noted above, demonstration-lectures as part of visual arts curricula seem pretty clear-cut: the requisite skills, processes, and tools relevant to the project/problem at hand are demonstrated; models of similar work are explored; and often, the teacher/mentor provides a brief overview of how/where/when similar works occur in the visual arts canon, and by whom.

EXAMPLES OF DEMONSTRATION-LECTURE IN VISUAL ARTS

- Demonstration-lecture could involve presenting students with an 8" by 8" box and some found objects, such as old license plates, twigs, pieces of fabric, etc., and challenging them to design their own 3D work using these elements while also connecting their work with the work of at least one peer.
- Demonstration-lecture could be used to teach a technique such as tempera batik (with shallow space and heavy black-out lines), giving the students a charge to change the world through their composition.
- Demonstration-lecture could inform students of the history and purpose behind a historical work of art before inviting students to work to create their own work of art to achieve a similar purpose. For example, students could be shown the World War II poster featuring "Rosie the Riveter," given a description of what propaganda is, and asked to create their own poster to persuade viewers to a certain action.

Video Cases of Demonstration-Lecture with Literary Arts and Visual Arts

In this video Cassie Stephens, elementary arts educator in Tennessee, demonstrates how she uses a poem, "Larry the Line," to engage students as they are introduced to the concept of line (start at 1:21).

[Teaching Art: Line](#)

And here she is again, dressed as a ninja turtle with a sequin bow in her hair, introducing kindergarteners to self-portraits, portraits, and Van Gogh (start at 3:10): [Art Teacherin' 101: Episode 23 KINDERGARTENLAND](#)



Photo by James Huston

Read about the other three Studio Structures for Learning:

- [Students-at-Work](#)
- [Critique and Reflect](#)
- [Performance and Exhibition](#)



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<https://open.byu.edu/advancingartsleadership/demonstrationlecture>.

Critique and Reflect

The article explores the concept of critique and reflection as a vital studio structure for discussing and analyzing student artwork, aiming to enhance artistic decision-making and personal expression. It outlines a four-step process for facilitating effective critique sessions, emphasizing the importance of clear goals, varied formats, allocated time, and archiving for further evaluation and growth

The Studio Structure of Critique & Reflect

In *Studio Thinking 3* (2022), authors refer to the third studio structure as critique; in the adapted edition for elementary and middle school arts education, this structure is called "talking about art." Critique essentially refers to the questions that lead to purposeful exploration of the meaning generated by an artifact. Critique weaves with demonstration lecture and students-at-work during class time. These three structures alternate naturally as authentic arts learning unfolds.

In this section, critique and reflect, as a studio structure, refers to conversations about students' work, whether completed or in process. It is the structure predominantly focused on reflection and discussion during class time. It is an intentional pause from other artistic processes to observe, consult, and reflect on the work students are creating or the process they are experiencing.

The purpose of critique while making a work of art is to inform artistic or technical choices, elevate student thinking and activate personal voice. During critique, students and teachers engage in dialogue to gain awareness of whether the design choices made in the creative process have helped or hindered their goals for the piece.

Learning to recognize the most effective questions, interrogating with clarity, and eliciting responses through questioning will assure that critique reaches appropriate depth and specificity to guide students' decision making.

Asking questions about works in progress can be a powerful catalyst to learning. However, haphazard and thoughtless questions can shut down creativity and diminish student engagement. Determining target outcomes and tracking how students (and the teacher) navigate toward those outcomes is pivotal in forging a supportive classroom culture.

Authors of *Studio Thinking 3* use the following bullet points to describe critique:

- Central structure for discussion and reflection.
- A pause to focus on observation, conversation, and reflection.
- Focus on student work.
- Works are completed or in progress.
- Display is temporary and informal.

Four Steps for Facilitating Critique in the Classroom

Step 1: Determine the Purpose

"What do I as the teacher want to accomplish through this artistic conversation? What are my goals for discrete sessions? Are my goals different for different sessions? What will I measure to determine the success of the session?"

The questions created for critique and reflection direct student thinking. It's important to have a clear purpose about which of these outcomes you desire:

- Develop artistry
- Critique works of art
- Support students' metacognition
- Explore visual art core standards
- Explore core standards from other curricular subjects
- Work on 21st century skills
- Build relationships with students
- Build classroom community

Once teachers prioritize their desired learning outcomes, the value of the conversation can be targeted strategically and questions can be thoughtfully prepared.

Step 2: Determine the Format

"What will be the most effective way to engage students in artistic conversations about their work, the work of others, or the social, historical, or cultural context of the work? How will I assess the success of the session?"

Critique and reflection can be conducted as verbal discussion in pairs, small groups, or as a class; or, these can be recorded in written or visual reflections as a journal entry, letter to an artist, or mind map. These processes can significantly strengthen one's own work (self-assessment), contribute to the work of peers, or develop understanding of canonical works.

Specific applications follow:

1. Students can engage in self-assessment conversation by: writing their perceptions, thoughts, questions, and value statements in a journal; recording their insights onto a digital device; sketching a series of images, etc.
2. Students can present their works-in-progress to peers in pairs or small groups, sharing their thinking and emotional connections to their work and describing what they intend to do next. They receive no feedback from peers or teachers; success is measured by students' fluency in capturing what they have accomplished and how they intend to improve or complete their work.
3. Students can discuss a peer work or a canonical work in small groups while capturing responses in writing, in sketches, or in an audio recording. The response record becomes the measure of success and the material for analysis.
4. Another powerful variant of peer assessment is to have the student/creators ask questions of their peers in pairs or small groups.
5. Mentor assessment can model highly attentive description, analysis, interpretation, judgment, and theorizing. But doing this requires extremely careful set up and closure. The most powerful application of mentor assessment is one-on-one in teacher/student conferences, driven by neutral questions, not evaluative statements from the teacher/mentor. The success of mentor assessment is evidenced in the student's response to the mentoring session.

Step 3: Allocate Time

"When should these kinds of conversations take place? How much time do I need to have a thorough conversation?"

The time allocated to talking about art will vary according to its purpose(s). It could be 10 minutes or less. It could occupy different periods of time during the learning session (i.e., early in the session, in the middle, at the end). It could extend over a much longer period of time. The key is that it is crucial to include artistic conversations—purposefully and routinely—in order to realize and benefit from the four studio structures.

A caveat: be wary of approaching these artistic conversations through a would-be egalitarianism. It isn't necessary to have every student present work or even respond to work during a critique session. This tendency can slow down the pace of critique and weaken its efficacy.

Step 4: Archive and Evaluate Artistic Conversations

"What do I do with material from saved artistic conversations? What sorts of analyses could generate cascading insights: by me as teacher/mentor, by students, and by parents and community members?"

Because students' comments and/or sketches bring significant insight, it is important to record students' responses (i.e., who responds, and what they have to say). This could be done via audio recording, peer note-taking, self-reflective journaling, etc.

The data (sketches, recordings, etc.) provided by artistic conversation sessions could be used on posters, memos, letters/emails/texts sent home or to professional artists/companies/organizations. Student comments could be used as sidebars in programs, as commentary in hallway galleries, on school websites, etc.

A portfolio can be a useful way for students to archive their own work. Sections of the portfolio might include artistic conversations, works in progress, finished works, ideas for exploration, and drafts of artists' statements that evoke their creative arcs, etc. The portfolios could be featured—as videos or on desktops—at back-to-school nights, with the students serving as docents of their portfolios. You could affix comments/sketches/photos etc. to one of the walls in your room—a sort of graffiti wall—featuring the artistic conversations alongside student work.



CRITIQUE FOR CREATORS

Critical Response Process (CRP)

A four-step process for artists to receive feedback on their work in progress called [The Critical Response Process](#), developed in the 1990's by Liz Lerman (dancer and choreographer), helps groups critique artistic works still being developed. This four-part method emphasizes dialogue and inquiry and gives artists the opportunity to have some control of the feedback directed at their work.

Statements of Meaning

Responders offer positive statements to describe what was meaningful to them about the work they witnessed. "What was stimulating, surprising, evocative, memorable, touching, unique, compelling, meaningful for you?"

Artist as Questioner

The artist has an opportunity to ask the responders questions. Both broad or specific questions aid dialogue in different ways; the more the creator can hone their focus, the deeper the dialogue.

Neutral Questions from Responders

Responders ask the creator factual or informational questions to help the artist see their work from a fresh perspective. Learning to embed opinions in the framework of a neutral question can help the artist achieve a new perspective without feeling they need to defend themselves.

Permissioned Opinions

Responders ask permission to give an opinion. First, they state the opinion topic, and then the creator can decide whether they would like to hear the opinion.

Questions for Creators

The questioning might be the most important part of the creative process for the maker (e.g., pre-K-12 student, college art major, arts entrepreneur, professional artist, etc.). Below are a few questions creators might ask themselves (and their mentors) before, during, and after participating in the creative process.

Some questions naturally emerge for the creator as they move their idea to creative action. Examples may include:

- What medium/form/scale do I intend to work within?
- Are there touchstones or antecedents I want to mine as I create my work? What materials, research, or principles should I consider before I work? How transparent should I make these?
- How long do I anticipate this work will take? How will I know when I am finished?
- What emotional impact do I want my work to have? How will I know if I have achieved it?
- How will I share my work to its best advantage? (e.g., real time/real space, digitally, etc.)

During the creative process, the creator may ask questions grounded in the elements of the chosen art form. Below are some questions adaptable to all art forms, along with a few questions specific to particular art forms. Integrating art form elements into questions may promote greater clarity and specificity.

- Are my choices fitting my intent? In creating my dance, are my choices of body usage, energy, space, time, and motion fitting my intent?
- Are my choices consistent, or is inconsistency apparent? Are my drama characters consistent? If not, is the inconsistency justified?
- Are there ways I can make my work clearer, more powerful, more communicative? How could I improve pitch, duration, timbre, form, and/or expressive qualities to make my work clearer, more powerful, or more communicative?
- Am I conveying an accessible emotional tone that consumers can understand? Am I applying techniques of line, shape, color, value, texture, space, and form that effectively communicate the desired emotional impact?
- Is my work Interesting?
- Is there a clear beginning, middle, and end? Does my dramatic piece have a clear beginning, middle, end? Are exposition, rising action, climax, and denouement easy to identify and interpret? Does conflict occur at the appropriate point in the story?

Critique and reflection sessions after completing a work of art have a different flavor. The questions associated with this phase are personal: some are introspective, and some are intended to be shared.

- What moment, section, piece, measure, etc., do I consider my best work? Why?
- If I had more time, what would warrant additional attention?
- Who could I seek out as a mentor to help me realize my vision?
- Where would I like to go next with my work?

Question for Creators

[Click here to view the article "Question for Creators"](#) for a cheat sheet you can print and keep on your desk or in your hand when coaching students in the creative process.

Questions for Consumers

[Click here to view the article "Questions for Consumers"](#) for a printable with questions you might ask while students read a work of art in the classroom.

Utilizing a Gallery Wall

[Click here to read "Critique in the Classroom: How to Use a Gallery Wall"](#) and learn how Visual Arts Educator Rachel Henderson uses questioning strategies in conjunction with a student art display.

Additional Frameworks for Critically Thinking About Art

You might also want to check out these frameworks for critiquing finished works of art, whether professionally or student-made.

- Visible Thinking Routines
- Visual Thinking Strategies
- Perceive and Reflect

[Click here to read Chapter __ "Reading Works of Art"](#) for more about these strategies.

Read about the other three Studio Structures for Learning:

- [Demonstration-Lecture](#)
- [Students-at-Work](#)
- [Performance and Exhibition](#)



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https://open.byu.edu/advancingartsleadership/critique_and_reflect.

Performance & Exhibition

Arts Integration

Arts Education

The article explores the significance of performance and exhibition in arts education, emphasizing their role in fostering creativity, critical thinking, and collaboration among students. It highlights the value of providing opportunities for students to showcase their artistic achievements through performances and exhibitions, facilitating meaningful learning experiences and promoting a deeper appreciation for the arts.

The Fourth Studio Structure

In the second edition of *Studio Thinking 2: The Real Benefits of Visual Arts Education*, 2nd Edition, the authors added exhibition as a fourth structure. The first three structures - lecture/demonstration, students-at-work, and critique – are focused on the process of art making. The fourth structure extends the students' experience to include exhibitions that show their work as professional artists do, e.g. gallery openings, gallery representation, site-specific public art installations, etc. To include the performance arts, we refer to this structure as Performance and Exhibition. This structure is the summative assessment for the arts experience. Assessment indicators from the art form can be applied.

Exhibition and performance includes selecting, organizing, and publicly displaying works and/or images and related text. It is the summative assessment to demonstrate what students learned. It can involve any or all of the other three studio structures as the works can be presented in lecture, or students can write about it or create other work inspired from it and students can talk about the work in critique and reflection. The presentation of the work can take many forms, either physical or virtual, installed or performed, ephemeral or permanent, sanctioned or guerrilla, informal or formal, or curated gallery style. It often occurs outside of class space and time, including in virtual spaces and develops in phases: planning, installation, exhibition, and aftermath.

Performance and exhibition skills begin in the classroom as students practice performing and presenting for each other as they are developing skills; thus, performances or exhibitions may be produced on a large or small scale.

Exhibitions and performances contribute in varied ways:

- Provide a forum for student work that bears a family resemblance to how professionals' share their products
- Provide students opportunities to present their work for feedback
- Raise awareness of social or community issues
- Create unity within the community
- Provide contexts to redefine excellence
- Motivate student artists to continue to create
- Recognize student growth and assess student skills in the arts

Additionally, the aesthetic experience for audiences is a powerful complement to the work itself. Our experience has shown that regular high-quality exhibitions and performances transform a school culture in ways that impact learning across grade levels and disciplines.

School-Sponsored Performance and Exhibition

Some schools have developed calendars for arts nights, arts galas, arts festivals, etc., enlisting the support of parent and community groups, PTAs, and arts advisory boards to help stage and manage large scale events. Others have relied on smaller exhibitions throughout the year.

Dance

Dance performances may be performed by one class, several classes, or multiple grade levels. They could be a variety of small groups from various classes and grade levels. The performance may feature students' original choreography or repertoire set on them by a teaching artist or guest choreographer. It may be a performance of learning in the classroom and/or students ability to express themselves through movement with flexibility, coordination, agility, and strength.

Dance performances could be designed for and presented in hallways, kivas, large multi-use spaces, etc., but they could also incorporate site-specific choices that use the school grounds as the venue (e.g., climbing areas, sports courts, walkways, etc.). The dance performance may be accompanied with student narration or video introductions for each piece. The performance space may include a set, lights, audio/visual elements, and costumes to support the purpose of the performance.

Film & Media Arts

Exhibitions of films and digital projects (e.g., animation, Claymation, motion-graphics, etc.) could be small scale (i.e., shown on classroom TVs), or large scale (i.e., projected onto large screens in multi-use spaces for large audiences). If a local arts organization supports a film series, school projects could be shown as part of the programming (e.g., before screening the main film of the evening).

A question and answer period after a showing of digital art such as film or photography is common in the professional media arts exhibits. Consider how you could set up the space or experience for students, parents, and community members to enjoy viewing student work and interacting with them as artists?

Theatre

Drama performances could be a rehearsed product of a process drama experience that occurred in the classroom, a retelling of a story or children's book, a reader's theater, or scripted play/musical. The performance may include a set, costumes, microphones for project young voices, and lighting equipment.

Performances of theatre work could be designed for production in a classroom emptied of chairs and desks for small audiences, in site specific settings (e.g., a performance that used a second floor window for the wizard's castle, a lower level loading dock for the home of dwarves and trolls, jungle gyms for urban dwellings, hallways, etc. - a moveable performance where the audience travels to experience certain scenes), as well as in multi-use spaces (i.e., a cafetorium, gym, kiva). It might also be possible to partner with an area theatre to perform work on their stage, thus making use of stage curtains, legs, lighting, and sound equipment.

Music

Performances could be small (e.g., a touring group of soloists or a small ensemble traveling to various classrooms, or classrooms traveling one by one to a host classroom for the performance), or larger scale (e.g., performed in a multi-use space, gym, or theatre). A caveat: the larger the space, the larger the audience, the more demanding the requirements for sound enhancement. Performances could also be showcases of recorded musical works shot with two or more cameras and subsequently edited into a short film that is shown large or small.

Visual Arts

Exhibitions of 2D art (e.g., paintings, drawings, collage, digital compositions, graphic novels, etc.) could take place in the classroom, in hallways or commons areas, media rooms, etc. The mentor/teacher could serve as the curator, or, students could be assigned curatorial tasks (e.g., matting and/or framing art work; planning the scope and scale of the exhibition to maximize aesthetic efficacy; soliciting, editing, and integrating artist statements as part of the exhibition; designing simple but effective lighting for the exhibition; announcing the "opening" through school websites, postcards, flyers, etc.).

Exhibitions of 3D art could take the shape of a sculpture gallery leading into the school, exhibited along well-traveled walkways, on playgrounds, at strategic places inside the school that don't bend requirements of fire codes, etc. Both 2D and 3D art could be digitally photographed and sequenced into a media project (with voice overs and music) that could be shown in the school's multi-use space for large audiences. Or, a gallery stroll could be designed to host one class at a time with students serving as docents of their work.

Production Guides for Elementary Performances and Exhibitions

For a guide to help you produce your first elementary school performance exhibition, click the links below for a blog post and related eBook to support your goals.

How to Produce a Performance

["Producing School Performances: A Guide for Elementary School Teachers"](#) is a blog article that explores the multifaceted aspects of planning, organizing, and executing successful school performances and exhibitions. It emphasizes the importance of purpose, venue selection, audience engagement, preparation, and post-event reflection.

For more detailed information, read our eBook, "Producing Performances." This resource, along with the blogpost linked above, guides you through a series of questions and considerations when planning and executing your performance event.

How to Produce an Exhibition

Read our blog article titled "[How to Produce Student Exhibitions](#)" for a detailed description of what to consider and how to create a visual arts exhibition for your students or school community.

Read about the other three Studio Structures for Learning:

- [Demonstration-Lecture](#)
- [Students-at-Work](#)
- [Critique & Reflect](#)



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Performing Arts in the Early Childhood Classroom

Moving, Acting, and Singing to Learn

Dance in the Classroom

"Before a child talks, they sing. Before they write, they draw. As soon as they stand, they dance. Art is fundamental to human expression."

- Phylicia Rashad

Movement in the classroom supports the academic, physical, social, and intellectual development of children in the elementary classroom. Some of the reasons educators integrate movement into their instructional activities are listed below.

- Support physical development and a healthy lifestyle.
- Promote social-emotional health and maturity.
- Integrate kinesthetic learning with conceptual understanding.
- Provide children with multiple perspectives.
- Nurture cognitive development and academic engagement.
- Help children develop literacy.
- Encourage social interaction and cooperation.
- Foster critical thinking and creative problem-solving skills.

Movement vs. Dance

Dance is a rigorous academic, artistic, and social discipline with years of study, research, and influence on our society today. However, many educators and students carry preconceived ideas about what dance is, what dance looks like, and what dance means. These ideas are often narrow and limiting when it comes to the potential for movement to support learning in the classroom. Some educators choose to focus on the terminology "movement in the classroom" as opposed to "dance" to help themselves or their students feel more comfortable with physical expression in the classroom.

The most prominent images of what dance is and what dance looks like are presented in the forms of codified dance--ballet, modern dance, tap, and folk dances--that have a specific vocabulary and pattern for sequencing steps or movement. However, dance is used as a form of individual expression across the globe beyond these dance forms that dominate our Western society. Dance is a natural part of the human experience and can be used to express many ideas in the classroom.

Elements of Dance

An understanding of the elements and concepts of dance is essential for a classroom teacher to design movement-integrated instructional events. The elements of dance are used to describe, guide, instruct, connect, and evaluate movement. The elements of dance are organized in many different frameworks. The "Dance is B.E.S.T" framework developed by Marilyn Berrett is described in the chart below.

<div> <div>DANCE</div> <div>The BODY MOVES through SPACE with varying TIME and ENERGY.</div> </div>				
<p>BODY is the art of dance takes place in and through the human body. MOTION is the movement included in the act of dancing. ENERGY is the quality that describes how the dancer moves. SPACE is the personal, general, and performance area used by the dancer. TIME is the duration that describes when a body moves or holds still.</p>				
THE BODY IS CAPABLE OF MOTION WHICH REQUIRES ENERGY AND USES SPACE AND TAKES TIME				
PHYSICAL SKILL & BODY AWARENESS warm up and skill building Posture/alignment Balance Flexibility Strength Coordination MIND/BODY CONNECTIONS Bartenieff's Developmental Patterns Gilbert's Brain Dance BODY PARTS ALONE isolation Head Leg Shoulder Foot Back Hand Arm Torso JOINT ACTION Neck Knee Wrist Hip Elbow SAFETY CONCERNS Warm-up Cool-down Stretching Conditioning etc.	LOCOMOTOR <i>moves thru space</i> The 8 Basic Steps: Walk Hop Run Gallop Leap Skip Jump Slide - Chasse Non-pedal Locomotor: Roll Scoot Crawl etc. Cartwheel Skitter Summersault AXIAL <i>in place</i> Stretch Spin Sink Turn Push Carve Pull Poke Bounce Collapse Twist Sway Bend Sway Slash Clap Kick Squeeze Jabbs Swipe Shake Slice Freeze MOVEMENT SEQUENCING Run Explode Freeze Jump Stretch Twist Sink Untwist Roll SIMULTANEOUS MOVEMENT Jump while jabbing Skip and swing	QUALITIES OF MOVEMENT Sustain (smooth) Suspend (light) Swing (under-curve) Sway (over-curve) Collapse (loose) Vibrate (shudder) Percussive (sharp) Explosive Staccato DEGREES OF ENERGY force Strong/weak Heavy/light Bound flow/free flow Active Passive QUALITIES OF ENERGY Smooth Shudder Sustained Vibrate Loose Sharp Collapse Percussive Weightless Explode Suspend Swing CONTRASTING ENERGIES Prickly Sluggish Lazy Excited Timid Droopy Tired Floppy Proud Rough Angry Jagged	DESIGN OF BODY-SHAPE Straight Bent/Angular/Crooked Twisted Curved Symmetrical/Asymmetrical Use of positive/negative space LEVEL High Middle Low RANGE amount of space Big/little Narrow/wide PATHWAYS Floor: Straight Air: Straight Curved Straight Curved Angular Zigzag Twisting FOCUS gaze & movement constantly changing toward or away DIRECTION / RELATIONSHIP Up/Down In/Out Diagonal Over/Under Through/Around Above/Below Toward/Away Side/Beside Forward/Backward Front/Behind	METRIC RHYTHM countable Beat: even Meter Accent Tempo (speed) Note Value (duration) Rhythm (pattern) Syncopation RHAPSODIC RHYTHMS non metric Breath Wind Water, etc. DANCE CAN BE PERFORMED To the beat In silence With music playing With musical instruments With singing Speaking

[Click here to download the "Dance is B.E.S.T" chart.](#)

[Click here to download the dance poster and resources for using it as a word wall.](#)

Dance activities for the classroom

Brain Dance

Participants move through the eight fundamental movement patterns of Breath, Tactile, Core-Distal, Head-Tail, Upper-Lower, Body-Side, Cross-Lateral, and Vestibular. These patterns are introduced and integrated into the lesson as dance concepts (level, direction, size, pathway, focus, balance, and energy). Though usually performed standing, the Brain Dance can sometimes be done seated in a chair.

Group Mirror Warm-up

Teachers lead participants through balancing, stretching, and isolating body parts. Students reflect the movements of the teacher as if looking into a mirror. Be sure to change levels and travel through space but move slowly enough to have students stay in sync with the leader at all times.

Simon Says

Playing Simon Says moves various body parts in different ways and develops listening skills. ("Simon says to stretch your arms up way high." "Simon says to bounce in place." "Simon says to shake your hand.") When students make mistakes, teachers encourage continued participation in the warm-up.

Isolated Parts Warm-up

Warm-up with a body part dance. Teachers use a drum to create rhythm, naming a body part every time he or she starts drumming. Instruct students to dance with only that body part, keeping the other parts still. Ask questions: How many ways can you move that part? What are some new ways this part can move?

Head-to-Toe Warm-up

Begin by choosing a movement. Make it travel from your head to your toes and back again. Start with shaking: shake the head, then move the shaking from the head to the shoulders, arms, hands, torso, hips, knees, legs, feet, and back up through the body to the head. Try other movements like floating, stretching, pulling, twisting, and bending. Encourage suggestions. Use a drum or other movements (clapping, tapping, stamping) to accompany students' explorations.

Carousel Dance Warm-up

Display five to eight prompts at various locations around the room. Divide the class into groups and assign each a beginning station. Set a timer and give students one to two minutes to explore the movement prompt before signaling the transition to the next station. Repeat until students have completed the entire cycle. Coach them on the side to explore multiple solutions to each movement prompt.

Integrating Dance with Core Subjects

Check out the following dance-integrated lesson plans designed by elementary classroom teachers and dance teaching artists for the BYU ARTS Partnership. These lesson plans represent excellent examples of using movement and dance to explore all subjects in the classroom.

- "[From Head to Toe by Eric Carle](#)" - Dance and English Language Arts for Grades K-1
- "[Every Dancer Counts!](#)" - Dance and Mathematics (Place Value) for Grades K-2
- "[Heredity](#)" - Dance, Science, and Social Studies for Grades 1-3
- "[Plants Can't Sit Still](#)" - Dance and Science for K-3
- "[My Many Colored Days by Dr. Suess](#)" - Dance and English Language Arts for Grades K-3

Find more lesson plans at www.education.byu.edu/arts/lessons.



Drama in the Classroom

"I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being." -Oscar Wilde

Guided classroom drama activities support the academic, physical, social, and intellectual development of children in the elementary classroom. Reasons educators integrate drama activities into their instructional activities are listed below.

- Provides a natural way for children to learn and explore.
- Encourages dispositions for teamwork and collaboration.
- Brings attention to the whole person, including physical, emotional, social, and intellectual aspects.
- Develops imagination, creativity, and critical thinking.
- Enhances the ability to express through movement and voice.
- Boosts confidence and builds 21st century skills.

[Click here to download the drama poster and resources for using it as a word](#)

[wall.](#)

The Hallmarks of Guided Classroom Drama

While theatre is audience-centric and focuses primarily on students developing higher-level performance, design, writing, and tech skills, guided classroom drama is designed to benefit students' own understanding of themselves, help them develop a deeper understanding of ideas and issues, and encourage empathy for others. Storytelling, dramatic play, choral speaking, puppetry, pantomime, narrative mime, theatre games, mantle of the expert, improvisation, and teacher-in-role are examples of drama-based activities.

Guided classroom drama is easily integrated into other core curricula, is student-centric, incorporates the teacher as facilitator, and includes a non-formal audience and performing space. It is an appropriate method of teaching and learning for all grade levels. The culminating outcomes of guided classroom drama might include demonstrating understanding of concepts in other content areas, following directions, demonstrating more confidence when taking creative risks, improved group collaboration, speaking clearly, or using flexible and unique thinking to solve problems. These outcomes can vary in effective drama classrooms and may or may not be intended to become a final performance for an invited audience.

1. Drama involves pretending, such as role-play and characterization.

Guided classroom drama is most often recognized as pretending. Guided classroom drama focuses on the use of an actor's tools: body, voice, and mind. Mind equals imagination and analysis, as well as creative problem solving. Pretending is fostered by open-ended questions with unlimited answers.

2. Drama emphasizes the importance of relationships.

Often using design, sound, and movement to convey ideas, drama emphasizes the importance of relationships, can be communicated through speech and movement (sometimes using a script), and is expressed through an actor's body, voice, and mind. Guided classroom drama is focused on communicating content, including specific curricular content or more abstract ideas like emotion and empathy. Participating individuals and audience members will see, hear, understand, and feel the meaning of what learners and/or performers are expressing. In dramatic performance, showing is more powerful than telling. Ideas can be expressed through scenery, costumes, music, dance, blocking, stage business, puppetry, light, color, texture, mood, and energy.

3. Drama is collaborative and encourages problem solving by highlighting conflict.

The facilitating teacher of a drama-based activity helps learners identify the main dramatic conflict, and then guides learners in finding ways to resolve the conflict. While tension may be uncomfortable, guided classroom drama capitalizes on conflict as an opportunity to practice resilience and problem solving in low stakes and lifelike situations.

A Scaffold for Drama Work

Systematic approaches to learning about and through drama are many and varied. The elements of this scaffold represent just one method of ordering the work for guided classroom drama, and incorporates the hallmarks described above. The story element, with its inherent dramatic conflict, strong structure, and memorable characters, runs throughout this particular approach. Using various [21 red-hot guided classroom drama tools](#) while practicing the elements described in this scaffold can provide students with more in-depth drama explorations.

- **Imagination:** Begin with IMAGINATION, concentrating on visualization, sensory work, and identifying creative choice. For example, after classroom read-aloud, teachers could encourage students to imagine and share a possible ending to the story, or imagine a particular scene differently.
- **Dramatic Play:** Engage children's natural dramatic play skills by inviting them to pretend, participate in role-play, and become characters, objects, or aspects of the setting or environment of the story. Encouraging students to act out a favorite memory is one way of practicing dramatic play.
- **Movement and Rhythm:** Adding movement and rhythm organizes the students' energy as they incorporate repeated patterns of gesture, sound, and percussion that support their exploration of character, conflict, and setting. The student's use of body, voice, and imagination to incorporate movement and rhythm helps deeply express emotions and experiences in a different manner than using only words or speech. For example, class members could use movement and rhythm to demonstrate the feelings and language in Lewis Carroll's "Jabberwocky."
- **Pantomime:** Next, try pantomime, or acting with no voice, though music can be added. Students' use of abstract movement and precise, natural movement in pantomime can illustrate an emotion or emphasize the sensory details of a story. Using characters from *Charlie and the Chocolate Factory*, students could take turns pantomiming each child's choices and consequences during the factory tour.
- **Improvisation:** Students can practice improvisation, which reflects a spontaneous, unrehearsed scene co-created with partner(s) without pen or paper. For example, one student might assume the role of a slave owner while another student acts as an abolitionist, meeting for the first time at a dinner party.
- **Playmaking/Storytelling:** Incorporate playmaking and storytelling for informal audiences, including puppetry and playwriting. Sets, props, costumes, sound, and lighting are design elements that can be added. Favorite books or stories can provide inspiration for these live, three-dimensional performances. Consider a winter-themed Bunraku puppet show of *Snowmen at Night*, or a fashion show to accompany the text of *Today I Feel Silly*, or a shadow puppet presentation to accompany a poem by Shel Silverstein.
- **Creating Theatre:** Intended for more formal audiences, theatre involves more advanced performance skills, rehearsal time, in-depth design development, and production work. Guided classroom drama is designed primarily for in-depth learning and expression. While guided drama may develop preparatory and foundational tools for a more advanced and formal theatre production at a future point, theatre production is not intended to be a primary focus or end goal of guided classroom drama. Additionally, as a general rule, formal theatre should not be a requirement of children before fourth grade, although interested children can certainly self-select into after-school drama groups, or participate in professional or community theatre.

Getting Ready for Drama Work

Drama is social, communal, communicative, performative, and imaginative. Adequate development of these skills requires students to practice drama warm-ups. Essential for tuning awareness and personal temperament, the warm-ups exercises explained in this section allow students to easily call upon their voices, bodies, and imaginations to produce better quality drama work. (This preparatory step is as important to a theatre artist as it is to a musician, dancer, or an athlete.)

Become an Ensemble

Task students to become an ensemble within a created performing space. Specifically, this process might involve students setting up the classroom to be ready for a theatre game; moving tables to the side in order to create a community circle; clearing off desks and pushing in chairs to create individual acting spaces; walking down the hall to the gym in some specific way; and entering that prepared space ready to work. Directions include getting ready quickly, helping all to be included, and respecting one another's personal space as well as the classroom environment.

Sample directions: "By the time I count to fifteen, let's have our space cleared, and all students comfortably seated in a circle. And today, let's try doing this with no vocals! You're going to have to figure how to do this without words or noises! Ready? Begin."

Engage Creative Choice

Invite each student to engage their body, voice, and mind to make and perform creative choices. This could involve using a theatre game or other drama warm-up which clearly links to the focus of the drama lesson.

Sample directions: "Let's play 'In the Manner of the Word.' I need one person to go out in the hall until we come get you. While you are gone, we will choose and agree on an adverb, such as 'quickly' or 'sadly' or 'sneakily.' When you come back in, you will stand in the circle and ask one of us to do an activity 'in the manner of the word.' Perhaps, 'Eat breakfast in the manner of the word' or 'Play piano in the manner of the word,' and so forth. You can ask a few different people, but you only have three guesses. Remember everyone, we're all working together to try to communicate the adverb clearly."

Side Coaching

Teachers can act as side coaches during the first and second tasks. Side coaching helps focus students on their ensemble work, emphasizes their communicative, performative and imaginative choices, and facilitates praising and challenging students until they are warmed up and ready to engage in drama-integrated learning.

Sample side-coaching sounds like: "Wow, you all are clearing this room using no words, but I still hear some sounds! Let's use gestures, and no verbal language!" "Josefina's face seems to be inviting others to fill in this side of the circle! Let's see you respond." Or, "My word, they guessed our adverb 'sneakily' so quickly. Charlie, you really made a great choice to show us with your whole body what 'sneakily' really looked like. Even your fingers looked sneaky! Nice work!"

[Find the 21-Red-Hot-Process Drama Skills you can use in the classroom by clicking here.](#)

Integrating Drama with Core Subjects

Check out the following drama-integrated lesson plans designed by elementary classroom teachers and theatre teaching artists for the BYU ARTS Partnership. These lesson plans represent excellent examples of using process drama to explore all subjects in the classroom.

- "[Catching' Tens and Ones](#)" - Drama and Mathematics for Grades K-2
- "[Penguin Place Value Emotions](#)" - Drama, English Language Arts, and Mathematics for Grades K-2
- "[Goin' on a Bear Hunt](#)" - Drama, English Language Arts, and Science for Grades 2-3

Find more lesson plans at www.education.byu.edu/arts/lessons.



Music in the Classroom

"Music enhances the education of our children by helping them to make connections and broadening the depth with which they think and feel. If we are to hope for a society of culturally literate people, music must be a vital part of our children's education." - Yo-Yo Ma

Leveraging music activities in the classroom supports the academic, physical, social, and intellectual development of children in the elementary classroom. Reasons educators integrate music learning into their instructional activities are listed below.

- Impact student's academic achievement.
- Encourage social and emotional development.
- Strengthen memory and learning retention.
- Influence motor development and physical maturation.
- Enhance the connection between the body and mind.
- Boost confidence and acquire 21st century skills.

[Click here to download the music poster and resources for using it as a word wall.](#)

What Children Do With Music

Singing

- differentiate between singing voice and speaking voice
- explore range of high and low pitches
- sing on pitch and with good tone

Playing

- experience feeling and moving to a steady beat
- recognize the difference between strong and weak beats
- practice beat accuracy
- explore sound and silence in rhythmic patterns
- practice playing strong and weak beats in patterns of 2, 3, 4
- practice rhythmic patterns simultaneously with beat/rhythmic patterns of others
- build skill in playing rhythm patterns
- explore varying uses of tempo and dynamics
- perform with body percussion (clap, snap, pat, stomp)
- play on non-pitched and pitched instruments

Reading/Notating

- explore a variety of icons representing pitch, duration, and form
- understand the relationship between beat and rhythm
- use traditional and iconic notation as a means of reading and performing music
- use Curwen hand signs
- respond to patterns of same and different
- listen and identify how tempo (fast and slow), dynamics (loud and soft), and timbre (vocal, instrumental, environmental sounds) are used in a piece of music to express the composer's intent
- learn to listen carefully to others when participating in an ensemble
- recognize repeated or contrasting phrases
- identify the form of a piece of music
- analyze and identify the elements of music in a piece and how they are used to express the composer's intent
- connect music to personal, societal, and cultural context

Creating

- compose, improvise, and apply musical elements to create music
- create vocal characterizations as part of a story or song
- create new words and rhymes for favorite classroom songs
- create simple beat and rhythm patterns
- create simple iconic representation of beat, meter, rhythm, and pitch
- create simple rhythmic patterns to be played against a steady beat
- create variations in tempo, dynamics, and timbre for musical expression

Beat and Rhythm

Focusing on beat and rhythm skills in the classroom can help students develop skills in fluency, pacing, timing, synchronicity, agility, and coordination. Try the following activities to engage students in understanding beat and rhythm:

- **Play the beat:** Show a steady underlying pulse in various ways as the students follow along: body percussion (patting, clapping, snapping, stomping), alternating hands right, left, right, left (RLRL), feet marching, on an instrument, tapping various parts of the body (head, heart, fingertips, tongue, and so on) as the children follow along.
- **Call-and-response:** Perform a certain number of beats and have the students repeat them. Change the tempo and volume of the beat, and see how well the students follow. Produce a rhythm while maintaining a steady beat and have the students repeat it, alternating back and forth in call-and-response style. Invite various students to be the leader.
- **Rhythm with words and phrases:** Use voice, body percussion, or instruments to produce the rhythm of student's names, a nursery rhyme or poem, or words to a familiar song. Divide into 2 or 3 groups and play different patterns simultaneously to the same steady beat.
- **Put the beat in your feet:** Play a steady drum beat and invite the students to walk with the beat. Instruct the students that when the drum starts they start, when the drum stops they stop. Vary the tempo by accelerating and decelerating. Vary the volume by playing loud or soft.
- **Drum circle:** Give each student a hand-held percussion instrument or have them clap. Play a steady beat in unison. Invite the students to improvise a rhythm while staying with the beat of the group.

How to Teach a Song

The Basics

1. Connect the song to their own experiences, a culture, or something they are learning about.
2. Before singing the song, students hear the whole song (4-5 times) with directed listening, playing, or movement activities.
3. Students may sing part of the song every time it occurs.
4. Play singing games as students become familiar with the song.
5. Add body percussion and instruments.
6. Include movement.
7. Extend learning by having students identify or create form, discover patterns and sequences, count, group, read or write lyrics, make connections to other cultures or classroom subjects.

NOTE: "Whole song" refers to a simple song that includes a lot of repetition and a recurring, obvious form. For more complex songs, use the "whole song" method with just one section of the piece. It is not necessary to start at the beginning of a song. Begin where students will experience the most success. Adapt your teaching strategies to match the requirements of the song. The structure and demands of different songs might require different teaching strategies.

Use the whole-part-whole method

WHOLE

1. Let the children hear the song a few (or many!) times before they are called upon to sing the song.

2. With each hearing, direct students' listening or have them engage in some of the ideas listed on the "[What Can I Do with a Folk Song?](#)" page.

3. After they have heard the song 4-5 times, the children sing the entire song if it is a short simple song, or join in singing one phrase, verse, or the refrain of the song whenever it occurs. It is not necessary to start teaching the beginning of the song. Teach just one main section or part of the song. Providing picture or word cues, lyrics, or sheet music can be helpful, but isn't necessary.

PART

4. Define vocabulary words, review difficult phrases, practice melodic intervals, strengthen insecure parts, and correct any sections where students are making errors.

5. If students have only learned one part of the song, teach the other parts of the song adding one part at a time until they know the entire song.

WHOLE

6. Sing it DIFFERENTLY every time by adding various elements such as body percussion, instruments, or movement. Vary dynamics and/or tempo. Add rhythmic ostinatos with non-pitched percussion or body percussion. Play harmonic accompaniments on boomwhackers, bells, Orff instruments, or ukuleles. Divide the song into sections and have a different group sing each section, line, verse, or part. Students may sit or stand. Teach them how to conduct the meter of the song as they sing. Be creative and have fun!

7. After experiencing the song many different ways, students may help determine how to most effectively perform it. When practicing to perform, concentrate on consistency in tempo, dynamics, conducting cues, breathing, pronunciation, etc. Emphasize in-tune singing and good vocal tone. The time to sing it the SAME way every time is when students are practicing to perform a song.

Integrating Music with Core Subjects

Check out the following music-integrated lesson plans designed by elementary classroom teachers and music teaching artists for the BYU ARTS Partnership. These lesson plans represent excellent examples of using process music to explore all subjects in the classroom.

- "[Johnny Works with Place Value](#)" - Music and Mathematics for Grades K-2
- "[Pie Rhythms](#)" - Music and English Language Arts for Grades K-2
- "[Waddling Ones and Tabaggoning Tens](#)" - Music, Dance and Math for Grades K-2
- "[Weather in the Seasons](#)" - Music, Dance, and Science for Grades K-2

Find more lesson plans at www.education.byu.edu/arts/lessons.



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Integrating the Arts

Chapters in this section...

Introduction to Arts Integration
Models of Arts Integration: More Than One Way to Do It



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https://open.byu.edu/advancingartsleadership/arts_in_the_elementary_classroom.

Introduction to Arts Integration

Arts Integration Basics

BYU ARTS Partnership Framework

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

What is Arts Integration?

BYU ARTS Partnership Definition

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

MORE DEFINITIONS OF ARTS INTEGRATION

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

ARTS EVERY DAY

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

KENNEDY CENTER

Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process that connects an art form with another subject area and meets evolving objectives in both. [Read more here.](#)

MARSHALL

Integration resists simply depicting subject matter outside art, addressing social issues through art, or placing art in its sociocultural context. Integration is a pedagogy that goes deeper and broader than these applications: it involves making conceptual connections that underlie art and other disciplines. Connecting art to other areas of inquiry in a substantive, integrative way not only reveals the foundations of each discipline but also makes for sound pedagogy because this process is congruent with the way the mind works: how we think and learn; promotes learning, especially learning for understanding and transfer; and catalyzes creativity.

Marshall, J. (2005). Connecting Art, Learning, and Creativity: A Case for Curriculum Integration. Art Education, 46(3), Academic Research Library.

RUSSELL-BOWIE

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

International Journal of Education & the Arts, 10(28). Retrieved [date] from <http://www.ijea.org/v10n28/>.

CHICAGO PUBLIC SCHOOLS

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

[Read more here.](#)

EDUTOPIA

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

A+ SCHOOLS PROGRAM

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

CORNETT

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

Cornett, C. (2014). Creating Meaning through Literature and the Arts: Arts Integration for Classroom Teachers (5th Edition). Pearson.

RABKIN & REDMOND

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

Rabkin, N. & Redmond, R. (2006). *Helping Struggling Students. Educational Leadership*, 63(5), pp. 60-64

CATTERALL

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

Catterall, J. (1998). *Does Experience in the Arts Boost Academic Achievement? A Response to Eisner. Art Education*, 51(4).



WHAT WE INTEGRATE

1. Content (Dance, Drama, Music, Visual Arts, Media Arts, Literary Arts, Social Studies, Science, Math, Language Arts, Health/P.E.)
2. 21st Century Thinking Skills (Critical Thinking, Creativity, Collaborating, Communicating, Character, and Citizenship)
3. Developmental Skills and Standards (Physical, Social, Emotional, Language, Cognitive)

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

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

ELEMENTS OF ARTS INTEGRATION

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

1. Integrity of the Subject

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

2. Connects to Established Standards

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

3. Instructional Purpose Directs Focus and Priority

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

4. Meaningful, Authentic, and Seamless

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



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Models of Arts Integration: More Than One Way to Do It

Kathryn Lake MacKay

INTRODUCTION

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

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

MODELS OF INTEGRATION

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

MULTIDISCIPLINARY

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

performing, or responding to compositions. However, a unifying "theme guides the selection of learning activities and texts in the multiple content areas" (Hall & Smith, 2013).

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

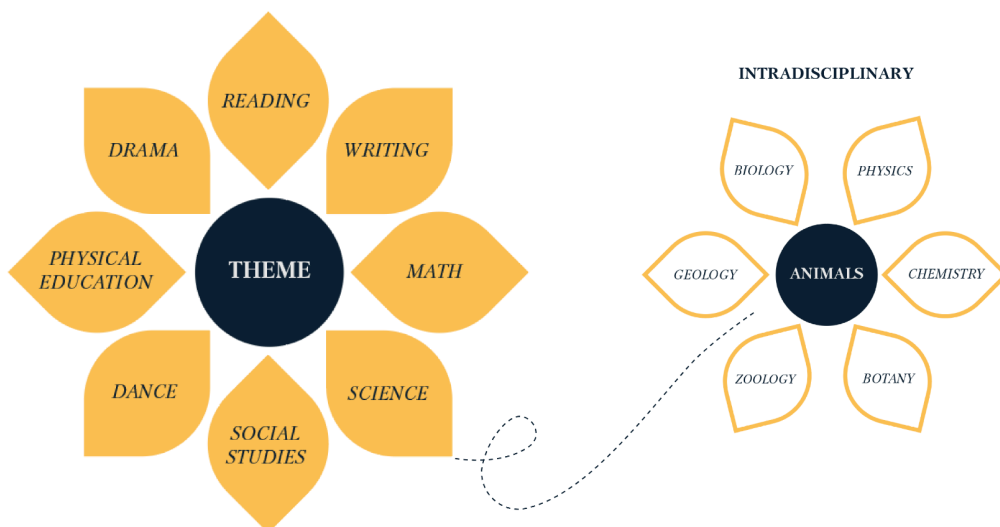
Multidisciplinary integration is sometimes seen in secondary schools. Students might study the universal law of gravitation in their science class, read an Isaac Newton biography in English class, and learn about the impact of the scientific revolution in history class.



Adapted from: Drake, S.M., & Burns, R.C. (2004)

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

MULTIDISCIPLINARY



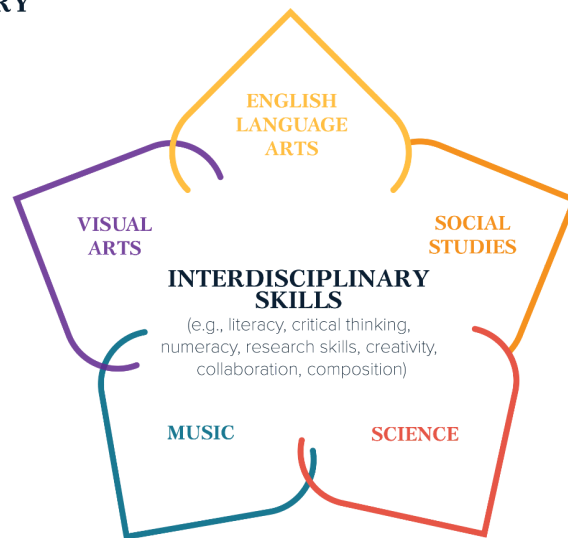
Adapted from: Drake, S.M., & Burns, R.C. (2004)

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

INTERDISCIPLINARY

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

INTERDISCIPLINARY



Adapted from: Drake, S.M., & Burns, R.C. (2004)

TRANSDISCIPLINARY

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

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

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

After her students found a wasp's nest under the slide on the playground, one kindergarten teacher designed a project based on her students' questions about animals that build nests. The students drew pictures of animal nests they previously experienced in their local environment and generated a list of questions to guide their explorations. The teacher invited an entomologist to visit the classroom to explain how wasps build their nests, provided books and websites with information about animal nests, and arranged a field visit to a local museum with a large collection of nests. While at the museum, the students made observational drawings of the animals and their nests, used string to measure the size of the nests, and interviewed museum docents. For their culminating activity, the students each created an animal nest using natural and synthetic materials. They also drew a picture of their animal accompanied by a short informational text. Using their nests, pictures, and texts as exhibits, they created a classroom museum inviting

peers and families to visit. The teacher documented their learning journey using photographs, artifacts, and narratives displayed on a classroom wall. Though the focus of this project was answering their questions about nest-building animals, students did meet standards in multiple disciplines including science, literacy, mathematics, and visual arts.

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Adapted from: *Drake, S.M., & Burns, R.C. (2004)*

CONCLUSION

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

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

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

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