

EDCI 688W

FOUNDATIONS IN ARTS INTEGRATION

BENJAMIN 1315 – TH 5:00-7:30 PM

“If our concept of literacy is defined too narrowly as referring to just the symbol systems of language, mathematics, and science, children will not be equipped with the breadth of symbolic tools they need to fully represent, express, and communicate the full spectrum of human life. “

Dr. Charles Fowler

COURSE OVERVIEW:

This course explores the key issues that surround and define arts integration practices in schools. In order to provide a context for this course, we will consider the role of the arts in society, in education, and in our lives. We will also participate in readings and discussions concerning the goals of education and the role that the arts play in addressing these goals.

Research increasingly demonstrates the broad benefits of arts integration including: improved student engagement, attendance, social skills, critical thinking, aesthetic sensibilities, and academic achievement. Arts integration has also shown to be particularly beneficial for students with diverse learning needs. During this course, we will consider the theories and frameworks that can lead to positive gains for all students.

Arts integration requires significant shifts in teacher practice and school design. We will consider the implications of these shifts and possible barriers to implementation.

The major emphasis of the course is on exploration, reflection, and consideration of the value that the arts can play in developing inquiry-based, creative, and inspiring classrooms where authentic teaching and learning are emphasized.

Instructors

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Office Hours: By appointment
“Education is a social process; education is growth; education is not a preparation for life but is life itself.”
John Dewey

COURSE OBJECTIVES: Students in this course will explore a variety of readings and research to deepen their knowledge of the ideas, theories and practices that guide the foundations of arts integration practices. Central to the work of the class is our ability to develop a trusting community of learners to support risk taking, reflecting and collaborating across disciplines. There will be an emphasis on the exploration and consideration of pedagogies and practices that support the needs of diverse learners.

The learning outcomes for this course include:
1) To gain insights into the essential elements and ways of knowing inherent to robust arts integration practices
2) To engage in and analyze arts integrated practical experiences to become familiar with a variety of art forms
3) To explore the theoretical, philosophical, and scientific foundations that ground arts integration practice
4) To investigate the College and Career Readiness Standards, the new Arts Standards, and content area standards to identify common language and objectives
5) To work collaboratively in teams to research an area of interest

Required text for the Arts Integration program:

* Any edition after 2005 is acceptable

Course Philosophy:
The place of the arts in the curriculum has followed the trajectory of other reforms espoused by progressive educators. In times of economic fragility, pedagogies that lead to standardization and efficiency often dominate the discourses regarding the aims of public education. Arts experiences are often the first to be curtailed as the benefits may be viewed as inferior to the skills and knowledge developed through hard sciences or essential literacies (reading and math). This course promotes a more democratic approach to education - one that values the assets of diverse learners, the input of all stakeholders (including teachers), and the interests of multiple communities. Arts integration is presented as a holistic method to address authentic challenges and questions in a manner that is “not prescriptive, and not limited to the four walls of the classroom” (Maria Torre, *Parent Voices*). The arts are presented as a means to putting meaning and purpose back at the center of teaching and learning.
COURSE REQUIREMENTS:

(A) Teacher as Artist: 40%

I. Artist Book – 20%  On our first day of class, Dr. Margaret Walker will introduce us to the difference between a ‘book’ and an ‘artists book’. We will look at the different purposes of each, how they are physically designed, and how they are used as visual texts to tell a story. For this assignment you will construct an ‘artist’s book’ that illustrates the story (highs, lows, conflicts, triumphs, insights, etc.) about your learning journey this semester.

Part 1: Create an artist’s book to reflect your journey this semester. You may use the style taught by Margaret or one of your choosing. Please be attentive to the craftsmanship of the book, the narrative, the content and the meaning. Refer to the elements of visual art (on the syllabus) to help you in constructing your book and making meaning of your journey.

Part 2: At the end of each month (Feb. March, and April) add one more “section,” “text,” or “page” to your creation. Additionally, add a half page of writing to your artist statement including your most recent insights into your journey, the artistic modifications you have made to your artist’s book, and the role of the art making itself in facilitating your emerging knowledge.

Part 3: On May 1st you will display your book art. This display will include your visual creation as well as your artist statement. The written text from the artist statement may be modified, arranged, and displayed in any configuration that helps to explain your journey and the meaning of your piece.

Artist Book and Statement Due: Thursday, May 1st

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
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<tbody>
<tr>
<td>A+</td>
<td>100 – 98%</td>
<td>Excellent mastery of the subject. Deep understanding and creative use of the principles and concepts presented, as exhibited in all classwork, assignments and presentations. Written assignments are superior in quality and relevance, complete in content, and demonstrate evidence of excellent mechanics, knowledge of APA, and critical thinking. Active class participation is demonstrated weekly.</td>
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<tr>
<td>A</td>
<td>97 – 93%</td>
<td>Excellent mastery of the subject. Deep understanding and creative use of the principles and concepts presented, as exhibited in all classwork, assignments and presentations. Written assignments are superior in quality and relevance, complete in content, and demonstrate evidence of excellent mechanics, knowledge of APA, and critical thinking. Active class participation is demonstrated weekly.</td>
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<tr>
<td>A-</td>
<td>92 – 90%</td>
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<tr>
<td>B+</td>
<td>89 - 88%</td>
<td>Good mastery of the subject. Complete understanding as well as the successful use of the principles and concepts presented, as exhibited in classwork, assignments and presentations. Written assignments are of high quality and relevance, complete in content, and demonstrate control of mechanics, knowledge of APA, and use of critical thinking. Active class participation is evident weekly.</td>
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<tr>
<td>B</td>
<td>87 – 83%</td>
<td>Good mastery of the subject. Complete understanding as well as the successful use of the principles and concepts presented, as exhibited in classwork, assignments and presentations. Written assignments are of high quality and relevance, complete in content, and demonstrate control of mechanics, knowledge of APA, and use of critical thinking. Active class participation is evident weekly.</td>
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<tr>
<td>B-</td>
<td>82– 80%</td>
<td>Good mastery of the subject. Complete understanding as well as the successful use of the principles and concepts presented, as exhibited in classwork, assignments and presentations. Written assignments are of high quality and relevance, complete in content, and demonstrate control of mechanics, knowledge of APA, and use of critical thinking. Active class participation is evident weekly.</td>
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<tr>
<td>C+</td>
<td>79 – 78%</td>
<td>Basic mastery of the subject. Inconsistent and/or rudimentary knowledge of the concepts presented. Assignments are complete, on time, and fulfill basic requirements. Class participation may be irregular.</td>
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<tr>
<td>C</td>
<td>77 – 73%</td>
<td>Basic mastery of the subject. Inconsistent and/or rudimentary knowledge of the concepts presented. Assignments are complete, on time, and fulfill basic requirements. Class participation may be irregular.</td>
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<tr>
<td>C-</td>
<td>72 – 70%</td>
<td>Basic mastery of the subject. Inconsistent and/or rudimentary knowledge of the concepts presented. Assignments are complete, on time, and fulfill basic requirements. Class participation may be irregular.</td>
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GRADING SCALE = 100%
COURSE REQUIREMENTS:

II. PYP – Pique Your Passion – 20%

“If we look at great cultures of the past we see that they were filled with exploration and expansion of the arts. As we honor and take time to appreciate the arts we expand the beauty and culture of society.” (Robbins and Madanes, Pathways to Happiness, 2012)

For this assignment, we ask you to spend some quality time experiencing the arts. You will attend 2 arts experiences outside of class to Pique your Passion and deepen your understanding of varied art forms. You may Pique your Passion by attending a concert, going to a museum, taking a dance class, trying out a poetry reading, etc. We ask that you branch out from you comfort zone in order to try something new.

Directions (per event):

1. Identify and attend an event of interest (remember to bring something – paper, pen, phone – for note taking)
2. Write and record your impressions of the experience on the class blog (1/2 page):
   A. Summarize and briefly describe the event (date, title, etc.) including what piqued your interest to attend
   B. Describe your initial impressions of and reactions to the art form. What did you see, hear, feel, etc.? What particularly moved you or didn’t move you? How would you describe your emotional, sensual, or physical state? What did you notice as being similar to or different from other experiences you have had?
   C. Interpret how the artist(s) attempted to make or convey meaning through the art form. What meanings did you make? What ideas or themes seemed to resonate with you? What aspects particularly connected to you or confused you? How have your impressions of the art form changed or evolved?
   D. Optional – upload a picture or image from the event
3. Briefly respond to at least two other blogs by asking questions, making connections, sharing insights, etc.

*******UMD Pique Your Passion Blog (http://umdpique.blogspot.com/)

Due Dates: March 27 and April 24

(B) Teacher as Scholar: 30%

Completing the readings and participating in class discussions are essential tasks in this course. This includes thoughtful interaction with the readings ahead of class days. Being prepared includes identifying key ideas, points of conflict or confusion, novel ideas, new vocabulary, etc. In other words, develop a relationship to the text and be prepared to share. We do not promote a particular agenda or point of view; we do encourage you to respond critically and thoughtfully to the perspectives of the writer(s) and to the content.

To support you in this process, we require you to complete three reader responses during the semester. These responses will stem from an idea or concept of interest that emerged from that week’s readings.
COURSE REQUIREMENTS:

Article Responses – 3

Directions:

1. Clearly state the central idea and its significance – particularly as it relates to arts integration.

2. Identify 3 quotations (and page numbers) from the text that you find to be of significance. This quotation might be an idea you had never before considered, an idea that you agree or disagree with, or an idea that relates to other readings or class discussions.

3. Connect the reading to your classroom practice. Describe how this reading may inform your understanding of arts integration, how the ideas presented may prove to be challenging and/or rewarding for your students, and any questions that you may have that you would like to address with the class (or with the author).

C  Teacher as Reformer: 30%

I. Group Research Project –

In the book, *So Much Reform, So Little Change*, Charles Payne critiques the overwhelming number of reforms implemented in public schools each year, the proliferation of unproven “answers” to complex problems, and the underutilization of the experts in the school building. In other words, when it comes to reforms, new is not always better, and more does not always yield greater results. Yet, we must also recognize that change is difficult, especially concerning changes in pedagogy and curriculum in schools.

This assignment provides an opportunity for you and your colleagues (four to five) to investigate an area relating to arts integration that may be of importance when trying to make change happen in your classroom and/or school. Michael Fullan, the writer of *Change Forces*, suggests that problems of practice are our friends as they provide the impetus to shift our ways of thinking and acting. He also believes that teachers have a moral purpose (the welfare of their students) to become a change agent. We believe that having the time to think creatively, to work collaboratively, to act collectively, and to imagine the “possible” will strengthen your ability to fulfill your goals.

Directions:

1. Select a topic of interest such as the life and philosophy of a particular reformer such as Dewey, a particular arts integration program that has shown to be effective, the role of play in learning, the connection between aesthetics and artistic insight – it’s really up to you. This course provides a survey of differing aspects that have proven to be essential to robust arts integration practices, but we’d like you to dig deeper.

2. Identify three key points from your research that you can share with your classmates to help them better understand your topic. Think deeply and clearly about why a teacher who is interested in arts integration would benefit from knowing this information.

3. Write a five paragraph essay (together) with an introduction of the topic, three supporting paragraphs (one on each aspect of the topic you’d like to share), and a conclusion that addresses how your work may lead to changes in practice. (“Think of the What? The How? And the Why?”)

4. Use APA formatting and include a Works Cited to identify the resources and references that you used for your paper. You may also include an appendix with handouts, artifacts, examples, etc. For assistance with APA: (http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx)

5. Create a performance piece (theatre, dance, music, etc.) that demonstrates the main ideas and intentions of your research paper. You will have between seven minutes (minimum) to ten minutes (maximum) to share your work with the class. Think outside of the box! (Remember, the class will not be reading your paper.)

Due Date: May 8
<table>
<thead>
<tr>
<th>Course Meeting</th>
<th>Readings Due</th>
<th>Assignment Due</th>
<th>Reminders for next class:</th>
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<tbody>
<tr>
<td>January 30 Introduction</td>
<td><em>Charles Fowler’s “Conditions” from Strong Arts, Strong Schools</em></td>
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<td>Bring artist’s book and first artist statement</td>
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<td>February 6 The Arts as Text</td>
<td><em>Cheating our Children</em> by Charles Fowler</td>
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<td>February 13 Teaching In and Through the Arts</td>
<td><em>The Subservient, Co-Equal, Affective, and Social Integration Styles and their Implications for the Arts</em> by L. Bresler</td>
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<td>February 20 Imagination, Creativity and Play</td>
<td><em>Creativity and Creative Problem Solving</em> in C. Cornet</td>
<td><em>Ted Talk Response #1 due</em></td>
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<td>Edward de Bono’s Lateral Thinking Concepts by the McQuaig Group Inc.</td>
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<td>February 27 Arts and Engagement: What does the neuroscience suggest?</td>
<td><em>The Art of Empathy: Teaching Students to Care</em> by J. Stout</td>
<td><em>Book Art Update</em></td>
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<td>Why Arts Integration Improves Long-term Retention of Content by Rinne, Gregory, Yarmolinskaya, and Hardiman</td>
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<td>March 6 Artful ways of Thinking</td>
<td><em>Enhancing Student Learning through Arts Integration: Implications for the Profession</em> by David Gullatt</td>
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<td>March 13 Arts and Knowing</td>
<td><em>Artistic Production as Evidence of Learning in Interdisciplinary Contexts</em> by Baker, Boughton, Freedman, Horowitz and Ingram</td>
<td><em>Reading Response #2 due on this week’s article</em></td>
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<td>March 20 Pique Your Passion (no class)</td>
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<td>Date</td>
<td>Topic</td>
<td>Reading</td>
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<td>March 27</td>
<td>Arts and Diverse Learners</td>
<td><em>The Arts Make a Difference</em> by Rabkin and Redmond</td>
<td>PYP Reflection #1 Due</td>
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<td>April 3</td>
<td>Arts and Equity</td>
<td><em>Carpe Diem: The Arts and School Restructuring</em> by M. Greene</td>
<td><em>PCAH report</em> PP. 15 – 27</td>
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<td>April 10</td>
<td>Teaching for Understanding And the Common Core</td>
<td><em>Putting Understanding Up Front</em> by D. Perekins and T. Blythe</td>
<td>Reading Response #3 Due on this week’s article</td>
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<td>April 17</td>
<td>Pique Your Passion (no class)</td>
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<td>April 24</td>
<td>Arts Integration as a Collaborative Process</td>
<td><em>Challenge: The Arts as Collaborative Inquiry</em> by E.F. Hallmark</td>
<td>PYP Reflection #2 Due</td>
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<td>HW <em>PCAH report</em> pp. 47-55</td>
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<td>May 1</td>
<td>Arts and Reflection</td>
<td><em>Reshaping Assessment in Education</em> by Elliot Eisner</td>
<td>Final Book presentations along with artists’ statements</td>
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<td>May 8</td>
<td>Presentations</td>
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<td>Research Paper and Performance Due</td>
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Course Policies and Procedures:

Clear, open and consistent communication is an essential part of any graduate level course. This includes communication between the instructor and students, among students, and in this instance, between you and your various support systems (mentors, supervisors, etc.) during your internship. Additionally, having clear understandings and expectations for one another is crucial. Therefore, I have developed the following rights and responsibilities for us to honor:

As a student, you have the right to expect that:

· All members of our class community will be treated cordially and respectfully.
· Your submitted work will be evaluated and returned promptly.
· Your work will be graded based on criteria that you receive in advance. These criteria will be as objective and transparent as possible, but please acknowledge that grading is ultimately a subjective exercise.
· Your peers will exchange papers with you within the agreed-upon timeframe, and will bring your papers to class on workshop days.
· Your peers will read and respond to your written work thoughtfully and thoroughly.
· I will be responsive to questions and concerns, and will respond to emails promptly (usually within 24 weekday hours).

As the course instructor, I have the right to expect that you will:

Devote the necessary time to fulfill the course requirements. In general, graduate courses require 3 hours of outside coursework per every hour spent in the classroom.

Take responsibility for your learning by staying actively engaged, attending all classes, and consistently checking Blackboard.

If you have an emergency or professional obligations that will impact your attendance, please contact me immediately. You will also be assigned make-up work for that day which is due within two weeks.

Maintain professional decorum in all interactions including emails.

Accept that learning is a process that sometimes feels uncomfortable. The feedback you receive is part of the instructor’s professional obligation and is designed to promote growth. I will be glad to discuss pressing concerns about grades (at an agreed upon time, NOT via email), but be advised that grades are not negotiated.

Statement on Academic Integrity
The university has approved a Code of Academic Integrity available on the web at www.inform.umd.edu/CampusInfo/Depatments/jpo/code_acinteg.html. The code prohibits you from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents, and forging signatures. The code strives to promote a “community of trust” on our campus.

Equal Educational Opportunity Policy Statement
In accordance with federal, state, local, university, and the college of education laws, access to equal educational opportunity based on race; ethnicity; geographic origin; language; socioeconomic class; sex and gender; gender identity and expression; sexual orientation; physical, developmental, and psychological ability; religious, spiritual, faith-based, or secular affiliation; age and generation; and physical appearance, among other categories of social identity, is paramount. Every effort will be made to arrange for reasonable accommodations to ensure that such opportunity exists and is measurable in terms of equality of outcome.