The value of art integration in grades four through six

Naomi Sue Myerchin

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THE VALUE OF ART INTEGRATION
IN GRADES FOUR THROUGH SIX

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Interdisciplinary Studies:
Integrative Studies

by
Naomi Sue Myerchin
June 2001
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Approved by:

Sam Ozwell, First Reader
6/7/01

Robert London, Second Reader
ABSTRACT

Research supports ideas that relate the value of arts integration to success in the elementary classroom. This thesis explores the theoretical and practical aspects of the integration of the visual arts and their value, specifically to elementary grades four through six. This work assesses the value of art integration by reviewing theoretical work of experts, by examining existing studies and specific integrated programs, and by providing a qualitative inquiry into upper elementary teacher practices.

The methodology employed was the assessment of written answers to questionnaires given by upper elementary teachers with respect to their classroom experiences. Due to a small sample, the goal was to isolate significant and representative experiences, not to determine statistical trends. Results indicated the presence and degree of art integration in these classrooms, how it was used, and if the use was valuable, as well as any correlation to years of teaching experience. Teachers who cited specific events reported an increase in student engagement and in academic and social growth, as well as some perceptual changes both on the parts of teachers and students.
In these responses, the theorists' projections were substantiated, indicating that integrated visual art activities can have a meaningful impact on teaching and learning. The central implication is that support in the forms of funding, educator training, and active promotion of art integration has significant value to students.
ACKNOWLEDGMENTS

There are many whose effort and support I wish to acknowledge for their assistance in producing this work. All of the professors and leaders of the Integrative Studies program, particularly Sam Crowell and Bob London, and the cohort group, especially Karen Eakes and Heather Schiller, were instrumental in producing this work. I thank the students and teachers of Jurupa Vista Elementary School for their contributions, and particularly Mrs. Judy McLauglin-Kappa, Mrs. Michele Walker, and Dr. Joseph Adeyemo for their ongoing support. The contributions of my sister and teacher, Roni Roseberg, as the rest of my family, are without measure.
To Roni
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CHAPTER ONE
INTRODUCTION

Schools are in crisis with respect to discipline issues, curricular decisions, state policies and government pressure. Assuming that teachers want to provide the best possible learning environment of which they are capable for their students, and that they recognize that engagement of student interest is necessary for learning to occur, most teachers actively seek to employ new methodologies. Workable alternatives to success must be explored. The goal of this thesis is to investigate the range of art integration presently in use and to survey the educational benefits of various forms of art integration. This is valuable because if districts and teachers are not using every tool available to them, students are placed at a disadvantage. Furthermore, the arts are life enhancing and some studies indicate that inclusion of arts programs actually do increase standardized test scores (Chenowith, in Ei-Hasan, 2000) and learning (Gardner, in Haggerty, 1992) in non-art subject areas. Additionally, due to increased budget constraints and an unprecedented emphasis on reading and math improvement, upper elementary arts are diminishing in their presence in the classroom. A need exists to examine available literature, current studies, educational theory, and typical classroom
practices in order to redefine the goals of classroom teachers, and to make the arts a part of every student's life.

In the search for relevant literature, there are bodies of work written about art, perception, visual arts, art education, elementary education, curriculum, and integrated education, but more limited material on uses of art specifically in an integrated classroom context. The work reviewed herein examines both the theory and practical aspects of art integration. The task of examining art integration in upper elementary education is substantial, but there is research to support ideas that relate the value of arts integration to success in the elementary classroom. As teachers experience increased pressure to coax higher test scores from their students, the arts —areas specifically not tested— may be reduced. It is hoped that clarification of the arguments supportive of the integration of the arts in grades four through six will validate its relevance to the teaching of upper elementary students, as well as demonstrate its use as an important tool for students' academic and personal success.
Assumptions and Limitations

In developing this thesis, some general assumptions apply, about elementary education, the arts, and art integration specifically. Firstly, since students are capable of learning in different ways, and because teachers have different teaching styles, the natural span of variation in teaching and learning is broad and no one method will work with all students or all teachers. This is also true because students are both intrinsically and extrinsically motivated, and vary greatly by age and as individuals. Concepts and responses to art are personal and vary from individual to individual, also affecting both teachers and students. When teachers are trained about art, it is done in different ways and to differing degrees. Due to all of these differences in students and teachers, the range of variation in teaching that includes art and teacher understanding about art, is likely to be greater than with other curricular areas.

Art, even though a required curricular area as designated by the State of California Department of Education and others in the U.S., is often relegated to a lower status than other subjects. It is considered less important to include in the process of education because it is not tested by standardized tests. Any use of art to accomplish the goals of teaching reading and mathematics, the most highly
Acknowledged priorities of public elementary schools, is not frequently evident in elementary classrooms. The arts are often of low priorities to school districts, as evidenced by lack of specialized teachers and venues, and because—as teachers often recognize—when funding is low, the arts are first to go. Many consider the arts too expensive or too difficult to teach, especially at the elementary levels, and believe that only artists or art specialists have the necessary skills.

Definition of Terms

Art in education may be considered to include all areas of the fine arts: visual arts, theater arts, dance, and music. In this thesis, the term art, unless specified, refers predominantly to the visual arts and to the curriculum of visual arts education, appreciation, or production. Visual arts consist of the traditional fine arts of drawing, painting, printmaking, sculpture, visual communication, and design arts. Design arts include graphics, photography, and environmental arts such as urban, interior, and landscape design. Also included in design arts are folk arts (or multicultural art, art from typically non-Western cultures) and works of art in ceramics, fibers, jewelry, and work in wood, paper and other media. The integration of art, that is
the combination of arts literacy, art production, or art appreciation within other curricular areas, may include any of these forms or combinations of them.

Background

Art integration, use of art to teach in conjunction with other curricular areas, should be explored in upper elementary grades both for its value in teaching art and content areas, as well as for its value in developing students' thinking and reasoning skills. In exploring the integration of art, it is necessary to examine historical context, educational theory, beliefs about art education, and classroom practices, and in so doing demonstrate how and why art integration is important as a sound teaching technique.

The concept of integration of art in education is, with exceptions, relatively modern. In recent years there has been a gradual movement away from the "arts and crafts" movement popular in elementary education since the 1930's, and still the only art form used in many classrooms. Since art history is more recognized as having its own importance, and more recently there has developed an awareness of art heritages within multicultural education, visual arts have begun to be linked to elementary curricular content areas, most frequently as a part of the social sciences curriculum.
For example, when elementary teachers use exemplary works of art to teach the historical, biographical, social, political, or cultural importance of a piece of art work or its makers, they have advanced beyond merely observing content or copying style. They are going beyond the realm of the social sciences alone and they are using art to develop students' abilities to correlate multiple areas. By as little as building content background or even just merely doing a “fun” related activity, teachers are employing a powerful teaching practice; they are using art to integrate knowledge. Additionally, the arts provide sensory stimulation and experiences, thereby providing a concrete means for linking prior knowledge to new knowledge. These are features of teaching and learning that are becoming universally acknowledged to be of significance. Art integration, by developing students' abilities to work, examine, reason, and think, as well as to produce and appreciate art, should therefore be considered one of the fundamental goals of elementary educators.

Art integration in elementary schools may be teaching about art, sometimes called “developing arts literacy,” by linking it to other aspects of curriculum, often social sciences or language arts. Art integration can also be the creation of a work of student art as a form of response to
questions or problems in non-art areas. Art and artistic processes or techniques may be used as general teaching instruments, as well. Project-based teaching methods and problem-solving approaches are often means of integrating art throughout the curriculum. When art is used in conjunction with teaching other content areas, students engage in creative acts and develop knowledge through experience. This thesis seeks to explore the theories that define and support the integration of art, especially as it may be implemented in grades four through six. What are the important considerations of art integration for students and teacher of these grades?

Purpose of the Study

In lower elementary classrooms, Kindergarten through third, typically students answer questions or respond to experiences by writing, drawing (usually with crayons), constructing (usually with blocks or paper), painting, or speaking. Writing, speaking and constructing can be done either alone or collaboratively. When these same students reach grades four through six however, the options conventionally practiced are narrowed to exclude the visually expressive options of constructing, drawing and painting. Although the complexity of the subject matter, and the length of expected responses is greater in these grades, expressive options are reduced. What accounts for this change? Why is
It done? Is it demonstrated by research to be more effective to the educational process? Is it a practical change determined by teachers or others? Most importantly, if reduction in the use of art forms as a method of student response is done for reasons of conventional practice only, what arguments do teachers make to substantiate the efficacy of this practice? In other words, if art integration isn’t being used, why not?

The need for and importance of fine arts in the elementary school is evidenced by its distinction as a required curricular area in the California State frameworks for grades K-12. The teaching of art in elementary schools has divisions based on the arts disciplines: visual arts, music, theater arts, and dance. In this thesis, the area selected for examination consists of visual arts integration with other core curricular areas and is distinguished from the study of art education itself. Since deliberate art integration is novel to some teachers, foreign to some, and simply without value to others, it is not always evident in elementary classrooms, but significant authors and educators purport the value of general art education and the integration of art in particular. The fundamental goals herein are to explore this value, and the presence and substance of art integration. Lastly, this thesis seeks to
compare and contrast actual practices with theory, particularly as applied in grades four through six in public schools.
CHAPTER TWO
REVIEW OF THE LITERATURE

Introduction

In discussing the literature of art integration, it is first important to establish a theoretical foundation. Within this foundation, it is necessary to address both current teaching and learning theories, as well as the basic argument that the arts are necessary to education. Next, it is significant to discuss various teaching methodologies in which art integration plays a role to see the ways in which the theory may be applied. Lastly, some specific programs will be addressed to look at the variety of curricula that integrated art can provide in the upper elementary grades.

Art Integration and Educational Concepts

Theories pertaining to education widely purport that students learn in a variety of ways. Meaning-making is crucial in the development of knowledge and in the learner’s ability to apply it, but meaning is made by individuals in many different ways, and usually in more than one. In The Re-Enchantment of Learning, the authors asserted, “Learning always involves conscious and unconscious processes” and “every brain is uniquely organized” (Crowell, Caine, and Caine, 1998, pp.9-10), emphasizing what teachers commonly
know, that students do not arrive in any classroom with identical abilities or needs. Dr. Howard Gardner of Harvard University, a cognitive psychologist in learning theory, identified as many as eight kinds of intelligences, various key ways in which individuals excel in acquiring, associating, and expressing knowledge. (Recently Gardner has proposed the probable existence of three more types in his 1999 work, Intelligence Reframed). What the works of Gardner, Crowell, Caine, Caine and others imply is that the conventional practices of teaching children exclusively by means of reading, writing, and lecture are inadequate. Also implied is that multiple measurements of student achievement are also needed in order for students to be able to accurately demonstrate their true development and learning. Further, according to the journal Educational Leadership, "Evidence... increasingly suggests that the arts...play an important role in brain development...." (Fowler, Vol. 52, No.3, pp. 20-24).

As early as 1938 John Dewey wrote that, "Unless the problem of intellectual organization can be worked out on the ground of experience, reaction is sure to occur toward externally imposed methods of organization....We are told that our schools, old and new, are failing in their main task" (p.85). In the classic work Teacher, Sylvia Ashton-
Warner said in speaking of students who had been through a conventional education system, "...vast expanses of the mind that could have been alive with creative activity are no more than empty vaults..." She added, "From what I see of modern education the intention is just the opposite: to let children grow up in their own personal way into creative and interesting people..." (1963, p.97). What workable means allow satisfaction of educational needs of such diversity? John Dewey, in "Experience and Education" wrote specifically in favor of student-centered, experience-based education:

...but that...[schools] provide for the kind of activity...which leads students to attend to the relation of means and ends, and then to consideration of the way things interact. (Dewey, 1938, p.85).

In addition to promoting such experience based curricula, the National Board for Professional Teaching Standards, published in 1998 for the Early Childhood/Generalist National Teaching Credential stated:


Accordingly, an interdisciplinary approach to teaching that is creative and student-centered would seem to best meet
the varied learning styles of the typically diverse population of elementary learners. Interdisciplinary inquiry is one specific method that uses these elements while allowing self-direction for the learner. Justification of this type of curriculum is found in *Interdisciplinary Inquiry in Teaching and Learning* by Martinello and Cook:

> To understand is to discover, or reconstruct by rediscovery, and such conditions must be complied with if the future individuals are to be formed who are capable of production and creativity, not simply repetition. (1994, p.20).

They add:

> [Students] must also learn to use with increasing capability the particular imagic, symbolic and affective modes of thinking that enhance inquiry in each field of study through experiences....We believe that the... vehicle for accomplishing this is an interdisciplinary concept of thematic curriculum and instruction that is question-driven and investigative in character. (1994, p.27).

Inquiry-based learning is another way of increasing learning and participation from students. "A great deal of research in cognitive psychology shows that the more actively you process information, the more you retain it." (Perkins, as quoted by Ruef, 1998, p.11). Inquiry-based learning engages students in multiple ways, allows ownership and connection-building at the student's own level, and results in the development of skills that are useful in life as well
as in school. Arthur Costa, editor of *Developing Minds* and former president of the Association for Supervision and Curriculum Development (ASCD), is quoted in *The Private Eye* by Ruef, 1998, as the developer of the following list of intelligent behaviors as a guide for educators to teach and observe. Martinello and Cook (1994) call a very similar list "habits of mind" in their work, indicating that these characteristics are developed and promoted by inquiry-based curriculum:

1. Persistence
2. Decreased Impulsivity
3. Listening to Others
4. Cooperative Thinking
5. Flexibility in Thinking
6. Metacognition (Awareness of One's Own Thinking)
7. Striving for Accuracy and Precision
8. A Sense of Humor
9. Questioning and Problem Posing
10. Drawing on Past Knowledge, Applying It to New Situations
11. Risk Taking
12. Using All the Senses
13. Ingenuity, Originality, Insightfulness, Creativity
14. Wonderment, Inquisitiveness, Curiosity and the Enjoyment of Problem Solving - a Sense of Efficacy as a Thinker

(Costa, as quoted by Ruef, 1998, p.36).

Much has been written about the value of interdisciplinary inquiry (Crowell, Caine, and Caine, 1998 Gardner, 1999, Perkins in Ruef, 1998, Perkins, 1996, Martinello and Cook, 1994). Though not all integrated curricula are inquiry-based, art integration often is, and interdisciplinary inquiry is often art-based. In regard to interdisciplinary art education, B.S. Carpenter II writes in the journal Educational Leadership, November 1999:

Information synthesized from several subject areas uncovers the deeper meanings of some works of art. In this type of instruction, students engage in tasks that require visual, verbal and written responses.... Important themes revealed through works of art can inspire research, discussions, and artworks that explore important social and cultural conditions (pp. 43-44).

From the art-based view, the article "Strong Arts, Strong Schools" in Educational Leadership adds:
The arts - creative writing, dance, music, theater/film, and visual arts - serve as ways that we react to, record, and share our impressions of the world.... Students can be asked to set forth their own interpretation.... While math gives us precise quantitative measures of magnitude...both views are valid.... Together they prescribe a larger overall conception...(Fowler, 1994, p.1).

This reflects that from either approach (inquiry-based, or art-based interdisciplinary study) art integration supports the above listed "habits of mind" goals.

Carpenter (1999) asserts that the linking of visual art with other bodies of knowledge begins with interpretation. He also lists tasks that integrated, interpretative curriculum units should require of students. These include asking questions about the meanings of works of art as well as the use of metaphors and symbols in works of art they (the students) create. Use of metaphor develops skills of perception, cognition, and synthesis and is also specifically cited as a vital skill for students by MacKinnon (1978), Ruef (1998), and Martinello and Cook (1994). The integrated design curriculum book Design Studio summarized in the instructor information section,

Teaching students about the concepts and processes of design is teaching them how to think.... It builds an awareness and appreciation for the environment....It presents principles and problem solving skills that can be applied to many areas of life. (Draze and Palouda, 1992, p.5).
Integration of content areas is a valid and sensible way for teachers to fulfill curricular requirements. Integration allows the teaching of a variety of subjects to be achieved more efficiently (Martinello and Cook, 1994, p.26). It allows curricula to be presented in a way that more closely reflects the reality of the world outside of school and develops many of the skills needed for that world. According to Fowler,

Individually, mathematics, science, and history convey only a part of the reality of the world. Nor do the arts alone suffice. A multiplicity of symbol systems are required to provide a more complete picture and a more comprehensive education. (Fowler, 1994, p.1).

Applied Art Integration

A national standard from which to teach inquiry-based interdisciplinary curriculum has been established, known as Discipline Based Art Education or DBAE. DBAE uses art, usually visual or sculptural art, as a starting point from which to reference a range of other curricula, typically in social science or language arts. According to the 1999 ArtsEdNet online article published by the J. Paul Getty Trust and the Getty Museum authored by E. Eisner, the preface to DBAE Learning In and Through Art, "DBAE is designed not to provide a packaged curriculum, but a conception that is open
provide a packaged curriculum, but a conception that is open to thoughtful interpretation...."

DBAE is successful when teachers are trained in its use and it is supported by administrations and districts (Eisner, 1999, online article). DBAE incorporates both analytic (learning about) and synthetic (making and doing) art activities. Additionally, DBAE programs usually specify an assessment component, typically a rubric format, to evaluate student performance. For trained teachers, DBAE is often seen as "just good teaching" (Eisner, 1999), but to many, DBAE, indeed most art integration, is perceived as too time consuming, too expensive, or too difficult to plan. This was confirmed by one art teacher and teacher trainer, who said:

The teachers said it was a great deal more work and took much more research and prep time than they had expected. But on the other hand, none of the students complained about the extended work and they enjoyed the process. (Lake, personal communication, May 3, 2000).

In the present climate of public education, difficulties arise from the increasing restrictions within education that diminish and prevent the expressive and creative role of teachers. These restrictions effectively seek to create further uniformity both within the institutions of education and in the students who emerge. Teachers, therefore, must
work even more creatively and expressively to solve problems that arise. Effective teachers like artists are problem solvers who benefit from reflection and reexamination of both their own situations and the works of others in their fields. Additionally, as problem solvers, both teachers and artists consistently look to a wide spectrum of methods and techniques to add to their repertoire. What methods are available for teachers to employ art integration in grades four through six? Some teachers use defined approaches such as DBAE, or interdisciplinary inquiry-based programs, while others simply develop intuitive or project-based methods as discussed earlier to create their own units or to personalize curriculum.

Two published works that develop both sound curricular units as well as provide theoretical background are Art Connections by Thompson and Loftus, 1995 and Literacy and the Arts for the Integrated Classroom: Alternative Ways of Knowing by Cecil and Lauritzen, 1994. These exemplify the kinds of structures and strategies needed by upper elementary teachers who wish to pursue art integration. Literacy and the Arts specifically uses Howard Gardner’s multiple intelligences work as a fundamental starting point and develops art-related and art-infused curriculum based on his educational theories. The Art Connections book uses the
educational theories. The *Art Connections* book uses the alternate approach; it begins with specific art and design concepts and uses them to generalize thinking and content to other curricular areas. Both works divide their content into the four subset areas defined by DBAE: Art Production (also called Creative Expression), Art History (Art Heritage), Aesthetic Understanding (Appreciation), and Aesthetic Valuing (Criticism). Through these four areas teachers can distinguish, define and relate both the art and the curricular content areas to be taught. Also, both of these books embody techniques which capitalize specifically on the developmental levels of the middle childhood years. They suggest that the integration of art is a powerful tool for accomplishing many educational goals, and that art is not only appropriate but necessary in elementary classrooms.

The following expresses how the use of art to teach is crucial as related to children's development:

> According to Gardner...there is a predictable progression of development, and the developmental task...of middle childhood is to connect sensory and practical experiences to the culture's symbol systems. The intent...is to make these connections by expanding traditional conceptions of the arts and literacy. (Cecil and Lauritzen, 1994, p.6).
Taking advantage of art integration is further supported in the closing words of Perkins' *The Intelligent Eye*, as he addresses the need for educational reform:

...schools, more than any other single element of society, have the potential to cultivate thoughtfulness...to transform....art has a distinctive role to play... art builds bridges...(Perkins, 1994, p.89-90).

Learning is greater when students are engaged in gratifying or stimulating experiences. According to Haggerty in *Nurturing Intelligences*, an application book of Howard Gardner’s Theory of Multiple Intelligences,

Projects that are meaningful to students that are of sufficient complexity to stimulate their interest and invite their engagement, and that take place over time offer students opportunities for developing their understanding and skill in specific domains or across domains (Haggerty, 1995, p.51).

Experiences may be stimulating due to qualities of novelty, uniqueness, problem solving challenges, familiarity, pleasure, or a high chance of success. Stimulus may further be derived from sensory qualities such as color, taste, sound, or feeling. Art education offers these properties whether taught in isolation, in an integrated fashion, or by inquiry-based methods. “Enlightened school boards know that without sufficient emphasis on the arts, students are
deprived of a whole world of understanding" (Fowler, 1994, p.1).

When art integration is such that the teaching of art and the teaching of other curricula blend so the experience of the student is holistic and cannot be distinguished from one another, a great deal of student enjoyment frequently results. According to the journal *Educational Leadership*:

> ...the arts engage the minds of students so that they learn the task from the inside out rather than from the outside in.... Students tend to stay on task because they are creating their own world, not replicating someone else's. (Fowler, 1994 p.1).

In the Getty Education Institute for the Arts Newsletter, a Florida teacher reported simply, "The kids love it" (Getty Foundation, ArtsEdNet 1994, online article). Creative art production is a way of providing real experiences for students, and social interactions with both adults and other students are also enhanced. Nonthreatening social experiences such as those provided by music or art “can boost shy children’s self confidence and may help them start friendships in the process” (Burton, 1986, online article). The art trainer and specialist, speaking of an integrated history and language arts project, adds:
Many teachers really thought the students had enjoyed the learning and retained more information. I think that the method of student-directed learning was a great contribution to this aspect. Discovering information and exploring how to present it is really the best way for kids in an information society to learn. (Lake, on-line personal communication, May 3, 2000).

In discussing the value of art integration it is also important to note the contributions of experts in regard to creativity especially as it applies to young students. It is a fact of the human condition that the urge to be creative exists in everyone in some form. By developing school curricula and teaching methodology which appeal to and express the creativity found in children, educators are availing themselves of a source of energy that is a powerful tool in teaching and learning. Quoted in The Creative Process, Reflections on Invention in the Arts and Sciences, renowned psychologist Carl Jung said, "Art is a kind of innate drive that seizes a human being and makes him its instrument" (in Ghiselin, 1985, p.229). Kneller, in The Art and Science of Creativity asserted that the educational system had neglected the natural creativity of the young (Kneller, 1965, p.77). He also posed the question of its place in the educational system. The answer to which he arrived was that creative potential should be drawn upon "in all the subject matter we treat" (p.77). He further
determined that "if a person is to make full use of his talents, he should learn to think creatively in a range of variety of subjects" (p.78). Continuing, he added that the teacher "should encourage his students to examine new ideas on their merits and not dismiss them as merely fanciful" (p.80), therefore supporting the concept that all teaching, inclusive of art, should be considered important.

In bringing art to children teachers must therefore take certain risks. One may be to turn some of the classroom function over to the students. In so doing, the exactness and power of predetermining what is taught and what is learned is likely to be shifted away from the teacher. The offsetting value of encouraging creativity in this way is that greater kinds of learning can be achieved affecting all curricular areas. Problem solving, self-discipline, flexibility, increased perception, and greater cooperation skills emerge both by necessity and by design.

That the teaching of art across the curriculum can have a dramatic impact is especially seen by educators who employ it, not just by theorists and curriculum developers. In newspaper articles reporting recently on current educational issues, teachers expressed the importance of art to all students. In one article, "Schools Lament Lack of Support for Arts," the director of the California Arts Project for
four California counties, RIMSCAP, quoted College Board data citing that "...students who take arts courses did better on the SAT... a nationwide test used by colleges and universities in their acceptance process" (Chenowith, in El-Hasan, 2000, p.B1). Although this referred only to high school students, it supports generally that art enhances the educational process. The L.A. Times article, "A Portrait of a Man Who Infuses His Teaching With Art" was about an elementary classroom. Succinctly, the educator featured said, "If you want to get kids to really learn, you get them to do art" (Ramirez, in Gold, 1999, p.B1).

On a national level, in 1999 the John D. and Catherine T. MacArthur Foundation and the GE Fund cosponsored a report compiling the details of seven major studies on learning and the arts. The report, Champions of Change: The Impact of the Arts on Learning was published by the President’s Committee on the Arts and the Humanities, and sought to identify ways in which involvement with the arts provided and accounted for increased learning and achievement in non-art areas. The report overall strongly supported the arts as a necessary part of learning for children, based on its component studies from Harvard University, Columbia University, the University of California at Los Angeles, and others. Of significance are the conclusions from the Executive Summary of the report:
...Although Champions of Change researchers conducted their investigations and presented their findings independently, a remarkable consensus exists among their findings:

**Why the Arts Change the Learning Experience**

The arts reach students who are otherwise not being reached...

The arts reach students in ways that they are not otherwise being reached...

The arts connect students to themselves and each other...

The arts transform the environment for learning...

The arts provide new challenges for those students already considered successful...

The arts connect learning experiences to the world of real work...

**How the Arts Change the Learning Experience**
How the Arts Change the Learning Experience

...the arts learning experience will also
Enable young people to have direct involvement
with the arts and artists...

...Encourage self-directed learning....

...Promote complexity in the learning
experience....

...Allow management of risk by the
learners... (Fiske, 1999, p.ix - xi).

The summary continues by stating what this thesis has sought
to emphasize, "If sustained, integrated and complex
projects...significantly deepen the learning process, as
these studies suggest, then school[s]...must be modified to
make such experiences possible" (Fiske, 1999 p. xii).

Lastly, to illustrate that art stimulates thinking and
overall abilities is a universal but not new idea, one of the
most divergent thinkers and creative artists of his time,
Michelangelo, is credited with saying, "A man paints with his
brains and not with his hands" (in Ruef, 1998, p. 15). If
the integration of art is feasible, theoretically sound,
educationally practical, and if the students involved will be
positively enriched, then its use should become the goal of all elementary classrooms, not just those at the primary levels.

Models for Integration

One aspect of art integration is that, like many other curricular content areas, there are both highly structured programs available as well as a broad prospect of educator choice; in other words, a certain leeway exists in how many programs are written and how they are actually taught. Teacher comfort-level in art or integration, general teaching experience, and interest or involvement in core curriculum subjects are all factors in these variations, as well as the degree of flexibility built into certain program designs. The three curricular programs following discuss varying kinds and resources of art integration. When actually used, it is expected that varying results will occur, just as in any generalized curricular area. The important factors to examine are the applications of background theories in play and the kinds of student engagement opportunities provided by each program. Secondary considerations are the aesthetic valuing and historical or cross-cultural elements, as well as opportunities for student assessment.
One exemplary program for art integration is contained on the internet web site “Fascinating Folds” (available http://www.fascinating-folds.com). This is an idea and product clearinghouse for the ancient Japanese art of paper folding, Origami. This web site includes justifications of how and why Origami supports educational theory and practice in math, science, art, language, and social sciences. It specifically describes how Origami develops spatial/logical thinking skills, eye-hand coordination, and mathematical reasoning, in addition to aesthetic appreciation. Because it originates in Japanese culture and history, Origami also develops social awareness and specifics of style. The lessons offered are of multiple levels of complexity, have specific learning objectives, and link to both current and historical cultural areas. The art production aspects of the lessons include both teacher and student-directed activities, although in the case of Origami, the allowance of originality in creative thinking may be slightly less than that of other, more open-ended projects. The site provides useful, variably complex Origami instruction which, in turn, supports reading comprehension and logical and sequential thinking.

An example of specific project from this site is “The Thousand Cranes.” It is based on a children’s book, Sadako and the Thousand Paper Cranes, by Eleanor Coerr, about a
factual occurrence, the coordinated attempt to create one thousand Origami cranes by children to support a dying Japanese girl. (The site allows the purchase of the book, but it is not necessary for teachers as the story is provided.) The activities include familiarizing students with the events, and with the traditional symbolism of paper cranes and how to make them. Literary and historical awareness is increased, as well as life lessons about empathy and loss. This obviously goes far beyond just paper folding, although not to be discounted are the technical and reasoning skills also to be achieved. The greatest educational benefit however, comes from the consolidation of the students accomplishment in completing the Origami work and increasing their understanding, thereby linking them to the characters and events in the book, and indeed the world.

A second representative sample of art integrated with curriculum may be found in the work *The Private Eye* by Ruef, 1998. This book is a comprehensive teacher tool that develops a program based on uses of 5x magnifying jeweler’s loupes to enlarge (literally and figuratively) students’ views of the world. Although it appears at first to be a science program, it is by no means so limited. Students begin by viewing and writing about a predetermined set of
objects with the loupes, and move toward a complex self-directed study of the world at many different scales.

Through this program, students keep journals, write letters, draw, paint, develop and solve mathematical problems, create models, interpret, analyze, and do basic scientific investigations in many areas of study. Other varieties of integrated lessons (such as sharing work across a geographic distance with other classes) are also suggested. The overall program promotes an openness to the unknown and joy in discovery, thereby employing a multi-faceted, cross-curricular approach.

A third program for integrating art is the more concise blending of art and writing as presented in NewEntries - Learning by Writing and Drawing by Hubbard and Ernst, 1996. The book is a compilation of various teachers' experiences within this framework. It focuses on literacy instruction, but demonstrates how teachers develop their students' work by opening them up to drawing and the power of art as an expressive form. The starting points are illustrated journals kept by students in various content areas such as science or social studies, with a focus on the growth of knowledge. From these journals are derived a wealth of projects for additional writing, poetry composition, painting, sculpture, and further reading for research in
subject areas. All of the activities are very student-centered, although the teachers' involvement is crucial in responding to and directing the students' work. Imagination, observation, reflection, and communication are the areas most stressed in these anecdotal reports. The value of personal artistic and aesthetic development is also greatly in evidence, as in the chapters titled "Putting Art on the Scientist's Palette," and "Opening up to Art." The value of this particular work is the variety suggested by the examples, which range from primary grades to adult education, and provide teachers of upper elementary grades with insights into the spectrum of applications available within this curricular format.

After examining the theoretical assertions, applications, and programs that describe the scope of art integration, what is next required is to explore the actual practices of upper elementary teachers. The problem posed is to confirm whether or not classroom teachers are to any degree employing any of the methods described above, and if they are, to examine the results of so doing.
CHAPTER THREE
METHODOLOGY

Introduction

To study the practice of art integration, a group of teachers will be selected who are representative of typical classrooms in California. Those questioned must be teachers of grades four, five, and six with both male and female teachers represented. The teachers selected need to represent a range of years of teaching experience typical to most elementary schools. All should hold current multiple subject teaching credentials, either preliminary or permanent. Those selected should also be likely to include a high to low range of art integration typically representative of actual classroom practice. Difficulty in contacting participants with both traditional and year-round rotating school schedules may occur in the collection of the data, so alternative methods of contact such as telephone or e-mail is desirable. There also may be limitations or extensions of the time respondents wish to give to answering questions.

The result of this selection criteria, along with a flexible design, is anticipated to result in ease of data collection. It is hoped that this will generate a body of responses which can be generalized to other teachers of grades four through six. Ideally, this could help to
determine if and how art is integrated, define an optimal level of art integration, and will further reveal if and how art integration is valuable.

Limitations of the Study

Because various schools of thought in the arts hold different values, in any discussion of art the experiences, views, prejudices, and knowledge of participants will be likely to be varied and might result in inconsistencies of meaning. Since teacher training in the arts is highly varied, there may be in inconsistency in responses, communication, or understanding of any questions asked about art. In addition to these general difficulties in communication, there is a need to clarify what is specifically meant by the terms "art" and "art integration" in the elementary classroom. These terms may not be uniformly interpreted by teacher participants.

Personal views, beliefs, and assumptions held by educators may affect their responses or depth to which any given participant is willing to advance. Since elementary education is at present urgently emphasizing improvement of standardized test scores by students and schools at every level, interest and participation in research about art (a non-tested area for elementary students) may be very low. As
a result of these factors, it is possible that some information may be limited or eliminated by teachers’ priorities and choices.

Instrumentation

The methodology employed will be to assess written answers of questionnaires from teachers with respect to their classroom practices and experience in art integration. The instrument to be utilized is a one-page questionnaire with seven questions written so as to allow open-ended responses. The questions are also designed to be brief enough and included on a single page so the respondents will not feel imposed upon. The questions, in addition to current grade level being taught and years of teaching experience, are displayed as follows. A complete copy of the questionnaire is in the Appendix section of this document.

1. What are the typical ways your students do art in your classroom? (Tied to other subjects, for its own sake, just on Fridays, etc.)

2. Where do you get your ideas for teaching art or doing art activities?

3. Do you integrate art into other curricular areas in your classroom?
4. To what extent do you integrate art? (circle)
   (never, sometimes, frequently, often)

5. What, if any, are factors which you feel may limit your use of art integration? (Such as limits of ideas, relevance to the core curriculum, materials [expense, access], time in the day, relevance to standardized tests, etc.)

6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program?

7. Is there any significant experience in which you have used art integrated curriculum that you could briefly describe? What made the experience memorable?

Prior to providing the questionnaire to respondents, the site principal's permission will be obtained and potential respondents will be made aware of an assurance of anonymity statement in the introduction to the questionnaire. The respondents are to be assured that there are no right, wrong, or expected answers. No specific time limits are to be set.
for returning the form other than a request of "a few days," in order to limit pressure on the participants. Teachers will be told verbally that all responses are confidential and voluntary and that no students names are to be used.

Data Preparation

Upon completion, questionnaires are to be returned and reviewed. The data will be grouped by content and examined for factors such as years of teaching experience, teacher concerns in implementing use of art integration, grade level trends, and the tone and degree of enthusiasm as reflected in the language of responses. The data will be examined to determine if, when, and how art is integrated, and if teachers perceived advantages or disadvantages to art integration. Any anomalous or unusual aspects will be noted. If needed, teachers will be contacted for follow-up clarification either in person, by telephone, or e-mail. In analyzing the data, key terms will be extrapolated, and of particular importance will be the overall attitudes reflected in responses. Do these teachers seem to find art integration effective? Did the students demonstrate engagement? Was learning enhanced? What obstacles, if any, were impediments to the process of art integration? What were the perceived benefits? Due to the small sample, the primary goal of the
questionnaires is to isolate significant and representative experiences, not to determine statistical trends. By this approach, hopefully, the qualitative benefits of art integration for grades four through six will be extrapolated and clarified.
CHAPTER FOUR
FINDINGS AND RESULTS

Introduction

Teachers who were selected for study taught in typical classrooms in California in grades four through six. Both male and female teachers were represented, and their professional experience ranged from first year to twenty-seven years of teaching. All held current California multiple subject teaching credentials, either preliminary or permanent. Three teachers were probationary (less than three years in their districts) and the rest were tenured. Eight respondents total participated from three school sites located in the Colton Joint Unified and Fontana Unified school districts. In addition to this group, and not a California credential holder, was an art specialist of more than 20 years teaching experience from a K-8 school in Arizona. This teacher was contacted first as a resource, but became involved and asked to fill out a questionnaire. Since she had the perspective of an art integration expert working with all elementary grades, her responses became especially significant and useful because she represented an ideal, the high-end standard of art integration possible in ordinary classrooms. Her expertise allowed a contrasting level to which the other teachers' answers could be compared.
The teachers were asked to respond to written questionnaires with respect to their classroom practices and experience in art integration. The permission of the site principal was obtained and participants were assured of anonymity as stated in the introduction to the questionnaire. The teachers were told that there were no right, wrong, or expected answers. It was requested that they return forms in "a few days." Teachers were asked not to use the names of specific students. All responses were strictly voluntary. As no personal data was to be linked to a particular respondent, and any professional information given was matter of public record, no other special considerations were made in the data collection.

All respondents answered questionnaires in writing with some limited follow-up clarification as needed. Two responses were returned by e-mail as well as all communication with the the Arizona teacher. This teacher's communication included a letter granting permission to use her experience both as a respondent and to cite her as an expert. After collection, four of the eight California respondents were contacted in person or by telephone to clarify what "frequently" meant to them. In these cases it was somewhat unclear whether they were referring to frequently teaching art, or if integration was frequently an
aspect of the art they did teach. One teacher stated that students' "natural learning" was enhanced and this teacher was asked for clarification of that term. These conversations were brief and only for clarification, not modification of answers.

Data Treatment

The questionnaires were collected, and after follow-up contact, the information was next transcribed to a table (see Appendix A). This listed the teacher respondent by number vertically, and the question number horizontally. The purpose of the table was to list like data where it appeared and to compare the wording and general meaning of the responses. The order of the teachers was listed by number of years experience in descending order to ascertain if there was a correlation between that factor and responses to the questions asked.

In the table, the questions were abbreviated to denote their key ideas. The response data was then organized by question. The first question was delineated as "Ways," wherein the ways art was typically experienced by students in the classroom was assessed. The second question was listed as "Ideas" and art curriculum idea sources were listed in general form, such as "teacher resource books" and "other
teachers." The third and fourth questions were combined to indicate if art integration was done in that teacher's classroom. "Yes" or "No" was noted with the degree selected as worded in the question (never, sometimes, frequently, or often). Question five was called "Limits." This area listed the factors that teachers felt limited art integration. Wording directly from responses was grouped under this heading. The sixth question was called "Effect," and also used respondent language. This area summarized the effects teachers reported as resulting from art integration lessons they had taught. Lastly, the seventh question, "Experiences," was a broader explanation of participant experiences. These responses were read for key terms, indications of student centeredness, emotional language, and descriptions learning, as well as any obvious importance of the cited events to the teachers.

By organizing the data in this way, it was arranged from the general to the specific. Initial questions focused on the simple absence or presence of art integration, and the subsequent questions sought to elicit the teachers perceived merit of art integration. The resulting arrangement then created a picture, not only of art integration in these classrooms, but how it was used and if the use was valuable,
as well as any possible correlation to years of teaching experience.

Findings and Analysis

In examining the data, it was evident that teachers reported varying levels of art use in their classrooms. When the organized data was reviewed, the teachers divided into three general groups: Those who used art integration whenever art was done, those who used it less frequently, but did so in addition to "stand alone" art activities, and those who did integrate art but only to a very limited extent. The eight California teachers, therefore, stated that they integrated art "frequently" or "sometimes," but in only one case did a teacher state that she taught art techniques. No teacher gave written verification that they taught about art (as in art appreciation, art evaluation, or art history) at all. All teachers cited teacher resource books, including teacher's manuals, from various curricular areas as the primary means of developing art lessons. This seems to substantiate that most core curricular subject teacher guides do include art integrated suggestions and lessons, and that there is no shortage of resource material available for teachers who seek to use it. Two teachers also cited use of their own original ideas, and one each cited other teachers
and students as idea sources for lessons. None suggested the use of DBAE or the State of California Department of Education for accessing arts standards, nor did any teacher specifically name any art or cross-curricular programs.

Of those surveyed, individual teacher concerns limiting art integration were lack of an art background, lack of space, anxiety over results, and lack of relevance to standardized testing. The most commonly found limitation, directly stated in five of the nine responses, was that a lack of time most restricted art integration. The body of literature reviewed herein somewhat addressed this concern, but only in situations in which art integration was promoted as a time-saver. Three of the teachers additionally cited expense as a limiting factor in their practice of art integration. There was no indication whether this was a reflection of their districts’ restrictions or their own perceptions that art production materials would necessarily require personal expenditures. These time and money issues present a curious conundrum; if art integration is shown to be good teaching practice, school districts should actively provide financial support. If they did so, then teachers would not need to use their own resources to acquire materials (including art curriculum guides) and would probably not view art integration as so time consuming.
Additionally, by providing funding, school districts would validate the importance of art and perhaps teachers would then be directed to devote more time to its inclusion. These issues were also expressed by the teachers who listed "supplies" and "access to materials" as limitations, as well as the teacher-trainer who listed "teacher resistance" as the only factor limiting her implementation of art integration lessons school wide.

In the "Value" and "Experiences" sections the participants' responses were interpreted for degree of student engagement. This emerged because most (eight of nine) respondents included certain indicators of this in their anecdotes. Those indicators were considered present if the teachers cited elements of student independence, reduction of teacher direction, of teacher work load, creative freedom, or student involvement. Of the teachers queried, those who integrated art more frequently reported less teacher direction and more student-centeredness occurring in their activities. One teacher reported, "The less restraint on the students, the more exciting the process was." Comparative analysis of the anecdotal and value responses indicated that a decrement of teacher control was more a result of teacher comfort-level about art than of years of teaching. In fact, there appeared to be no
correlation of years of teaching experience to any of the factors questioned about art integration. Of course, a larger statistical sampling specifically seeking this information would be needed for a more definitive conclusion.

A separate, significant concern expressed by the art specialist, was that most of the teachers with whom she worked felt that integrated art lessons lacked an assessment component. What many teachers she had encountered had done was to have students do a related art activity "for fun," rather than as a serious lesson with measurable objectives of some type. The data collected herein did not evaluate this exact issue, and none of the teachers surveyed discussed it, however further investigation could easily determine if it is a more universal concern. In the curricular programs reviewed in this study, and especially in DBAE programs structured as recommended, assessment is certainly addressed. In most of the existing programs designed specifically to integrate art, there is a grading rubric that combines art, curricular content, and student participation elements for teachers to use or modify in their evaluation of student work. Additionally, many lessons and programs also have student self-evaluation tools which reinforce responsibility, accountability, and participation, as well as serving to make the lessons less teacher-directed and more student-centered.
Teachers who cited specific events mentioned an increase in student engagement and participation, some with very moving stories. Phrases included in different teachers’ responses were, “...really absorbed vocabulary and meanings,” “a true learning experience,” “showed vision of future aspirations or careers,” and “…it was obvious how connected they were to their work and how much they had learned.”

Three teachers specifically cited circumstances in which students of either low classroom status ("socially awkward") and/or low verbal and reading ability were elevated in the classroom peer structure as a direct result of integrated art activities. In these responses, the theorists’ projections were substantiated by the data, which suggested that participation (and particularly successes) in art activities can alter students’ self-perceptions, the perceptions of the peer group, and even teachers’ perception of students. One teacher attested to this in stating, “Having the students design and construct...was revealing and exciting for me.”

Another respondent testimonial, in speaking of a low-achieving, formerly unresponsive student stated:

“...he was able to talk about his pictures and tell what he had learned. I learned what he had learned...he was a star and the other kids as well as [I] saw him in a new light.”
CHAPTER FIVE
IMPLICATIONS AND CONCLUSIONS

In general, all of the teachers studied offered support for the idea of art integration, if not the practice. Their collective experiences (except for one teacher who had only taught for a short time and had none to report) were positive when art was integrated. Collectively, the teachers reported seeing that many unexpected results from integrated art activities were inherently positive in the social arena. Additionally, the kinds of learning and the depth of student involvement were seen by teachers to be increased. Social skill-building and student engagement are ongoing goals of good elementary instructors regardless of curricula, and the integration activities seemed to increase these. The difficulties in conducting the activities, however, emerged from logistical concerns, reported as lack of time, both planning and teaching, and lack of access to art materials and space.

The overall picture therefore combines two factors: the prevailing pressure on elementary teachers to “do it all” (that is to teach a broad range of subject areas), and a belief that the logistics of preparing integrated art projects don’t quite justify the investment of time and effort. When comparing the theoretical arguments, how-to
texts, sources for art integration methodology, and the array of materials available for teachers, it seems clear that pedagogy and teaching methods are not the factors limiting the inclusion of art integration in classrooms. More strongly indicated are teacher familiarity with the arts, a desire for the security of teaching "the known" curriculum, and lack of district and site support. It would appear from the areas investigated previously in this thesis, that administrative support, teacher training, and district and site attention to funding could tip the balance of practicing art integration either way.

It is unmistakable that theorists and practitioners of this kind of teaching find great satisfaction and witness increased learning taking place for their students. The strongest implication is, therefore, that there exists a degree of depreciation of the arts at the levels of education where certain decisions are made, not in what teachers are taught, not in what programs are actually available, but at the elementary district and site levels where the implementation of curriculum meets the everyday realities of school. If support in the forms of funding, educator training, and active promotion of arts curricula allowed teachers to really utilize art integration, it then could be more accurately studied in terms of application and results.
Still outstanding are quantitative measurements relating the arts to student performance specifically at the elementary level, as well as targeted, detailed examinations of teacher attitudes and practices, curriculum development, district policies, and the hierarchy of decision making and implementation.

The span of this study has sought to examine the value of art integration in the theoretical work of experts, the results of existing studies, and to provide in-depth contact with teachers on the front lines. As in many aspects of education, there is a broad domain between theory and practice, and change is often slow to occur. As elementary education continues to be spotlighted in its importance to educational reform in general, attention to the arts must be retained in order to keep a balance in the curriculum. The arts stand uniquely to link curriculum for children in ways that other content areas cannot, and if consistently supported and applied, would probably result in not only improved test scores. The development of student self-discipline, the celebration of differences, the expansion of aesthetic values, and cooperation are all qualities enhanced through the arts, and are all increasingly needed social skills crucial for academic and personal success. Sustained integration of visual art across the elementary curriculum
can become a unique entity that is greater than the sum of its parts. If thoughtfully developed and intelligently provided, it can inspire a greater measure of success in every student's life.
## Treated Data

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<th>Teacher</th>
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<th>Years Teaching</th>
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<th>2. IDEAS</th>
<th>3./4. INTEGRATION and to what DEGREE</th>
<th>5. LIMITS</th>
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<td>4th</td>
<td>24</td>
<td>TTC(SS, LA, SCI)</td>
<td>Teacher resources</td>
<td>yes/frequently</td>
<td>Time</td>
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<td>Own sake</td>
<td>Own ideas</td>
<td>Inservices</td>
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<td>Project-based</td>
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<td>3</td>
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<td>Teacher resources</td>
<td>yes/sometimes</td>
<td>Time</td>
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</tr>
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<td>6th</td>
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<td>Teacher resources</td>
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<td>Test prep</td>
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<td>Not many opportunities</td>
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<td>4th</td>
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<td>yes/sometimes</td>
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<td></td>
<td></td>
<td>Own sake</td>
<td>Own ideas</td>
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<td>4</td>
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<td>Teacher resources</td>
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<td>Time</td>
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<td>Own sake</td>
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<td>Core curriculum</td>
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<td>School wide</td>
<td>Teachers</td>
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Key: TTC = Tied to curriculum  LA = Language arts  SCI = Science  
S = Social studies  MA = Mathematics
## Treated Data

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<td>24</td>
<td>• Gives chances for success to less academic learners</td>
<td>Greater assessment levels, raises student of low status, greater rate of work completion</td>
</tr>
<tr>
<td>2</td>
<td>6th</td>
<td>14</td>
<td>• Develops creativity and &quot;natural&quot; intelligence</td>
<td>Projects were relevant and fun, increased student pride</td>
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<tr>
<td>3</td>
<td>5th</td>
<td>12</td>
<td>• Gives chances for success to less academic learners</td>
<td>Students enjoyed project, remained focused, &quot;true learning experience&quot;</td>
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<tr>
<td>4</td>
<td>6th</td>
<td>12</td>
<td>• Greater learning • Fun</td>
<td>Resulted in greater student learning of vocabulary and meaning</td>
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<tr>
<td>5</td>
<td>4th</td>
<td>5</td>
<td>• Gives chances for self-expression • No right or wrong answers</td>
<td>Projects reflected individual personalities; reflected teacher perceptions; reinforced student self-confidence</td>
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<tr>
<td>6</td>
<td>4th</td>
<td>4</td>
<td>• Allows for non-verbal responses • Greater learning</td>
<td>Low student made unique observation; Work yields beauty; enhances any area of learning</td>
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<tr>
<td>7</td>
<td>5th</td>
<td>2</td>
<td>• Allows for alternative learning mode • Personalizes meaning</td>
<td>No significant experiences to report</td>
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<tr>
<td>8</td>
<td>6th</td>
<td>1</td>
<td>• Allows creative freedom • Greater self-confidence</td>
<td>Project was revealing to teacher; students connected to work, demonstrated great deal of learning</td>
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<tr>
<td>Specialist</td>
<td>K-8</td>
<td>22</td>
<td>• More work • Greater learning</td>
<td>SS/art project school-wide took longer but had more worthwhile results</td>
</tr>
</tbody>
</table>
APPENDIX B

INSTRUMENT
Dear Colleague:

Thank you for taking the time to respond to my research questions. There are no right or wrong answers; please put down your first thoughts. All information will be strictly confidential and you will not be identified in any way except by the grade level that you teach. Please return this page as soon as possible. There may be some short follow up questions in a week or two. Thanks!! - Naomi

Your name__________________________

The grade level you now teach_________ Total years teaching ________

1. What are the typical ways your students do art in your classroom? (Tied to other subjects, for its own sake, just on Fridays, etc.)

2. Where do you get your ideas for teaching art or doing art activities?

3. Do you integrate art into other curricular areas in your classroom?

4. To what extent do you integrate art? (circle) (NEVER, SOMETIMES, FREQUENTLY, OFTEN)

5. What, if any, are factors which you feel may limit your use of art integration? (Such as limits of ideas, relevance to the core curriculum, materials [expense, access], time in the day, relevance to standardized tests, etc.)

6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program?

7. Is there any significant experience in which you have used art integrated curriculum that you could briefly describe? What made the experience memorable?
APPENDIX C

CORRESPONDENCE
MEMORANDUM

TO: Mrs. Nora Neal, Principal, Jurupa Vista Elementary School  
FROM: Mrs. Naomi Myerchin  
SUBJECT: Project Questionnaire to Staff at Jurupa Vista

I am requesting permission to submit a brief questionnaire to six members of the teaching staff at Jurupa Vista. The purpose is to gain relevant information for my master’s thesis research. For your information, a copy of the questions is below. If this is acceptable, I would appreciate your signature for my files. Many thanks!

Naomi Myerchin

Accepted: Mrs. Nora Neal

Mrs. Nora Neal, Principal

Dear Colleague:

Thank you for taking the time to respond to my research questions. There are no right or wrong answers; please put down your first thoughts. All information will be strictly confidential and you will not be identified in any way except by the grade level that you teach. Please return this page as soon as possible. There may be some short follow up questions in a week or two. Thanks!! - Naomi

Your name________________________ Grade level you now teach________ Total years teaching_______

1. What are the typical ways your students do art in your classroom?
2. Where do you get your ideas for teaching art or doing art activities?
3. Do you integrate art into other curricular areas in your classroom?
4. To what extent do you integrate art? (circle) (NEVER, SOMETIMES, FREQUENTLY, OFTEN)
5. What, if any, are factors which you feel may limit your use of art integration? (Such as limits of ideas, relevance to the core curriculum, materials [expense, access], time in the day, relevance to standardized tests, etc.)
6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program?
7. Is there any significant experience in which you have used art integrated curriculum that you could briefly describe? What made the experience memorable?
Dear Bettie or Colleague,

I teach sixth grade in a southern CA elementary school. It's the end of my ninth year and I'm finally working on an interdisciplinary master's degree in integrated studies, (a hybrid of art, ed, and technology, sort of...). Anyway, I'm searching for information "out there" on elementary art integration (particularly visual arts); especially research related to the value and importance of art integration, especially in grades 4-6, but any is great.

Any references to articles, authors, websites, or books that you've come across would be welcome. I really like both the look and ideas at your site and appreciate your consideration of my request.
Have a great spring!

Sincerely,

Naomi Myerchin  msnomi@aol.com
Naomi,

I will put your request up on the teacher to teacher page. Hopefully you might get some responses from art professors.

I worked with the classroom teachers at my magnet art school (k-8th) this year on integrating the Az Arts Standards with another content area standard. I found that when we asked our classroom teachers if they were integrating the visual arts into their other content areas, they said yes with great confidence. What we found was they often did art activities, but they never included the content or context part of the visual arts, nor did they ever assess the art. (this was the part they didn't know)

This I think is a common and deadly mistake. True integration where the integrity of both contents is maintain is a very key issue. Without it, the visual arts will always fall short in the integration process. I made our teachers create lesson plans that truly integrated two or more contents, one being the arts. This was for a special Arts in History Week project. The end product was a 10 minute student created presentation (oral or technology oriented) on an artist. After seeing these presentations, the children were assessed on what information they had retained.

Most remembered things about their own artist. When asked about what they had learned through the entire project, they all said that they now understood that the arts are reflected in every area of living. Art was truly "everywhere".

The teachers said it was a great deal more work and took much more research and prep time than they had expected. But on the other hand, none of the students complained about the extended work and they enjoyed the process. Many teachers really thought the students had enjoyed the learning and retained more information. I think that the method of student-directed learning was a great contribution to this aspect. Discovering information and exploring how to present it is really the best way for kids in an Information society to learn. Our language arts teacher of 20 years says the Internet has really changed how she teaches. The kids won't read books, but they will spend hours on the Net reading for answers to research questions. It's a new generation of learners!

I hope my experiences were helpful. My goal now is to put our project in booklet form and share it with teachers at conferences. Good luck on your study.

Bettie

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Bettie Lake
arted@inficad.com

New URL--The Art Teacher Connection- An Internet portal for visual art teachers and students http://www.inficad.com/~arted
Hi Naomi,

you have my permission to quote me from my e-mail letter. When I get
the first draft finished, I will contact you.

Bettie

- -

Bettie Lake
arted@infinidad.com

New URL--The Art Teacher Connection-
An Internet portal for visual art teachers and students
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APPENDIX D

COMPLETED QUESTIONNAIRES
Dear Colleague:

Thank you for taking the time to respond to my research questions. There are no right or wrong answers; please put down your first thoughts. All information will be strictly confidential and you will not be identified in any way except by the grade level that you teach. Please return this page as soon as possible. There may be some short follow up questions in a week or two. Thanks!! - Naomi

Your name:

The grade level you now teach: 4th

Total years teaching: 4

1. What are the typical ways your students do art in your classroom? (Tied to other subjects, for its own sake, just on Fridays, etc.)

   - Draw what you read (Circle Comprehension)
   - Seasonal art - Art created by experiments
   - Use of geometry to create Mask art

2. Where do you get your ideas for teaching art or doing art activities?

   - Teacher training
   - Books
   - Background of art
   - Nature

3. Do you integrate art into other curricular areas in your classroom? Yes

4. To what extent do you integrate art? (Circle) NEVER, SOMETIMES, FREQUENTLY, OFTEN

5. What, if any, are factors which you feel may limit your use of art integration? (Such as limits of ideas, relevance to the core curriculum, materials, expense, access, time in the day, relevance to standardized tests, etc.)

6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program?

   Art is another avenue for expressing ideas. Some children can express many aspects visually and perhaps not so with written or oral expression. I think art can enhance any area of learning.

   Some example was an RSP student who was keenly observant of the human skeletons we were constructing and discovered an entire missing section of the leg. No one else had noticed it.

7. Is there any significant experience in which you have used art integrated curriculum that you could briefly describe? What made the experience memorable?

   Another example is a socially awkward student who has gained quite a reputation as a creative artist. Every art experience yields beautiful, unique
Dear Colleague:

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Your name____________________________________

The grade level you now teach__________________

Total years teaching____________________________

1. What are the typical ways your students do art in your classroom?

Weekly, little instruction about the elements of art; project-based teacher resource

2. Where do you get your ideas for teaching art or doing art activities?

3. Do you integrate art into other curricular areas in your classroom?

Yes

4. To what extent do you integrate art? (circle) NE\(\text{\textless}\)VER, SOMETIMES, FRE\(\text{\textless}\)QUENTLY, O\(\text{\textless}\)F\(\text{\textless}\)EN

5. What, if any, are factors which you feel may limit your use of art integration? (Such as limits of ideas, relevance to the core curriculum, materials [expense] access, time in the day, relevance to standardized tests, etc.)

6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program?

Yes, develop creativity/natural intelligence

7. Is there any significant experience in which you have used art integrated curriculum that you could briefly describe? What made the experience memorable?

Ancient Civilizations / Art Projects

Relevant, fun, students were proud of their work.

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Dear Colleague:

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Your name______________________________

The grade level you now teach_____4____ Total years teaching_______5____

1. What are the typical ways your students do art in your classroom? (Tied to other subjects, for its own sake, just on Fridays, etc.)
   For its own sake and tied to other subjects like math and social studies.

2. Where do you get your ideas for teaching art or doing art activities?
   Literature from other curricular areas and own creativity. Drawing books are also used from time to time as a filler.

3. Do you integrate art into other curricular areas in your classroom?________________________

4. To what extent do you integrate art? (circle) (NEVER, SOMETIMES, FREQUENTLY, OFTEN)

5. What, if any, are factors which you feel may limit your use of art integration? (Such as limits of idea, relevance to the core curriculum, materials [expense, access], time in the day, relevance to standardized tests, etc.)
   The influence and pressure to prepare kids to pass a test take precedence. Followed by lack of logistical space and supplies. It is a shame because the kids would eat it up.

6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program?
   Yes, I feel that as an activity it provides students an opportunity to express themselves in a nonrestrictive manner. Art is so encompassing from an expressive standpoint that there is no fear of right or wrong by a child. You can teach the child that learning and doing things can be expressive and fun.

7. Is there any significant experience in which you have used art integrated curriculum that you could briefly describe? What made the experience memorable?
   Several years ago I did an activity where the students had to cut out pictures from magazines and made a collage of sorts where they created a person out of magazine pictures piece by piece. Each part of the body was from a different picture. The students then had to create a visual display of their day if they were journey several different places. The destinations were cut out from the magazines and displayed. The students then had to write a story about their day. It was memorable because the students depictions of themselves reflected their personality types the whole composition of the collage. For example, loud and boisterous students had bright colorful collages. Students who were timid or shy had small collages. It seems to reflect my perception of their opinions of themselves confidence-wise. Also, I remember several showed vision of future aspirations or careers and lifestyles.
Dear Colleague:

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Your name: [Name]

The grade level you now teach: [Grade]
Total years teaching: [Years]

1. What are the typical ways your students do art in your classroom?
   - Teacher directed
   - Many self discovery activities

2. Where do you get your ideas for teaching art or doing art activities?
   - Mostly from other teachers
   - Also books pertaining to specific curriculum art activities
   - Curriculum text art ideas

3. Do you integrate art into other curricular areas in your classroom? [Yes/No]

4. To what extent do you integrate art? (circle) [NEVER, SOMETIMES, FREQUENTLY, OFTEN]

5. What, if any, are factors which you feel may limit your use of art integration? [Such as limits of ideas, relevance to the core curriculum, materials (expense, access), time in the day, relevance to standardized tests, etc.]
   - Time constraints is the main problem

6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program?
   - I believe that art not only reinforces the lesson, it helps reinforce the learned material through creative thought & manipulation. Art also adds a certain quality of "fun" to the curriculum which many students enjoy.

7. Is there any significant experience in which you have used art integrated curriculum that you could briefly describe? What made the experience memorable?
   - Ancient Egypt art activities memorable because it was a first time effort of the students really absorbed vocabulary & meanings while working the various art activities.
Dear Colleague:

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Your name

The grade level you now teach _______ Total years teaching _______

1. What are the typical ways your students do art in your classroom? [ ] model what I want actually more of them to do a project that there is plenty of latitude for individual preferences and emotivity by phone: centered to other subject and th

2. Where do you get your ideas for teaching art or doing art activities?
   - Books on how to teach art
   - In-service
   - Make up ideas

3. Do you integrate art into other curricular areas in your classroom? [ ] Yes

4. To what extent do you integrate art? (circle) [ ] NEVER, [ ] SOMETIMES, [ ] FREQUENTLY, [ ] OFTEN

5. What, if any, are factors which you feel may limit your use of art integration? (Such as limits of ideas, relevance to the core curriculum, materials [expense, access], time in the day, relevance to standardized tests, etc.) Some in the day, my lack of art expertise

6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program? [ ] I think it can have a very positive experience for students who may be great in traditional "academic" areas but small in art. It gives them a chance to be the best in something and allow them to have a feeling of worth.

7. Is there any significant experience in which you have used art integrated curriculum that you could briefly describe? What made the experience memorable?
   
   It was a 3rd grade class. We were making "trading cards" about the plains and Plains Indians. They had to make a "trading card" picture on one side, information on the other. I was using this as an assessment tool to see what my children had learned. One of my days who couldn't read or write on one
complete any work made the most beautiful pictures. They looked like they were "professionally" done. They were so good. The student's written work was totally illegible, but he was able to talk about his pictures and tell what he learned. I learned how much he had actually learned and for one of the few times that year he completed a task and was willing to talk in class. He was also a star and the other kids as well as myself saw him in a new light.
Dear Colleague:

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[Signature]

Your name: [Redacted]

The grade level you now teach: [Redacted]  Total years teaching: [Redacted]

1. What are the typical ways your students do art in your classroom?
   I do very little art because of time constraints. What I do consists of drawing and coloring.

2. Where do you get your ideas for teaching art or doing art activities?
   I get my ideas from other teachers or teacher books with art ideas.

3. Do you integrate art into other curricular areas in your classroom? Yes

4. To what extent do you integrate art? (circle) NEVER, SOMETIMES, FREQUENTLY, OFTEN

5. What, if any, are factors which you feel may limit your use of art integration? (Such as limits of ideas, relevance to the core curriculum, materials [expense, access], time in the day, relevance to standardized tests, etc.) All of the above factors limit the time I have for art.

6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program? For my students, who are very creative, art definitely is an important part of their learning. Art allows students to use both sides of their brain and incorporates different learning modalities.

7. Is there any significant experience in which you have used art integrated curriculum that you could briefly describe? What made the experience memorable?
   I recall having my students draw body maps with muscles and bones inside. They had to label the parts. The students enjoyed themselves and remained focused on the assigned task. It was a true learning experience.
Dear Colleague:

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Your name:__________________________________________
The grade level you now teach: __________
Total years teaching: __________

1. What are the typical ways your students do art in your classroom? (Tied to other subjects, for its own sake, just on Fridays, etc.)
   
   Tied to other studies and as a lesson in itself.

2. Where do you get your ideas for teaching art or doing art activities?
   
   Curriculum texts," How To... " books, Art for Kids books, from the students

3. Do you integrate art into other curricular areas in your classroom?  __YES__

4. To what extent do you integrate art? (circle) (NEVER, SOMETIMES, FREQUENTLY, OFTEN)
   
   SOMETIMES

5. What, if any, are factors which you feel may limit your use of art integration? (Such as limits of ideas, relevance to the core curriculum, materials [expense, access], time in the day, relevance to standardized tests, etc.)
   
   Material expense, availability are certainly a factor. But I find that having a single class project w/an expected outcome inhibits creativity and creates anxiety.

6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program?  The freedom to create and the confidence to see yourself as an artist or creator of things ideas is what learning is all about. If nothing is created in the process of a lesson, I'm not sure if anything is really learned.

7. Is there any significant experience in which you have used art integrated curriculum that you could briefly describe? What made the experience memorable?

   Having students design and construct pyramids during study of Egypt was revealing and exciting for me. The less restraint on the students the more exciting the process was. When students presented their final project it was obvious how connected they were to their work and how much they had learned.
Dear Colleague:

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Your name _____________________________________________

The grade level you now teach ______ Total years teaching ______

1. What are the typical ways your students do art in your classroom? (Tied to other subjects, for its own sake, just on Fridays, etc.)
   - Usually as extension activities in Science or Social Studies.

2. Where do you get your ideas for teaching art or doing art activities?
   - From teacher manuals

3. Do you integrate art into other curricular areas in your classroom?
   - Yes, almost always.

4. To what extent do you integrate art? (circle) (NEVER, SOMETIMES, FREQUENTLY)

5. What, if any, are factors which you feel may limit your use of art integration? (Such as limits of ideas, relevance to the core curriculum, materials [expense, access], time in the day, relevance to standardized tests, etc.)
   - Time constraints limit art in my classroom.

6. Do you think that art affects learning? If so, how and in what areas? If not, what value do you find it has (if any) in your program?
   - Art provides another mode of understanding that allows students to find their own meaning and personalize their learning.

7. Is there any significant experience in which you have used an integrated curriculum that you could briefly describe? What made the experience memorable?
   - Although I have significant experiences using a drama integrated curriculum, I don't have significant experiences with integrating art projects. No one activity really stands out.
REFERENCES


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