

ISSUE 2, VOLUME 3 • APRIL 2017

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Members of the Arts in Education community know as well as anyone why a well-rounded education is so vital for preparing students to succeed in the 21st century. It's no surprise, then, how enthusiastically our community has embraced media arts as a discipline. In this edition of the newsletter, we take a closer look at media arts and how the discipline is

offers her expert thoughts on media arts' role in the future of P–12 education. Be sure to also check out the many resources and samples provided by Peppler.

This issue also continues our series on the new National Standards for Arts Education with an in-depth conversation with Dain Olson at the National Coalition for Core Arts Standards, who played a leading role in crafting the new Media Arts Standards.

Our grantee spotlight articles offer on-the-ground perspectives from school districts that have embraced media arts. Our Arts in Education Model Development and Dissemination (AEMDD) spotlight focuses on the DigitalWorks project at Saint Paul Independent School District #625, where grant funds are being used to inspire students and teachers alike with culturally appropriate media arts programming, such as student-created videos documenting family histories. Our Professional Development for Arts Educators (PDAE) spotlight describes how teachers in the Chicago Public Schools are incorporating technology to teach “big ideas” that cut across school subjects, for example by creating public service announcements highlighting issues of concern for students.

As always, don't miss the Arts in the News and Upcoming Dates and Events sections, with their links to interesting articles and key dates for events and conferences. Take note especially of Jazz Appreciation Month, observed in April, and the April 25th webcast release of *The Nation's Report Card: 2016 Arts*.



## Advancing Arts Education in a Digital Age

*By Kylie Peppler, Ph.D.*

Youths today are awash in new digital media, ranging from artistic applications for their iPads and iPhones, to new interactive exhibits at local museums, to the streaming of video and music. As young people begin to consume and produce so much digital media, what is

Wallace Foundation, [New Opportunities for Interest-Driven Arts Learning in a Digital Age](#) (Peppler, 2013a), lays a vision for educators to transition youths from being consumers to producers of new media through high-quality media arts education.

The current policy climate is rich with opportunity to help media arts practitioners and advocates make a case for media arts in today's schools. Legislation like the *Every Student Succeeds Act* speaks to the demand for well-rounded curricula as well as many other national efforts to amplify the role of Science Technology Engineering and Math (STEM) fields, including computer science for all, in today's schools and districts. Furthermore, recent advances, such as the inclusion of media arts in the new National Core Arts Standards, advocate for bringing digital media (including imaging, sound, moving image, and virtual and interactive media) into the arts education classroom. Because of the interdisciplinary nature of the work in the media arts, students are able to engage in project-based learning with deep learning outcomes across a variety of domains, making arts education highly relevant to high-quality teaching across the curriculum.

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At the same time, schools and districts should consider the place of media arts in their education programs, not just because of their value for other domains beyond the arts, but because the new media arts are transforming the professional art world as well, becoming core to understanding the arts in the 21st century. Museums and galleries are displaying new kinds of interactive and media-rich art that are able to connect with audiences in new ways. Artists are working collaboratively across a range of disciplines to create media art pieces that are quickly becoming the new canonical pieces of the 21st century. Art historians and preservationists are struggling to keep pace with the new modes and methods of art making, ranging from websites to interactive installation art. In sum, media

***Student-centered and student-sourced nature of media arts***

Engaging students in media arts learning draws readily from the kinds of media exploration that dominates their out-of-school time. According to a report from the Kaiser Family Foundation, youths spend nearly 7.5 hours consuming media daily, ranging from social media to video-gaming to web streaming (Rideout, Foehr, & Roberts, 2010). Furthermore, because youths often engage in more than one medium at a time (e.g., glancing through Instagram on their phones while streaming a TV show on their laptops), studies show they are actually packing nearly 11 hours of media consumption into their day (ibid). As this data is nearly eight years old, one can safely assume that these numbers have increased.

***Engaging students in media arts learning draws readily from the kinds of media exploration that dominates their out-of-school time.***

Even as so much screen time has sparked concern among some parents and educators, it also represents an opportunity to connect with students' interests and creative drives. In fact, much of this time is spent creating original work and sharing it with others. Statistics from the Pew Internet American Life Project suggest that nearly two-thirds of online youths create content at some point, from blogs and webpages to videos and artwork that they post to their social feeds or online communities (Lenhart, Purcell, Smith, & Zickuhr, 2010). Furthermore, much of youths' media consumption informs creative production that extends beyond the screen, such as building robots or designing clothing, and that is shared at popular events like cosplay conventions (i.e., events where individuals design their own costumes based on favorite books and superheroes) and maker faires.

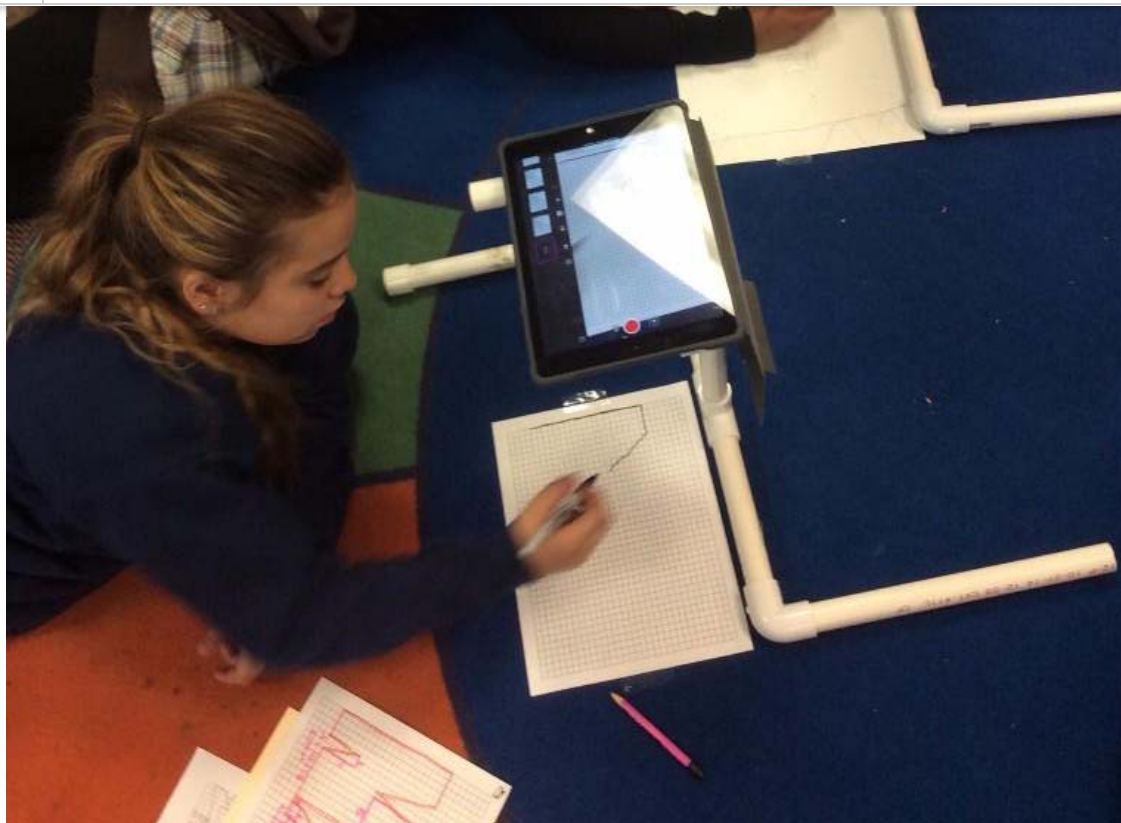
All of this points to a larger cultural trend that values different forms of creative production and the communities that form around it. Much of this trend is driven by the proliferation of technologies that place the production and sharing of arts — from music to visual media to dance — within the reach of anyone interested. A short sampling of these technologies gives an idea of the breadth of what's available. [Scratch](#), a visual programming environment, allows people to create and share interactive animations, video games,

different iPad painting apps enable painters to mix paint without paying for new materials or taking an art class; the Arduino microcontroller helps artists and designers create their own robotic sculptures or interactive environments. In sum, the media explorations of many youths are providing them with an interest-driven, informal education in artistic production.

Schools and districts are thus charged with the challenge of pre-service education and professional development for in-service teachers to help adults catch up with today's youths. Fortunately, recent research has demonstrated that learning to teach the arts in the digital age may not be as challenging as one might initially think, with several schools and districts leading the charge (Justice, 2015). As we see in the Spotlight about DigitalWorks in St. Paul, the project's leaders and teachers are responding to the interest of their colleagues to expand the federally funded pilot. In Chicago, ATLAS teachers' plans for an online portfolio will enable other teachers beyond the PDAE project to adapt best practices in media arts professional development and arts integration. Fueling the interest in expanding and sustaining these efforts is the opportunity, as arts educator Sean Justice suggests, to employ teaching practices that most engage the ethos of 21st-century learning and echo the kind of authentic practices of innovation that artists, writers, scientists, and mathematicians engage in.







*Students and teachers in St. Paul have embraced media arts for engaging 21st-century learning.*

### ***Inherently interdisciplinary nature of media arts***

The infusion of new technology into arts education is bringing about new explorations of interactivity, theory, and form, from expressive digital stories to moving sculptures. In short, the new field of media arts naturally bridges to language arts, computer science, and other STEM fields. Similarly, the increased focus on creative expression in STEM fields — i.e., the “STEAM” (STEM + Arts) movement popularized by the Rhode Island School of Design — seems poised to create shifts in what is possible in the fields of computer science, engineering, and other STEM areas through the introduction of the arts.

A concern for many educators at this intersection, however, is whether the resulting experiences of the “introduced” discipline (e.g., the art concepts infused into an

based learning is when infusing the arts into engineering, for example, if it focuses solely on a robot's color. Similarly, how internalized are STEM concepts when an arts student uses a digital program to create a painting? The failure of many such lessons is one of imagination — that they result in fundamentally unchanged understandings of, and approaches to, either discipline.

***Media arts are fundamentally an interdisciplinary domain, which moves beyond traditional disciplinary silos.***

Media arts are fundamentally an interdisciplinary domain, which moves beyond traditional disciplinary silos. Evidence of this can be seen through fundamental shifts in the arts and other fields at this intersection; in the arts, artists are expanding the creative potential for design through new computational tools, which affords artists the ability to exceed the limitations of their existing tools to create interactive, time-based, and/or otherwise new art forms that were not previously possible. At the same time, the infusion of the arts into STEM has been shown to be equally transformative, with the emergence of tools and communities that not only engender new content understandings but also invite participation from populations historically underrepresented in STEM fields (Peppler, 2013b).

Recent research includes lessons learned from the design and study of the visual computer programming environment, Scratch, where youths came to see computer programming “like paper” because it allowed them to create whatever they wanted. It also helped them see media art making as deeply connected to traditional visual and performing arts as well as language arts (Peppler, 2010). Further ethnographic work demonstrated the strong connection between media art making and traditional literacy development in cases where youths were struggling to read and write at grade level (Peppler & Warschauer, 2012). This link between coding, media art making, and language development is further supported through recent neuroscience research by an international team of scientists using brain imaging with fMRI to find a deeper connection between

Media arts can also move beyond the screen into areas of robotics, digital fabrication tools, or other innovative areas like e-textiles (i.e., wearable electronics that can be sewn into clothing and other fabric artifacts using conductive thread). Such efforts align traditional crafting and fine arts traditions, such as sculpture and 3D construction, with cutting-edge technologies. The result is a deepening of the conversations around the use of technology in the arts classroom as well as the explications of the extension of STEM curricula to include creativity, expression, and the arts. Many of these conversations are informed by co-teaching between classroom teachers and disciplinary specialists, as the infusion of interdisciplinary projects into formalized settings is a rich space for collaboration. Not only does this help relieve the burden of classroom educators from adopting an entirely new set of practices and curricula on their own, but it also can help streamline various demands, such as standards alignment, by fitting more disciplinary concepts into each lesson.

### ***Media arts in school***

As the field of P–12 media arts education matures, several important questions remain that are pressing to policymakers, educators, and administrators. Perhaps one of greatest importance is how do we as policymakers and administrators create professional development opportunities and the space for educators to engage in learning something new to the degree that they feel comfortable adopting these media arts in the P–12 classroom? This is especially important because new technologies place a greater emphasis on learning how to learn as the field shifts quickly, with new tools and materials arriving frequently.

While there is an array of research under way, many districts around the country have turned to paid summer professional development opportunities that afford teachers the space to explore the new medium and create media art themselves in a supportive environment. In fact, many AEMDD and PDAE grantees, including those spotlighted in this newsletter, are exemplars of such practices and can point the way for districts nationwide.

It's equally important to embrace high-quality studio practices, where the educator does not need to be the expert in the room. Instead, current or former students can be asked to showcase their expertise in the particular tools and applications while the educator can shift to demonstrating more effective problem-solving practices. Even reticent educators



and students meet to share areas of expertise and engage in media art making together.



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*publications, including authoring or editing more than 11 book publications.*

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## In Focus: New National Core Arts Standards for Media Arts Education

We conclude our In Focus series on the National Standards for Arts Education with an in-depth look at the [standards for media arts](#). We spoke about the new media arts standards with Dain Olson, who is the media arts writing chair for the National Coalition for Core Arts Standards.

**Q: The 1994 National Standards in Arts Education included four disciplines (dance, music, theatre and visual arts). The 2014 standards added a fifth arts discipline, media arts. What was the motivation behind embracing media as a stand-alone art form?**

**A:** While media arts have been a part of arts education for decades, primarily as digital imaging and filmmaking under the visual arts, it has become increasingly prominent in our culture. We are becoming a media-arts-centered society in which we know and learn about our world through multimedia, and we form our world through creative and connective digital processes. Media arts are clearly unique in their attributes, such as technological centeredness, multimodality, virtuality, and interactivity. Its complex forms, such as video production, animation, interactive web design, 3D design, and game design require specific expertise. Media arts educators have not been specifically served within the visual arts category and its standards, and the ever-increasing prevalence and sophistication of media arts have necessitated their full establishment as a separate discipline.

The [National Coalition for Core Arts Standards](#) (NCCAS) also understood the need to move beyond the notion of merely adding technology to the arts curriculum, to one of a distinct pedagogy formed around the full creative potential of students within these emerging contexts. This has led to standards with fidelity to the discipline's processes, encompassing its evolving forms, and supporting a robust set

technology.

**Q: The new standards emphasize artistic processes—creating, performing/presenting/producing, responding, and connecting—as drivers of curriculum, instruction, and assessment. Can you describe what these processes look like in practice, how these processes were selected, and the thinking behind this approach?**

**A:** These four processes form a creative, cognitive format universal to all of the arts, which NCCAS worked hard to collectively determine. Underneath these, each arts discipline then determined somewhat unique, incremental process components. In media arts we see these as non-linear, as they are continually accessed and interwoven throughout the production, design, and revision process, and are emphasized at different points of the instructional year. Media arts are often project-based in that they have real-world applications and outcomes, with investigative, developmental, organizational, and enactive phases.

The **creating** process involves pre-production processes in the conceiving of innovative ideas, the prototyping of various models, and the planning of production activities. **Producing** is where those ideas, models, and plans are skillfully and collaboratively integrated, realized, and presented. **Responding** is the analytical, interpretative, and evaluative processes continually utilized in examining and revising creative work. **Connecting** is the synthesis and reflection processes necessary to understand the relationships, purposes, and contexts of media art works, including their legal, vocational, ethical, and cultural aspects, and global impacts.

This rigorous set of processes, which can seamlessly integrate with all arts and academic contents, forms a cultural-level cognitive process that extends beyond classroom walls. Students become creators of new content and knowledge, and act as artists, teachers, journalists, inventors, designers, directors, managers, and entrepreneurs. This endows students with media arts-based enduring understandings and the broad competencies necessary for preparation for college

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**Q: What are some examples of specific skills students in preschool, elementary, middle, and high school will develop through the framework of the new Media Arts Standards?**

**A:** Media arts fosters a plethora of artistic, design, production, and interdisciplinary skills at all grade levels, depending on the particular forms and sequences that students encounter, from digital image processing, and video and sound production, to interactive 3D model construction, game design, and virtual world design. Many of these can be fairly easy for even young children to begin exploring, expressing themselves through, and developing sophisticated content. Minecraft, for example, would be a viable media arts platform for elementary students for designing interactive worlds. Middle school students can produce inter-arts and academic broadcasts. High school students can produce interactive educational games and virtual reality experiences. Media arts are also “low threshold” in their accessibility to the full variety of learners, including those with severe learning challenges.

**Q: How do these specific skills prepare students for the 21st-century workforce?**

**A:** This diversity of forms and processes fosters a holistic range of skills and knowledge that are aesthetic, technical, cognitive, cultural, and inter- and intrapersonal. Examples of specific skill sets would include iterative development, research, scriptwriting, storyboarding, concept sketching, spatial and temporal composition, and mastering team roles, organizational processes, digital formats, audiences, technical systems, logistics, etc. Sequential instruction in these forms promotes higher-order competencies that would prepare the 21st-century workforce, including creativity, design thinking, collaboration, multimedia communications, media literacy, self-directedness, civic engagement, and contextual awareness. The potential of this holistic range is that media arts students can begin forming their own creative lines of inquiry and conducting the learning process itself.

**Q: To what extent do the new standards address integrating and/or connecting media arts with other content areas, and how? To what extent do they focus**

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**A:** These standards structure media arts as both a distinct and interconnective discipline that is inherently interdisciplinary. This is seamless integration in real-world applications that we can see in our 21st-century culture, tech incubators, and businesses, and that supports both media arts and academic mastery within authentic, experiential, and cultural contexts. A full media arts program can therefore serve the whole school as a central, nexus “DIY,” or “maker” environment for students to produce or design anything they can imagine.

The standards emphasize creative problem solving both within and through media arts productions. They support student-directed inquiry based on students’ own interests and concerns, and in developing solutions in media artworks. This real-world and student-motivated practice raises the bar in student performance. In just one example, a statewide media arts-based campaign in California has students envision their preferred school programs and offerings, and create [advocacy videos](#) for their local district school boards to fund via the Local Controlled Funding Formula. This has resulted in actual program changes at district and school levels, such as new arts programs and gender-free bathrooms. This project can incorporate aspects of English language arts (ELA), social studies, school governance, state and district budgeting, school programming, media literacy, marketing, the chosen academic focus, and the full range of video production skills.

In other examples, the challenge to design a 3D Mars community can incorporate earth science, biology, mathematics, engineering, health, architecture, and domestic design; interactive game design can incorporate every level of mathematics, programming, character and environmental design, story, audience, and marketing. Media arts students are encouraged to interact with and affect their worlds, and are empowered as cultural participants.

**Q: How is assessment structured and utilized in media arts in order to achieve standards-based proficiency? What is the purpose of the Model Cornerstone Assessments (MCAs)?**

**A:** As we can see from the above examples, media arts have a broad range of



arts has been to achieve the enduring understandings and media arts' 21st-century competencies mentioned above. Therefore, we deliberately avoided citing specific skills, techniques, and tools in the standards. This would be overly prescriptive, limiting in achievement, and inaccurate to such a complex, evolving discipline. Instead, we sought to qualify the student's developmentally specified enactment of robust processes towards the creation of innovative and impactful products, including their participation in forming assessments and their own metacognitive reflections.

**Q: How do the MCAs balance an adherence to standards while also encouraging and rewarding students' creativity?**

**A:** This emphasis on self-directing, lifelong creative capacity is also important for avoiding the tendency of students to merely emulate the formulaic products of a very commercial culture. We want students to attain resilient artistic confidence, creative empowerment, and critical autonomy. Therefore, the standards emphasize open-ended outcomes, divergent thinking, experimentation, creative problem solving, and the continual incorporation of critical analysis and feedback in the production process. The teacher would mark those as they occurred in the enacted process.

It is a challenge to clearly evidence every individual student's "embodied" cognitive abilities in each instance, but they would become more clearly evidenced in the student's artistic growth over time in an accumulative portfolio of original work and personal reflections.

The MCAs then provide more detailed models of projects, assessment rubrics, and rated student work. These examples support teachers' understanding of how standards-based instruction is implemented and assessed, and how it may be adapted to their specific circumstances.

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**Editor's note:** As we conclude this series of conversations with leaders in each of

are currently revising their arts standards, and New Hampshire has updated a set of “arts competencies” using the Core Arts Standards as a model. Read more in this Ed Week [blog](#) and get the report [here](#).



## Inspiring Tomorrow's Leaders Through Media Arts

At most elementary or middle schools across the country, when you ask students to identify their role models, you usually hear about sports stars or celebrities. As for students in Saint Paul Independent School District #625 (SPPS), you do get a fair number of Minnesota Vikings players, and you also hear the names of local graphic designers and other artists. Jan Spencer de Gutiérrez, project director for [DigitalWorks](#), credits this phenomenon to their 2013 AEMDD project, which provides for resident teaching artists to work directly with students and teachers on media arts projects in elementary and middle schools in the district. “We recruit teaching artists who are making their living as artists in the community,” said Spencer de Gutiérrez. “We seek out artists who come from similar backgrounds, cultures, and racial identities as our students, and who are doing work they can relate to.”

The teaching artists are just one part of DigitalWorks, which is a district-wide program to integrate media arts content into existing math and English language arts (ELA) curricula in grades 3 through 8. The project provides educational technology, such as iPads and media arts applications, as well as professional development for classroom teachers. The professional development is designed to help teachers become comfortable with media arts technology and to find entry points between the media arts and their core content. In addition to attending workshops and summer training, teachers receive individual coaching from DigitalWorks specialists to develop specific lessons tailored to their classes. “Working

media arts in their lessons.”



*Teaching artists help build teachers' and students' confidence with technology.*

By working directly with individual teachers, the DigitalWorks specialists and the resident teaching artists [create lesson plans](#) to match the interests and backgrounds of the classroom teachers and their students. For example, many students in SPPS come from refugee families, and teachers have found that students are excited about opportunities to tell their families' stories. "In one fifth-grade classroom, we used a film editing app to create biographical documentaries about children's families," explained Spencer de Gutiérrez. "Many of the children in this class are from different parts of the world, and using media arts to tell their family histories was very powerful."



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—Jan Spencer de Gutiérrez, DigitalWorks Project Director

The project also helps students make connections between core subjects, their cultures, and artists in the community. In one fourth-grade classroom, many students come from Muslim families, so when they studied geometry, their teacher worked with a local artist of Iranian descent to incorporate Islamic art into their math lessons. Using district-provided iPads, students created stop-motion geometry videos based on Islamic traditional mosaics, while also learning about the culture behind the art form. “It is amazing to see the amount of pride kids put into their projects. They are showing themselves through their work, and it is really inspiring,” said Spencer de Gutiérrez. Be sure to check out an example [video](#) and an immersive project [summary page](#).





*Students create Islamic mosaics using iPads.*



***Using media arts has become ingrained in school culture, and it is spreading across the district."***

—Jan Spencer de Gutiérrez, DigitalWorks Project Director

DigitalWorks is now in its fourth year, and Spencer de Gutiérrez reports that the project has led to changes across the district. "Using media arts has become ingrained in school culture, and it is spreading across the district," said Spencer de Gutiérrez. "Initially, we were only working in pilot schools, and as more and more teachers saw what was happening, they wanted to get involved, and we have expanded to more schools." It helps that the program is demonstrating results. Students who participated in the program have

greater motivation and engagement, especially students who previously struggled in a more traditional classroom setting.

District leaders are excited to share [these results](#), and even more so to show the products students create. Students' work will be displayed at the St. Paul Public Library, and teachers and local artists recently collaborated with the Twin Cities PBS station to talk about the project and learn from storytellers. DigitalWorks staff teachers and teaching artists have also been sharing their experiences at a number of national conferences, including the 2017 National Art Education Association and the Arts Schools Network, local arts educator conferences, and information technology conferences. In February, project leaders, SPPS teachers, and teaching artists facilitated workshops at the Ordway Center for the Performing Arts for educators interested in expanding the use of media arts and arts integration in their classrooms.



## Chicago Arts Teachers Leading the Way to Achievement and Success

The amount of technology in today's world can be overwhelming. Between the latest gadgets and new applications, it can sometimes feel like you're drowning in a wave of updates. However, with the right resources and attitude, you can also ride the wave, and that's what is happening through the Arts Teachers Leading Achievement and Success (ATLAS) project, a 2014 PDAE grant designed to help teachers use technology to integrate the arts discipline they teach (dance, music, theatre, or visual arts) with English language arts (ELA) and math content.

A partnership between Chicago Public Schools (CPS) and the Chicago Arts Partnerships in Education (CAPE), ATLAS asks teachers to consider how technology can help them teach "big ideas" that cut across content areas. Participating teachers receive professional



designed to get teachers thinking about how to use technology to address these big ideas. For example, in one session, teachers may create a music project with Garage Band. In the next, they might record a piece of choreography with the support of an iPad. Working in groups of fellow music, visual arts, theatre, and dance teachers, participants experiment and inquire about connections that can be drawn across content areas. Then, they work on designing units of study for students based on the creative workshop they experienced firsthand.

***ATLAS asks teachers to consider how technology can help them teach "big ideas" that cut across content areas.***

According to project manager Heather Lindahl, teacher collaboration has evolved throughout the project: "This group of teachers had a turning point during the professional learning sessions. Instead of looking towards the facilitator or teaching artist, they started turning to each other [to share ideas]. They all have unique sets of knowledge and experiences, and ATLAS has created a platform for them to share this knowledge." This time for collaborative learning is particularly helpful for arts teachers, who are often isolated in their buildings. "Many arts teachers are the only arts educators in their discipline in their individual schools. They don't have a chance to interface with others teaching their content areas except during this ATLAS professional learning time," Lindahl noted.



*ATLAS facilitates knowledge sharing between teachers.*

To facilitate interdisciplinary collaboration, ATLAS created a technology lending library, which enables teachers to borrow everything from tablets to digital cameras. One highlight of the lending library is an iPad syncing station comprising 30 iPads and a laptop for the teacher to pull and sync material.

A fifth-grade classroom recently utilized the iPad syncing station to bring a big idea to life. Collaborating with a literacy teacher, visual arts ATLAS instructor Marina Lopez created a unit plan about human rights. After doing some background reading and having a discussion about human rights, students were exposed to the convention of Public Service Announcements (PSA), learning about visual language and strategies for highlighting an important message. Working in groups, students selected a human right that resonated with them and developed a plan of how to effectively represent it. Before moving to shooting and editing video with iPads, students created story boards to flesh out their ideas and vision. To close out the unit, students presented their human rights PSAs to their fellow

Lindahl emphasized the importance of focusing on the concepts, not the technological tool itself: “When students are recording and editing video, it’s more about making choices. What is the content? What should it look like?” Working from a key concept and then introducing the tool has been successful in classrooms. “Students are collaborating nicely. They are engaged with the technology, but also engaged with each other,” said Lindahl.

***Working from a key concept and then introducing the tool has been successful in classrooms.***



*ATLAS integrates technology, such as video animation, with core content.*

asked to submit unit plans, process documentation, and teacher and student reflections on lessons and processes, and share student artifacts as part of an online portfolio. “When teachers document their students’ creative process, the pedagogy improves, in part because doing so slows teachers down and forces them to read the student work more closely,” observed Lindahl. The ultimate goal is to amass an online resource for educators who are looking to take on arts integration and technology in tandem. In the future, the online portfolios will be made public so that others can utilize best practices from ATLAS teachers.

Beyond publishing teachers’ work, ATLAS has some big plans for the remainder of its grant. Professional learning sessions are now open to collaborating math and literacy instructors, allowing arts teachers the opportunity to actively co-plan alongside math and ELA teachers. ATLAS participants have started to provide professional development to other arts teachers in the district who have heard about the project’s successes and want to get involved. Lastly, ATLAS administrators are creating professional development for principals to build in-school infrastructures (schedules, systems, shared tools, and routines) that are conducive to facilitating arts-integrated units of study, particularly with regard to teacher collaboration across content areas.



## Kennedy Center Resources

Looking for media arts integration how-to’s and ideas for lessons, activities, and projects? Check out the Kennedy Center’s free digital resource for teaching and learning in, through, and about the arts, [ArtsEdge](#), and these suggested lessons and classroom resources.

- [ARTSEDGE Games: A new method of teaching the literary and dramatic arts](#) (Grades 9 to 12)

The ArtsEdge Games platform is on the leading edge of the larger Teacher



integrate the arts using game creation. Current and future games emphasize design thinking and the studio art process over coding and screen design, and are the product of co-design efforts by arts and media professionals working with classroom teachers. The introductory games were developed in high-need schools and designed to make meaningful connections between the arts and literature specifically, and English language arts generally.

- [Haiku Learning and Sharing the Beauty of Being Human](#) (Grades 5-8)

In this two-day lesson, students will look beyond the basics of haiku poetry (three lines, 5-7-5 syllable format) and focus on the content of the haiku. Over the course of two classes, students will reflect on their daily lives to find small moments of peace and/or happiness. Using these moments and/or observations, students will create a haiku and an accompanying photograph, which will be combined into a digital visual class anthology.

- [Science Meets Artistry: the Work of Cai Guo-Qiang](#) (Grades 9-12)

In this lesson, students will discuss the work of artist Cai Guo-Qiang within historical and cultural contexts. They will examine organizational principles in works of art, including their own works, and will understand the technological, logistical, and artistic factors that an artist takes into consideration when creating performance-oriented works in public spaces. To gain an understanding of how a solid knowledge base in science could affect the outcome of artworks, students will study the art of pyrotechnics, paying particular attention to the chemical elements required to create colors in fireworks displays. This lesson culminates in the use of an online learning tool in which students create their own compositions for explosion events modeled after the work of Guo-Qiang and write artistic statements inspired by online materials.

ArtsEdge is currently updating the site to reflect connections to the 2014 National Core Arts Standards, so some Media Arts Standards connections may appear as Visual Arts Standards until the changeover to the new national standards is completed.

resources? Visit ArtsEdge on Facebook at  
<https://www.facebook.com/jfkARTSEdge>.



## ARTS IN THE NEWS

- With the passage of the *Every Student Succeeds Act*, states are given the chance to reconsider the way they evaluate school quality, such as adding additional indicators of it, for example, social-emotional skills or access to arts courses. A [recent Ed Week piece](#) looks at states that are considering adding arts access to their accountability systems. New Jersey and Connecticut have already included arts access in theirs, and Colorado, Arizona, Delaware, Michigan, and Massachusetts may follow suit.
- Colorado Gov. John Hickenlooper regrets that he “never put in the time when I was young to be good enough to be in a band,” but the new nonprofit, Colorado Music Coalition, he’s helped to create will give thousands of students statewide music education opportunities they currently lack. The coalition’s Take Note Colorado Initiative will benefit from a May 4 concert and the expected support of a number of foundations and future donors. Hickenlooper is committed to increasing awareness of the coalition and its needs and goals, which include an annual budget of up to \$10 million. Read more [here](#).
- The National Art Education Association and the Association of Art Museum Directors are collaborating on a multi-year research effort to determine the effects of engaging with original works of art in museum settings, using treatment and control groups, and data collection from six art museums. The first phase of the effort — a literature review titled *The Impact of Art Museum Programs on Students* — is available now. Read more [here](#).



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National Core Arts and Common Core-aligned, web-based curriculum that will help students delve deeper into music and visual arts material. Learn more about this innovative curriculum [here](#).

- High school band teachers in Minnesota are incorporating a more diverse array of classical composers in their lesson plans this year. Making a commitment to diversify their musical selection, Spring Lake Park High band members will perform at least one piece by a female composer and one by a composer of color in each concert this year. Read more about this band's effort to break down stereotypes of composers and who can participate in classical music [here](#).
- It is "monumentally difficult" to get the subject-area departments of schools to work together in the best interest of students who need and deserve interdisciplinary education, according to Alden Blodget, a former high school theater teacher and school administrator, in his recent *Ed Week* commentary. His points about the why and how of high-quality interdisciplinary learning are well known to Arts in Education grantees, especially that "the best way to learn skills in different contexts is to use them while wrestling with a meaningful real-world challenge or pursuing a deep, genuine interest or question." Read the commentary [here](#).
- A new book, *Preparing Educators for Arts Integration*, edited by Lesley University professors Gene Diaz and Martha Barry McKenna, examines communities of practice, approaches to professional development, and empirically tested models to integrate the arts in K–12 curriculum. Developed through the work of the Arts Education Partnership's Higher Education Working Group, the book is available in hardcover, paperback, and e-book versions [here](#).



## UPCOMING DATES & EVENTS

- **April 1–30, 2017:** April is [Jazz Appreciation Month](#)! And the Department of

Secretary Margo Anderson to acknowledge the event. The letter is accompanied by copies of the [2017 JAM poster](#), which features a partial rendering of LeRoy Neiman's painting Big Band. On April 11, the Departmental auditorium will be filled with D.C.-area students for the fifth annual Jazz Informance, created by the Thelonious Monk Institute of Jazz. Join the celebration and take advantage of [JAM education resources](#) from the Smithsonian Institution as well as [Blue Note Records' 75th anniversary](#) from ArtsEdge, and the [Monk Institute of Jazz](#).

- **April 12, 2017:** The [Early Bird Registration](#) deadline for the 2017 Americans for the Arts Annual Convention, which will be held June 16–18 in San Francisco, California. The conference will be a gathering “to celebrate the creative life, and reflect on the great power that the arts have to give us strength, identity, hope, and direction.” There will also be two separate pre-conference sessions (one on racial equity and one on public art) June 15–16.
- **April 24, 2017:** The Early Bird Registration deadline for the 2017 [International Literacy Association conference](#) in Orlando, Florida. Reimagining literacy is the theme and focus of this year's conference. The keynote speakers include Enrique C. Feldman, a music educator, and founder and director of education for the Global Learning Foundation. Feldman shares [his perspective](#) on bringing music, play, and joy into classrooms in the [March/April issue](#) of *Literacy Today*. The conference is July 15–17.
- **April 25, 2017:** The National Assessment Governing Board and the National Center for Education Statistics will release results of [The Nation's Report Card: 2016 Arts](#) at the John F. Kennedy Center for the Performing Arts in Washington, D.C. The report features results at grade eight from the National Assessment of Educational Progress (NAEP) in music and visual art. Click [here](#) to register to attend in person or via webcast and [here](#) to download a NAEP 2016 Arts flier to share with colleagues.
- **June 13–15, 2017:** The second annual [Midwest Arts Integration Conference](#), a collaboration by the Innovative Schools Network, Overture Center for the Arts, and the Kennedy Center's Changing Education Through the Arts program, will be held at

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early since the Kennedy Center's annual Arts Integration Conference in Washington, D.C., scheduled later in June, is sold out, and those interested in attending are being encouraged to consider the Midwest convening instead.

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