- *Second graders extending "Jack and the Beanstalk" to include a homicide investigation of the Giant.*
- *Secondary English students going into role as editors publishing an anthology of poetry.*
- *First graders responding to picture books through drawing and writing.*
- *Fourth graders critically examining ecological issues through popular culture and art creation.*
- *Primary students in Turkey acting out stories to extend understanding and appreciation for their own strategies for learning to read.*
- *English Language Learners finding opportunities to express their dual cultural influences through visual art.*

These are all examples of arts integration projects chronicled in this issue of the *Journal for Learning through the Arts*. At the heart of these critical contributions to arts integration practice is what Fels describes as "performative inquiry." In each instance, teachers and students call on the arts to create places where critical, creative and reflective thinking extends the learning process across the curriculum.

Fels' article sets the tone for this issue by outlining the ways in which the arts offer opportunities for "pedagogical engagements," where students and teachers can re-imagine curriculum through collaborative story telling, devising and role drama. Elementary students engage with drama to move beyond reenactment to consider what might have happened in the lives of the characters. Secondary students participate in role drama in order to encourage a critical reading and reinterpretation of curriculum. Fels introduces us to Daignault's idea of the "acousmatic text" –a

conceptualization of text that includes words, actions, images; text that invites critical and creative engagement.

Leigh and Heid expand on this conceptualization of text in their inquiry into the relationship between drawing and writing. Their study describes first graders responding to literature through writing, drawing or writing and drawing. Of the 108 students studied, 31 drew, 8 wrote and 66 chose to do both. The three case studies presented in the article make a strong case for multimodal literacy learning. When drawing is valued alongside the writing process, the ways in which children can and do construct meaning expands. Timmy, Emma and Tamara approach their work as a form of inquiry, testing out their understandings and revealing layers of comprehension of an engaging picture book.

Ecological thinking combined with creative, critical and reflective thinking is that landscape for performative inquiry in Stokrocki and Delahunt's study in a fourth grade classroom. They describe how the "persistent problem solving" of the students through exploration of the visual arts can connect to larger social issues of ecology and the study of the natural world. Here students investigate the popular media form of animé in order to expand their own critical and creative understandings. The project asks students to synthesize their knowledge--a novel experience for these fourth graders--in order to design three dimensional hybrid creatures and submit written statements about their creations. The creatures and the

accompanying written statements reflect both the metaphorical powers presented in the animé, as well as their own study of animals and habitats within the natural world. The article concludes with a succinct list of suggestions for how classroom teachers can initiate their own explorations of ecological issues through the visual arts.

In another part of the globe, Güngör presents an intriguing look at the effects of drama on the reading comprehension strategies and attitudes of primary school children in Turkey. The interactive pedagogical strategies parallel the performative inquiry of both Fels and Leigh and Heid's work. Through drama, beginning readers are encouraged to ask questions, test out hypotheses, act out what they know--all of which complement and extend the reading strategies they are learning to employ. While the study showed no significant difference in attitudes, there was a perceived tendency for the students to express more positive attitudes through reading. Of particular interest are the positive perceptions of the students about drama. Students reported an appreciation for the social skills they learned through drama, a self awareness of what they like about learning, and an increased awareness of the importance of reading in their lives. We are excited to include Güngör's work in this issue to highlight the globalization of arts integration in education.

Returning to the United States, Craig and Paraiso examine the power of arts integration with middle school English language learners. Immigrant

children who attend public schools in the United States face enormous hurdles as they seek to learn a second language and interact with two distinct cultures. As Craig and Paraiso point out, public school teachers see evidence of the dual cultural influences on a daily basis. Through the addition of unstructured art periods within the ELL classroom, the authors found that the negative affective filters that impair second language acquisition were lowered. This was due partly to the fact that visual art activities removed the demand for students to speak English immediately. As they discovered as the art developed, students were eager to discuss the images they created, and dialog and conversation in English increased, not only during the art periods, but across other areas in school. Furthermore, the art work helped to educate teachers about the cultural icons and meanings of their students, thereby lessening the stereotypes associated with the immigrant students. The visual arts provided the students and teachers critical opportunities to understand the duality of cultural influences operating in the schools in a non-threatening and open environment.

While these projects present exciting and confirming examples of the critical contributions the arts offer to teaching and learning, the challenges facing arts integration continue. Van Eman offers a sobering reminder of how difficult it is for teachers to include the arts when faced with governmental mandates in the United States for high stakes testing of academic achievement. Teachers must find ways to balance arts integration

and constructivist pedagogy with a positivist approach to measurement of student learning. Using a circus metaphor, Van Eman presents three portraits of how teachers respond to these pressures. Going beyond content knowledge in the arts, this study makes clear that teachers must feel they have the autonomy to create their own curriculum and the courage and confidence to include the arts as part of their overall instruction. While the study shows no causal link between the school leadership and climate and teacher autonomy, the descriptions suggest that the current restrictions on schools are complicating efforts at arts integration.

On a more positive note, Brouillette, Burge, Fitzgerald and Walker's documentation of a professional development effort to aid teachers to include writing instruction in arts courses offers evidence of the contribution teachers in the arts can make to student achievement. Clearly, the instruction made a difference for a majority of the students on the kind of high stakes test that Van Eman refers to in her article. The comprehensive description of the writing methods employed in the professional development courses is a resource for teachers across the arts disciplines. Further, the implications for teacher educators in the arts are doubly powerful. Too often, literacy instruction is not addressed in methods courses for pre-service arts teachers. This article provides tools for integrating writing-to-learn strategies into the methods of teaching the arts and offers evidence of yet another

critical contribution the arts can make to student achievement, as measured by standardized writing assessments.

Finally, it is important to include the critical contributions teaching artists make to arts integration. Saraniero's study examines the professional development of teaching artists and uses stage theory as a way to look at the changing needs of teaching artists as they develop throughout their careers. Since teaching artists approach their work as artists, most are comfortable with the kinds of mentoring and apprenticeship type of training the arts employ. Saraniero suggests that the training of teaching artists call on similar methods. As more schools and arts organizations rely on teaching artists as partners in arts education efforts, refining and studying methods for preparing and supporting teaching artists emerges as another critical contribution arts educators make to arts education as a whole.