

Arts Integration Definitions

The following definitions for arts integration have been developed or adopted by arts integration model programs and represent definitions developed by organizations whose mission includes arts education.

A+ Schools <http://aplus-schools.ncdcr.gov/aplusinpractice.html>

"Arts Integration refers to using the arts as a catalyst for learning across the curriculum and in all areas of learning. In addition to offering a rigorous course of study in their distinct disciplines (dance, music, theatre arts, and visual arts), the arts are a powerful tool for learning throughout the curriculum. When teachers create curriculum that successfully integrates arts content and concepts with that from other subject areas, students are fully engaged in a multisensory learning experience through the application of multiple intelligences. North Carolina's A+ Schools Program is a nationally recognized, research-based, whole-school reform model that successfully utilizes arts education (instruction in all four arts disciplines) and arts integration to teach a balanced curriculum."

http://arts.ncwiseowl.org/policy_legislation/senate_bill_66/components_of_a_comprehensive_arts_education_plan/

ABC Project <http://www2.winthrop.edu/abc/>

Arts Centered: The arts are used as a focal point for the identity and image of a school. An arts centered school stresses competencies in all the arts (dance, music, theatre, visual arts and creative writing) and ensures that the arts are aligned with the general education core of the school. The arts are a hub of the main activities within a school and provide in-depth exposure of the arts for all students.

Arts Integrated: The arts are incorporated into the general education curriculum and are used to enhance the understanding of areas of study outside of the arts disciplines themselves, as well as in-depth learning in the arts (dance, music, theatre, visual arts and creative writing).

Types of Arts Integration: (Excerpts from Wiggins, 2001)

- **Thematic integration:** A theme is chosen and then knowledge and skills that support this theme from different disciplines are sought.
- **Topical integration:** Specific topic from one discipline is determined where connective and interactive relationships among disciplines are explored.
- **Teaching-tool integration:** One discipline serves the other by providing a vehicle through which knowledge can be efficiently learned and remembered.

Arts Infused: The arts enhance the education of every student and improve the general curriculum, as well as in-depth learning in the arts (dance, music, theatre, visual arts and creative writing). An arts infused school disseminates and permeates the arts into the traditions and experiences that are at the core of every program within the school. Arts and non-arts disciplines mutually support and enhance each other through constant planning and collaboration.

Value Plus Schools

http://www.tn.gov/arts/value_plus_schools.htm

Value Plus Schools emphasizes arts integration, in which dance, music, visual arts, theatre, and creative writing are primary pathways to learning. An arts integrated curriculum is rich in creativity, problem

Arts Integration Definitions

solving, imagination, and teamwork. The arts are academic subjects affording students the opportunity to learn both in and through the arts.

Whole Schools Initiative

<http://www.mswholeschools.org/>

We believe that authentic arts integration is grounded in the elements of the art forms. We subscribe to the Kennedy Center definition.

We believe that arts integration has many entry points, specifically, in the five content strands of the visual and performing arts including creating and performing, critical analysis, history and culture, aesthetics, and connections.

The John F. Kennedy Center for the Performing Arts

http://www.kennedy-center.org/education/ceta/arts_integration_definition.pdf

Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative and another subject area and process, which connects to an art form and meets evolving objectives in both.

Creating Meaning through Literature and the Arts: An Integration Resources for Classroom

Teachers Claudia E. Cornett

Published by Pearson/Merrill/Prentice Hall (ISBN: 0-13-097777-2)

http://www.pearsonhighered.com/pearsonhigheredus/educator/product/products_detail.page?isbn=0131718789

...the term integration is used to denote a variety of ways and intensities with which classroom teachers include the arts. Integration of the arts can occur along a continuum from a small degree, at a surface level to total arts infusion throughout the curriculum.

Arts Integration Frameworks, Research and Practice/A Literature Review 2007/ Gail Burnaford, Ph.D. with Sally Brown, James Doherty, and H. James McLaughlin <http://www.aep-arts.org>

An Arts Education Partnership 2002 National Forum on the topic produced the document *Creating Quality Integrated and Interdisciplinary Arts Programs* (Deasy, 2003), in which Richard Deasy referred to arts integration as “the effort to build a set of relationships between learning in the arts and learning in the other skills and subjects of the curriculum” (p. 2).

Despite the lack of consensus on any one definition, there appear to be categories of definitions that are syntheses of definitions-in-action. For this review, we have created three categories: arts integration as learning “through” and “with” the arts; arts integration as a curricular connections process; and arts integration as collaborative engagement.

Leonard Bernstein

Interdisciplinary learning is “learning to know something by its relation to something else.”

Essential Elements for a Quality Arts Infused Program

Categories	Level	Descriptors	Not Evident	Seldom Evident	Frequently Evident	Always Evident
Curriculum & Instruction	Class	Classroom instruction reflects curriculum that is aligned with arts and non-arts state standards.				
CI	Class	Teachers ensure that students participate in arts infusion activities daily in at least one non-arts area.				
CI	School	A guideline or compilation of documents such as curriculum is used to systematically implement arts infusion.				
CI	School	All five arts disciplines are infused throughout the school curriculum.				
CI	School	Funds are available for arts and non-arts teachers to implement arts infusion.				
CI	School	A policy is in place to ensure that students participate daily in arts infusion activities				
Collaboration & Partnerships	S&C	Opportunities for students to attend off-campus professional arts events are scheduled.				
CP	School	Funds are available for students to attend off-campus professional arts events.				
CP	School	Parents, community members, and other stakeholders are included in arts infusion activities.				
CP	School	Parents, community members, and other stakeholders are included in arts infusion decision-making.				
CP	School	Funds are available for arts infused activities established with external partners such as businesses, art organizations, foundations, etc.				
CP	School	Funds are available for arts infused activities with professional artists.				
CP	School	A system is developed to provide opportunities for all teachers to actively participate in other disciplines with their students.				

Categories	Level	Descriptors	Not Evident	Seldom Evident	Frequently Evident	Always Evident
Evaluation	Class	Quality standards-based classroom assessments of student performance are embedded in the arts & non-arts disciplines.				
EV	School	A system is in place to evaluate and document the impact of arts infusion on such areas as attendance, student achievement, discipline and parental support.				
EV	School	A system is in place to monitor the progress of the arts infusion program in meeting the established goals and objectives.				
EV	School	The arts infusion long-range plan is reviewed and evaluated annually.				
Facilities	School	Multi-purpose rooms are available for all teachers when teaching an arts infused lesson.				
FC	School	Sufficient storage facilities are designated for materials and equipments used in arts infused lessons.				
FC	School	Funds are available for ensuring the availability of appropriate arts infusion facilities.				
Professional Development	Class	A system is developed to provide opportunities for all teachers to actively participate when working with artists in residence.				
PD	School	The school or school district provides and supports professional development opportunities in arts and arts infusion studies.				
Planning & Scheduling	School	Weekly collaborative planning time for arts infusion is on the schedule during regular school hours for all teachers.				
PS	School	A plan for implementation of arts infusion is developed and communicated to the faculty prior to the start of the school year.				
PS	School	A committee is in place that is responsible for coordinating the implementation of arts infusion.				
PS	School	The arts infusion committee includes arts teachers				
PS	School	The arts infusion committee includes non-arts teachers				
PS	School	The arts infusion committee includes at least one school administrator				
PS	School	Funds are available for planning and scheduling arts infusion.				

Categories	Level	Descriptors	Not Evident	Seldom Evident	Frequently Evident	Always Evident
Resources & Materials	School	An annual budget funds staffing for the five arts areas and arts infusion.				
RM	School	Funds are allocated to insure that every teacher has access to a variety of appropriate resources, consumable materials, and equipment to support the implementation of arts infusion.				
RM	School	A library of books, CDs, DVDs, videos, and other reference materials is established, updated, and maintained for the implementation of arts infusion.				
RM	School	All teachers are provided copies of the SC Visual and Performing Arts Curriculum Standards and the South Carolina English/Language Arts Curriculum Standards (Creative Writing)				
CI	6	Curriculum & Instruction				
CP	7	Collaboration & Partnership				
EV	4	Evaluation				
FC	3	Facilities				
PD	2	Professional Development				
PS	7	Planning & Scheduling				
RM	4	Resources & Materials				

AN ARTS INFUSION CONTINUUM*

Infusion Level → Instruction ↓	FOUNDATION		BUILDING		BEST PRACTICE
	Arts Basic (Serendipitous)	Arts Enhanced (Planned Exposure)	Initial Arts Integration	Developed Arts Integration	Arts Infused
CONCEPTS TAUGHT	<p>Knowledge is discipline specific</p> <p>Arts concepts are taught primarily by arts specialists</p> <p>Arts instruction may be standards-based</p>	<p>Some superficial connections made between arts and non-arts disciplines</p> <p>Arts instruction is standards-based, but arts taught only as separate subjects</p>	<p>Knowledge is discipline specific, however some meaningful connections between arts and other subjects are evident</p>	<p>Knowledge is a synthesis of arts and other disciplines</p> <p>Significant integration is evident</p>	<p>Knowledge is a tool for identifying issues, solving problems, and making decisions in an environment that encourages inquiry</p> <p>Knowledge is constructed through integrated study of arts and non-arts</p>
METHODS UTILIZED	<p>Arts are rarely part of other curricula</p> <p>All disciplines are taught in parallel without regard to the standards of the separate disciplines</p> <p>Some communication between disciplines is evident</p>	<p>Connections made primarily by arts specialists within arts disciplines</p> <p>Some formal units may be developed for investigation with one discipline emphasized, with possible regard to standards in the other subject areas</p> <p>Connections are casual</p>	<p>Arts content and/or experiences may be utilized to understand, investigate, study, or appreciate other areas and vice-versa</p> <p>One discipline may be emphasized with some regard to standards in the other areas</p> <p>Interdisciplinary units and courses are evident</p>	<p>Arts and non-arts disciplines support one another</p> <p>Some lessons address standards from all relevant disciplines</p> <p>Some evidence of collaboration (arts and non-arts teachers)</p> <p>Non-arts teachers plan for integrated arts instructional experiences</p>	<p>Arts and non-art disciplines mutually support and enhance each other</p> <p>Objectives in most lessons address standards from all relevant disciplines</p> <p>Consistent planning/collaboration between arts and non-arts teachers is evident</p> <p>Full day programs are based on themes and real-life learning experiences from the students' own world</p> <p>A seamless curriculum is apparent</p>
STUDENT EXPERIENCES	<p>Understanding of connections is incidental</p> <p>Informal connections between art and other disciplines may occur</p> <p>Systematic exposure is infrequent</p>	<p>Students may find some interdisciplinary links</p> <p>Connections most frequently take place within the humanities disciplines</p>	<p>Some meaningful connections are made</p> <p>Periodic units, courses, or themes bring disciplines together for specific time periods or events</p> <p>Students are given experiences with minimal teacher guidance</p>	<p>Some meaning in all disciplines is demonstrated and understood</p> <p>Students demonstrate an understanding of the connections between disciplines</p>	<p>Students are challenged to think reflectively and implement decisions using the arts as one basis for expression</p> <p>Students do not distinguish between disciplines and can articulate disciplinary contributions</p> <p>Student collaboration with teachers and other students is evident in most experiences</p>
STUDENT PRODUCTS	<p>Students in non-arts classes rarely have opportunities to demonstrate understanding through arts-based performance tasks</p> <p>Arts products are expected in arts classes</p> <p>Arts products in non-arts classes are seldom produced</p>	<p>Students' needs for artistic self-expression may be met, learning is demonstrated in only one discipline or the other</p>	<p>Techniques, skills, and concepts from disciplines are addressed</p> <p>Product proficiency is at varying levels</p>	<p>Skills and concepts demonstrated through the use of authentic experiences and media</p> <p>Products reflect a higher level of proficiency</p> <p>Equal attention to arts and non-arts techniques</p>	<p>Products reflect students' responsibility for identifying problems and issues, conducting research, examining values, and making reflective decisions within an arts infused curriculum</p> <p>Active involvement in developmentally appropriate activities results in high-quality works that are a fusion of arts and non-arts disciplines</p>

*"An Arts Infusion Continuum" was developed with contributions from "Varieties of Arts Integration" (VAI)– Center for Applied Research and Educational Improvement and Perpetch Center for Arts Education. Information was also used from the New Hampshire Integrated Learning Project (NH ILP) as well as contributions based on the work of Lois Petrovich-Mwaniki, Heidi Hayes Jacob and Ray Doughty.
Richard Moore/ABC Revision 8



The A+ Schools Program: The Big Picture

The A+ Schools Program of the North Carolina Arts Council is the largest, longest running, most successful, arts-based whole-school reform effort in the nation. Since 1995, we've been using the arts as a catalyst for creating connections and making school engaging, meaningful and enjoyable places to teach and learn. The A+ Schools Program, schools that work for everyone.

Fast Facts about the A+ Schools Program

- Arts-integrated whole-school reform model “home grown” in North Carolina as a public/private partnership in 1995 and residing within the North Carolina Arts Council
- Meets NC curriculum accountability standards and cited in NC DPI publication *Balanced Curriculum* as an exemplary program for elementary and middle schools
- Research-based and nationally recognized with researchers attributing the success of the Program to:
 - ✓ continuous practitioner-led professional development
 - ✓ arts integration and arts education
 - ✓ the use of statewide support networks for teachers & school administrators.
- Currently serving over 17,500 students and 1,900 teachers/administrators in 41 PK-12 public schools in 24 counties across North Carolina

Program Description

The A+ Schools Program is a whole-school reform model that views the arts as fundamental to teaching and learning in all subjects. A+ Schools combine interdisciplinary teaching and daily arts instruction, offering children opportunities to develop creative, innovative ways of thinking, learning and showing what they know. In A+ Schools, teaching the state's mandated curriculum involves a collaborative, many-disciplined approach, with the arts continuously woven into every aspect of a child's learning.

The central vision of A+ is to build enhanced, creative, arts-integrated learning opportunities for all students. For schools, A+ gradually becomes a comprehensive education reform because other changes in school practice, in areas from assessment to scheduling and collaboration to parent involvement, radiate out as necessary to achieve this central vision. Each A+ school develops a unique school identity around the arts that deepens and enhances each student's educational experience and prepares them for the challenges of today's creative and global economy. On-going, high-quality A+ professional development and the development of strong community partnerships help each school to maintain their unique A+ identity while continuing to grow and change as shifts in the educational landscape take place.

Our evaluators have consistently found that A+ Schools have been able to respond to accountability standards in both effective and creative ways, meeting standards in NC's high-stakes testing program without narrowing the curriculum by deeply integrating the arts into instruction.

North Carolina's A+ Schools At-A-Glance

- 41 A+ schools across the state
- 31 Elementary schools (these include K-8, 1 K-6 and 4-6 schools)
- 8 middle schools
- 2 high schools
- 12 magnet schools and 3 charter schools
- 17,500 students served
- 1,900 teachers, administrators and teacher assistants served
- 24 NC counties have at least one A+ school

How A+ Schools Perform

An intensive 4-year evaluation of the A+ initiative and an 8th year follow-up study and book about A+ showed significant effects on schools, communities, teachers and students including:

- **Engaging instructional strategies** enhancing learning for all students
- **Enriched assessment strategies** with substantive and authentic classroom assessments
- **Equitable student benefits** for all groups of students regardless of cognitive development, ethnicity, or socioeconomic status
- **School Improvement** in organizational capacity and shared leadership
- **Enriched academic environment** with more ways for students to “understand” and demonstrate understanding of the curriculum
- **Standardized tests results** increased (and continue to do so) at a level equal to or greater than other schools across the state ***without narrowing the curriculum*** or sacrificing a balanced curriculum that included social studies, science, physical education and the arts

When a school is *highly engaged* in the A+ process, the following outcomes occur:

- High Achievement without narrowing the curriculum
- Creative, focused, engaging instruction
- Better attendance for students and teachers
- Fewer disciplinary problems in schools
- Happier, more effective educators
- Joyful, engaged students
- More parent engagement and involvement
- Stronger community partnerships

The A+ Schools Program: Schools Work for Everyone





A+ Schools Program
of the North Carolina Arts Council

<http://aplus-schools.ncdcr.gov>

A+ Schools Program Recognition

The A+ Schools Program is nationally recognized as an effective, research-based strategy for sustainable school reform.

Most recently, A+ Schools was highlighted as a model for arts-based, whole school reform by the President's Committee on the Arts and the Humanities in its report, ***Reinvesting in Arts Education: Winning America's Future Through Creative Schools***. "This recognition reinforces the power of the arts to improve the lives and learning of students and teachers in North Carolina," said NC Department of Cultural Resources Secretary Linda A. Carlisle. "The A+ Schools Program has been sustainable for more than 15 years. This demonstrates that North Carolina's model for school reform has the potential to transform learning across the country."

<http://www.whitehouse.gov/blog/2011/05/12/reinvesting-arts-education-winning-america-s-future-through-creative-schools>

The A+ Schools Program is also the topic of George Noblit's book entitled ***Creating and Sustaining Arts-Based School Reform: The A+ Schools Program*** (2009, Routledge). "Offering a model for implementation as well as evaluation that can be widely adapted in other schools and other districts, <this book> will inspire arts educators to move from advocating more arts to advocating more arts as a way to reform schools. Administrators and policy makers will see how curriculum integration can be used to revitalize and energize schools and serve as a springboard to wider reform initiatives".

<http://www.routledge.com/books/details/9780805861495/>

Numerous national publications also feature the A+ Schools Program. Here are a few:

The Element (2009, Ken Robinson, Penguin Books)

<http://sirkenrobinson.com/skr/the-element>

Edutopia Magazine, February 2009

"Oklahoma's Arts Program Develops Multiple Intelligences"

<http://www.edutopia.org/arts-oklahoma-multiple-intelligences>

Creating Meaning Through Literature and the Arts (2007, Claudia Cornett, Pearson Press)

http://www.pearsonhighered.com/pearsonhigheredus/educator/product/products_detail.page?isbn=0131718789

Critical Evidence: How the ARTS Benefit Student Achievement (2006, Arts Education Partnership)

http://www.aep-arts.org/publications/info.htm?publication_id=31

Third Space: When Learning Matters (2005, Arts Education Partnership)

http://www.aep-arts.org/publications/info.htm?publication_id=19

Putting the Arts in the Picture: Reframing Education in the 21st Century (2004, Center for Arts Policy at Columbia College Chicago)

<http://www.ifacca.org/publications/2005/10/01/putting-the-arts-in-the-picture/>

Handout for Weaving & Arts Integration
With Louise Halsey
For PDI Little Rock AR September 6-8, 2011

The 4 underlined words have definitions that are open to discussion, not set in stone.

Art- as a noun <http://dictionary.reference.com/browse/art>

1. the quality, production, expression, or realm, according to aesthetic principles, of what is beautiful, appealing, or of more than ordinary significance.
2. the class of objects subject to aesthetic criteria; works of art collectively, as paintings, sculptures, or drawings: a museum of art; an art collection.
3. a field, genre, or category of art: Dance is an art.

Art-Human effort to imitate, supplement, alter, or counteract the work of nature.

Creativity-“the process of having original ideas that have value” Sir Ken Robinson

Divergent thinking-The ability to develop original and unique ideas and to envision multiple solutions to a problem.

Loom-a device on which you can hold a warp under tension, the simplest form being a frame loom with threads stretched from the top to the bottom.

Weaving-a method of interlacing threads which involves two distinct sets of threads, one set vertical and the other horizontal.

Plain weave-the simple interlacing of warp and weft in which every other warp is raised.

Tapestry- a fabric consisting of a warp upon which colored threads are woven by hand to produce a design, often pictorial, used for wall hangings, furniture coverings, etc. The weft thread often does not go from edge to edge but is woven in small sections to create areas of different colors next to each other.

Warp-as a noun, threads under tension and held parallel to each other, and the threads, which stretch lengthwise on the loom. As a verb it means to place those threads on the loom.

Weft or Woof-an independent thread that goes across the warp threads in an interlaced manner.

www.kennedy-center.org/education/ceta/arts_integration_definition.pdf

The Kennedy Center’s Changing Education Through the Arts (CETA) program gives this definition of arts integration:

Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process, which connects an art form and another subject area and meets evolving objectives in both.

The arts, including dance/movement, theater/drama, music, and visual arts, are integrated into the curriculum in all grades and classes. Curricular objectives from all subject areas are integrated into music, art, and PE classes as well.

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Places to go online for fun and learning.

This is an animated talk given by Sir Ken Robinson about *Changing Education Paradigms*. If you have not seen this I suggest watching it.

<http://www.youtube.com/watch?v=zDZFcDGpL4U&feature=email>

Here is a site that offers a variety of paperweaving patterns of the most basic kind.

<http://www.origami-resource-center.com/weaving-patterns.html>

If you are not yet familiar with the work of Andy Goldsworthy then check this out as his work is worth viewing:

http://www.youtube.com/results?search_query=Andy+Goldsworthy&oq=Andy+Goldsworthy&aq=f&aqi=&aql=&gs_sm=e&gs_upl=0l0l0l1234l0l0l0l0l0l0l0l0l0l0

Friedrich Froebel is considered to be the father of kindergarten and his work influenced the course of education. This site gives more information about him.

<http://www.infed.org/thinkers/et-froeb.htm>

Tapestry is one area of weaving that interests me. It often also works well with students from grades 4 and up. This site has my work as well as that of many others who use tapestry as their main art form.

<http://www.americantapestryalliance.org/AP/AP.html>

A friend turned me on to this artist who has combined math and engineering into his work based on watching natural actions like waves.

<http://www.3quarksdaily.com/3quarksdaily/2011/03/kinetic-wave-sculptures.html>

This site has directions for making a basket out of old maps. The basket is not as easy to do as it appears, but I think it is a fun project for adults.

<http://www.sierraclub.org/sierra/201105/repurpose/>

For information about USA prison population go to this site. I am sure there are many others of value as well.

<http://www.washingtonpost.com/wp-dyn/content/story/2008/02/28/ST2008022803016.html>
<http://www.project.org/info.php?recordID=174>

An opportunity to watch Louise Halsey on Youtube:

http://www.youtube.com/watch?v=Ypa_kptGyAk



**Sandra Ruppert
Director, Arts Education Partnership**

Sandra is an established leader with more than 20 years experience working with non-profit organizations, principally in the areas of education and public policy. Prior to her appointment as Director in June 2008, Sandra was the Senior Associate for Research and Policy at AEP. She is the author of numerous publications, including the widely acclaimed, *Critical Evidence: How the Arts Benefit Student Achievement* as well as *From Anecdote to Evidence: Assessing the Status and Condition of Arts Education at the State Level*. Before joining the staff of

AEP, Sandra was a Senior Policy Analyst and Program Director with the Education Commission of the States, a Denver-based national non-profit organization that advises state policymakers in all 50 states and the District of Columbia on the development and implementation of effective policies to improve education. While at ECS, she was responsible for the design and direction of ECS Chairman, Arkansas Governor Mike Huckabee's, Arts in Education Initiative. Sandra holds a Master of Arts degree in Anthropology from the University of Arizona. She can be reached at sandrar@ccsso.org.

**2011 State Arts Agency Education Managers
Professional Development Institute- Key Bios**

Little Rock, Arkansas



Linda Ehreth is currently working as a private consultant. She was the Arts Education Director for the North Dakota Council on the Arts for eleven years where her responsibilities included managing grant programs that promote arts education opportunities in North Dakota schools and communities; coordinating professional development and training experiences for educators, artists, and arts organizations; along with developing and promoting resources that support the arts in North Dakota. Prior to working for the North Dakota Council on the Arts, she served as the Education Programs Coordinator for the State Historical Society of North Dakota for twelve years. While at the State Historical Society, Linda was responsible for professional development and training of docents and historic site interpreters, developing family and children's programs and was project manager for Where History Happens, an award winning children's coloring book. Linda's 20 years of experience in the education field includes arts educator, museum educator, classroom instructor, school board member, adjunct professor and education consultant. Linda holds a Bachelor of Science degree in Education from the University of Mary in Bismarck, North Dakota and a Masters in Curriculum and Instruction from City University in Bellevue, Washington.

**2011 State Arts Agency Education Managers
Professional Development Institute- Key Bios**

Little Rock, Arkansas

W. Clayton Scott

Literature: Poetry
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poetrymovement@juno.com



Background

Clayton Scott is the Poet Laureate of Fayetteville, Arkansas. He has an MFA in Writing and a B.S. in Education from Southeastern Oklahoma State University where he graduated Magna Cum Laude and went on to teach school. For the last five years he had dedicated his efforts to help students across Arkansas heighten their skills in writing and speaking.

AIE Program

Improve students' "style" in writing and help them to learn how to be better all-around communicators – those are the primary goals of Clayton's presentation. Through energetic and innovative teaching approaches, he inspires students in creative writing by using poetry as the vehicle. Students get excited about writing, teachers are encouraged and feel that the required Arkansas Frameworks have been taught, and principals are pleased that an artist has helped his or her teachers and students. Oh, and when you have Clayton at your school, get ready for a movement through Slam Poetry. Many schools are making it an all school annual event!! "One of the most inspirational presentations seen in my 33 years of teaching. He brought poetry alive for the whole school." Carolyn Tarver, English teacher, Greenwood High School "An extraordinary talent with the ability to capture the attention of all levels of students." Jerry Valentine, Principal, Alma High School Available to conduct teacher workshops.

**2011 State Arts Agency Education Managers
Professional Development Institute- Key Bios**

Little Rock, Arkansas

Louise M Halsey

Crafts: Fiber: weaving, basketry
Visual Arts: printmaking, painting, puppetry
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Background

As the daughter of two visual artists in Charleston South Carolina my upbringing was in the arts. I studied painting during my undergraduate work at Sarah Lawrence College and eventually obtained my Masters of Fine Arts in Interdisciplinary Arts from Goddard College in 2007. I was the representative for the state of KY to the Handweavers Guild of America and attended the national conference Convergence in Florida in 2008. I am a member of the American Tapestry Alliance, Friends of Contemporary Craft, the Arkansas Arts Center and Friends of the Arts at UALR where I have studio space in the Applied Design facility. My husband, Stephen Driver, and I have studios at our house in Johnson County AR where we spend our summers. I also enjoy working with language both written and spoken and am seeking venues for performance work.

AIE Program

I am best known for weaving with students using a variety of yarns and a simple frame loom. In this I am interested in teaching the basics of weaving, the nature of working with one's hands and the joy of making a personal statement with fibers. My goals include sharing an understanding of design and its power to engage the eye, a love for textiles within ancient cultures and an appreciation of the continuity one gains with history by learning a skill like weaving. As I teach weaving I share my knowledge of the related vocabulary, the techniques both old and new and the societal importance of fibers. Working with color, texture and shape become part of the experience as the work progresses. Over the course of the residency decision-making, imaginative options and attentiveness to one's work are folded into the daily experience. Residencies work best when they are viewed as a collaborative experience based upon the creativity and openness of all of those involved.