

EMBODY LEARNING

At the intersection of
Art, Curriculum and
Creativity

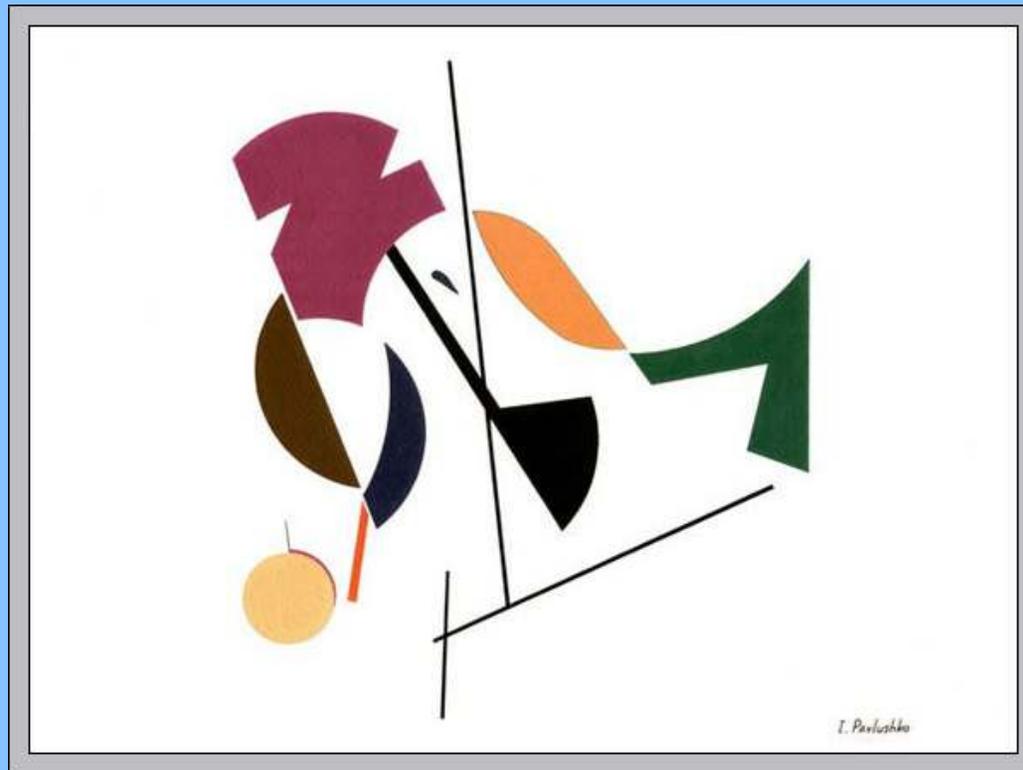


Joint Arts Education
Conference
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Arts Integration
Solutions

Welcome!



What do great teachers do?



The Arts and Student Engagement

critical thinking

imagination

abstraction
from
complexity



metaphor

expression
perspective

representation

pattern
recognition



Left brain expression (Academic)

detail oriented
(Looks at parts)
Logical
Sequential
Rational
math and science
can comprehend
Analytical
Objective
uses logic
facts rule
words and language
present and past
knowing
acknowledges
knows object name
reality based
forms strategies
order/pattern perception
practical/planned
safe
cautious

Right brain expression (Creative)

'big picture' oriented
(Looks at wholes)
Random
Intuitive
Holistic
philosophy & spiritualism
can 'get it' (the meaning)
Synthesizing
Subjective
uses feeling
imagination rules
symbols and images
present and future
believes
appreciates
knows object function
fantasy based
presents possibilities
spatial perception
impetuous/spontaneous
adventurous
carefree/risk taking

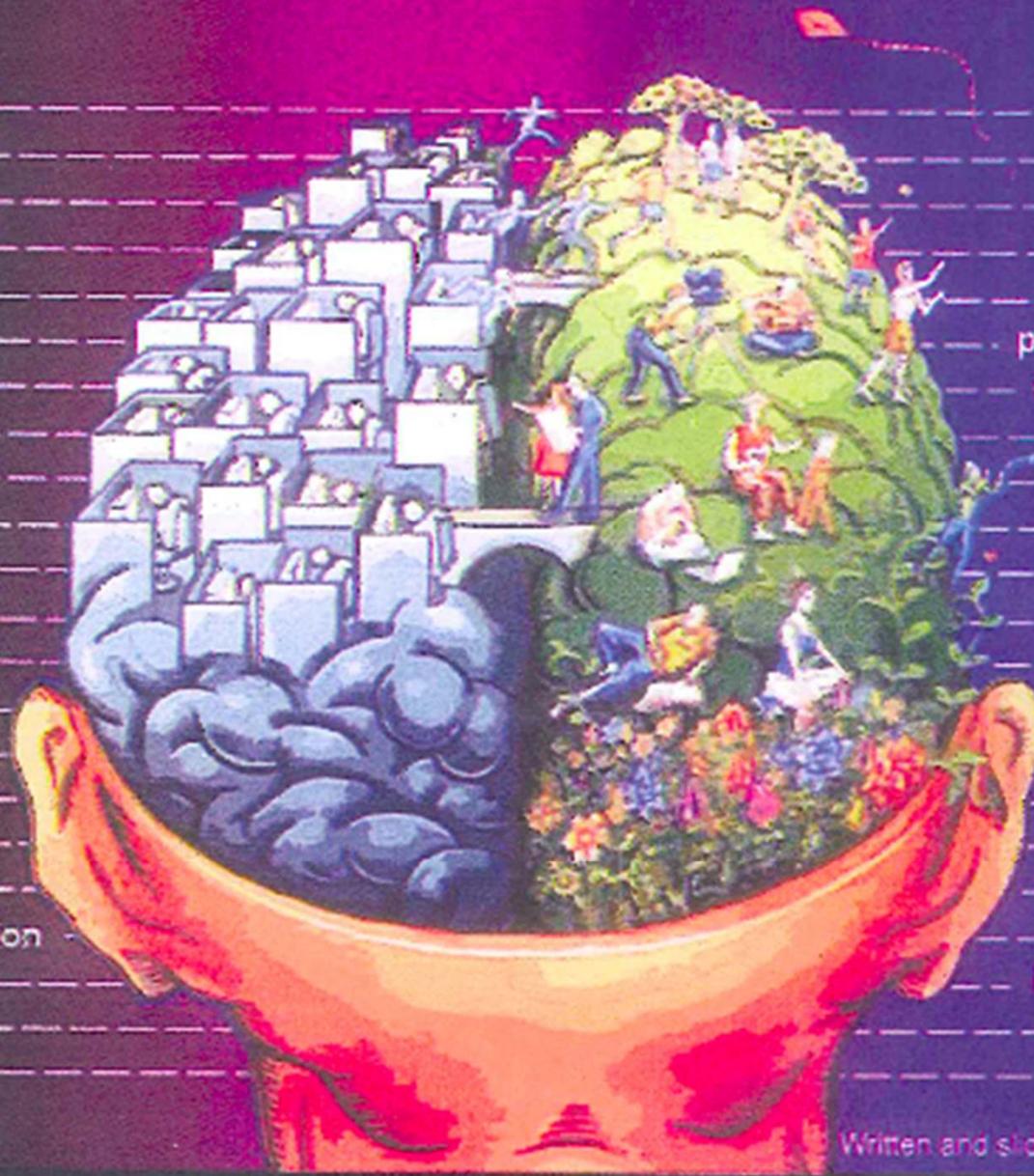


Illustration by: VaXzine

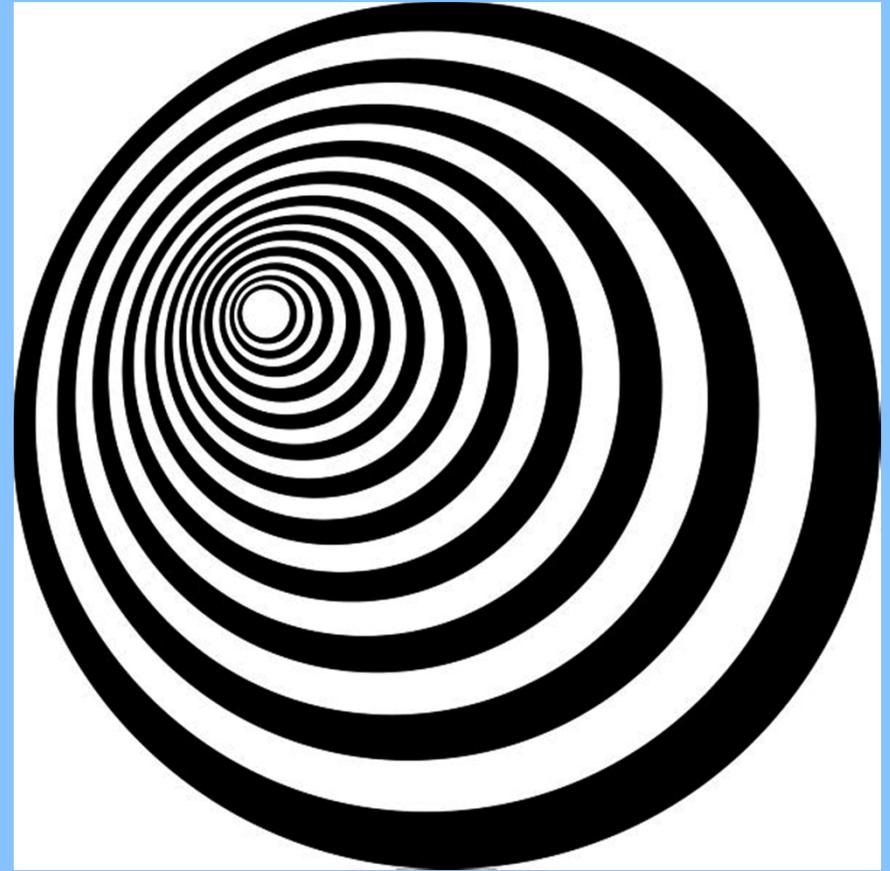
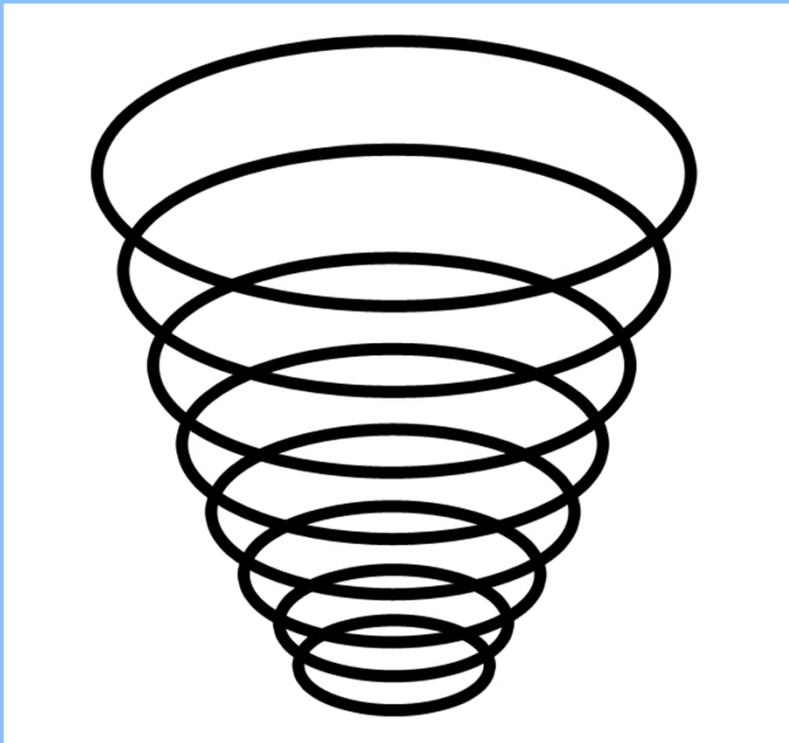
Written and slide design by Dr C Daniels 2008



EMBODY LEARNING is...

- The intentional use of embodiment, which allows the learner to engage with and build a deeper understanding of academic core content learning.

Circles in the air





The Brain: An Integrative System

- The brain is an integrative system with regions working simultaneously
 - Traditional school learning is not integrative
 - Real life problem-solving is highly integrative
- When humans sleep, the regions of the brain integrate through the dreaming process
 - Engaging in the arts is the only process where this occurs naturally while awake

Robert Sylwester,



The Arts

- The arts are highly integrative...
- Performance: the heightened engagement of motor skills
- Aesthetics: the heightened appreciation of our sensory-motor capabilities



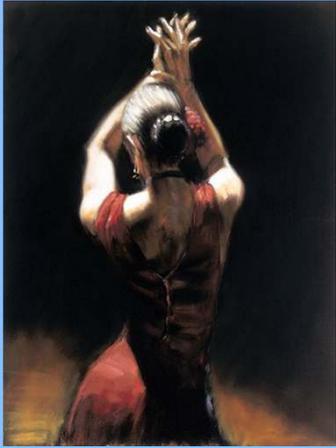
Movement

- The cognitive process that tells us to move involves billions of neurons



- Children are often asked to sit quietly while learning
- In schools that develop motor skills along with cognitive skills, what does the curriculum look like?



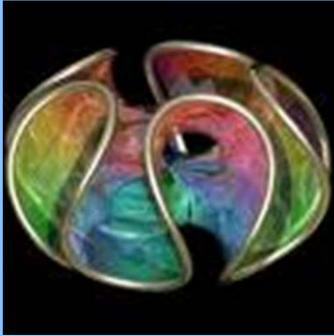


Motor Skills



- The development of motor skills is everywhere in the arts:
 - Rapid movement of hands and fingers of a musician
 - Intricate hand, foot patterns and body movements of dancers, actors and athletes
 - The visual artists' ability to feel and create through a brush stroke, forming of clay, and working with other media





Visualization



Visualization is...

- A musician internalizing the music he/she practices and can see - hearing and feeling patterns and intervals, rhythms, etc.
- A dancer's choreography that communicates an idea
- A visual artists' ability to transform media into images
- A theatre artists' ability to become something or someone by thinking, feeling and acting from a different perspective.



Emotion



- Emotions are derived from a non-verbal part of the brain. We respond to the arts through this part of our brain
- Listening to music stimulates areas of the brain that are connected to emotion
- Poetry and fiction arouse emotions
- Acting out stories allows children to play out complicated feelings



Why EMBODY LEARNING?

- It engages all of the senses, by unlocking new understanding through experiences that are physical and multi-sensory.
- It supports learning by allowing all regions of the brain to work together
- As new ideas, points of view, and solutions to problems are generated, students are able to shift their perspective and gain a deeper understanding of new content.



Embodiment: Be the learning

“If I can be it, I can know it”



The 'Narrative'



Integrating the Standards

- **Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). (3.RL.7)**
- **CCSS. ELA- Literacy.RL.4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.**
- **Social Studies: Individual Development and Identity**
- **Grade 3: PO 2. Recognize that people in the United States have varied backgrounds but may share principles, goals, customs and traditions.**

Integrating the Standards

- **Theatre Content Standard: Acting by assuming roles and interacting in improvisations**
- **Achievement Standard: Students imagine and clearly describe characters, their relationships, and their environments**
- **Students use variations of locomotor and non-locomotor movement and vocal pitch, tempo, and tone for different characters**

Critical Thinking

Comparison
Classification
Sequencing
Analogies
Patterning
Hypothesizing
Critiquing
Patterning
Deductive and inductive reasoning

Creative Thinking

Flexibility
Originality
Fluency
Elaboration
Brainstorming
Imagery
Associative thinking
Metaphorical thinking
Modification



The merging of creative and critical thinking stimulates curiosity, fosters problem solving & rigorous engagement, and builds new perspectives.

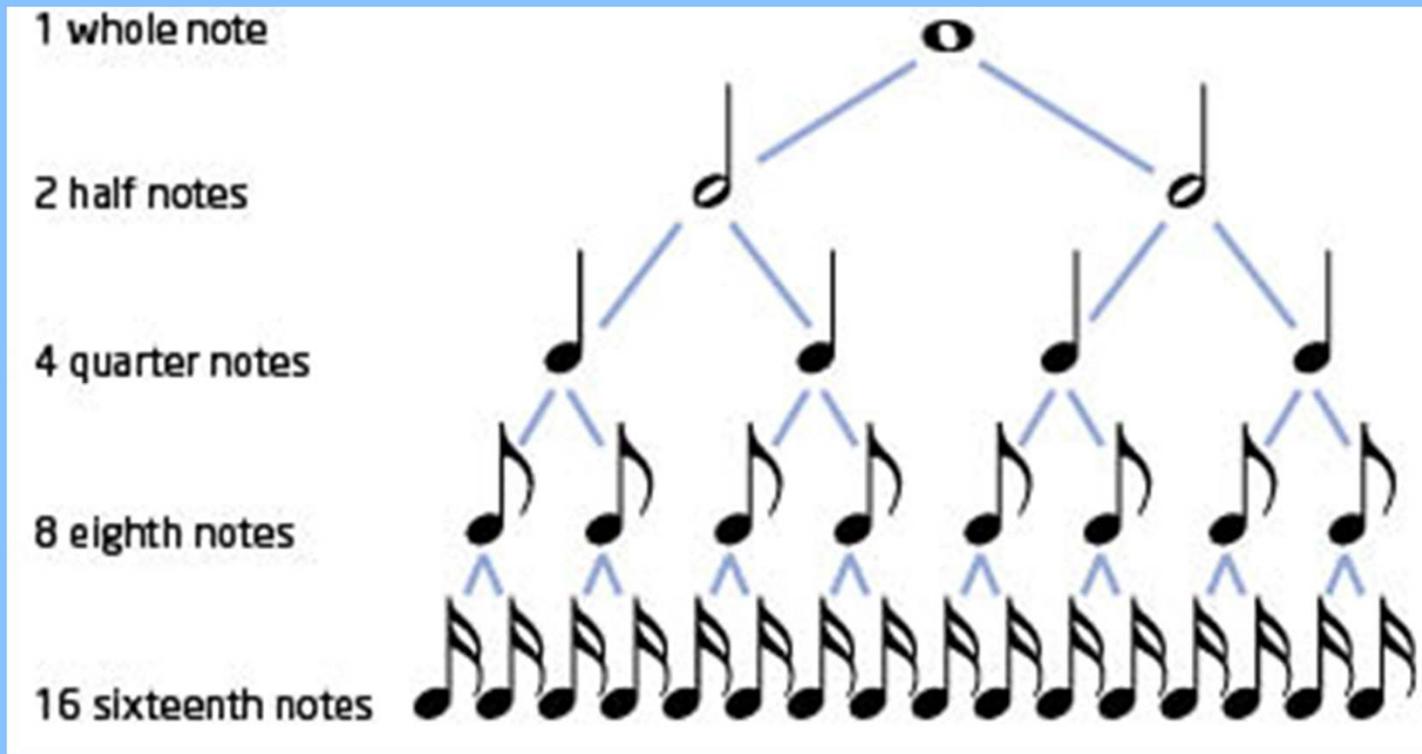
EMBODY LEARNING STRATEGIES

... are learning experiences rooted in the arts that intersect with content in a way that allows students to build deeper understanding of new ideas and concepts.

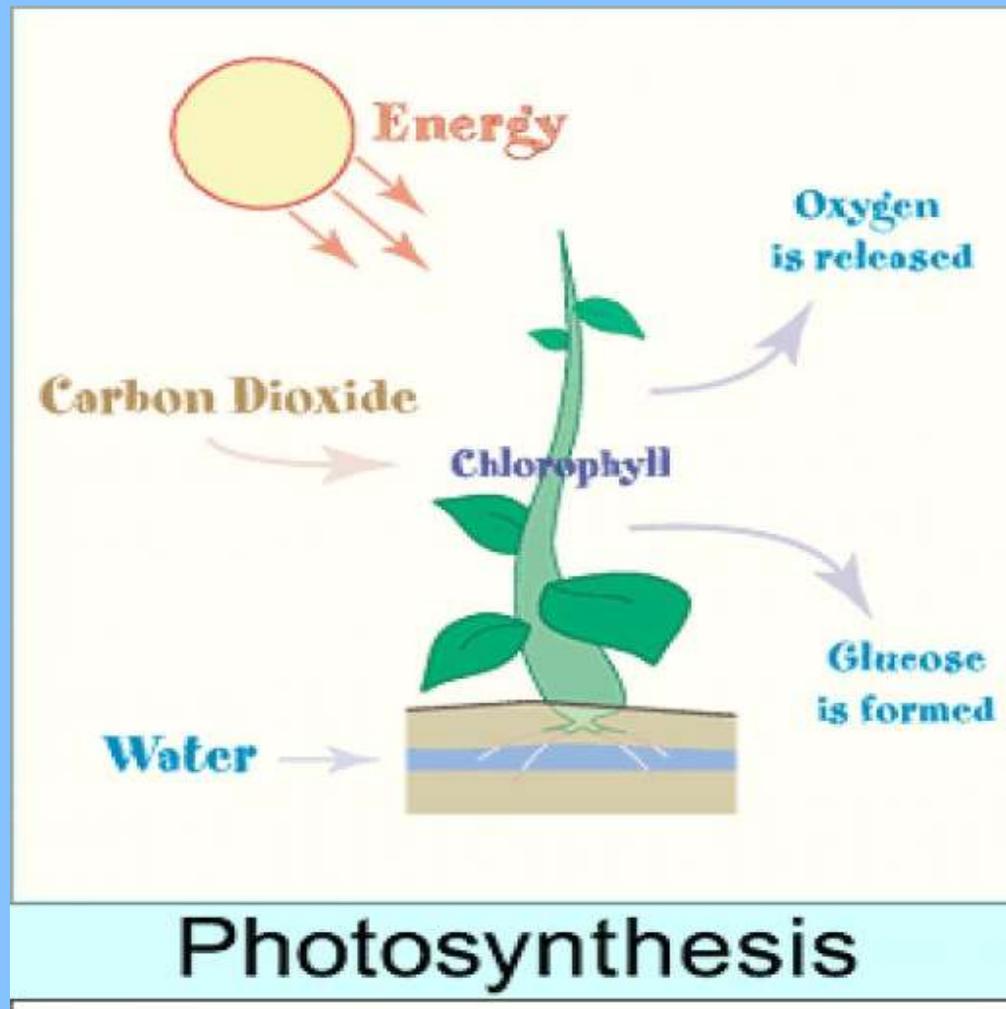


Strategy:

Build an Ostinato Pattern



Students generate key ideas from informational text and use layers of ostinato patterns to 'orchestrate' their understanding of core content.



Example:

Photosynthesis, photosynthesis

Makes plants grow___ makes plants grow___

Carbon dioxide, water, sun and oxygen,

Form glucose___ and chlorophyll to grow___

Standards

- Informational text: Key Ideas and Details
 - Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect. **(3.RI.3)**
- **Concept 1: Characteristics of Organisms** ; Understand that basic structures in plants and animals serve a function.
 - PO 1. Describe the function of the following plant structures:
 - roots – absorb nutrients
 - stems – provide support
 - leaves – synthesize food
 - flowers – attract pollinators and produce seeds for reproduction
- **Concept 2: Life Cycles**: Understand the life cycles of plants and animals.
 - PO 1. Compare life cycles of various plants (e.g., conifers, flowering plants, ferns).

Performance Assessment

Embodiment Learning provides a rich opportunity to use arts based strategies to assess content, process and product with core content learning.

Arts Integration Rubric

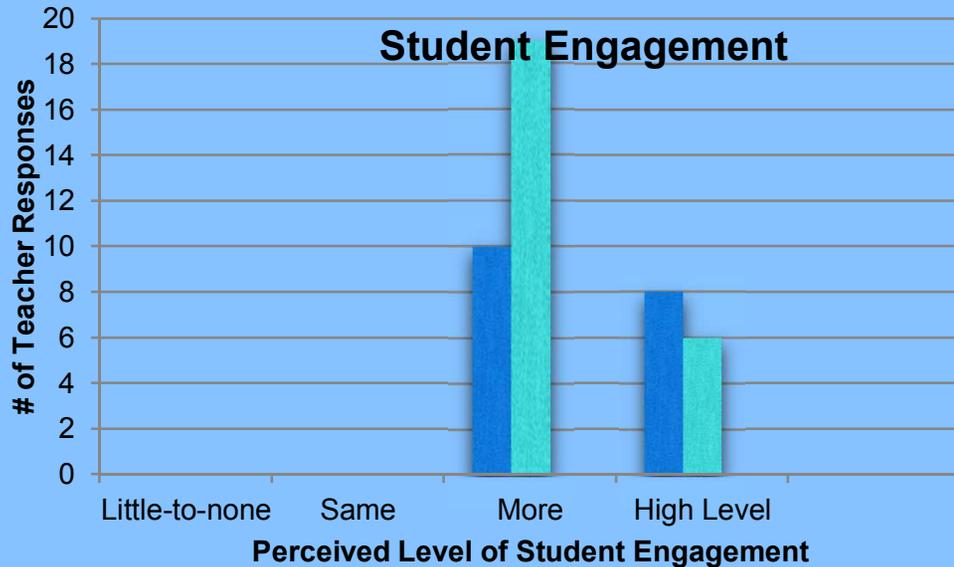
	Content	Process	Product
4	<ul style="list-style-type: none"> •Student work demonstrates clear understanding of the academic standard(s) through accurate representation •Student work demonstrates clear understanding of the arts standard(s) through accurate representation 	<ul style="list-style-type: none"> •Student work/performance clearly demonstrates significant growth in use of inquiry and higher order thinking skills •Student work/performance demonstrates significant risk-taking •Student is highly reflective of his/her growth through the arts integration process •Student clearly strives to build community through collaborative work 	<ul style="list-style-type: none"> •The outcome of student work clearly reflects congruence between the arts and content goals for the project •The student self assessment clearly demonstrates increased awareness of relevance and purpose of the arts integration process
3	<ul style="list-style-type: none"> •Student work mostly demonstrates understanding of the academic standard(s) through mostly accurate representation •Student work mostly demonstrates understanding of the arts standard(s) through mostly accurate representation 	<ul style="list-style-type: none"> •Student work/performance mostly demonstrates growth in use of inquiry and higher order thinking skills •Student work/performance demonstrates some risk-taking •Student is mostly reflective of his/her growth through the arts integration process •Student participates in community building through participating in collaborative work 	<ul style="list-style-type: none"> •The outcome of student work mostly reflects congruence between the arts and content goals for the project •The student self assessment mostly demonstrates increased awareness of relevance and purpose of the arts integration process
2	<ul style="list-style-type: none"> •Student work demonstrates minimal understanding of the academic standard(s) through somewhat accurate representation •Student work demonstrates minimal understanding of the arts standard(s) through somewhat accurate representation 	<ul style="list-style-type: none"> •Student work/performance demonstrates a minimal amount of growth in use of inquiry and higher order thinking skills •Student work/performance demonstrates a minimal amount of risk-taking •Student is somewhat reflective of his/her growth through the arts integration process •Student participates somewhat in community building through minimal participation in collaborative work 	<ul style="list-style-type: none"> •The outcome of student work reflects minimal congruence between the arts and content goals for the project •The student self assessment demonstrates minimal awareness of relevance and purpose of the arts integration process
1	<ul style="list-style-type: none"> •Student work does not demonstrate an understanding of the academic standards and/or is not able to accurately represent understanding •Student work does not demonstrate an understanding of the arts standards and/or is not able to accurately represent understanding 	<ul style="list-style-type: none"> •Student work/performance does not demonstrate use of inquiry and/or higher order thinking skills •Student work/performance does not demonstrate risk-taking •Student is not reflective of his/her growth through the arts integration process •Student does not participate in community building and/or collaborative 	<ul style="list-style-type: none"> •The outcome of student work does not reflect art and content goals •The student does not self-assess and or does not demonstrate any awareness of relevance of the arts integration process

Herrera Fine Arts and Dual Language Elementary School



Video @ <http://www.thrivinggroup.com/>

Findings



In a pilot study at two Title One Partner schools, monthly arts integration facilitator mentoring paired with school wide professional development resulted in high levels of student engagement and teacher efficacy with the use of arts based teaching strategies.

Pilot Study Findings

- Student engagement is increased when teachers use arts integration strategies that involve the whole child in the learning process.
- Teachers are motivated to use arts integration strategies in their classroom when they are guided to do so through a collaborative demonstration model that builds teacher confidence in their own efficacy in the use of arts-based strategies.
- Deliberate and supportive structures set up by school administration, along with an expectation for teacher collaboration and implementation of the initiative, leads to greater success with arts integration.

- The cognitive process that tells us to move involves billions of neurons
- The development of motor skills is inherent everywhere in the arts
- When children engage in the arts, they employ creative thinking to solve problems.
- Emotion is the force behind what we pay attention to in learning.
- Creativity is visualizing things one cannot see.



Embody Learning in our Classrooms

If we teach in a way that emphasizes the importance of integrating the arts with core content, our ability to foster true problem-solving and higher order thinking will clarify to our students the relevance of content learning to everyday life.

