

Arts Education Partnership Forum
June 18, 2004

Panel: What are the connections between the arts and literacy? A panel of arts educators responds.

Panelists:

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Dick Deasy: (after brief introductions) No one will be facilitating the subject more than they do themselves because they actually have been doing ... to the session. So, I'll turn it over to our distinguished group.

Gail Burnaford: Thank you, Dick. It's a pleasure to be here. As Dick indicated, we have been thinking about the class of issues that this conference is focused on for a while. We've worked with each other and apart from each other. We're exploring a couple of different kinds of programs and projects that might give you all some ideas about how we can all be exploring these in a systematic and intentional way over the next few years.

The generic question for this particular session is, or the big question is, what are the connections between the arts and literacy. We're not going to give you an answer to that because, frankly, we don't know all the answers to that. What we are developing, I think, across various places in the United States is a methodology to respond to that question. We're going to share some of those ideas of how do you think about doing this and answering this question in today.

One of the things in your packet that Dick did not refer to a few minutes ago is a short article by Dorothy Strickland (and Timothy Shanahan) from the National Early Literacy Panel, which is a very recent panel, March 2004, who convened to look at early literacy issues under the umbrella of the national meeting panel. When you get time, read that article, it might inform you about what the early literacy issues are. (NOTE: the article, titled "Laying the Groundwork for Literacy" was reprinted from the March 2004 issue of *Educational Leadership*, the journal of the Association for Supervision and Curriculum Development.)

They asked four questions. One caught our eye and that's this one, on the screen. How do programs, and we've inserted the word arts and interventions contribute to or hinder the development of literacy skills and abilities? It seems to me, and it seems, I think, to most of us on this panel, that that's the key question for us in this room. How do arts programs and projects that we do contribute?

I think where we are now in this field is that we want to look at connections, not just in terms of what we believe, but what we need evidence for in terms of those connections. We were talking last night; I think we're beyond the issues of integration. Shall we integrate? Is it good to integrate? Is it good to do arts specific learning? Yes, yes, yes, yes.

We're also beyond that, how do you plan lessons like that? I think there are a lot of us in this room who know about those kinds of things. What we're learning now is this evidence piece. What we're learning now is how to collect the documentation and the research to really say here's what we're learning about how kids learn in the arts, and in this case, literacy. So, that's what this is about.

We're going to take a few minutes to share some child studies with you from the projects that these folks have been most intimately involved in. Then we're going to look at the larger issue of programs both within schools, with arts specialists and also with external arts partnerships. Then we're going to end with some general ideas of how to go forward to make this more meaningful, to connect the arts and literacy in our own separate organizations.

So, that's the organization of the panel. I'm going to be a timekeeper to make sure that we have plenty of time for interactions with you.

If we think about our partnerships, various kinds, we want to go on record as saying

we're not here to say partnerships can teach reading, that they should be teaching reading. But, that's the job. So, the question is, what can they be accountable for? What can they be responsible for? What can they be expected to do? Hopefully, by the end of the morning, you will have some ideas about an answer to that question, so keep it in the back of your minds.

Arnold Aprill: Our spirit of inquiry means that we're moving from programs delivering projects or artists delivering programs to teachers and artists and kids and parents and administrators, becoming a professional community that's doing action research about their own work and actually documenting their findings. It means that the teaching artist has to sing a very different role. The music teacher has to sing a different role inside the school. The art teacher has to sing a different role.

So, in my own program, we've had a lot of successful experience with teachers in our co-pilots using integrated instruction. But, with the assistance of Larry and Gail in dialogue with colleagues like Kurt, we're moving into whole new model where our teachers and our artists are really looking at what are meaningful and successful arts teaching strategies, literacy development strategies and how are they going to become real inquirers and documenters of work? How are they going to really start investigating collecting evidence?

What we found is, this has created a whole new dynamic, a whole new energy inside our work, that people are no longer seeing themselves as doing a hot project. But, they see themselves as real investigators contributing to the field. This completely reenergized our organization. We ended up with new and challenging partnerships with the Chicago Public Schools. It's really helped to redefine our organization.

As they start to research and document their work and collect evidence, they're making that public. We just did an inquiry fair, where our teacher and artists came to really looking at what are the real connections between literacy and the arts. They're collecting evidence, they're documenting their processes, and they're making a product.

I want to point out that all four of us here are all working on Department of Education's supported grants that are investigating the connection between literacy and the arts.

The big exciting change that Gail referred to is we're no longer trying to figure what's the one little project that if you insert it into a school, that's going to fix literacy. How do we get everyone involved in this field, to really be actively investigating which methodologies?

Gail Burnaford: So, we're going to look at some work and we've also talked about, as we analyze everything, we've also talked about how do you do a panel. One of the panel members from yesterday was saying it was really hard to figure out how to do this. We're going to try to bounce ideas off each other, to interrupt each other, if you will. We don't have formal presentations. We're going to start with Kurt's program and a child that he knows.

Kurt Wootton: We thought it would be great, instead of just talking abstractedly about the idea of partnership and arts and literacy, to look at a student first and look at where that student's coming from and look at what one of these arts rich experiences that this student participated in, in a school.

What I'm about to show you, this was meant to be an ideal, best practice model. It's more of an illustration that allows us to have a further conversation about what some of these arts experiences might feel like.

First we're going to hear the voice of the student. His name is Moisis. He's a student in Central Falls, Rhode Island, in an English language learning classroom. So, we're going to hear his story. Then, we're going to look at an experience that he just went through, over the last two months actually, that ended last week, what his art experience was in the classroom. We'll see some images of that.

Then, I think, Larry's going to show us another student. Then, we'll have a conversation about the education department.

Recorded Voice: My name is Moisis. I came from El Salvador to the United States. The reason I came was to be given new life. In my own country, life was very difficult because we did not go to school without paying or without a uniform. There was not much work for people.

When I was five years old, I started to work in the farms. I had to take care of the animals. I milked the cows. I was a farm hand, one half day I work in the farm. Then, I work for the other half of the day. My mom begged for the school. She was in the United States since 1994. She sent money home. I have not seen my mother since I was four years old, when I came to...

Kurt Wootton: Sounds like he was cut off there. He comes to the United States and he

sees his mother when he's 15 for the first time. But, then leaves a lot of his other family back in his home country. He then enters this classroom a few months ago in one of our public schools.

The question is, what can we do with Moisis to help his literacy development by creating rich art work? Let's look at some of the arts experiences he participated in over the last couple of months.

One of the first things he did, is he went to the Rhode Island School of Design and looked at and talked about art. (showed photograph) Right there. You can see, there's Moisis with his teacher, his ESL teacher and a college student from Brown University and they're looking at and talking about art together.

Then, another experience they had, they attended an international puppetry group in Rhode Island, called Big Nasso. They attended a puppetry performance and talked about how to make puppets, what it was like to do performance at a professional level.

Then, they went to the puppet studio and they actually worked with the puppets. Behind that puppet is the artistic director of the puppet company that worked with the students in the classroom. In the next slide, Moisis is actually playing with some of the big hands in the studio.

Then, they came back to the classroom and they did a lot of text experiences. They read Mexican poetry. They wrote about the poetry. They really focused on the idea of dreams. Then they wrote their own stories, their own narratives. They rehearsed the narratives and they audio recorded the narratives. You just heard part of one of those narratives. They wrote original dream poems. They read an extensive number of short stories and other text related to dreams.

Then, what they did, is they created their own versions of puppets. They created some portions of themselves that represented their dreams that were larger than life. After that, they took, just some random pieces of cardboard, and did a whole lot of performance work over two weeks with those pieces of cardboard, learning how to manipulate them on stage.

They participated in performance activities, physicalization, and performance activities around their stories, around working their stories. Finally, they combined the audio tapes, they combined their self portraits into a full performance for their community, where their peers, other students from the high school, other students from elementary schools in their community, their parents, and other teachers from the community came and watched them perform their self portraits and their own stories in front of the rest of the school. You can see another picture here of their performance.

Finally, what we see is, both in the classroom and after the performance, they reflected on their work. Here's the student Moisis actually talking about the process that they went through, viewing art, creating art, reading texts and performing in front of all of his peers in English, even though he's a new English language learner. He's been learning the language for only a few months. He was already up in front of everyone. You can just look at the physicalization of him up there, his hand in the air, talking very confidently about the process.

That's meant to just really, briefly show you a portrait of some arts experiences, of viewing art, talking about art, creating art, reading texts and performing in front of a community, working with the outside artists from Nasso, working with teachers, working with Brown students on this experience.

The question now is, "In what ways might this arts rich space contribute to a student's literacy development?"

Gail Burnaford: Before Larry gets his child standing in the bit of research there, let me just try to say that what we just heard was basically a labeling, if you will, and a listing of the kinds of arts experiences for outsiders as well as insiders that relate to literacy.

Kurt's program is ArtsLiteracy, that's the title, that's the name of the project - so, obviously explicit. But, I guess I would challenge all of us to see what could be explicit in our work like that and what would a reading coach or a reading teacher, or a high school English teacher see if she looks at that list of experiences? I think that's where we need to have that dialogue. What would a reading coach, specialists say about this experience with respect to literacy?

Larry Scripp: It seems to me that it's not really just a space, that's the process and the willingness to sustain process and vary the process. Process rich environment, learning environment, is, I think, characterized by arts instruction in general.

What's interesting to me is that when you see it focused on literacy, you can almost see the art form in another way in this process rich environment. So, to me, one of the things of this is that it is about process. If we just went from speech to text and missed, not just the reflective process but the creative process and the creation and the reflection in the creation and all these other things, that we would miss what arts contribute to literacy.

Arnie Aprill: There's a concept that our teachers that always said and brought to our attention through parallel processes that, if we were going to ask the learner to represent her as knowledge in different forms, in different media. What we're finding kicks up the capacity in all the media. So, if you go between text and visual art and performance and composing in visual art and then revising in text and then composing in text and revising in performance, which is exactly what Moisis did. We find that that seems to contribute to the competence that Kurt described in his presentation.

We also are finding that the arts and literacy development depend upon having authentic audiences for student production work. The University of Chicago's Consortium of Public School Research did a whole study on what activates intellectual challenge in instruction. Among the primary points that they found is that they need to be value receiving work beyond the teacher's assignment.

What this seems to show is when the arts are really a part of young people's literacy development, with real audiences and real messages to communicate, that makes a quantum leap in both literacy and the arts.

Gail Burnaford: So, you're hypothesizing that if you write about visual art and you read and you read about visual art that your visual art making will increase in quality.

Larry Scripp: That's correct. And that if you compose in music, through visual art, through dance, through theatre, as a way of developing your text ideas, that your writing and reading will be improved as well.

So, if this is a fruitful avenue to take, then, what research can show, what research has shown in the past is that the emergence of literacy skills are best seen through multiple processes, multiple representations and so forth. It's not as if there's a case over of music onto language literacy. It really is, I think, conforms to the broader descriptions that you heard yesterday, the willingness to communicate, the motivation to communicate.

Looking at the environment, as children do, as legitimate ways to communicate, in ways that sometimes school disciplines don't really encourage. So, I'm going to take you to a little tour, this is a time-lapse tour of a particular child's symbolic development. I'm going to use the form, the work or the phrase symbolic literacy as a way to understand also what the arts, or how extensively related to the language arts.

Now, a word about musical literacy. Musical literacy is defined by not just being able to follow some music in your part, it's the ability to really live the parts and the whole. Whether you're doing a traditional musical score, like this, or an audio output representation electronically, it really is a complex object that proceeds over time.

Yet, it can be taught to virtually anyone. These kinds of scores, these scores, being able to read four parts at once, is an attainable skill. In fact it is the basic level of musical literacy. It's not just the conductor in the orchestra who should know what everything's about; it's really everybody.

So, this whole hierarchization of literacy is a real problem in music, "Oh, I can only read my part." The conductor, that's the person that's responsible for everything else. It's not the way children really want to work. It's not the way a democratic society you really want information to be. So, in the arts, in music in particular, looking at this instinct of music reading helps us understand, perhaps, how children proceed on their own.

So, what is literature? What is art to a child? Consider the song "Row, Row Your Boat." As one child said to the study at (Harvard) Project Zero, that's a song that everybody knows. So, the question posed, the inquiry question for this child was, so how would you represent it in a way, how would you draw it in a way that somebody who didn't know "Row, Row Your Boat" would know how the song goes, how the tune goes, not just the words, but how the tune goes?

The child would say, "But, everybody knows "Row, Row Your Boat". I don't need to do that." Then, we get into a philosophical discussion, "What if a child from Mars landed on Earth?" Well, despite my philosophical inquiry, basically the first level is, it's enough to show the title of the song. There's a boat, someone's rowing it in someone's dream. (Speaker

mumbles through words of song).

Now, in this experiment, we added an introductory phrase, it went, “la, la, la, la, la”, then the song, “Row, row, row your boat gently down the stream...” So, they were asked to represent not only what they knew, and they figured everybody on the Earth knew, but maybe even Mars. But this five year old said, “Okay, what about the first part?” “Oh, yeah, I forgot that.” “La, la, la, la, la”.

So, in the representation, you’ll see those squiggly marks to the left. Of course, the researcher is marking this, as you can probably guess. Not the child. Formal analysis wasn’t the first stage of this.

The first phrase goes, “La, la, la, la, la”. That’s what all the squiggly marks are for. So, there’s an icon for the text, for the title. But, “la, la, la, la, la”, an abstract pattern, was written with these little marks.

Now, here’s the first lesson about literacy to me. The adult has to ask the child what they did because she invented this. She says, “Okay, that’s three tongues.” “Ah, ha,” the music educator in me says, orchestration. So, there’s a formal analysis between the introduction and the text, “La, la, la, la, la. Row, row, row your boat...” But, there’s also orchestration. This is the beat used with your tongue.

Of course, left without the child, I would have thought that there was some rigor, creativity, etc.... But, no, it was very matter of fact. Although there is a problem here, why only three tongues, when in fact I was singing and she was singing, by the way. She had to sing from the notation. We had to discuss the notation. I would show it to her a year later and she would attempt to read it and so forth.

Why three tongues instead of five? She says, “Well, there are only three.” I said, “Well, could you move your finger while you sing.” And she went, “La, la, la, la, la.” It’s called curiodicity in science. It’s called the beat. It’s called organizing it according to some very important dimension in your body, the feeling of the song.

So, there you go. The most innocent and creative looking things are hardly information, lots of data. Here’s the same child, a year later. The same tongues, all the tongues that were there before are representational rather than abstract. It’s sort of the opposite of the first ones, or maybe not.

You see in this rebus, “Row, row, row your boat...” What she does is make a word rebus, so you see a little more with a three by it. It means “row, row, row” and there’s a bigger point of someone saying “your boat”, because there’s a boat there. “Gently,” some gentle signs and “down the stream,” and so forth. In fact, she’s invented yet another notation. She’s not satisfied with the title and she’s really telling someone how the tune goes.

I said, “Well, how do you know? How do they know what to do with their voice?” For example, what are those arrows in the third phrase? You can see, “gently down the stream.” She said, “Well, down. So, the arrow is going down.” I said, “Yeah, but there are two arrows. There’s another going up right next to it. This is confusing.” She says, “No, that’s how you sing it.” “Gently down the stream.” When you sing it, the voice goes up, but the word is ‘down’.

I figured if a six year old can handle that level of complexity and ambiguity, by the way, that’s the little arrow, the big arrow goes down and the little arrow tells you what to do. This is very rich information. By the way, the last phrase is, “Life is but a dream.” Life is a dead person crossed out. (Laughter).

Here’s a year later, same child. Look what’s happening to “La, la, la, la, la.” It is five things, but now they’re grouped as well as metered, “la, la-la, la-la.” There are all sorts of metrics emerging.

Here’s one of the things right here. We don’t have to teach this child integrated use of symbols. This child says, “I use symbols according to their purpose.” Finding two little slashes, if you need to know the word, I’ll write the word. If I put a comma in there, that tells you something else. I’ll also tell you how to sing a note.

This is a wonderful child, one of the many in the Project Zero studies. By some sort of ..., she became the valedictorian of Boston ... High School. So, what you have here is the musical snapshot of a very active and inquisitive mind that was nurtured throughout her life. Not all children did these rebuses. But all children invented symbols of certain types when asked to notate music that they knew for a purpose, to tell someone else how it goes.

I’ll give one other story in here. When we got to the first stage of this project, many of

the children started to refuse to do it. The seven year olds refused, the five year olds almost had their dissent encouraged a little bit. There was one child that said, "I know I can't do this. Why are you asking me to do this?" And the adults say this to me as well. I said, I was very frustrated, couldn't convince her. She was the only one at that point that would say this. So, I said, "Okay, I'm going to cheat a little bit. I promise to show you, after you try to do this, that you in fact did it a year ago." "I didn't do it a year ago." I actually had the blueprints, and I actually had them with me because part of the task was to reflect on their various notations.

So, she finally agreed to do it. She made up some inventive symbols. It was quite wonderful. I showed her earlier work. She said, "Well, no one can do that." The child's understanding of their developing is really interesting. If we kept portfolios, and by the way, this was two years away from Robert Stero's (phonetic) work on portfolios. If we kept portfolios over time, what would the reflection on literacy be for a child or a teacher and so forth?

I finally asked her, "So, you see? You did it for me. Why did you tell me you couldn't do it?" She said her older sister is taking music and she knew that she couldn't do it.

Now, that's a problem we should talk about in the arts, how do we keep this channel open? If arts in literacy is about processing purpose, let's make sure our conventional teaching isn't shutting us down, but interacting. So, that became a design principle for other research that followed up because we have to get back to our conversation.

But, in Arts Propel in the '80's (a program in Pittsburgh, PA that Harvard's Project Zero evaluated), which directly followed the study, we asked now sixth graders to do inventive notations and listen to the students writing the score. It doesn't look like Mozart, but he can tell you various parts of this tune that he was studying at the time.

Also, reflection became formalized, what you think about your performance, children that wouldn't write anything sometimes would write a whole lot about reflection, and relate their reflection to the conventional music notation. This is Arts Propel, look at Arts Propel materials in the last 20 years. There is accountability or a portfolio assessment system that we can use today in ways that, in the '80's, frankly, it didn't seem like this was accountable for these kinds of things.

Let me refer to yesterday, we've heard See It, Say It, Write It, Read It. What was the caveat about that for you, Gail?

Gail Burnaford: Oh, yesterday someone asked the question, do you remember, is this language experience approach a good approach that see it, say it, write it, read it. In my gut to that, thinking about the kind of research that's going on, is that often times, and don't throw things at me, but often times, in arts education we do a lot of see it in arts education. We do a lot of say it and sometimes we do write it. But, how often do we push that fourth level to read it? I think that that's maybe the challenge for us to better understand arts education's relationship to literacy, is to get to the fourth one, the read it.

I think, obviously, Larry has another way to play it. He said to me when I said that last night, he said, "Well in music we get to the read it. It's about reading music ultimately." That's true. But, that's not true perhaps for the other disciplines. So, I would challenge us to say where's the "read it" in the arts education work here?

Arnie Aprill: In fact, this very consciousness inside our discussions about the current Department of Education and arts and literacy, this awareness that we were leading that was missing caused our artists to think differently about how we work with teachers. So, now we have artists working with teachers. They create work together, they develop communication, they present it to parents, they present it to other kids. They make art and they write it on the arts and now, part of their final performances and presentations of original artwork is to do public readings of what they've written about their own process.

Then, we have the kids go back to the classroom and talk about what the readings out loud meant to them, how it formed their own reflections on their own work. Then, we're starting to videotape those discussions. This whole interactive process between the art production and the language production and the art representation and the language representation, is creating a whole new level of energy and enthusiasm among our teachers, our principals, our parents, our artists, our kids.

They all start to see themselves as contributing researchers to the field of literacy through the arts. That they see themselves not just as receiving projects, but contributing the knowledge. That's made us all real excited.

Gail Burnaford: So, what I heard in Larry's child study is the need for long term projects and programs that collect documentation across time. The notion of portfolios is something that I know a lot of here have explored. But, what's the impact of long-term portfolios, that children keep, that artists keep, that teachers keep, over time, to represent work, to represent learning.

The second thing I heard is that researcher eye on their work, it can make a huge difference if they kind of sat and think a little bit at the end. So, a researcher eye, a reading specialist eye on the work that we do could create enormous potential for dialogue.

Larry Scripp: So, imagine if you're improvising inventive, all the things that are listed up there, become, I think, more easily internalized by understanding the kinds of consciousness that were just described here and what's later happened in arts propel, where orchestras, or actually a chorus, in the end see presentation, would stop after the performance and having the children take out their notebooks, reflect on their performance, talk to the audience about how they might do it differently. They would agree on a new interpretation and in fact, repeat the performance as part of the demonstration. I have never seen anything like that at any concert.

These are the kinds of things that came out of arts propel. But, again, we weren't thinking about accountability. We weren't thinking about what the process and implications would be. Literally, this connection with literacy opens up, I think, this conversation.

Gail Burnaford: So, let's go to the final few ideas and then we'll open it up to you all.

Arnie Aprill: I just want to make one point, is that, when Arts Propel was developing these models, they didn't have access to the technology tools we have now. This morning Kurt and I were looking at our computers and talking about I-photo and I-movie and the ease with which we can create very rich multimedia portfolios and nexus portfolios. There's a lot of opportunity now for us to do this reflective practice, in an easy way.

Gail and I have had an opportunity to go to the Reggio Emilia Conference, the International Conference on the Rights of Children. There were wonderful presentations, and one presentation, showing two year olds using digital cameras to document each other's process and to select which images actually documented the learning. The kids were engaged in discussion about which images really represent real moving forwarding in their thinking.

Larry Scripp: Just a final say, that the Arts Propel was in the '80's, and as I said, it should be brought into this conversation. But, with our new practices and people under grant structures and under federal programs, investing in them, this can form a real laboratory product by which we go back on this research and really put it to work and really bring it together and not leave it in the past. I know a lot of you out there are doing that and we're just offering the field of literacy, actually has a deep reserve in the arts in some ways. So, that's one idea in an arts small session, I can talk more about the laboratory school work.

Gail Burnaford: So, these are the questions we started with, how do arts programs and interventions contribute to or kindle the development of literacy skills. These aren't our words, this is the National Early Literacy Panel.

Partnerships cannot be expected to be responsible for reading. What can they be expected to do? I think some of the examples you've seen today might raise some issues. Based on what we heard yesterday, in the large group as well as some of the small group work, suggestion, work with reading specialists as a part of the arts teams. To have artists and arts specialists build in reading time observations, so they can actually see what classroom teachers do, of course, vice-a-versa. To build on the presentation of the learning into the arts projects and programs.

Having to cash in on what teachers are doing with ideal projects and in some sense do that. Then artists can build on and vice-a-versa, and what artists and arts specials are doing. Then, teachers can build on it.

Discussion in small groups yesterday focused on integration or connections between arts and literacy. It first happened in the connection of people. People who have discipline specific knowledge, we need to first talk and learn from each other. Then, we can figure out what these other structures are.

The issue came up yesterday, we want to underline the shared vocabulary. Learning the choice vocabularies, learning to use them across the content fields makes a lot of sense, I think, to explore this question of connections.

Arnie Aprill: Something that Larry and Gail have been real helpful in doing is thinking about how we develop that shared language and make connections with pre-service teachers, with the emerging the university based artists, how do we think about professional

development, how future teachers get to participate in our partnership broader and around. There's a lot of interesting work being done at Columbia College (in Chicago), about university-based artists working in community schools.

But, we need to think about, as Gail was saying, the integration of organizations equal in programs in order to have any sort of meaningful dialogue between the development of art scholars and the development of literacy knowledge.

Kurt Wootton: I think one of the most important aspects of that integration is something that CAPE does, I know it's something that our program does, is that it's an equal collaboration among all partners. That means that the artist and teacher in a collaboration are absolutely equal partners, which in our program means each of them, whenever they're together, should be teaching equally in front of the classroom. Both of them should be teaching in other's areas. You begin to lose sight of who is the teacher and who is the artist. They take on the aspects of each other.

I think the same has been true for university partnerships. One of the reasons I think our program has been successful in this integrative school district is that we really see ourselves, at Brown University, as equal partners with the school district. We work with the superintendents. We work with the teachers. We co-create the programs in the school district. We're not bringing something from the university. We're not bringing our research and our ideas into the school district. We're really saying, we have some questions, let's figure this out together. I know CAPE's very good at doing that too.

Arnie Aprill: As Kurt was saying, we need long-term relationships. We can't do it with short-term programming. In order to have co-construction of knowledge, you have to have long-term relationships. So, in terms of the policy level, we've got to figure out what are the structures that allow using long term relationships to really investigate the substantive and authentic connections between literacy and the arts.

Gail Burnaford: We're just posing some of these as ideas for you. I will read to you. These are some of the things that seem to make sense to approach the issue of connection between arts and literacy.

Researchers. We love the procedural display comment yesterday. Looking back at Kurt's student voice that is so far beyond procedural display and so far into authentic learning in literacy as well as the arts. So, the question is how do we document it and how do we show the evidence that there's learning process to clear in there.

Arnie Aprill: Before we move to questions. One of the problems of risk ought to be, as we start to really develop methods that are generally supportive of authentic art development, authentic literacy development, how do we document what we're doing right so that it's useful to other people. In other words, how do we document to learn but also how do we document to share. It's another level of evidence. That's part of what I think would be useful for discussion here.

Larry Scripp: So, questions? As we listen to us, what questions came to your mind that'll open up this discussion? Yeah?

June Hinckley: I just came from three days of working with some wonderful music teachers, elementary and middle school music teachers in Tampa, Florida. The challenge that they feel and perhaps you can address in some way, is the expectations of the principal and the community to do the music stuff do not go away. I loved your idea of talking about parallel curriculum, parallel ideas.

But, they still have to do the holiday show and the end of the year program and the PTA and blah, blah, blah. There still needs to be art on the walls, and the bunny rabbit that hops into the spring play, etc., etc., etc. You can translate that into what other art form you want to be talking about. Particularly when we start bumping it up to secondary levels and talking about the band director, the drama teacher, etc., etc., the stakes go up because there continues to be an expectation to do that.

It seems to me that what we have to communicate to them is what I call getting two-fer, in ways that they can still meet those community expectations, administrative expectations, etc. Wonderful presentation, wonderful. But, how can we talk to folks about what they're real needs are, what they were hired to do? How can we ask them, communicate with principals, that you want the music teacher to still be teaching music, that that is what they, what I call bringing to the party. They bring that to the party because this is another way to explore in ways that engage children that perhaps other ways don't.

The traditional ways of teaching reading are not engaging. I know you've touched on that some. But, I think it's a two-part question. In the elementary school we're seeing, there's becoming a lot of expectations in some of the schools in Florida that I've worked with, that you will stop teaching music, my particular interest, stop teaching the arts and you will physically have them do reading. So, you're no longer the music teacher. That's one of the problems.

Then, how do you talk about doing those two-fers in meaningful ways so they can still be presented?

Larry Scripp: Couple stories embedded in what I've already shown, which would be a big help... It needs to be answered. One is, are you sure your principal actually thinks that way?

In Pittsburgh (Arts Propel), what happened was, the band representative said, "Look, we'd like to do one of the assessments. The children reminded me we prepared the same number of programs." The principal said, "So, what are you going to do?" "Well, we're going to do these portfolios. They're going to have their own compositions in them, and so forth and reflections on their work, a work in process, there's going to be videotapes and so forth." The principal said, "I don't have a problem with that. Do one less program, please."

What we settled for is group assessment, or the group performance as being the test. Why don't you call those group performances culminating events? One whole community celebrational events? But, if we leave out the individual assessment, we're really not at the same table with the people who do that. So, I think the discussion of the principal will go fairly well. At least they did. In fact, in some cases, saved the programs because the individual assessment extended to the community. In fact the culminating events included individual assessment in the intermission. Imagine videotapes of the rehearsal process being played. Imagine the reflected journals being discussed between parent and child. Imagine the program notes being about what the children decided to do with the piece and why so-and-so is conducting it.

There's a whole realm of assessment ideas that I think have not been opened up, not in terms of reading but they do in terms of reading itself. Again, I think that's going to rely on the argument that's just starting here, or been amplified here, which is what do we mean by reading? Is it just decoding words? Is it just reading sentences? Is it the 5,000 vocabulary words? Or, is it about parsing information and taking that information in rich ways and reshaping it and reinterpreting it?

If we think of a visual performance as a form of reading and we social-emotional dynamics as reading the social-emotional interactions, all of a sudden people see that. So, invite your principal to your rehearsal is one of the strategies that they came up with.

Kurt Wootton: I think there's also, I think there's a great common ground between arts and literacy. We started it yesterday and we'll talk about now, which is that both are about making meaning and both are about communicating. So, I think you have to ask question of both of the reading that's going on in classrooms, the writing that's going on in classrooms and the art making that's going on in classrooms. Is it about giving this voice? Is it about helping kids make meaning? Is it about helping kids communicate who they are in their community into the larger world?

I can see a lot of arts programs that are the rabbits hopping around at Easter, that we really have to ask the question, is that program helping kids to make meaning and communicate who they are? Is the spring musical in the high school helping kids to make meaning and communicate who they are? I'm not saying it's not, but I'm saying that that has to be part of the conversation.