Arts Education in Maryland Schools Alliance

Imagination, Creativity and Innovation

CAFE XII

Breakout Session
Imagination Conversations

June 9, 2011

Breakout Session- *Higher Education*
Moderated by Kathy O'Dell, Assoc. Dean of Arts, Humanities & Social Sciences at UMBC
Scribe: Susan Denvir
June 9, 2011
CAFE XII

How should Institutes of Higher Education (IHEs) prepare teachers to infuse ICI in their teaching? American higher education is highly regarded for success in fostering innovation whether through research facilities or through the capacity of graduates. Many IHEs are currently examining practices in order to expand their capacities for innovation. K-12 reform seems to be moving in the opposite direction under policies set at the Federal, state, and local levels. IHE schools of education are at the nexus. Where do the arts fit into this?

Comments:

- **Administrators need to be on board with arts integration**. Before addressing how we prepare teachers to include the arts as a successful strategy for teaching imagination, creativity, and innovation, it is essential to discuss how we prepare administrators—i.e., principals and superintendents. The majority is not committed to the arts. We certainly cannot expect the teachers to learn, value, and practice this approach to instruction if their leaders lack understanding of the arts as a viable and valuable learning discipline and tool.

- The first step in informing and communicating to the administrators would be to **research the requirements of the current Administrator I Certificate**, which is required of all PreK-12 administrators. It will be important to research alternative paths and online paths, as well, since these may not be a part of the traditional IHE Admin I Certificate programs. *(New Leaders for New Schools)*We need to consider where the arts might be incorporated into courses for the Admin I Certificate—perhaps into some sessions on culturally responsive teaching, into humanities components, etc. The key here is that the Admin I Certificate is the turnstile for becoming a principal and should be about training leaders, not administrators.

- Teachers are sometimes uncomfortable taking the risk of integrating the arts because the current assessments do not include the arts. If content is not tested, it tends not to

be valued and therefore not taught. **Once the assessment is changed to include the arts, then the arts will be taught.** Testing is NOT an effective form of assessment. New research into what is effective assessment may open paths to include the arts. If the IHEs see that the arts are taught in the schools, it will be included in their teacher-training programs. This seems like the tail is wagging the dog. Shouldn't IHEs lead the way in this "innovation?"

- Problem: **IHE professors who are training the teachers also need to be trained. Teacher education programs need to be challenged to revise their practices** to include strategies that promote imagination, creativity, and innovation.

- Mentoring and retraining of teachers and principals need to be encouraged. Perhaps refresher **professional development would promote arts integration instruction used by teachers who mentor our teacher candidates**. This has been happening for years with the Post-Bacc Certificate in Arts Integration that spans several IHEs in MD but not at the rate it should or could be within the training of teachers.

- **We need to research and promote successful programs** so that administrators will value arts integration. We all want the same thing….successful schools. Once arts integration is viewed as a successful reform option, it will gain the support of the administrators.

- The new *Race to the Top* initiatives including **teacher evaluation** could/should embrace the advancement of imagination, creativity and innovation. We need to give teachers the freedom to teach to the needs of the students. How might we evaluate innovation of our students?

- In conclusion, our current cadre of teachers is coming out of the NCLB mindset that does not encourage adaptability. We therefore need a **threefold research agenda**:
    - Research on the content of Administrator I Certificate
    - Research on training teachers (best practices/brain research)
    - Research on model schools to determine a framework for best practices.
    Data needs to be collected on all three at the same time.

Breakout Session: *Artists*
Moderated by Pat Cruz
Scribe: Chris Stewart
June 9, 2011
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What practices do teaching artists bring to students and teachers during an artist residency that enhance ICI in the classroom? How would one evaluate whether or not these practices are successful?

Comments:

What worked

- One artist took what she learned about writing lesson plans to her afterschool programs organization and pointed out that the lessons provided by the afterschool organization didn't have formative assessments!

- Developed great relationships with the students

- Student work was awesome, perhaps due to the honing in on objectives and rubrics/criteria

- Things were a lot more clear to the artists (in terms of teaching residencies) than they were prior to TAI

- The formative assessments (i.e. thumbs up/down) really helped

- Writing out the residency with such detail and structure really helped even though it was a lot of work

- Feedback from the staff immediately after observations really helped---several of them had their observations early and immediately started using the feedback

- "Karen is so generous!"

- Loved, loved, loved the teaching partners

- For many, the highlight of the whole thing was the final products that they created

- Teaching artists show artists can succeed in life/career/lifestyle, as a profession

- Teaching artists help teachers and students take risks

- They empower kids – Joyce Scott came to a BCPS classroom once and her visit changed their view – saw a different world – feel chosen and special to be able to participate with artists

- It's a chance for every kid to succeed – find their strengths and gifts

- Artists bring new problem solving techniques for overcoming obstacles and finding resources in the community

What didn't work

- Artists need more guidance of how to teach only four 45 minute sessions (especially if there is a performance at the end).

- It needs to be more clearly communicated to teachers/principals that the MINIMUM is four 45 minute sessions (some did more, but others felt restricted)

- Lots of interruptions during the residencies, but that is the nature of schools

- Spring is tough---end of the year, field trips, hot, etc.

What do artists bring to the classroom?

- The creative process takes students out of a situation requiring a right answer. Allows them to innovate, explore, and use higher levels of thinking. We all learn in different ways.

- Art is a connecting factor – especially for students with different backgrounds (languages). In the arts there's no separation anymore – no walls or boundaries. Anyone can participate and succeed.

- Artists are disguised teachers – students don't even realize they're learning. Changes context to have an artist present.

- As a visiting artist – we are guests. That lack of preconceived notions about the students – every kid starts fresh – some kids respond better/more than others in that situation. One TA called on an enthusiastic student and later learned he was to be pulled out for behavioral issues. The residency experience saved him from leaving the school.

- The parents and community get involved in the projects – a factor which feeds students' enthusiasm. The effects spread beyond the class room.

- Class room structure is different when the artist is present – he/she brings new/fresh energy. Atmosphere is changed. Teachers have the chance to step out of a leadership role into a supportive role and get a new perspective on their students and their own teaching methods. They can be more objective, learn new ways of reaching students, including problem ones.

- It pushes how we evaluate. How students are learning. Always ran out of time when an art teacher – the essence is the learning – that gets pushed aside in favor of completing a project. Think instead: what did we learn? What innovations happened – need to set aside that time to assess and evaluate. Record findings as well.

- Best programs are based on process not product. Is assessment based on product?

How do we evaluate innovation in the class room - show the powers that be that arts in schools work? (Pat passed a handout of research from Minneapolis which compares teachers with various levels of arts integration in class room – learning levels of different groups including ESOL, free lunch, in reading and math).

Two Kinds of Evaluation:
1) **For the schools – measuring program goals**
2) **What we want to get out of work as artists**

- Can we include evaluation in the discussion with kids – get beyond the paper with critique boxes to check off? Ask: what could we do better? How did we use creativity?

- School rep says: we just got a kiln, need to share happenings with the community. We're doing a Soup Bowl event where kids are making 2-3 bowls. Put on racks in cafeteria and people in community come in and buy bowls, get soup, sit down to eat, and there are performances. Money raised is going to the homeless. The kids see that the art made a difference in someone's life. They see the piece go on. It's given to the community - going beyond the class room.

- Good to follow conversations between artists and teachers, seeing the thought processes and sharing – showing the growth of the plan/process of the residency – invaluable.

- It's about communal artistic sharing. Assessment is part of sharing. In group reading of student plays, there is discussion and critique built in – what was obstacle, goal, character. Can mix assessment with the art itself in discussion.

- Learning how to discuss/critique early promotes positive thinking and prepares students for higher level thinking that serves them in school and life.

- Would rather see students try and fail than not risk at all. The grade depends on what students put into the work, not the finished product. Students learn at various paces.

- Ask students – if you had to do the project over, how would you do it differently? Helps them think of skills they might not have incorporated.

- Take the opportunity for teachable moments

- Sometimes unforeseen circumstances mean you have to be adaptive – snow days, fire drills
- We ask the artist into the class room because we're looking for sharing of their artistic passion, inspiration. It's magic when artist works with kids – they need to show up and complete their project.

- Time is usually an issue for artists –planning – teachers can help with this aspect and with those unforeseen circumstances.

- An engaging, inspiring project keeps behavior issues to a minimum.

- If artists have a presence, that really engages the kids.

- Seeing a grown up get on the floor, acting, playing with fabrics (costumes), and character – being out of the box, gives them permission.

- During years of self-consciousness – this gives them confidence. They can share different parts of themselves.

- It teaches students to ask questions of themselves

- Assessment – let the discussion with students flow – it may change the goal of the work but doesn't have to be a sit down/exam paper thing.

- An artist talked about doing a visual arts residency then taking students to a museum to see artwork and talk about method and materials that went into the pieces. Kids told the artist what they learned as they moved through the museum. Seeing their work and the work of others in a new environment. A form of assessment – going through the museum.

- Have a rubric of things to accomplish – that's helpful.

- Very often a residency is seen as taking away from what a teacher needs to accomplish. Use the assessment and evaluation language that teachers use – puts things into context for teachers – gives you common ground. Helps teachers connect the importance of art related to curriculum. Use terminology.

- As in assessment: What percentage of kids participate? A teaching artist just completed TAI, did a residency where students started writing out percussive sounds being made by instruments, spontaneously. Need to include spontaneity. Kids were notating rhythms on paper. Amazing.

- Differentiated instruction – reaching one kid looks so different from what you expect. You might get 100% participation but it will look very different than you planned.

- Artists are the novelty in the class room. Once the students are onto them as 'teachers' they leave! The artist also lets students know that their teacher is an artist too – they trained and studied (visual artist sharing this).

- PAT: Key – if you have partnership between teachers and artists, the students get the best of both worlds.

Suggestions for next year

- Prepare the artists to be flexible and provide strategies/tips for how to deal with interruptions (i.e. fire drills, tornadoes, puking, crying, etc) and events (field trips)…and share with them that there are some things that you <u>can</u> hand off to the teachers if you don't get to it!

- Maybe put a spot on the lesson plan for "flexible accommodations" to allow for interruptions

- IDEAS for training—could have "seasoned" artists pair with "new" artists to discuss the challenges in the classroom and how they dealt with them….could create some interruptions while one of our TAI staff is teaching and model strategies for dealing with them and still getting through the information…compare this to what artists do with their own artwork when things don't go right

Breakout Session – *Including the Arts with STEM and Workforce Development*
Moderated by Reggie Wilson
Scribe: Janice Webber
June 9, 2011
CAFE XII

During these challenging economic times, how can nurturing ICI and developing 21st Century skills in schools support a creative economy? What conditions nurture ICI in the workplace? How do you see arts education fitting into this? How can the arts support Science, Technology, Engineering and Math (STEM)?

Comments:

During these challenging economic times, how can nurturing ICI and developing

21st Century Skills in schools support a creative economy?

- Media Specialists
    - Use PowerPoint
    - Show relevance to what is being done
    - Use of creative software PK-6
    - Use of the computer
- Math Teachers – Middle School
    - Feeling of RIGHT vs. WRONG is engrained early
    - Hope to begin in 1st and 2nd grade to teach that mistakes are okay. Then, "What did you have to do to solve the problem?"

- Nurture
    - Learn from your mistakes
    - Ask the questions to learn
    - Professional Development for teachers to let go of perceptions of right and wrong
    - Older students are afraid of making mistakes
- Use of technology to spark ICI and let students teach teachers
- Art Teachers
    - Show and model the process
    - "How did you do it?"
    - Nurture by questioning – What or How?

How can we be creative in teaching when programs are cut?
- Go into the community to foster community involvement
- First primary resource is the PARENT
- Have a *Frame Analysis*
- Use a *Strategic Frame* to get to the parents
- Teachers must be open to sharing space

What conditions nurture ICI in the workplace?
- Planning time
    - Have enough planning time for collaboration
    - Co-teaching with technology now a requirement requires time for planning
- Internships
    - High school students go to the job for a day or two to experience a workplace
    - Middle school students need to start thinking about workplace and workforce
    - Explore multiple possibilities
- Nurturing ICI begins with the administration
- What will help in the future – come out of training for teachers to know how to collaborate

- Needs buy-in starts from the top
    - Need principals to work as if they are still in the classroom
    - Help them understand why policies or plan is created
- Creativity and Ingenuity that a teacher brings to the classroom must be nurtured
- Testing
    - Overemphasis on testing needs to be diminished
    - "Planning with the end in mind" – should not be the test
    - Refocusing – the END is the STANDARD not the test
    - How you get there is the avenue for creativity
    - Creative Chaos
    - Need many ways to re-teach if a child doesn't get it
- Training of Administration and Board of Education

How do you see arts education fitting into this?
- Through Arts Integration
    - Thunder Hill - Howard County
    - Georgia
    - Unique opportunities for the community as well as the student
- MATI, MAIN Event, 21st Century Learning Conference, ARTS EDGE – Kennedy Center
- Reading Theatre – grasped content
- Look at essence of art music that makes kids interested – the *Spark*
    - Provide extensions for kids through the arts
    - Algebra – uses art in everything
    - Think about the essence of the art form that makes kids excited about learning
- Additional resources can be found
    - AEMS website
    - MENC website for music and math for K and pre-K
- Integrate math and physical science and musical instruments

How can the arts support Science, Technology, Engineering, and Math (STEM)?
- National competition C STEM, Sea Turtle Project, Robotics, Recycled Products

- William West Middle School, Prince George's County – Elementary, Middle, High collaborative product – Book
- Students must be life prepared
    - Life Long Learners
    - Arts have tremendous part for that
- Help students in making connections
- Need to provide opportunities to grasp that they can do whatever they want to work for
- How we can affect attitudes
    - "Framing the Message"
    - The impact on students is based on what and how the teacher communicates
- Use the *President's Report*

Breakout Session: *Including the Arts with STEM and Workforce Development*
Moderated by Rich Burger
Scribe: Shari Blohm
June 9, 2011
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During these challenging economic times, how can nurturing ICI and developing 21st Century skills in schools support a creative economy? What conditions nurture ICI in the workplace? How do you see arts education fitting into this? How can the arts support Science, Technology, Engineering and Math (STEM)?

Comments:

During these challenging economic times, how can nurturing ICI and developing 21st Century skills in schools support a creative economy?

- There has to be a connection between agencies and school system.
- Discipline and responsibility through creative activities; student assessment is project based and worked on in groups, clusters. Uses philosophy of try/fail to promote real world development skills.
- Thomas Edison said that there is no such thing as a failed experiment. Encourage use of imagination. Students need the ability to turn anything into a

toy; e.g. the ability to look at a stick and see multiple uses for each. We need to get the kids to use their own minds; give them minimal tools and tell them to accomplish x, y, and z. You need to encourage them to try, even if they become frustrated.

- Euphemism, creative economy, means downsizing, parents have been fired, let go, hours cut, large immigrant population whose parents have entry level jobs so the kids are experiencing a message of America which is tough. We must say to them, know yourself and begin to find a way to achieve your goals. Must find a way to get away from negative language for vocational skills – it should not be "looked down upon"

- As a country we have become very focused on diversity of people, gender, race. Diversity of education is also very important. We also need to learn life skills because we can maintain those skills through life. Theater and arts brought the safe environment (vs. calculus where it is either right or wrong and not a safe environment). To be a whole human being, what does the student really like to do? Maybe it is different instrument, maybe a different course, but what does the student want to do? Especially important in middle school years to get a safe place to just try something.

- Lack of funding and lots of people trying to get into the number one spot. How do teachers accommodate testing, funding strictures etc. while at the same time trying to teach?

- Negative outlook on life (today's students) – T Rowe Price is hiring 700+ this year and they cannot find people for these positions. They need incoming employees who are creative and able to make decisions.

- Passion before precision (Marin's analogy). Job applicants are prescreened for precision but they need to see the passion in interviewees.

- The primary message in schools is do what you have to do to pass the test. Every administrator must account for their school's test scores. We are not told to be creative as teachers.

- Are you a teacher if you are facilitating inquiry based learning?

- Global philosophies must be part of the students' lives and their understanding of their own world.

- At some point you need to rethink how we are trying to make education happen. We need to take the money that is there and reallocate it.
- When the budgets begin to die, the arts will be the first programs cut.
- Arts educators feel "divorced" from academics by administrative grouping in some counties.
- Art museum worked with math teachers to come to workshop on images for them to use with their content areas.

How can we include the arts with STEM and workforce development?
- Work with those arts teachers to see their vision of it
- Real collaborative planning
- Give the kids at least once a week some kind of problem to solve that makes them think
- Work with different learning styles
- Begin with the end in mind, target our student learning, keep it focused
- Be inventive with our students and explore with materials
- Keep current curriculum map available to all teachers
- Expose kids to encourage them to find their own passion
- Get students thinking about innovation as their reward and not just grades
- Look at workforce skills; creative arts classes are simultaneously an inclusive activity and intensely individualized – maximize this
- Create more partnerships with outside stakeholders

Breakout Session – *Arts Organizations*
Moderated by Stacie Sanders
Scribe: Pamela Dunne
June 9, 2011
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Arts Organizations present programs that expand a child's ICI outside the school day. What are examples of innovative programs? How do community-based and arts organizations develop programs that will increase a child's ability to think creatively. What resources are out there? How do we measure the growth of a student's imagination, creativity and ability to innovate?

Comments:

What are examples of innovative programs?

- *Footworks* (Percussive Dance Ensemble) has ongoing AA County for "Community Rhythms Project"
  - Children in Title I afterschool programs: difficult work – afterschool – no structure or supervision
  - Senior center to do intergenerational programs
  - First motivation is expression: dance done in social context multicultural programs
  - Rhythm and formations – relationships that empower artist to lead them
  - They see what they can create together through cooperation
- *Hamboning* etc. : wanted this to have community effect
- Interact outside school day – afterschool programming and family programming
- Engage the community
- "Community Rhythms Project" – workshops for parents
- *Interact Story Theater* parent and child workshops
- *Lesole Dance Project* out of the Kennedy Center
  - All about how to engage kids
  - Teaching recycling
  - The bring bottle caps for boats – they recycle because they want the outcome
  - Students get interested – *How do they take it back to classes?*
  - Tell them "respect" once they respect others and themselves, they will be able to cooperate
- Educators: think it's crucial to bring outside groups in
- Residencies
  - Extend learning beyond the initial experience
  - Takes time and money to schedule these things; but the payoff is big
  - If an opportunity is looked on as entertainment, it is frowned upon
  - If you integrate the school, it has the feel of collaboration
- Lab School
  - Bring in artist or organization that relates to something else they are already doing

- o Integrated fractions with mask making: took masks to math class and the next math class was easier
- UDL School – Universal Design for Learning (instructional "accommodations" which enable all students to succeed physically and cognitively without changing the content or conceptual difficulty of the curriculum)

What does student engagement look like in the classroom?

- If connections are made with other priorities, the learning takes place more enthusiastically
- Kids need to see a means to an end
- Guest speakers com from colleges; would like to see artist roster that would do this
- *Class Acts*: Artist does "silent studio"; after time students gradually learn that the silence can help them do their work
- Communications between arts teachers and classroom teachers: "plotted points onstage" communicate to math
- Professional development dollars used for residencies so the teacher becomes a different teacher
- Several institutes that do this: do-design professional development residencies
- *Black Rock Center for the Arts* – Germantown, Maryland (Montgomery County)
- Organizations need to connect with school, so that school know they you are a resource – school by school
- Input and suggestions from teachers, so that arts organizations design what the teachers need
- Economy is inhibiting arts exposure
- Different areas of curriculum are concentrating on different things: organizations have looked at curriculum to make connections

How do we measure the growth of student to ICI?

- Arts organizations is not specifically tasked to measure ICI
- *Footworks* is doing more than they knew

How do you measure growth in creativity?

- Use of pre- and post tests

- Plan lesson base on children's desire

- In economy – must be innovative

- <u>Google Lab</u>:

  - Incubator to try new ideas; sci-fi fable about "Bullying"

  - Brought in people who know more about technology

  - If it doesn't work, it's okay – better to test it

- Student Lego –robots – command computers

  - Student is dancer so his robot danced

- So hard to measure because creativity should have no limits!

- Society is closed minded when it comes to intelligence and talent

How do we define it? How do we advance skills?

- Kids fall back on their comfort zone

- So we must push forward

- Continue conversation through next MAIN EVENT

- Access how we are doing our jobs

- Some artists have developed significant student growth in creativity and Young
   Audiences will share strategies

Breakout Session – *Education Leaders*
Moderated by Dr. C. Nelson Fritts
Scribe: Linda Newton
June 9, 2011
CAFE XII

**How can one become an ICI leader? What does a culture of ICI look like in a school?
How does one create a school that nurtures ICI? Can the arts be used as a strategy to
encourage ICI? In this age of accountability, how do we know we are building student
capacity to be creative? How do we measure the growth of a student's imagination,
creativity and ability to innovate? How can state and local policy support ICI in the
context of Race to the Top, Educator Effectiveness Evaluation and other reforms?**

Comments:

How can one become an ICI (Imagination, Creativity, Innovation) leader? What is your system or are you doing to promote leadership?

- Expanding magnet schools
- Giving opportunities to teachers
- Quality staff development
- On-line professional development
- Train leaders
- School boards new generation of board involvement a crucial component in the dynamics:
  - Get to the boards and keep making the case for the arts
  - Got to get into the budget
  - Invite them to arts functions
  - School boards need to be educated that the arts need to be an integral part of the curriculum in order to get them to be supportive of the arts and an integrated curriculum
  - Involve Arts Council as a collaborative partner
- Embrace and use technology to inform and develop advocates/leaders at all levels
- If the arts are to be a major player they need to find support from other groups
  - These groups need to be identified and convinced to gather for a discussion
  - As a group to go to the legislators
- Teachers – developing teacher leaders to integrate curriculum
  - The importance of curriculum mapping – need for time and training
- Forming collaborative groups of different types
- Representative to communicate at the local level making connections to implant and integrate the arts – legislature or county level

What does the ICI culture look like?

- Flexibility
- Willingness to allow teachers to make mistakes with trying arts integrated activities/strategy and learn from them to let teachers serve as role model to their

students; gives students confidence to be risk takers; teachers who are risk takers are more creative

- Not too trapped in the culture of testing as MSA, etc.
- The nature of standardized testing creates a pressure to teach to the test
- There is a need to look at the big picture
- "Time constraints" finding ways for teachers to be collaborative
- Developing a new generation of curriculum
- Honors "best practices"

How does one create a school that nurtures ICI?

- Finding time to sit and develop collaborations at many levels
- Developing hiring practices that promote ICI – "can you/are you willing/can you demonstrate your willingness to practice ICI
- Celebrating, documenting steps along the way to show the school community what is being done
- Developing personal vision, inviting students, parents, the community to be a part of the vision
- Engaging all the community as a comprehensive plan won't work in isolation
- Having an "Integrated Arts Showcase" where students and teachers demonstrate knowledge, skills, and passion; as a way of showing good teaching and learning
- Extending the family/community by creating an online "Art Gallery" to show those interested but unable to attend school functions

Can the arts be used as a strategy to encourage ICI?

- The use of MI to tap into a child's intelligences goes beyond the arts and is applicable to other areas of study; there is a need to show others how the strategy works; work in action
- Howard Gardner's domains; talking about artists; Project Aero
- Broaden the discussion beyond the typical COMAR discussion, we then see students see themselves as artists within divergent areas
- Way of reaching all the stakeholders
- Broaden the art forms to show themselves in context of their own perspective

- There are commonalities in all subject areas; as leaders – need to teach others what is the big picture – what do the arts do to support other areas of study
- There are two things that are fundamental to man – ART & MUSIC – there is prehistoric evidence of that fact
- Close correlation to scientific methods – to what the arts do working across the domains for our students
- Benefit of the arts – creates a deeper meaning for kids – when kids didn't really understand what they were learning, they take in the content and make it personal; kids embrace the arts and are engaged; the arts bring learning alive; a child's earliest non-verbal communication is through the arts

In this age of accountability, how do we know we are building student capacity to be creative?

- We need to give kids time to learn and time to process what they are learning
- There is no prescription as to the amount of time that each individual student needs
- What does creativity look like?
- What kind of questions do teachers have to ask?
- Personal Reflection is a huge tool; with this tool there is no comparison between individuals; how did YOU deepen your knowledge, skills, understanding
    - What kind of questions are kids asking?
    - What kind of things are kids doing?
- Idea of measuring creativity
- How do you define creativity?
- Qualitative vs. Quantitative
- "Why is the sky blue?" – (question to a 5 year-old.) "God painted it that color."
- Difficult to get around the qualitative idea of what kids know
- Arts are there to give permission to be creative; used as a springboard
- Creative vs. Intuitive – make real and believable
- The question becomes "How are Imagination, Creative, and Innovation tied together?"

How do we measure the growth of a student's imagination, creativity, and ability to innovate?

- Difficult to measure with really young children – through demonstration; their use of tools – what is this child doing now that he/she was not doing before?
  - The arts provide multiple lens
  - There is a freedom with the arts
  - "Creativity is beyond and can't or shouldn't be measured" is a belief held by some
- What is going on in the brain
  - Manipulating their own brains to enhance creativity
  - Giving tools for kids to figure out how their brains are working
  - Forces kids to think differently
- Teachers need to be interpreters to make the process transparent for their students
- Measuring knowledge and skills
  - Creativity makes the child aware
  - Creating habits of the mind
  - Need for assessment – What are the ways to gather/build the data?
- Time needed to collect quantitative data, but also need qualitative data
- Portfolio +
- Imagination Conversations
- Different audiences need to see and hear different data.
  - May not always able to get qualitative data to show how students are moving forward
  - Parents need qualitative data
  - Legislators and decision makers need to be out in schools to see and hear firsthand what students and teachers are learning/understanding
  - Need to educate the people who fund the programs
  - Need to get these people directly involved to get them passionate about ICI

How can state and local policy support ICI in the contest of "Race to the Top," Educator Effectiveness Evaluation, and other reforms?

- AI schools show that the arts have an impact on high stakes testing scores

- More studies need to be completed
- It may take schools a long time to show the impact - change culture of the school, changing the ways teachers teach and students learn
- Need to give schools the tools to show the arts impact the way and what students learn
- It's not always about high states testing
  - Doing pre- and post test to show student growth
  - How do we apply data we do get to show teacher effectiveness?
- Parent Advocates and Advisory Boards
  - As part of a strategic plan – needs to be in place
  - Used to move forward
- MAIN Events – one way of networking to build collaborative groups so that everyone is not always making the same mistakes, as a way of sharing best practices.

Breakout Session: *Educators – Arts, Classroom, Arts Integration*
Moderated by Clare Grizzard
Scribe: Angie Cassells
June 9, 2011
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What does a classroom that nurtures ICI for students look like? How can a teacher inspire students to become creative agents in the classroom and beyond? Can Arts Integration work as a strategy to encourage ICI? How do we measure the growth of a student's imagination, creativity and ability to innovate?

Comments:
What does a classroom that nurtures ICI for students look like?
- Higher level students are not risk takers. How can we get them to take risks?
- Students that come from a broad-based background feel more comfortable about taking risks. Narrow thinkers come from narrow curriculum.
- Risk phobia comes from parents more than from teachers. Students face increased parent pressure about grades.
- Use collaboration as a catalyst for risk taking.
- Many teachers are not risk takers.

- Students have a "You do it for me" attitude. Students economize their efforts
- Large class size affects risk taking and stifle creativity.
- Teachers worry about benchmarks and tests which stifles creativity.
- Teachers have to learn how to "let go of [students] hands and let them do it", especially in middle school.

How can a teacher inspire students to become creative agents in the classroom and beyond?

- Grouping students into smaller groups to increase risk taking.
- Teachers need to build slowly and carefully to scaffold knowledge and understanding for art forms and art curriculums. Scaffolding builds confidence. Scaffolding is imperative to artful thinking.
- Teachers should ask more open-ended questions, look for more than one answer, and inference. They should do this incrementally.
- Arts should be linked to 21 Century skills
- Peer tutoring provides more collaboration.
- Have "Project Days" - students engaged in projects from the curriculum that follow units, utilize a flexible schedule (One school tried this but was unsuccessful. They are trying again)
- Parents:
  - Be involved in arts education at home. They should take their children to museums and performances, create art with them.
  - Understand that they need to help make policy changes.
- Where does policy come from? The top? Art teachers? Even policy from the top down does not guarantee buy in or success.
- Arts teachers:
  - Have to be the small change with exemplary teaching and advocacy.
  - Are using more of their own resources, time and money.
  - Can create time by collaborating.
  - Should be partnering with other teachers and parents.
  - Need to be the "squeaky wheel."
  - Need to build the value of arts classes.
  - Need to be advocates for arts integration and believe in that program.

- o Need to have one-on-one conversations with classroom teachers periodically.
- o Should ask classroom teachers what they do not like to teach and show them how to make it more exciting.
- Poor arts programs need to be brought up to state standards.
- Classroom teachers:
  - o Do not understand what the role of arts teachers are because arts teachers have gone unregulated or are observed by administrators who do not know what they are looking for in an exemplary lesson.
  - o Have classroom teachers come into art classrooms.
- Hallways can become showcases - not mandated, not tied to certain money.
- Curricula need to be flexible.
- Arts Integration relies on being able to be creative with curriculum
- Schools:
  - o Need to educate the community.
  - o Communicate to parents and community.
- Use *Artsonia* to help connect to parents, get them involved.
- Parents and teachers (trying to convince others of the value of Arts Integration) should use economic arguments to make the point that better schools mean higher property values.

Can Arts Integration work as a strategy to encourage ICI?
- Yes, and experts should expect that the teachers [attending today] will share this information and Arts Integration strategies at faculty meetings and in-services with staff.
- There was no connection to or mention of the PCAH Report. How does the focus of that report move from federal to local? We seem to be in a cycle from the 70's.
- (I wish we had had time to read the hand out on *Imagination Conversations in Maryland*)
- Arts integration can be used as a means of bringing two feeder schools together.

How do we measure growth of a student's imagination, creativity, and ability to innovate?
- Why should we have to measure creativity?

- Work with organizations like National Association for Primary Education (NAPE) and State Collaboratives on Assessment and Student Standards (SCASS) to "identify and share strategies that improve the reliability and validity of school accountability models, data and decisions."
- After we shared in like groups, I would like to have had the opportunity to share with a diverse group. We need to talk to each other more.

Breakout Session: *Educators – Arts, Classroom, Arts Integration*
Moderated by Anita Lambert
Scribe: Lillian Pailen
June 9, 2011
CAFE XII

What does a classroom that nurtures ICI for students look like? How can a teacher inspire students to become creative agents in the classroom and beyond? Can Arts Integration work as a strategy to encourage ICI? How do we measure the growth of a student's imagination, creativity and ability to innovate?

Comments:

What does a classroom that nurtures ICI for students look like*?*

- *What does a classroom that nurtures ICI look like?*
  - Bright, colorful, safe, spacious, open, alive, interactive, engaging, student discussions, student-led discussions, organic, having a library
- *What would you see?*
  - A student in an alternative school multiage, multiethnic, participating in an arts projects—the things that make and stimulate creativity are not things you can see—the feelings, the natural rhythm, the organic nature of the environment, relationships—these allowed students to be risk-takers
  - Multiple methods of discovery

How do we encourage risk for teachers and students given the standards based testing and often risk adverse nature of education?

- Encourage the students
- Teach students but focus on different content areas over time
- Encourage creativity by focusing on simple choice/task design, and process; posing the proper questions…asking "what if" helps

- Think about what is good for kids? Demonstration is important. Pulling in other teachers to collaborate is important.
- Arts integration is a two-way street where teachers of different content areas mutually support the teaching of indicators across content areas. It is important for teachers to make connections across content areas. Collaboration is the key.

How is the information relevant now?
- The teacher is the change agent. Teachers need to know where other disciplines are in their pacing.
- Teachers need a comfort level, confidence, building relationships, needs opportunities to connect ideas
- Teachers need access to materials and technology.

How can a teacher inspire students to become creative agents in the classroom and beyond?
- Provide meaningful activities = provide activities that give students an   opportunity to create personal meaning
- Teach students how to get out of the "perfection zone" (everything has to be perfect, must look like this…)
- Model appropriate behaviors /dispositions (e.g., this teacher loves to model   her own mistakes)
- Asking open-ended questions (she does a lot of visual thinking strategies, e.g. "Coraline" – defending/justifying questions related to the book—letting students discover and argue back and forth)
- Give students opportunities to extend/expand the activities introduced by the teacher. Do not always prescribe how they must demonstrate their knowledge – assessments can be authentic, project/portfolio based, creative, etc.
- What do we have to do to extend on the other side (e.g., other content areas?
- Provide opportunities to express their /understanding in different ways
- Move out of locking into learning structures to more of a discovery experience
- In high schools, this becomes a little difficult b/c of the content/discipline silos (solution: teachers can encourage— standards-based education – we need to give

ourselves permission to back away from that a little bit—be risk-takers—bring back the grace of imagination—until we do this, creativity can get lost

- Comment from new teacher (science/math) – she can use those standards – sculpting, collaging,—she likes the standards but loves the freedom she has to go outside of the standards and teach. The standards bring structure the creativity provides the freedom to teach the children.

Can arts integration work as a strategy to encourage ICI?   (How? Why?)

- Use parents as advocates
- How can we help (following a Duval HS students' performance); community/parent inspired by the performance to action.
- Encourage the children—tell them they are brilliant and they can achieve anything
- Creativity is only for some (per some lawmakers)- "it takes me the teacher, the person, being creative first" – show students the process first (i.e., improvisation teacher ended up teaching G & T with an emphasis on technology – she wasn't happy—started integrating the arts and then she was "transformed" (started w/an idea= what is good for kids and instruction; next level=integration — collaboration; (KP story)
- Math lesson (tessellation, teaching breaking out in song)
- We're making connections from one content area to the next—this makes for a richer experience
- Collaboration is the key. Need both sides of the mirror.
- It helps if you know the curriculum ahead of time, then you can incorporate the content in your classroom.
- You have to ask the question "What if? What if I teach a concept using an art form? Arts teachers have to ask the question "What if I teach an art concept through a math or social studies lens?"
- Also ask, "How is this relevant now?" Students ask, and expect answers to the question, "How is this information relevant? "
- Gaining the confidence to integrate the arts—knowing that we already have the skills
- As artists, develop the relationships with colleagues—be proactive about this.

- Foulois teacher: team went to MATI last year and talked about team-building and relationship building that became possible through this experience; arts team visited her classroom and supported her work. The arts team stepped out of their comfort zone to make those connections with content teachers.
- Anita: Creativity is choice. The risk-taking is a choice. Those connections are made one person at a time.
- The resources must be available – whiteboards, audio—teachers need the resources—no haves and no have-nots

How do we measure the growth of a students' imagination, creativity, and their ability to innovate?

- Sometimes - perhaps a lot of the time - evaluating not the product but the process
- The assessment should be f*or* learning not *of* learning—so that you are setting conditions to measure this skill
- We need to know our children well enough to know what assessments work best. Children do not have to have the exact same assessment at the exact time to demonstrate their understanding.
- It is not always necessary to verbalize or write out an answer, sometimes students let you know they "got it" from smiles of assurance as they walk out of the room
- Application of knowledge - children teaching improvisation strategies learned in Language Arts class to students in another class
- Principal? Left other session b/c he wanted to hear teachers' responses to ICI questions; instituted Creativity Week- the building changes, opportunity for growth and development
- One person at a time, one teacher, one teacher inviting colleagues to collaborate, one teacher working with parents, one inspired administrator giving teachers to be risk-takers, one teacher inviting parents
- Prince George's County Public Schools' arts integration program will involve principal's examining data points and identifying arts integration strategies that will help students meet specified targets
- Teacher works at Apple Grove Elem—school moving to a process of teaching through themes (Chesapeake Bay or Ancient Civilizations)

- Montgomery County Public Schools is using thinking skills to integrate the curriculum
- Students can be assessed by the process, not just the product.
- The assessment has to be for learning and not of learning.