CHAPTER 1

THE FIVE W'S OF INTEGRATED ARTS

In my classroom . . .

. . . the arts bring voice and life to students' thoughts, emotions, and connections to their learning. This learning engages them in a multisensory way. It is a safe haven for self-expression.

—Carlie Ward, grade 5 teacher

CHAPTER 1 ANTICIPATION GUIDE

Before reading this chapter: A = agree D = disagree	Statements	After reading this chapter: A = agree D = disagree
	Teachers should attend to at least six kinds of art.	
	Students need access to arts specialists and integrated arts instruction.	
	Learning with and through the arts can be done at school, at home, and in the community.	
	The arts can be used to increase literacy achievement.	
	Arts instruction in the elementary and middle school classrooms should be optional.	

Many classroom teachers regularly incorporate arts activities (music, movement and dance, drama/theater, visual art) into their teaching. Those who do describe how their students become more interested and involved with the learning at hand, and by doing so, markedly increase literacy skills. These teachers also report that their students are more likely to remember the content they are learning because they are able to create and actively express the deeper meanings of that content through drawing, painting, movement, dramatization, singing, group projects, and more. *Simply put, learning with and through the arts enlivens instruction, increases student involvement, and deepens both the meaning and memory of the learning at hand.*

But what about the needs of classroom teachers who would like to integrate the arts into their classrooms to increase literacy development but may need some guidance, materials, and practical examples to get started? Good news! *The purpose of this guidebook is to provide K–8 teachers with information about teaching with and through the arts (e.g., music, drama/theater, visual arts, movement/dance) to enhance literacy instruction.* Through this guidebook, we hope you will gain a deeper understanding of how to teach with and through the arts to increase student literacy learning in your classroom. Let's get started.

This chapter provides an overview of integrated arts by answering five essential questions: what?, why?, who?, where?, and when? These questions and answers will provide you with information and resources about teaching and learning with and through the arts as you facilitate the literacy achievement of your students.

WHAT EXACTLY ARE THE FOUR ARTS?

We have written this book to communicate many practical ways teachers can and do teach with and through the arts. In order to make our way through these direct K–8 classroom examples, we may need first to take a brief look at the content of each of the four arts and what kinds of activities our students can do in each of the arts.

Music

Within musical contexts, students can learn to do many things. They can sing, play instruments, perform, improvise and compose music; read and notate music; listen to, analyze, describe, and evaluate music; and understand the relationships between music, the other arts, and disciplines outside the arts. They can also learn to understand music in relation to history and culture (Music Educators National Conference [MENC], 1994).

For a practical classroom-teacher-created list of specific activities students can do involving music connected to literacy instruction, see Table 1.1.

Visual Arts

Within the visual arts, our students learn about art through: understanding and applying media techniques and processes; using knowledge of structures and func-

TABLE 1.1. Activities Students Can Do in the Four Arts

Drama	Art	Music	Dance
Readers' Theatre	Found art	Songs	Movement response
Role playing	Painting	Instruments	Pantomime
Pantomime	Sketching	Chants/raps	Movement to poetry
Puppets	Crayons	Listening to music	Movement to ideas
Masks and characters	Papier-mâché	Poetry and music	Keeping a beat
Scriptwriting	Clay/sculpture	Rhythmic response	Movement to words
Finger plays	Scratch art	Found instruments	Games
Action to words	Photography	Composing	Moving with props
Scenery design	Textiles	History of music	Nonverbal communication
Lighting design	Artist study	Writing song lyrics	Body percussion
Sets and costumes	Torn paper art	Music of the world	Dances of the world
Tableaux of scenes	Mosaics	Symbols of music	Dances of differences eras
Creative drama games	Pastels/chalk	Reading music	Popular dances
	Charcoal	Study composers	Created dances
	Water color	Styles of music	Gestures—no words
	Pottery	Science of sound	Movement tableaux
	Crafts	Environmental sounds	
	Jewelry	Sound effects	
	Tie-dye	Music and mood	
	Print making	Musical theater	
	Stamp art	Performing music	
	Vegetable stamps	Writing about music	
	Murals	Writing about musicians	
	Stencil art		
	Fashion		
	History of art		
	Art of many cultures		
	Computer art		
	Writing about art		
	Studying artists' styles, lives		
	Science of color		
	Dioramas		

tions; choosing and evaluating a range of subject matter, symbols, and ideas; understanding the visual arts in relation to history and cultures; reflecting upon and assessing the characteristics of their work and the work of others; and making connections between the visual arts and other disciplines (MENC, 1994).

For a practical classroom-teacher-created list of specific activities students can do involving visual art connected to literacy instruction, see Table 1.1.

Theater and Drama

Within the contexts of the art of theater, our students learn in a variety of ways: scriptwriting and recording improvisations based on personal experiences, heritage, imagination, literature, and history; acting by assuming roles and interacting in improvisations; designing by visualizing and arranging environments for classroom dramatizations; directing by planning classroom dramatizations; researching by finding information to support classroom dramatizations; comparing and connecting art forms by describing theater and dramatic media (such as film, television, and electronic media); analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theater, film, television, and electronic media productions; and understanding context by recognizing the role of theater, film, television, and electronic media in daily life (MENC, 1994).

For a practical classroom-teacher-created list of specific activities students can do involving theater connected to literacy instruction, see Table 1.1.

Dance and Movement

Through the art of dance, students can learn the following: demonstrating movement elements and skills as they perform dance; understanding choreography; understanding dance as a way to create and communicate meaning; applying and demonstrating critical and creative thinking skills in dance; demonstrating and understanding dance in various cultures and historical periods; making connections between dance and healthful living; and making connections between dance and other disciplines (MENC, 1994).

For a practical classroom-teacher-created list of specific activities students can do involving dance connected to literacy instruction, see Table 1.1.

WHAT DOES IT MEAN TO INFUSE LITERACY INSTRUCTION WITH AND THROUGH THE ARTS?

We believe that *all* children need instruction in the arts. In addition to learning about specific art forms and disciplines (music, dance, theater, and visual arts), students

need actually to create and "do" the arts on a regular and ongoing basis. In addition, the arts provide powerful avenues for learning and developing literacy skills in the general classroom. In other words, arts education for all children is important unto itself (discipline specific) as well as *in connection to or infused into literacy contexts*. This type of arts integration is referred to in this book as *literacy through the arts*.

We believe *all* children need both specialized, sequential instruction in the arts (taught by arts specialists) *and* arts activities and experiences infused into their literacy instruction in the general classroom. This is a lofty expectation because we know that not all children have regular opportunities to experience specialized arts instruction (in all four arts) in kindergarten through grade 8. Furthermore, we know that while many classroom teachers have an appreciation for the arts, many do not feel they have the time, background, materials, or skills they need to infuse arts activities into their classroom literacy instruction. Many teachers may need guidance and support to begin rethinking and augmenting current teaching practices to include the powerful avenues for learning the arts can and do provide.

Simply put, we may need to rethink and discover new ways for teachers to begin to use the arts within literacy instruction. In the subsequent chapters of this book, you will be provided with many examples of how K–8 classroom teachers have utilized various arts activities to augment and enhance literacy instruction in phonics and phonemic awareness, vocabulary, fluency in reading and writing, comprehension, oral language, and background and prior knowledge. Through these many examples, we will explore how real teachers have purposely and successfully used arts activities to extend their students' literacy development.

WHY SHOULD I TEACH LITERACY WITH AND THROUGH THE ARTS?

The arts make all kinds of learning exciting. We know that the more involved students are, the more they learn. The making and doing of the arts can also

> uniquely stimulate the senses and provide direct, active pathways to perceptions about the world around us. The arts provide a wealth of experience related to forms of human expression found in language as well as various forms of nonverbal and sensory communications such as gesture, emotions, feelings, sound, symbols, movement, shapes, colors, patterns, and designs (Gardner, 1984, 1993a, 1993b). Dance, theater, music, and the visual arts often communicate within nonverbal avenues of expression and use symbols that are simply not translatable to human language. By doing so, they provide important ways of knowing as essential forms of human discourse and inquiry (Eisner, 1980). Human language alone may not provide the sufficient means to communicate many life

experiences, emotions and meanings (California Department of Education, 1996). (McDonald & Fisher, 2002, p. 4)

The following list provides some further reasons to include the arts within literacy instruction:

- *The arts enhance and motivate other learning* by utilizing systems that include students' "integrated sensory, attentional, cognitive, emotional, and motor capacities and are, in fact the driving forces behind all other learning" (Jensen, 2001, p. 2).
- *All students can benefit from arts activity*, including students who are marginalized or underserved, at-risk, and children with special needs. Students who receive learning opportunities with the arts benefit from better communication skills, friendships with others, and fewer instances of violence, racism, and other troubling and nonproductive behaviors (Fiske, 1999).
- *The arts increase literacy skills* in that students read, write, speak, and listen as they participate in the arts. They also encourage new types of literacy to emerge (Armstrong, 2003).
- *Students learn by doing and creating.* Engagement and attention are key to learning (Marzano, 2004). Hands-on and minds-on activities with and through the arts allow students to explore content in new ways.
- *Our students need to connect and exercise their literacy skills throughout their school day.* We know that literacy development can and does occur throughout the curriculum. Rather than thinking of literacy instruction as "something we've got to do every morning," we want our students to use their reading and writing skills within multiple and meaningful contexts throughout their day. The arts help provide those contexts and connections. If we begin to use arts activity to increase students' literacy skills, we can also naturally design opportunities for students to connect this learning in social studies, math, and science (Jacobs, 1989, 1997).
- *Arts activity linked to literacy instruction can provide students needed cultural relevance* through connections to various cultures and times and their unique contribution of visual art, music, theater, and dance.
- *The arts affect creativity and increase satisfaction.* Classroom teachers consistently report that they and their students are happiest and most productive during literacy instruction when engaged in creative ways of learning that the arts naturally provide. Many teachers also report that these are the most meaningful and memorable literacy learning experiences for their students.

WHO CAN TEACH LITERACY WITH AND THROUGH THE ARTS?

We believe that *all* K–8 classroom teachers can learn effective ways to incorporate the arts into their everyday literacy instruction. We consistently observe and hear from teachers on a daily basis and have included many of their ideas in this book. While we know that this kind of arts infusion into literacy instruction does not in any way replace the need for all students to have regular, specialized instruction in the arts taught by arts specialists, we know that arts activities can provide new and exciting ways for students actively to use and increase their literacy skills.

➢ *In order to make these changes, K–8 classroom teachers deserve opportunities to reflect and rethink their current literacy instruction*. Ask for time for these kinds of discussions at grade level, faculty meetings, and teacher resource/professional development days.

➢ *You may need to find one or more teaching peers who are interested in using the arts in their classroom*. Team your efforts. Get together and plan simple ways to incorporate some of the ideas presented in this book.

➢ *Talk to your teaching peers and listen to what they may already be doing in their own classrooms*. Find out what resources you already have at your school site to begin to develop some arts activities with a focus on literacy.

➢ *Ask your arts specialists and/or coordinators about ideas and resources for connecting literacy instruction to arts activities*. Ask them if they could share resources and even teach you activities to get started with these learning connections. Request that workshops on this topic be a part of professional growth days.

➢ *Finally, and ultimately, it is up to you*—one teacher—to be willing to experiment with new ways to improve literacy instruction for you and your students. You and your students have nothing to lose and quite a bit to gain!

WHERE CAN THIS TEACHING AND LEARNING TAKE PLACE?

Consider the possibility that your classroom is a *starting place* for learning through the arts. We know that students learn both in and beyond our classroom walls. If we are to experiment with exciting ways to connect arts activities to literacy instruction, we may need to explore some of the following:

➢ *Home*. This may include potential contributions and expertise volunteered by parents, grandparents, or other family members. Perhaps a checklist could be sent home to find out what talents and resources others can lend to arts activities in your classroom (visual art skills, crafts, storytelling, photography, singing or playing instruments, dance leadership, etc.). You might also suggest a list of things parents can do with their children, such as making art together, attending local arts events, reading books, and watching videos.

➢ *Community.* How long has it been since you have explored all your local museums, historical societies, community landmarks, and cultural centers? Go online, write or call, or better yet, visit local arts agencies (e.g., museums, young audiences, symphonies, theaters, dance studios, art studios and exhibits) and ask for information about programs of interest to teachers and students, artists-in-residence for your school, docent tours at museums, field trips, and visitors to your school.

➢ *Local universities, community colleges, and high schools* may be a source of potential activities of interest to you and your students (art shows, musicals, plays, and musical and dance concerts). All these arts events offer potential for students to learn about the arts and exercise their writing and reading abilities before and after the event. Often, high school and university-level arts productions will have reduced group rates and some free or inexpensive opportunities for K–8 students and teachers to attend. Call or e-mail the art, theater, music and dance departments at nearby high schools, colleges, and universities and ask to be sent their schedule of performances. Also ask if their students perform in schools and if they host any workshops for teachers in the arts. Sign up for a class!

➢ *Go online and investigate arts-education-related websites* appropriate for classroom teachers and students. You will be amazed at the possibilities for lesson ideas, resources, and materials.

➢ *Exchanges with other teachers and schoolwide projects*. Find every opportunity to have your students attend other classroom displays and informal performances of arts connected to literacy. Create a theme-based, schoolwide focus on poetry or children's literature themes (e.g., friendship) in which various classroom teachers can contribute student artwork, music, dances, and dramatic presentations connected to literacy. Be sure your principal and others know of your efforts!

➢ *Create a curriculum team of peers*. Find two or three other classroom teachers in your grade level and beyond who are interested in arts in literacy instruction.

Brainstorm ways to include home, community, higher education, parents, students, and other teachers. Make a commitment to share ideas and visit each other's classrooms. Let others know what you are doing. Be willing to create and experiment together.

WHEN CAN I FIND TIME TO TEACH WITH AND THROUGH THE ARTS?

We know that our students learn best by doing and creating, so shouldn't one priority be to incorporate arts activities into our classroom literacy instruction regularly? This book will provide a vast variety of examples of how other K–8 classroom teachers have used the arts. Some, if not many, of these lessons may appeal to you personally and seem doable in your own classroom. As you read through the lesson examples, you might jot down ideas on Post-it notes and attach them to the lesson example. Make notes to yourself of how this type of lesson activity could be incorporated into one of your own units of study. Decide on two or three ideas and make a commitment to try an idea once per week. Then, once you have experimented with a few ideas, try creating your own and use them as often as you can.

HOW DO I GET STARTED?

You have already begun! Congratulations!

Change in how we teach comes slowly and involves considerable courage, discipline, experimentation, and reflection. You should know that the classroom teacher/contributors to this book started with little or no prior knowledge of how to teach with and through the arts. Know that their original lesson ideas were developed through frequent experimentation with their own and others' ideas. Allow yourself to learn from their courageous and innovative spirits.

The following section will outline all you need to know to make your way through the remaining chapters of this book. In later chapters, you will read many examples in which music, visual arts, theater and drama, and dance and movement activities were connected to literacy instruction involving the following: oral language, concepts of print, a sense of story and sequence, phonics and phonemic awareness, background knowledge and vocabulary, fluency, comprehension, and writing. Allow these lesson examples to serve as food for thought. These teacher contributors continue to use the arts whenever they can as they have discovered

(as you will) that the benefits of these activities far exceed the sacrifice of time involved to plan and teach them. Start simply and watch your efforts grow. Then congratulate yourself and your students for all creative efforts!

HOW TO USE THIS BOOK

Remember, the purpose of this book is to provide you with information about *teaching with and through the arts to enhance literacy instruction*. With that clear purpose in mind, we have included three key features in this book. First, as you read this book you will find out a lot about the various components of literacy instruction necessary for students to learn to speak, listen, read, write, and think. Second, you will explore the four arts described in Chapter 1 in great detail. And finally, you will find complete thematic units that integrate the content areas (social studies, science, language arts, and math) and the various arts (music, visual arts, drama, and dance) to produce learning opportunities for students. Let's consider each of these three key features in a bit more detail.

Learning with and through the Arts Linked with Literacy Components

Every teacher is concerned with his or her students' literacy development because literacy skills are foundational to everything we learn and know. We all read, write, speak, listen, and observe to obtain and share information. Stated another way, all learning is language-based. Thus, children must be taught how to read, write, speak, listen, and view *and* how to use these literacy skills in other content areas.

Literacy researchers have identified a number of components that are required to ensure that all students become literate. These components are organized into three main areas: oral language, reading, and writing.

Oral Language

Often considered the most basic literacy skills, listening and speaking are the base from which we build students' reading, writing, and thinking. Over time, young children move from babbling and cooing to saying individual words to combining words in sentences to speaking in front of their peers. The interaction between speaking and listening should be fairly obvious, so suffice it to say that classroom time should be devoted to these skills on a regular basis.

As you may have guessed, not all talk is equal. Students need to have opportunities to talk about things that matter and to talk about academic topics. Just chat-

ting with a friend may be enjoyable and may provide for practice but it does not ensure that students become increasingly sophisticated communicators. Students need to learn to share their complex thinking, to listen to their peers and evaluate what they say, to make their arguments well, and to consider the perspectives of others (e.g., Roser & Martinez, 1995; Smith, 2001; Staab, 1992). As you will read in this book, the arts can facilitate students' oral language development.

Reading

In the past decade a significant amount of attention has been paid to reading development. Over the years, consensus has been reached regarding the components of reading development that are critical to students' learning. These include phonemic awareness, phonics, reading fluency, vocabulary development, and reading comprehension. A discussion of each of these critical components can be found in Figure 1.1.

In addition to these components, we have added the idea of building background knowledge. We know, for example, that students learn new information more effectively when they already know something about the topic. We also know that students learn new information more effectively when concepts in that area mean something to them, either because of their personal experiences and background or because they have been taught something about this in the past (Harmin, 1994; Marzano, 2004). Our focus on reading development includes the concept of building background knowledge.

Writing

To date, there has been much less consensus on writing development. In addition, writing instruction has been somewhat neglected with the significant push for reading achievement. Having said that, we know that writing matters and that students must be taught to write well.

From research on good writers (e.g., Spandel, 2004), we know that there are at least six traits, plus the presentation of the writing, that we can use to organize writing instruction (see 6 + 1 writing traits at www.nwrel.org):

1. *Ideas*, the heart of the message.
2. *Organization*, the internal structure of the piece.
3. *Voice*, the personal tone and flavor of the author's message.
4. *Word Choice*, the vocabulary a writer chooses to convey meaning.
5. *Sentence fluency*, the rhythm and flow of the language.

Reading with children and helping them practice specific reading components can dramatically improve their ability to read. Scientific research shows that there are five essential components of reading that children must be taught in order to learn to read. Adults can help children learn to be good readers by systematically practicing these five components:

- Recognizing and using individual sounds to create words, or **phonemic awareness**. Children need to be taught to hear sounds in words and that words are made up of the smallest parts of sound, or phonemes.
- Understanding the relationships between written letters and spoken sounds, or **phonics**. Children need to be taught the sounds individual printed letters and groups of letters make. Knowing the relationships between letters and sounds helps children to recognize familiar words accurately and automatically, and "decode" new words.
- Developing the ability to read a text accurately and quickly, or **reading fluency**. Children must learn to read words rapidly and accurately in order to understand what is read. When fluent readers read silently, they recognize words automatically. When fluent readers read aloud, they read effortlessly and with expression. Readers who are weak in fluency read slowly, word by word, focusing on decoding words instead of comprehending meaning.
- Learning the meaning and pronunciation of words, or **vocabulary development**. Children need to actively build and expand their knowledge of written and spoken words, what they mean and how they are used.
- Acquiring strategies to understand, remember and communicate what is read, or **reading comprehension strategies**. Children need to be taught comprehension strategies, or the steps good readers use to make sure they understand text. Students who are in control of their own reading comprehension become purposeful, active readers.

FIGURE 1.1. Five essential components of reading. From U.S. Department of Education (2003).

6. *Conventions*, the mechanical correctness.

+1 *Presentation*, how the writing actually looks on the page.

The arts allow students to develop their writing and to receive feedback as they write. In addition, with the arts, students write for authentic purposes and audiences, which in turn motivates them to write.

It is important to note that this book is not a reading or writing methods book. There are a number of great books on teaching children to become literate (see Figure 1.2 for a list of good choices). This book focuses on the role that music, visual arts, theater and drama, and dance and movement can play in the overall literacy achievement of students in grades K–8.

Focused on Each of the Four Arts

Chapters 2, 3, 4, and 5 discuss music, visual art, theater and drama, and dance and movement. These chapters explore how activities using those arts contribute to literacy. In each of these chapters, you will read about real K–8 classroom teachers and their students and what happened when literacy instruction was infused with arts activities. For more information on the visual and performing arts standards that guide our profession, see your state department of education website or the Music Educators National Conference (www.menc.org) for their joint position statement on content standards relative to the arts.

Complete Examples of Thematic Units and Resources

While you are reading Chapters 2–5, you will be referred to Appendices A–F. These appendices are integrated instructional units in which arts activities are featured in combination with literacy. Each appendix includes rationale, detailed teaching sequences, extensive resource lists, assessments, ideas for performance sharing, and more.

- *Appendix A*. "Stormy Weather: Leading Purposeful Curriculum Integration with and through the Arts" is an integrated unit surrounding the science theme of changing weather. Students view art about weather patterns, make art projects, sing, dance, recite chants, and participate in a delightful shared performance (narration provided): A CNN-type weathercast peppered with performances and sharing of their weather-themed arts activities.

- *Appendix B*. "Movin' Along: The Poetry of Transportation" (primary grades). Within this creative third-grade general classroom model, poetry about trains continues into integrated activities using music and movement, musical listening, discussion, art, and creative writing projects designed for active student

Fearn, L., & Farnan, N. (2000). *Interactions: Teaching writing and the language arts*. Boston: Houghton Mifflin.
Fisher, D., & Frey, N. (2004). *Improving adolescent literacy: Strategies at work*. Upper Saddle River, NJ: Merrill Prentice Hall.
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Lapp, D., Flood, J., Brock, C., & Fisher, D. (2006). *Teaching reading to every child* (4th ed.). Mahwah, NJ: Erlbaum.

FIGURE 1.2. Resources for teaching reading and writing.

involvement and expression of sensory meanings of the words and thematic content. Performance sharing ideas are suggested as well as resources for poetry and children's literature about transportation, songs, musical listening samples, and teacher resources for integrative, thematic teaching.

➢ *Appendix C*. "Expressive Literacy with in Musical Listening: *The Moldau*, a Symphonic Poem by Smetana" (upper elementary and middle school) is a teaching model of a music listening lesson for third- through sixth-grade students and future classroom teachers (nonspecialists). The unit was designed to help educators stimulate student interest, literacy skills, and heightened involvement in listening to an 11-minute symphonic poem (orchestral), *The Moldau* by Bedrich Smetana (1824–1884). Introductory group dramatic choral readings and art illustration were integrated within musical listening activity.

➢ *Appendix D*. "Haiku: Active Learning with and through the Arts" (upper elementary and middle school) is a unit taught to third- through fifth-grade students as well as practicing classroom and future elementary teachers. In it, resources and teaching sequences are offered surrounding the study of Japanese haiku poetry, culture, artists, and poets. Children's literature is a centerpiece of this curriculum unit as students and teachers actively learn about the life and times of the haiku master Basho (1763–1827). Students then form cooperative, project-based learning groups to create movement, visual art, and expressive speech (theater), as they learn about traditional Japanese music and art. Traditional haiku poetry comes alive as an integrated arts performance piece tied to literacy and oral language development.

➢ *Appendix E*. "American Panoramas: A Literature-Based Integrated Arts Curriculum Unit" (elementary and middle school) suggests ways in which elementary and middle school classroom informational texts (social studies, science) can be easily supplemented with quality children's literature, songs, poems, creative movement, and visual art about the American terrain. This integrated arts unit pairs children's literature and poetry about terrain with active reader response through music, dance, theater, and visual art; ways to create group projects and cooperative learning opportunities for students through integrated arts activities; suggestions for exhibition and performance of student works tied to this theme; and extensive resource lists for general classroom use.

➢ *Appendix F*. "Jazz Listening Activities: Children's Literature and Authentic Music Samples" (upper elementary and middle school) offers a curriculum unit model and suggestions for teachers to create active introductory listening lessons for upper elementary and middle school students paired with biographies (chil-

dren's literature) about jazz and jazz artists. The authentic listening samples appear within an annotated discography correlated to the content and sequence of specific children's literature sources about jazz. This model curriculum is designed to introduce the young reader to the sound of jazz, jazz musicians, and the historical and cultural contexts in which this art form was and continues to be actively created. The activities presented focus on active assessments and include the following: reading, listening checklists, analysis, discussion, journal writing, visual art projects, and cooperative group work toward student performance projects to include music, drama, and visual art.

Important Tips for Using the Book

This book is meant to be read in sequential order, as ideas and discussions often build upon previously discussed material. Always take a moment and fill in the Anticipation Guide before and immediately after reading each chapter. While the above six appendices' units take a little more time to read than the shorter classroom examples imbedded within each chapter's discussion, we would like to suggest that you read each appendix as it is mentioned. We have referred you to these appendices because we believe teaching with and through the arts is more comprehensively understood within the broader context of a complete instructional unit. Finally, be sure to consider and discuss the various study questions and suggested activities mentioned at the end of each chapter. By doing so, you will further develop your own skills in creating arts activities linked to literacy instruction.

Let's get started! Now, what about music?

STUDY QUESTIONS AND ACTIVITIES

1. Experience each of the four arts in your community over the next few weeks.
2. Explain to a teaching colleague why integrated arts instruction matters and consider this person's response.
3. Make a list of ways you could address the four arts within your classroom. Discuss your list with someone else.
4. Talk to two or more teachers or student teachers at your school site and find out/ discuss the following information:
   - What supplies, room space, and equipment, is there at your school that could be used for arts activities in your classroom? Make a list. Don't forget to check the school library for music textbooks and recordings, Readers' Theatre, art books and project instructions, plays, etc.
   - What are the arts interests of these other teachers? At your grade level

and beyond, who feels most comfortable in leading songs? movement? drama and theater? visual art?
- Who is your district coordinator or resource teacher in charge of the arts?
- Is there a media center for your district? If so, what materials are there for teaching with and through the arts?

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