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## Arts integration: learning "through" and "with" the arts, a curricular process and as a collaborative engagement

Sonja Shank  
*University of Central Florida*

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ARTS INTEGRATION: LEARNING “THROUGH” AND “WITH” THE  
ARTS, A CURRICULAR PROCESS AND AS A COLLABORATIVE  
ENGAGEMENT

by

SONJA SHANK

A thesis submitted in fulfillment of the requirements  
for the Honors in the Major Program in Educational Studies  
in the College of Education  
and in The Burnett Honors College  
at the University of Central Florida  
Orlando, Florida

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Thesis Chair: Dr. Carolyn Hopp

## **ABSTRACT**

The world of education is constantly changing. As our culture and society evolves and grows, our educational practices must follow suit to reach the minds of tomorrow in a meaningful way. Arts integration is the teaching practice of using the arts as a lens through which students can view and articulate other subject matter. Integration of dance, music and visual arts promotes creativity and interest but also nurtures a meaningful educational experience. This confluence of educational disciplines will engage our students and excite them about learning. It is important to recognize that “[a] culture populated by a people whose imagination is impoverished has a static future [...] in such a culture there will be little change because there will be little sense of possibility” (Eisner, 2002, p. 5). Integrating the arts into the core curriculum empowers our students to believe in possibility and provides them a future of potential.

The purpose of this study is to examine the process of arts integration within an urban middle school setting. The school chosen will be observed because it is established as an arts magnet school, serving the community as an Academy for the Visual and Performing arts. An arts magnet middle school embraces the principles of seeing artfully and uses the arts to illuminate and give dimension to the other core subject matter. The structure for the model of curriculum integration adapted by the arts magnet school faculty will be determined by analyzing interview transcripts, field notes, and faculty meeting notes. Classroom observations will also

serve to provide evidence of implementation of the arts integrative process into the curriculum.

The results will show how arts integration acts as learning “through” and “with” the arts as a result of a curricular process and collaborative engagement.

## **DEDICATION**

For Andrew, my arts integrative muse.

For my mentors, Dr. Hopp, Dr. Wise, and Dr. Roberts who guided me to success and pushed me to reach my highest goals.

For my husband, Brent Fasen, who is my role model and best friend. I could not have done this without your support.

## **ACKNOWLEDGEMENTS**

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## **CHAPTER 1 – INTRODUCTION**

In the fall of 2011, I was tutoring for Orange County Title 1 schools and my first student was a fifth grade boy named Andrew (pseudonym). Although Andrew was in fifth grade, he was reading at a second grade level. Being new to tutoring, I had no definitive plan of how I would help this little boy. All I knew is that I had to. We began our sessions and I quickly noticed that Andrew's reading fluency was so poor it was getting in the way of any chance he had at comprehending the story. I referred to my "tutor's manual" and tried everything it suggested from underlining important terms to going over the story in detail and answering the critical thinking questions, all of which still proved no positive results. I could tell I was losing Andrew's interest and began to feel worried that I may not know how to help this student.

I began asking Andrew what kind of books he liked to read and among his responses were drawing books. He said he loved to draw, I told him I had been a working artist for a long time and would love to show him how to be a better artist. His eyes lit up with the most enthusiasm I had seen in him since we had met. I knew I had found the connection I needed, I had Andrew's attention and interest and now I needed to apply it towards his reading skills.

The next time I met with Andrew I came prepared with a book he had requested to read, a book about King Tut at a fifth grade reading level, and a plan. I told Andrew about my plan, I promised him that as long as he read the book with me every class that I would teach him to draw. He was ecstatic and happily agreed to the terms. We began reading and after each page we read we would stop and draw a picture of the most important event(s) that happened on that

page. After reading the first chapter, I asked Andrew to look back at our pictures and use them to tell me what the chapter was about. He summarized the chapter's content by referring to the pictures and remembered almost everything it was about in sequential order. I was speechless. A boy who previously couldn't remember anything past the first few sentences, had just summarized an entire chapter to me. I knew from the look on his face that he was just as surprised and proud as I was.

We continued to read the entire book and repeated our method after each chapter. Andrew was successfully reading and remembering the story. Sometimes I would even ask him to remember things without looking at the pictures which he was able to do most of the time. I could see his pride and confidence growing and at the same time, he was happy because I was teaching him how to draw. I was happy because these "picture summaries" were working and this young boy was reading *and* comprehending an entire chapter book at his grade level.

I have continued to implement the "picture summary" approach with many of my students as well as other art-integrated approaches to learning. These artful teaching strategies have proven successful time and time again. Of course, all children learn differently and visual learning is not always the *only* answer. However, an arts-integrated approach can reach children on a level they can understand and more importantly one they *want* to understand. I will never forget how I helped Andrew and the seemingly miracle I was a part of that tutoring experience. Knowing the effects an artistic approach can have on the meaningful input we provide our students is profound and worthy of research and exploration. Furthermore, the recognition of arts integration gives art a powerful voice in our classrooms.

## **ARTS INTEGRATION**

Art education is fundamental to a child's development (Eisner, 2002). In art class, we allow students to engage in critical thinking and in a universal language of communication. It also allows us to see "artfully", which is something everyone can carry with them and benefit from throughout their life. Art Education will help us to take the world and look at it from different perspectives, many of which we will create. Students need to understand things on a deep and meaningful level. This meaningful level cannot be reached by simply recalling information, but rather by finding it by analyzing, interpreting and creating. This is made evident in the work and theory of Benjamin Bloom. Bloom discusses the levels of understanding in a hierarchy as seen in Figure one below. At the top of this pyramid of intelligent understanding and comprehension sits "creating", which also happens to be the fundamental concept of art education. This level is defined as "putting information together in an innovative way" and is one to which art education provides many paths (Bloom, 2013).

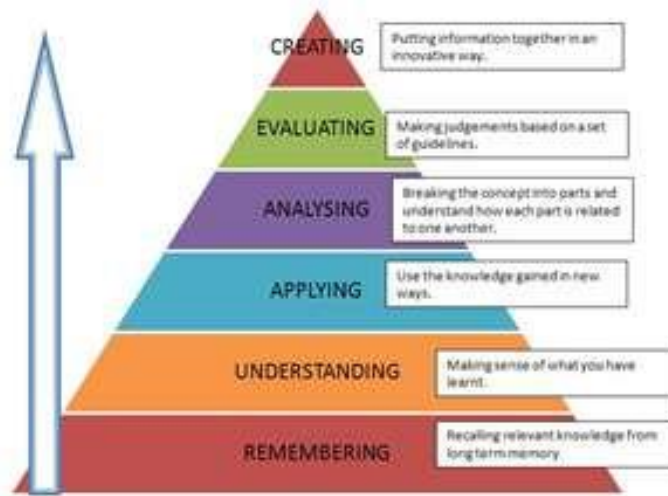


Figure 1  
(Bloom, 2013)

## A UNIVERSAL LANGUAGE

Art is known as a universal language; a way to communicate between different learning styles, cultures, beliefs, and intelligences in hopes of bringing us to a common understanding. Art is a visual language that contributes to a global conversation. In our classroom, we encounter many types of students who bring the inevitable diversity to our schools necessary to teach us to have new perspectives on what and how we teach. By including art into our mainstream schools, we are engaging students in an aesthetic conversation using an artful language that anyone can use and understand. Why is this type of “artful” communication important? In life, we will encounter the same kind of diverse thoughts, perspectives, and attitudes on a much larger scale and intertwined with our interpersonal skills. Whether in our personal or professional lives, artful thinking is essential to our success. To understand and appreciate the diverse cultures,

perspectives, and thoughts of others, we must walk in their shoes. Art class allows us to do that in a very special way.

## **ART, COGNITIVELY SPEAKING**

Many may think of art class as simply crayons and paper, fun and carefree creation, and sometimes that is what art class may entail. However, other times, the arts will involve students in critical thinking and creation that allows them to engage in higher orders of thinking. “Many of the most complex and subtle forms of thinking take place when students have an opportunity either to work meaningfully on the creation of images [...] or to scrutinize them appreciatively” (Eisner, 2002, p. xiii). By allowing students to analyze, create, and critique their unique perspectives and the perspectives of others, we are allowing them to gain a deeper and more meaningful understanding of the world. Art opens our eyes in a new way and allows us to see.

## SEEING AND THINKING ARTFULLY

One of the hardest habits to break and the easiest to develop as an artist is to create based upon what we know and not what we see; this scenario can also be found true of the world, people taking actions or making decisions on their preconceived notions and judgments of a situation. As artists we need to train ourselves to look up from our canvas and *see* the model instead of glancing and drawing what we know a human to look like. In life, this observational skill can be translated into being perceptive and analytical of a situation or event, using what we already know merely as a starting point to jump off of and explore the world around us. This significant and real world application is thinking and seeing “artfully.” Many would interpret “seeing or thinking artfully” as being able to appreciate the color, form, or composition of something - in fact the more accurate and appropriate application of “seeing and thinking artfully” is to gain perspective to see something in its truest form and appreciate, analyze and innovate based on the observations. Learning how to see artfully is, in my opinion and experience, one of the most valuable lessons art education has to teach and one I certainly hope is being taught to our students.

**“INTEGRATION: BEHAVIOR [...] THAT IS IN HARMONY WITH THE ENVIRONMENT.” (Dictionary.com, 2013)**

In our society, art education is seen largely as an extra, or time off for good behavior. In a recessed economy when budget cuts are necessary, art class is one of the first to be considered expendable. This is unacceptable, especially in elementary schools where learning should be largely kinesthetic, which is a strong basis of art education. Schools will stand by reading, writing, and arithmetic as the core essentials that are the subject of standardized tests and because those subject areas are largely considered measurable forms of instruction. I believe art is intimidating to many school administrators because of its subjective nature. Often, art education will provide many different answers to a single question or conversely many questions to a single answer; this concept is scary because our society believes in assessment and efficiency of an objective nature as important in education. In an art class, many circumstances exist where establishing a “right” or “wrong” answer cannot be done. The opinion that art cannot be objectively assessed is due to a lack of knowledge about the true applications involved with art. I have already discussed a few but there are many more. Art applications can be used in education and integration should not be viewed only as learning how to produce and create art, but also as a way to see, think, and learn artfully. That is why its place is essential in our mainstream schools, and to rid schools of art is to our students’ detriment.

What our schools need is not to stray from art education but instead to fully embrace it as a foundation and teaching strategy for other subject areas and learning. In order to do this, arts integration is required. Integration is defined as “behavior [...] that is in harmony with the



environment” (dictionary.com, 2013), which clearly states the role of art education in an arts-integrated environment. Taking art and applying it to the way we learn math, science, or reading will allow students to learn understand and apply the material in a more meaningful way; but most importantly, it will engage our students in higher levels of thinking and comprehension. The research presented in this thesis explored arts integration as learning “through” and “with” the arts, a curricular process and as a collaborative engagement.

## **CHAPTER 2: REVIEW OF LITERATURE**

### **RESEARCH: ARTS-INTEGRATION**

Although there is a vast amount of research and literature on the topic of arts integration, this review of literature focused on information relevant to my study of establishing and exploring arts integration as learning “through” and “with” the arts, a curricular process, and as a collaborative engagement. This literature review will explore and define the ideas and theories of arts integration’s philosophies since its major formation in the 1960’s and including more current examples of its practice that can be seen today. The literature to follow has been organized first by previous and initial ideas and studies in arts integration, followed by the voices and practices of advocates, and lastly will include the major considerations when developing an arts integrative curriculum.

In 1967, Harvard University began to house a new program in their graduate school. This program invited philosopher, Nelson Goodman, to begin Project Zero. This new venture would turn many educational heads with its innovational approach to arts education, one based on integrating creativity with science and problem solving. Its mission was then adopted to “understand and enhance learning, thinking, and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels (Gardner, 1989, p. 1).” At the

time, such perspectives and studies in art education were scarce and thus, Goodman (1967) named the project “Zero” to establish this starting point as a beginning, and not a continuation. Today, Project Zero continues to thrive and bring new research and ideas to the cognitive understanding of learning through and with the arts. This program has come to adopt many theories including those of Jean Piaget, whose beliefs and studies in symbolic understanding of children complemented Goodman’s along with Howard Gardner, who is still to this day involved with the project.

Although Project Zero is a well-respected and established exemplar of the validity found in the idea of arts integration, many other programs followed and took initiatives of their own. As the studies at Harvard continued to progress, a ripple effect was quickly felt among the developments, studies, and eventually the practices of learning the core curriculum with and through the arts. As these additional thoughts began forming around arts integration the voices of arts education began to gain power and reason behind their claims of valuing arts integration and art education in schools.

One of the lead voices came from Elliot Eisner, a Professor of Education and Art at Stanford University. He remains a continual reminder of the value of art education in his lectures, classes and numerous published books. In essence, he tells us “the arts provide an unparalleled opportunity to teach [...the] higher level basics that are increasingly critical” (Eisner, 2002, pp. 34). He argues that integrating the arts into the curriculum will “help students understand a particular historical period or culture, identify the similarities and differences [among various art forms], see the connection between biological meaning and other meanings

(artistic and non-artistic) [and] problem solving” (Eisner, 2002, p. 40). He further explains in specific detail the numerous higher level thinking skills that the arts can guide us to and enhance.

Eisner (1997) goes on to say that educating children in and through the arts is important for many fundamental reasons that are equally as valuable and essential to their future and success as any other subject area. Some of these reasons are listed as practitioners of the arts like “artists, writers, and dancers [...having] important things to tell about the world [...and the construction of knowledge] being made, not simply discovered (Eisner, 1997, p. 7)” all of which are enhanced with the arts as a learning tool. Eisner says, “The forms through which humans represent their conception of the world have a major influence on what they are able to say about it (Eisner, 1997, p. 7).” He further explains that the arts can be used as a lens in which children look through to see, explore and learn about their world which is valuable in forming their understanding (Eisner, 1997). His points are supportive to arts integration as a way for students to understand the world and even more important provide them with creative insight for problem solving and change that may be beneficial or necessary to their future or, in the bigger picture, our world and society.

## **ARTS INTEGRATION IN SCHOOLS**

Other voices that advocate for arts integration come in the form of public and private schools worldwide who have put the ideas and theories into practice. One of the most exemplary of these institutions to serve as a model and voice of arts integration are the Reggio Emilia schools. Established in Reggio Emilia, Italy in 1945, these schools were meant to fight oppression and allow for a more hands on school for young children supported intimately by the community and parents (Hendrick, 2004). Serving as an institution decorated and designed by and for the students from the lesson plans to the building itself, the Reggio Emilia institutions captivate many of the true and essential values of an arts integrated curriculum. The schools are designed for early childhood education and based upon the ideas and theories of Dewey, Piaget, and Vygotsky.

Constructive, kinesthetic learning through the arts is the central idea of the Reggio Emilia institutions, which is supported by their unique co-teaching model. The co-teaching at these institutions is in the form of a classroom teacher closely assisted by an Atelierista, a trained visual arts teacher. These two teachers work closely to collaborate and create a curriculum for the students that flows freely, is student guided, and evaluates the students' work by the progress they make. The teacher's role in the Reggio Emilia schools is collaborator instead of leader and developer. The children's prior knowledge is used as a starting point for all lessons; communication is then essential as the lesson is further guided by their thoughts and questions.

Another example of arts integration in practice is in the public schools systems in North Carolina in which 44 public schools across 21 districts have adopted an arts integrated

curriculum under a project titled “A+ Schools Program.” This program began and continues to develop from the belief that “integration of the arts strengthens learning and creates a positive instructional environment” (Thomas, 2011, p. 96). Those schools whom have chosen to adopt the program have involved their students in visual arts, music, drama, and dance classes in the integration within their academic subjects. After then comparing the progress of these students to others across the state, they found that there was “increased attendance, reduced discipline referrals, improved parental involvement and greater active engagement in the classroom by students (Thomas, 2011, p. 98)”. The schools also reported that all of the “A+ schools were achieving at expected or exemplary growth (92%) compared to the state average (83.9%)” (Thomas, 2011, p. 104).

Another public school system to practice the ideas of arts integration is found in East Harlem, New York. This elementary school, serving grades kindergarten through eighth, used the arts to improve the literacy of their students (Bryce, 2012). They called their program “Mano a Mano”, “reflect[ing] the values of a unified, collaborative school community that approaches education and learning from the perspective that ‘it takes a village to raise a child (African proverb)’ (Bryce, 2012, p. 179)”. Even though the students experienced all art forms in an effort to enhance their literacy, the focus was to better their visual literacy though the visual arts such as painting, drawing, photography, sculpting, and crafts. The results of this study and program were found to be beneficial as the students “became motivated learners [and conclusively] art enhanced and improved children’s visual literacy” (Bryce, 2012, p. 179).

## **PRACTICE: ARTS-INTEGRATION**

Being an active part of arts integration has proved to be a successful endeavor in many other cases. It has not in any case, however, proven to be easy or simple. The school community must consider many factors after deciding to put arts integration into practice. Special consideration and professional training needs to be focused on educating the staff on the myths of art education and supporting and involving the community of the acknowledged cultural change that will happen within the school (Lankford, 1984).

One of the myths that is most commonly detrimental to the practice of arts integration is the “general misconception that anyone who enjoys the visual arts is capable of teaching the visual arts” (Smilan & Miraglia, p. 2, 2009). Art teachers gain their knowledge of technique, process, and content through extensive training, which cannot be replicated by simply enjoying art. “True authentic art-integrated learning places visual arts content at the center of teaching and learning. Furthermore, the professional responsible for [that] learning [needs to be] educated in the art of teaching art” (Smilan & Miraglia, p. 40, 2009) Although the core curriculum instructors utilize the practice of the arts in their lessons, they should not be expected to teach the artistic content as they are not qualified to do so. This particular myth is especially important to the success of arts integration as it is integral to the program’s success.

In order for a school and community to fully understand and properly use arts integration, it is necessary to embrace the change that their culture will inevitably undergo through this process. The more aware a school and its surrounding community is of the cultural change, the more opportunity there will be a clear understanding which will allow for support and

cooperation. There are many levels to a school's culture and all of the relationships among those levels will be affected greatly by adopting arts integration into the curriculum. The way a school deals with this reality can give strength or weakness to the success of the integration practice.

There are exemplars of successful endeavors, but there have been others who did not meet success, which was due to the weakness and loss of understanding between the staff and student body. An example of this is in Hong Kong, where they were met with failure and chaos as a result of their arts integration approach. In their conclusive notes they stated "although curriculum integration is rewarding, it is also intellectually challenging" (Wai-yee, 2012, p. 101). While Hong Kong's schools acknowledged the benefit of arts integration they also were hesitant to make it mandatory and as a result those who disagreed with the idea and practice chose not to do so (Wai-yee, 2012). This sort of conflict of interests within a school's culture has a tremendous effect on the practice of the schools and, as seen in the Hong Kong example, it will fail.

The key when practicing arts integration stems from the idea that art can be used as a valuable tool for learning and that each and every subject area can be seen and understood in an artful way (Marshall, 1997). Although some subject areas will seemingly present more challenge than others in the practice of arts integration, when they are broken down to their core artful thinking and understanding is evident (Wai-yee, 2012). As an example, a comparison can be made between math and poetry. When we look at math, a less obvious avenue for integration, stepping away as one would with a great work of art to see the ideas it captures such as symbols, patterns, shapes, and rules is essential to clarify the artistic relationships of the subject area



(Ritchhart, 1997). Ron Richhart (1997) defines math in this way claims this focus to be essential to the students understanding and experiencing math in a meaningful way. Poetry is an example of a subject area where artistic relevancy and integration may seem to come more easily but still allows for the common mistake of arts enhancement rather than arts integration. One way to achieve true arts integration would be to have more focus on looking at the artistic relationships within the poetry rather than simply having the students draw a picture of something they liked about the poem; the picture would be using the arts to enhance the subject matter while another form of artistic learning that meets art standards and allows for higher order thinking would be a true reflection of arts integration. Tina Blythe (1997) describes this sort of critical method in her article, *Approaching Poetry: Entry points to understanding*, where she describes her process of understanding, criticizing and interpreting poetry as a way to enjoy the questions of the poem, not the answers. Blythe's ideas of criticism reflects the idea that poetry is an art form understood in a processional manner and is comparable to the Feldman method, a well-respected methodology of art criticism (Feldman, 1994). The purpose of these examples, as discussed by two practitioners in their articles on understanding, is to show the artistic relationships that can be found within a subject area. Just as one would step back from a work of art to see and appreciate all of its parts coming together as a whole, the same is true for subject areas in regards to their integration and understanding with the arts.

“Teaching in and through art validates the integrity of art content and partnering discipline content; it honors the work of art specialists and classroom teachers.” (Smilan & Miraglia, 2009, p. 39). The process also involves risk, change and a lot of work. Many art teachers are threatened by it and many teachers intimidated by it. Those many do not understand

that “[a]rt integration is not a path toward the dissolution of arts programs, but an avenue toward education reform by which the arts program and student learning can be improved in our schools” (Smilan, 2004, p. 121).

This review of literature supports arts integration as a current and progressive educational practice. Many schools are currently making efforts towards an arts integrative curriculum and in doing so discovering many of the challenges encountered while attempting its practice. While the various schools practicing arts integration may overcome its challenges and integrate the arts in different ways, much can be learned by using those schools as suggestion for improvement of models of success. Regardless of the different techniques a school may use to integrate the arts into their core curriculum, it is clear that “the arts provide an unparalleled opportunity to teach [...the] higher level basics that are increasingly critical” (Eisner, 2002, p. 34). As education continues to strive in reaching the students in a meaningful way, the principles and values of an arts integrative curriculum serve as an opportunity to achieve such a goal.

## **CHAPTER 3: METHODOLOGY**

The purpose of this study was to examine the process of arts integration by a faculty at an urban middle school that transitioned into an arts magnet school. Integrating arts into the curriculum is an intimidating endeavor. Its value and potential benefits are easily overseen when considering the amount of adjustment, professional training, and curriculum accommodations that are necessary to embrace it. Furthermore there is a perceived lack of knowledge as to what the process involves and what it truly means to integrate the arts into the core curriculum.

The research questions that guided this study were

1. How do students learn through and with the arts with arts integration?
2. What is the curricular process involved with arts integration?
3. What sort of collaborative engagement is necessary for arts integration?

### **RESEARCH SITE**

Honor Middle School, located in Orlando, Florida, was built in 1926 as Orlando High School. In 1978, Honor was established as a middle school and later claimed as a historical site preserving it as a landmark of Orlando. In October 2011, Orange County School Board appointed Honor as an arts magnet school. Today, the middle school continues to educate its

students under the principles and goals of an arts magnet school, embracing the philosophies of arts integration and claiming the title as an Academy for the Visual and Performing Arts. The teachers strive to guide their students to excellence and encourage higher order thinking skills while using music, theatre, dance, and the visual arts as an educational tool. Because of the principles and values upheld by the teaching practices at Honor Middle School, it is appropriate for the research needed to inform this thesis. The researcher completed the research while serving as a senior intern at Honor Middle School in the Visual Art room under the instruction of Mr. Clinton McCracken.

## **PARTICIPANTS**

The participants in this study included the cooperating staff at Honor Middle School, Mrs. Livingston, Mrs. Medina, Mrs. Broussard, and my supervising teacher, Mr. McCracken. Additionally Mrs. Jane Proxy agreed to participate in the research and led the presentations and symposium to be discussed. Also, Orlando Museum of Art participated in its presentation on arts integrated lesson planning.

Working alongside and being immersed with teachers in the process as an art intern provided insight and informed my perceptions of how to integrate arts into the curriculum. I had the opportunity to see firsthand how a school plans for arts integration to help their students learn through and with the arts, as a curricular process and as collaborative engagement. As a participant in the process of arts integration planning, I gained greater perspective and understanding. I observed the teachers, assisted and lead the design and implementation of

lessons, and become a part of the faculty meetings. This resulted in the researcher becoming an active participant in the arts integration process.

## **DATA COLLECTION**

This study examined the development of the curriculum integration model at an arts magnet middle school. Data collection methods included:

- meeting notes from participation in faculty planning meetings
- field journal notes collected from professional development meetings and an arts integration symposium presented by an arts integration consultant
- an arts integration presentation by Orlando Museum of Art
- classroom observations with Mrs. Livingston, Mrs. Medina, and Mrs. Broussard
- interviews with Mrs. Livingston, Mr. McCracken, Mrs. Medina, Mrs. Broussard, and Mrs. Proxy

Classroom observations were completed mainly with the primary visual arts teacher as part of an internship, which included co-teaching of lessons and demonstrations to reflect the arts integrated curriculum. Additional observations took place in teacher classrooms to provide a well-rounded perspective of how and why the principles of arts integration were put into practice. The observations were accompanied by personal interviews of the teachers to get their views and ideas on the successes and/or struggles of embracing the transformation to an arts magnet school. The research conducted was kept in a field journal along with transcripts of the recorded interviews.

## CONCEPTUAL FRAMEWORK

The conceptual framework that supported this study was adapted from the work of Elliot Eisner that describes the role of arts in educating the whole child. Eisner (2002) makes the bold statement that “[a] culture populated by a people whose imagination is impoverished has a static future [...] in such a culture there will be little change because there will be little sense of possibility” (p. 5). This sets the premise for his philosophies surrounding the value of art education and the numerous, significant impact it has on a child’s cognitive development. In school, the tasks we are assigned will define the type of thinking we learn to do, which will later affect what we come to know and the cognitive skills we obtain (Eisner, 2002). Consequently, art education can teach students to see and think in such a way that allows for critical analysis and problem solving with imagination and possibility. Additionally, Howard Gardner’s theory of multiple intelligences (MI) has made the idea of integrating the arts a natural stepping stone (Armstrong, 2000). This is meant to enhance the student’s educational experience by offering a way to apply kinesthetic and visual learning as well as artful seeing and thinking to the entire curriculum (Smilan & Miraglia, 2009).

According to Eisner (2002), if art educators are to apply the arts in school in a meaningful way there needs to be consideration, intention, and balance in our principles and practice. The principles upheld will guide our practice with integrity and purpose. Eisner’s five principles are about having pride in the value of art education by remembering:

- a) “what is distinctive about the arts is itself a value (Eisner, 2002, p. 42)”

- b) art educators need to be “foster[ing] the growth of artistic intelligence (Eisner 2002, p. 42)”
- c) to teach students to see, respond, and create as part of the world around them (Eisner, 2002)
- d) to understand the role that the arts play in culture (Eisner, 2002)
- e) the arts should “help students recognize what is personal, distinctive, and even unique about themselves and their work [...while also...] enable[ing] students to secure aesthetic forms of experience in everyday life” (Eisner, 2002, p. 44).

When these principles are applied to the practice of arts integration, it will be well guided and provide meaningful artistic experiences for students.

## **CHAPTER 4 - DATA ANALYSIS**

The purpose of this study was to examine the process of arts integration within an urban middle school arts integration program. The school chosen was observed because it is an arts magnet school and serves the community as an Academy for the Visual and Performing Arts. An arts magnet middle school embraces the principles of seeing artfully and uses the arts as a lens for students to see and learn other core subject matter. Examples of this practice can be seen in any classroom and is practiced by all teachers. Analysis of data included a review of interview transcripts, field notes, faculty meeting notes, and focus group interviews to determine the structure for the model of curriculum integration adapted by the arts magnet school faculty. Classroom observations served to provide evidence of implementation of the arts integration into the curriculum.

Allowing students to analyze, create, and critique their unique perspectives and the perspectives of others allows them to gain a deeper and more meaningful understanding of the world (Eisner, 2002). Art opens our eyes in a new way and allows us to see. Seeing artfully means more than simply appreciating the aesthetic value of an artwork, it also allows us to recognize relationships within those works and infer meaning and conceptual depth formed from those relationships (Eisner, 1998). The relationships in art are reflected in many aspects of our life from everyday critical thinking and problem solving to the innovations and creativity needed to reach new grounds in scientific and mathematical fields.



## **ARTS INTEGRATION: HOW DO STUDENTS LEARN “THROUGH” AND “WITH THE ARTS**

Research question 1: How do students learn through and with the arts with arts integration?

Before looking closer at *how* the arts were integrated into the curriculum, the actual practice of integration needed to be measured and confirmed. A survey was given to all of the core curriculum teachers to inquire about their practice of integrating the arts with their subject area. Figure 2, as seen below, indicates the frequency with which teachers at the arts magnet middle school practiced arts integration. The initial survey the results showed that the core curriculum teachers were in fact upholding their consistent practice with arts integration. The data showed that while only 24 percent of teachers practiced art integration with their lessons on a daily basis, 54 percent integrated the arts on a weekly basis while nearly 81 percent of them taught with and through the arts on a monthly basis.

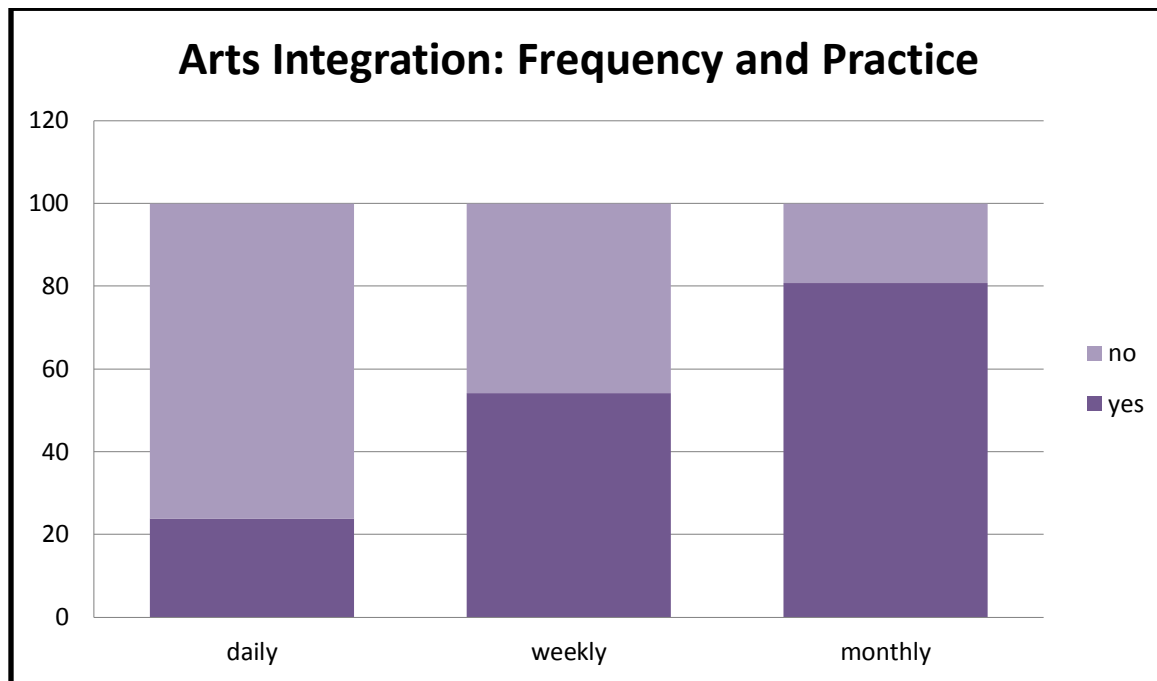


Figure 2

## INTEGRATION FREQUENCY

In an arts magnet school, while the hopes for daily integration from all teachers may be a demonstration of excellence above and beyond average expectations, weekly integration should be a regular practice of all teachers and subject areas. As the data above in figure 2 shows, only half of the teachers integrated on a weekly basis while less than a quarter of the staff integrated on a daily basis.

As a math, science, or language arts teacher, integrating the arts can be a daunting task. Having little or no knowledge or experience with the arts and being expected to meet the art standards within a lesson in addition to content standards is seemingly impossible unless there is

proper support and understanding. Therefore, it is not difficult to see how the core subject area teachers see adding art into their lessons as requiring more time for the lesson to be completed. Considering how little class time the teachers are already given, looking for more time to work additional arts activities into an already tight schedule can be frustrating. Is it any wonder why the teachers are not able to integrate the arts more frequently? The only way to see an increase in the frequency that teachers practice arts integration is to find out where the problem lies in their practice and/or understanding of it. To do this, research begins in the classroom, observing and assisting those teachers who may or may not experience frustrations that prevent them from more frequent and regular integration in their classrooms.

## **RESEARCH: CLASSROOM OBSERVATIONS**

After the frequency of integration in the classrooms was discovered and noted, further research was needed to explore how the teachers were implementing the arts into their lessons. During time spent at the magnet arts middle school, several teachers were observed in the process of integrating the arts into their subject area. In some cases, assistance and guidance was given throughout the practice of integration. These observations include arts integrated reading, social studies, and language arts lessons. Notes were taken in a field journal to document these experiences.

Each teacher observed and assisted by the researcher with the integration of arts in their classrooms provided an original content area lesson plan (see *Appendix B, items 1, 2, 3*). The core teachers and the researcher collaborated to develop an arts integrated lesson plan according to an “arts integrated template” (see *Appendix B, item 4*). The template for the integrated lesson

plans focused on meeting the core curriculum standards for the subject area and the state standards for the arts; this design was implemented because the arts do not have core curriculum standards and are met per state. The art standards met in each lesson are easily accommodated to fit into any state's standards as they are general requirements for middle school art students' learning goals.

### *Arts Integration and Reading*

In the sixth grade reading class, one of the important concepts is categorization. Within this unit the learning objectives include analyzing, identifying and building the connections between the similarities and distinctions of ideas, individuals, and events. Since this is a reading class, text is an essential part of the lesson as well. This activity is an example of successful arts integration because of its use of art as a tool for learning in another subject area, in this case reading. The activity allowed the students to meet educational standards in both reading and art, which is the essence of successful arts integration. The integrated lesson plan that follows shows a brief description of the procedures, learning goal, and standards that the students were expected to meet.

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### **Arts Integration Using Common Core & State Standards**

Reading  
Grades 6-8

### **Categorization of Nonfiction text & Art History/Appreciation**

**Reading Standards:**

CCSS.ELA-Literacy.RI.6.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

CSS.ELA-Literacy.RI.6.5 Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas

**Arts Standards:**

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.68.C.1)

Enduring Understanding 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (VA.68.C.3)

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art. (VA.68.S.1)

**Learning Goal(s):** Students will understand and apply categorization to nonfiction text and artworks

**What will you teach?**

Students will categorize artworks and artists through recognition and analyzing of text and principles of design

**How Will You Teach?**

- o Students will read preliminary text about categorization
- o Student will apply categorization to works of art and artists using principles of design and texts provided with artworks
- o Students will provide a written explanation in groups as to why they chose which artwork for the assigned category and how they may fit into more than one category

**How will you assess the learning?**

- ☐ Formative assessments will provide students and teachers a view of progress through worksheets and participation of group activity
  - ☐ Summative performance assessments will include a written assignment/worksheet
- 

In order to integrate the arts with this lesson, the categories provided to the students were the principles of art, balance, contrast, pattern and movement, all of which could be identified visually. Additional categories were genre and time period, which could be identified using the prompted text provided with each artwork about the artist and work. The “items” to be put into

categories were works of art from various genres, time periods, and artists and provided with each was text giving information about the specific artwork. After the students were split into groups, each group was given numerous works of art to go over and become familiar with. The next step in the lesson was to go through the principles one by one and have the students send up a member of their group with any of the artworks they felt fit into the category. Then as a class, everyone took time to discuss whether or not the artworks chosen did or did not fit into the categories and why. The activity can be further developed in length and difficulty by combining two or more of the principles together and trying to fit artworks into the combined categories.

The students were engaged in the activity and learned not only about specific artworks and art principles (art standards) but also about categorizing (language arts standards). Reading was also an essential part to this activity; without reading about the artworks they may not understand which category it would fit (meeting another language arts standard). Another positive result of the integration was the teacher's understanding of how easily the arts can be integrated into her subject matter. She expressed gratitude and the realization of the ease and comfort she experienced implementing the lesson. She eagerly shared it with all other reading instructors. It was an all-around success.

### *Arts Integration and Social Studies*

When a Social Studies teacher considers the possibilities of arts integration in their classroom they may easily draw a blank. In actuality, Social Studies can be found at the essence and core of the arts world, as it has driven the cultural foundations from which art develops. This was observed and practiced beautifully very effectively by the middle school Social Studies

teacher, Mrs. Medina, during their Ancient China unit. The arts integrated lesson plan for the ancient China unit can be seen below.

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### **Arts Integration Using Common Core & State Standards**

Social Studies  
Grades 6-8

#### **Ancient China and Calligraphy**

##### **Social Studies Standards:**

CCSS.ELA-Literacy.RH.6-8.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

CSS.ELA- CCSS.ELA-Literacy.RH.6-8.3 Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

CCSS.ELA-Literacy.RH.6-8.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

##### **Arts Standards:**

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.68.C.1)

Manipulate content, media, techniques, and processes to achieve communication with artistic intent. (VA.68.S.1.1)

Use ideas from cultural, historical, and artistic references to create personal responses in personal artwork. (VA.68.S.1.3)

**Learning Goal(s):** Students will understand and create a Confucius saying using the ancient Chinese methods and materials of calligraphy

##### **What will you teach?**

Students will create an original Confucius saying and design their own poster representation reflected ancient Chinese concepts learned using the art form of calligraphy and the Asian kanji language

**How Will You Teach?**

- Students will use knowledge of Ancient China and Confucius to create original Confucius quote
- Student will design their own small poster using their original Confucius quote and kanji by applying calligraphy techniques
- Students will provide a written explanation about their methods, quote and design

**How will you assess the learning?**

- Formative assessments will provide students and teachers a view of progress through their rough drafts and thumbnail drawings
  - Summative performance assessments will include a written assignment/worksheet and authentic final design
- 

The students had learned about the art and beauty of the language and philosophies within the Chinese culture and history. They studied Confucius, the famous Chinese philosopher, and also the written language of Kanji, used by the Asian culture which, in itself, is an art form. This arts integrated lesson was to combine those concepts into an artwork where the students would create their own Confucius saying and then paint it using kanji to make a decorative composition. Although there were many applications of social studies standards at the core of this lesson, it was integrated with the art form of calligraphy and the art fundamental, composition. Focus on the ancient techniques of calligraphy and the exploration of it using authentic Chinese ink sets and brushes put art at the center of this lesson.

As the lesson began, the students were prepared with their Confucius sayings and their acquired knowledge of kanji. After watching a short demonstration on the techniques used to produce ink with the ink sets and use the calligraphy brushes to achieve line quality, the students eagerly began. By using the art form of calligraphy to explore their social studies content the



practice of arts integration was implemented. Arts standards were met simultaneously with the social studies standards making the integration successful. The students were engaged and learned *through and with* the arts making the integration meaningful. This was an exemplary arts integrative lesson.

### *Arts Integration and Language Arts*

The sixth grade language arts class was learning about theme. Mrs. Broussard took the opportunity to integrate the arts with the students by introducing them to the art of photography. The students poured into the classroom with a buzz of excitement and sat down in their seats, cameras in hand, waiting for the next instruction. One great advantage to being a teacher and student of Honor Middle School is the location. The school is located in the middle of downtown and allows many students to walk to school in the morning or to the park, right down the street, to meet with friends after school lets out. This was another opportunity that Mrs. Broussard was ready to take advantage of with her integrated lesson. As the students filed out the front doors of the school and down the block to the park every one of them was excited about the lesson. The arts integrated language arts lesson plan can be seen below.

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#### **Arts Integration Using Common Core & State Standards**

Language Arts  
Grades 6-8

### **Theme and Photography**

**Language Arts Standards:**

CCSS.ELA-Literacy.RL.6.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CCSS.ELA-Literacy.RL.6.9 Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

### **Arts Standards:**

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.68.C.1)

Manipulate content, media, techniques, and processes to achieve communication with artistic intent. (VA.68.S.1.1)

Manipulate content, media, techniques, and processes to achieve communication with artistic intent. (VA.68.S.1.1)

**Learning Goal(s):** Students will analyze and represent theme using photography

### **What will you teach?**

Students will analyze chosen theme and represent it using a series of photographs then provide a short artists statement of methodology

### **How Will You Teach?**

- Students will be divided into groups and each group will choose a theme
- Student will take a series of photographs at the local park and choose three to reflect their theme in a meaningful way
- Students will create a representation of their series and provide a written explanation about their methodology

### **How will you assess the learning?**

- ☐ Formative assessments will provide students and teachers a view of progress through their rough drafts and artistic process
  - ☐ Summative performance assessments will include a written explanation and final design
- 

The language arts lesson, as explained by Mrs. Broussard, was to first divide the students up into small groups of three or four. Each group then selected one of the three provided themes for the lesson, their choices were challenge, change, or responsibility, which fulfilled the

language arts standards. Then the students had an entire class period to take a series of pictures at the park down the street to illustrate an understanding of their chosen theme. The integration of the art of photography to express understanding and meaning would fulfill the arts standards. The final part to the lesson was a short statement, referred to as an “artist’s statement” in the art classroom, where the students supported their photographic series with a few sentences, explaining their approach to the project. (Broussard, 2013)

As I watched the students at the park scurry around taking pictures she noticed a few important things about this integrated lesson. First, the students were engaged. They used photography to express their understanding of the subject matter, which was different and exciting to them. Additionally the lesson was meaningful, as evidenced by the students as they thought out loud within their groups about what their pictures would be and why. The last important element about this lesson was the fulfillment of both the arts standards, with the use of photography, and the fulfillment of the language arts standards with the use of theme and story within the project. The engagement of the students is what any teacher hopes to accomplish from their lesson plans, while meeting both core and arts standards makes it true arts integration. The lesson was a successful example of integration as was common place in Mrs. Broussard’s classroom (Broussard, 2013).

## **ARTS INTEGRATION: CURRICULAR PROCESS**

Research question 2: What is the curricular process involved with arts integration?

Developing the curriculum of an arts integrated school is an intricate process. Like a machine, it has many parts that must work together and support one another to meet the goals of the program. For successful arts integration, the art teachers, along with the entire staff of the school, the students, and the community need to be a part of the process. Communication among these parts is also essential to a school practicing the curricular process of arts integration. An example of this need to communicate is the collaboration of the arts and core curriculum teachers. Although the core curriculum instructors utilize the practice of the arts in their lessons, they should not be expected to teach the artistic content as they are not qualified to do so. This particular myth is especially important to the success of arts integration as it is integral to the program's success (Smilan & Miraglia, 2009).

At Honor Middle School, the experience with the curricular process demonstrated two major dilemmas that precluded a smooth and successful integrative process. The core curriculum teachers had voiced both problems. The first of their concerns was their lack of understanding and knowledge of the art standards. This is important because any authentic arts integrated lesson needs to meet both the core subject areas standards and the arts standards. The second problem was a lack of access to resources. Although the art rooms and their supplies were there for the core teachers, they found little time to find them and bring them to their classrooms. There was also the challenge of transporting the art supplies, as in some cases many were needed for a single arts integrated lesson. This was a major issue because it was straining the successful implementation of the integrative process and frustrating teachers who, with little or no extra time and limited access to resources could not be expected to be practicing integration.

## THE ART STANDARDS PROBLEM

As a core curriculum teacher, meeting the art standards within lesson plans can be difficult and overwhelming. Not only are there numerous art standards, but also many of them are based on teaching art techniques, which cannot be done by the core teachers as they are not qualified to do so. So the difficulties lie in first, analyzing the arts standards to find the ones applicable to your lessons, and also finding the time in which to complete that task. As a school adapts and develops an arts integrated curriculum, challenges like these are expected to arise. Honor Middle School created a Fine Arts Committee to give advisement and find solutions to these types of problems.

### *The Fine Arts Committee*

The Fine Arts Committee (FAC) at Honor Middle School was comprised of all of the arts teachers on staff. They met at least once per month to engage in discussion about the program and spent time planning to carry out their committee responsibilities. The responsibilities of the FAC might have been few, but they were some of the most important elements to the success of the arts integrative process at Honor Middle School. Of the FAC responsibilities, the first and most important job of the FAC was to maintain communication among the art teachers and the core curriculum teachers. That sort of communication covered anything from supporting the staff to solving any challenges that arose in regards to the integration of the school's curriculum. Another huge responsibility of the FAC was to ensure that integration was happening across the

entire curriculum in every classroom; this is confirmed by their continuous efforts and communications with the core teachers.

*FAC meeting: February 8, 2013 at Honor Middle School*

At 8:30 on the morning of Friday, February 8<sup>th</sup>, 2013 the Fine Arts Committee of Honor Middle School met in the conference room for their monthly meeting. The researcher sat, pen in hand, ready to record the use of collaboration this support team was meant for. The focus of the meeting was about the arts standards issue brought forward by the core curriculum teachers. The challenge, for them, was being familiar with the meaning and appropriate application of the arts standards. The problem was the amount of standards available, about one hundred between music, visual arts, theatre and dance, and the lack of time and knowledge to figure out which ones applied to which lessons.

As a solution, the FAC decided to go through all of the arts standards and analyze the appropriate application for each, as some would not fit into the core classrooms. For example, an arts lesson that focuses on technique would most likely not be applicable to a core curriculum teacher's integrated lesson plan because a) that teacher would not be qualified to teach an arts technique and b) the students may not have the background knowledge to learn the technique. After filtering out the ones that would not be able to be used in arts integration of the core curriculum, they compiled a list of the standards that would work best for arts integration at Honor Middle School, and that could be easily understood and applied by the core teachers. The last task was to construct a list for each of the arts with key vocabulary words that would allow the teachers to reference them when looking at and choosing arts standards for their lessons.

This sort of support team is essential for the success of an arts integrated curriculum. Core curriculum teachers are easily overwhelmed by the task of integration but knowing they have a team of arts teachers to go to with challenges and to receive help would save them time while also developing comfort in their ability with arts integration.

## **THE RESOURCE PROBLEM**

The solution was determined to be a resource cart with available art supplies for the teachers to easily transport to their classrooms. To do this, Mr. McCracken designed a survey to send to all of the core curriculum teachers. The survey asked about a general request of art supplies that they most often used with their integrated lessons. In doing this, a general stock of art supplies could be compiled on the resource cart and still allow room for specialty items to be added as needed. Responses were received from the entire core curriculum staff, consisting of 35 members, at Honor Middle School. Figures 3 through 6 represent the results of the survey questions pertaining to resource supplies.

The survey was sent to all of the core curriculum teachers at Honor Middle School, which totaled 35 teachers. I created the survey through an online survey program and Mr. McCracken forwarded through his staff email. This method proved effective when with a 100 percent response rate. All 35 teachers contributed their feedback to the survey which greatly helped with the success of this research.

1. Please check the box next to any supplies you would find useful for the integration of visual arts

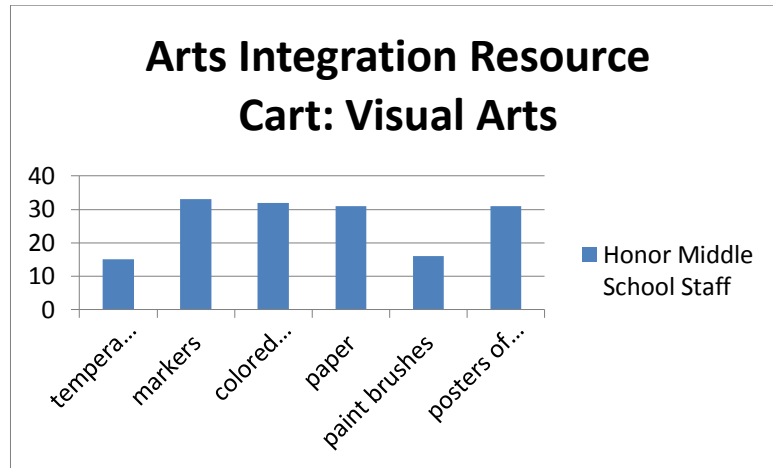


Figure 3

2. Please check the box next to any supplies you would find useful for the integration of music

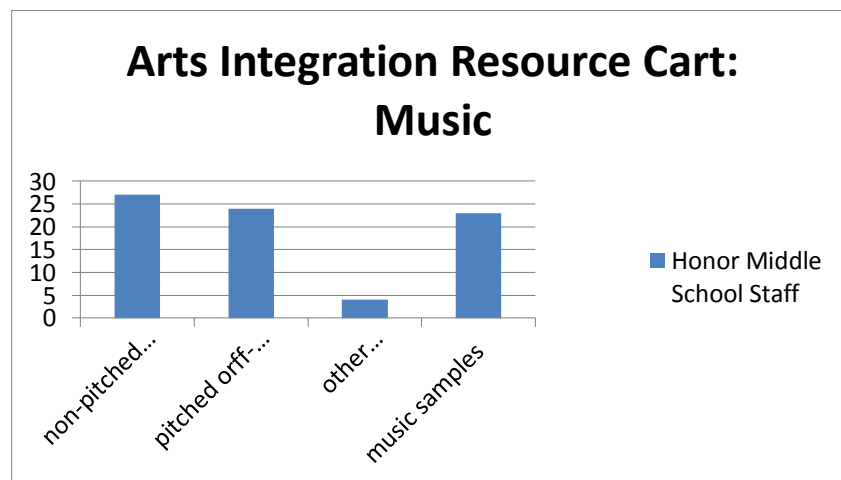


Figure 4



3. Please check the box next to any supplies you would find useful for the integration of theatre

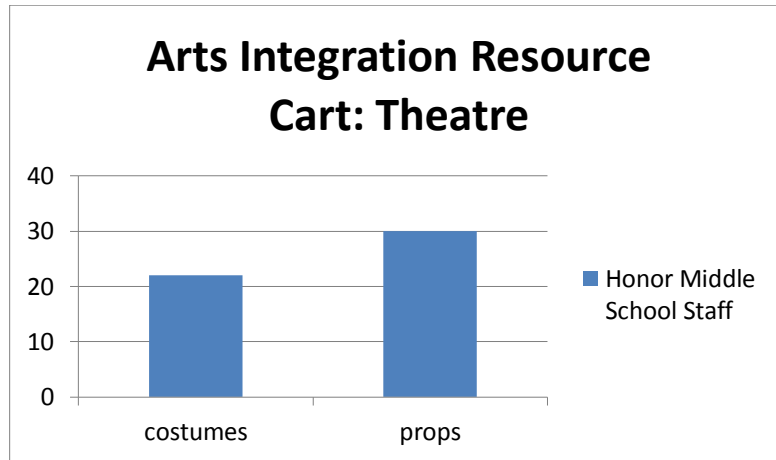


Figure 5

4. Please check the box next to any supplies you would find useful for the integration of dance

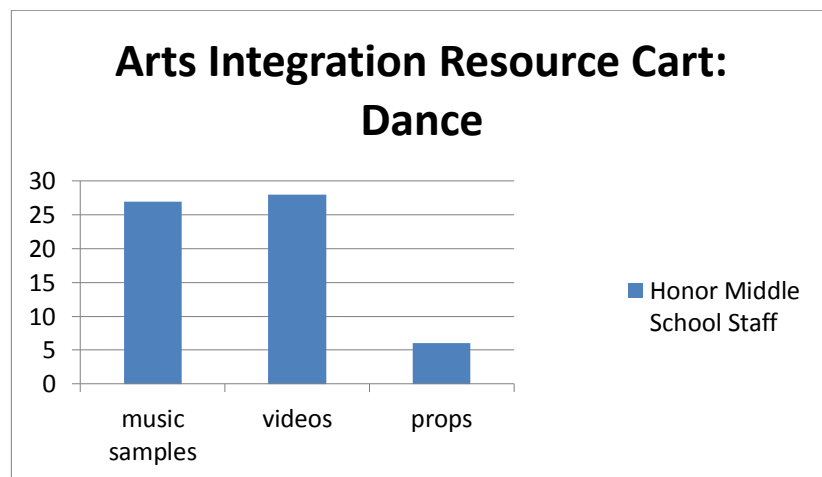


Figure 6

The responses to these survey questions provided the information needed to begin the arts integration resource cart. Knowing what supplies the teachers needed for arts integration was the source of the resource cart inventory.

## **ARTS INTEGRATION: COLLABORATIVE ENGAGEMENT**

Research question 3: What sort of collaborative engagement is necessary for arts integration?

Over the course of my time at Honor Middle School, I participated in many forms of collaborative engagement. I was able to attend and participate in many professional development meetings as well as an arts integrative symposium, and also had the opportunity to interview some core curriculum teachers. Attending these events was an educational experience where I learned more than my field notes could possibly reflect. In retrospect, even though the events were all very different, one thing remained true and consistent: the efforts towards arts integration were current and strong. Everyone who attended these meetings was looking to share their knowledge and experience while also listening to and learning from fresh perspectives of others. The analysis of this question includes each of the events listed below as well as a discussion of additional questions from the survey referred to earlier in the chapter.

- Arts Integration Faculty Meeting at Honor Middle School, led by Jane Proxy
- Arts Integration Symposium held at the Orlando Museum for the Arts, led by Jane Proxy and Associates
- Teacher Interviews with Mr. McCracken, Mrs. Livingston, Mrs. Broussard, and Mrs. Medina

There was a continual effort to integrate the arts into the curriculum at Honor Middle School because there was always room for improvement. It was an evolutionary process as the school developed its curriculum to continually improve practice. As part of the process it was important to establish communication between the teachers and staff. This communication allowed for problem sharing and the collaborative creation of solutions; it also provided the opportunity for brainstorming and sharing perspectives to lead the way for further discussion of the integrative process. Working together as a team was essential for an institution to fully embrace and adapt to the practice of arts integration. This principle of communication was at the foundation of *collaborative engagement*.

As a part of the research, I engaged the teachers in questions from the survey that inquired about their experiences with arts integration. These questions were meant to encourage collaborative engagement and led the way for discussion in later teacher interviews. The first question asked the core curriculum teachers about the types of challenges they faced when they practiced arts integration. The responses, shown in Figure 7, demonstrate that time was the greatest of the problems the teachers had with arts integration. A lack of time was closely followed by the lack of resources and knowledge available to the teachers. The responses also provided evidence that the teachers felt as though they were getting plenty of support. There were many ways to overcome these challenges. The purpose of this survey was to identify and understand what the challenges were.

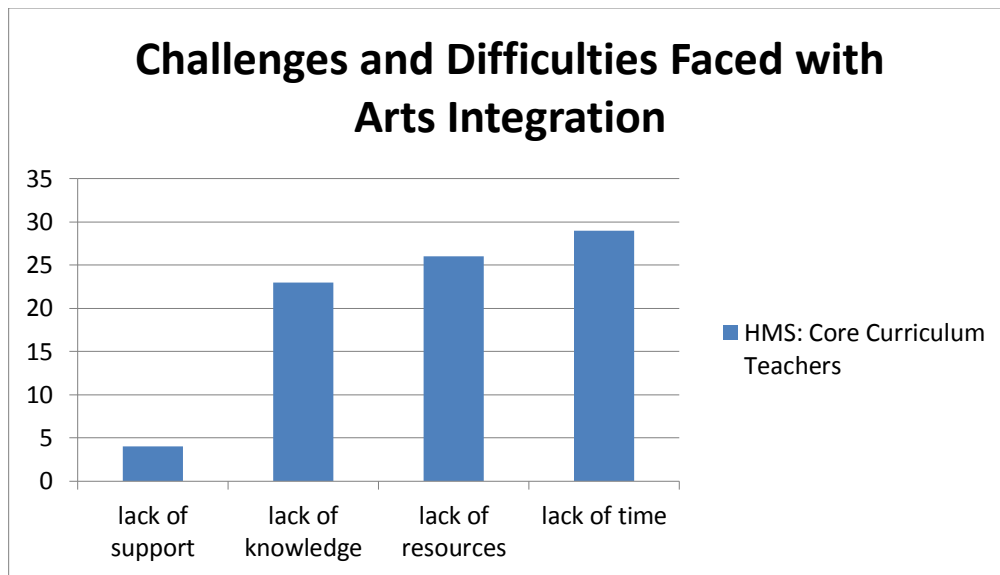


Figure 7

One way Honor Middle School tried to overcome any integrative difficulties teachers had was to offer professional training for their teachers on a regular basis. Meetings were held monthly for the entire staff, free admittance to local workshops and symposiums were offered, and consultants were invited to present as guest speakers to the staff. It was difficult to determine which type of professional training was the most effective since everyone learns differently and each core subject and teacher was unique in the challenges they faced. That is why the element of communication as a part of collaborative engagement is so vital to the process of developing an arts integrated curriculum. As the previous survey question (Fig. 7) concluded, the amount of support was not the issue; the *type* of support however, needed to be addressed.

Another survey question inquired about the type of professional training and support the core curriculum teachers felt would be most beneficial to their practice of arts integration.

Responses included:

- Feedback on ideas
- Examples and assisted practice of implementing arts integration
- Planning time with the arts teachers to match their core lessons with the arts standards
- Knowing what students are learning in their arts classes so that the core lessons could be better aligned with the students' background knowledge on art technique
- Samples of prepared arts integrated lessons
- Specific training on integrating the arts into each core subject area

These results prompted the following question: Does the focus of the professional development need to be understanding arts integration or understanding how to implement it? The results were unanimous; all teachers agreed that they needed more training on both. Professional development is a necessary part to the success of an arts integrative curriculum. It ensures the knowledge and comfort and ability your teachers have with arts integration and confirms the proficiency of their practice.

As Honor Middle School continues in their third year of embracing the principles of an arts magnet school, there is always room for improvement and learning opportunity. As a new arts magnet school, Honor reached out to the community for help and found Mrs. Jane Proxy.

Mrs. Proxy has been assisting Honor with the professional development of their staff for the past year. I had the opportunity to attend several of her presentations including an all-staff meeting at H.M.S. and an arts integration symposium.

*Jane Proxy: H.M.S. Professional Development Meeting*

Public speaking is intimidating to many people. As the entire staff of Honor Middle School gathered in the library for a meeting about arts integration a dull buzz of apprehension could be heard among the teachers. While some teachers look hopeful and desperate for guidance, others seem exhausted with apathetic frustration at the unanswered questions about how to make arts integration work in their classroom. This made for an intimidating audience for any presenter, especially when the presenter is assumed to have all of the answers to the question of *how to integrate the arts*.

Mrs. Palmer stepped in front of the staff of Honor Middle School. She is energized, knowledgeable, and passionate about integrating the arts. She briefly introduced herself and began her presentation by confronting one of the greatest challenges encountered when practicing arts integration- understanding and implementing the true meaning of integration.

Many teachers believe that as long as art is present in the lesson that it is being “integrated.” Jane Proxy was there to correct this common misunderstanding. She explained that there are two aspects to arts in the curriculum, arts enhancement and arts integration. Understanding the difference between the two was the challenge many of these teachers were having. Mrs. Palmer’s purpose was to define both of these practices for the staff of Honor Middle School.

Jane Proxy defined arts enhancement as using the arts to draw in and engage the kids. For example, in a science class, an example of arts enhancement would be using a song to remember the names of the planet. Although this use of arts in the curriculum may be engaging it is not true integration. (Palmer, 2012)

Arts integration is a student-centered approach to teaching and learning that uses the art as content. To implement true arts integration objectives, goals, and standards, both the arts and the subject area need to be met simultaneously. This is done by using creative processes to link the arts with other subject area. When a teacher is practicing meaningful integration of the arts, the students should be experiencing and demonstrating their learning through the arts. (Palmer, 2012).

As Mrs. Proxy's presentation came to a close she discussed that although arts integration seemed like a daunting task, it was extremely beneficial to our students. She continued to explain that integrating the arts into our lesson plans provided challenges for successful students and helped challenged students learn in a different way. Jane Proxy's passion and knowledge of arts integration was evident and left the staff of Honor Middle School with fewer questions and more hope than when she had arrived.

### *Jane Proxy and Associates: Arts Integration Symposium*

The Arts Integration Symposium was held at the Orlando Museum of Art in February, 2013. It was an event organized by Mrs. Palmer and her organization to include teachers, students, artists, and leaders from the community all in advocacy of arts integration. As we all walked into the building for the meet and greet, the energy was already buzzing as a local high

school's dance class performed a piece meant to reflect the study of genitival science. As the DNA chains formed from student dancers weaving around each other with elegantly fluid motions, we all stood in admiration and also awe of how these students and their teacher had accomplished integrating the beauty of dance with the complicated study of genetics. This was an example of how simply beautiful and yet deeply meaningful arts integration can be to our students.

After the preliminary meet and greet, where everyone received a schedule of events, we all spread out and composed our day by following the schedule to choose the presentations that appealed to our interests. By the end of the event everyone had had the opportunity to participate in three different activities presented and organized by those eager to share their experience and knowledge with integrating the arts. My presentations included integrating the arts with Language Arts and the development of student writing skills.

Developing writing skills in middle school students is a challenge. Whether they have not yet acquired the skills or simply lack the motivation, reaching them on a meaningful level is something every teacher hopes for, yet many do not achieve. So as I sat in the presentation "Words + Art=A Fresh Take" I was excited as the presenters engaged us in an activity to use as confidence and motivational boosters, a sort of icebreaker towards students developing their writing skills in our classrooms. The activity began with a work of art posted in front of the class; the students would then be instructed to visually and silently explore the artwork, to put themselves into the work of art. Simultaneously the students recorded their thoughts and later had the opportunity to share them with the class. The activity was simple, yet *so* engaging. It



developed their writing skills, yet also encouraged them to use their creative expression. The “cherry on top” of this integrative lesson was *dialogue*, something the generations of students today easily find ways to avoid with text messages, email and social networking. Most importantly its use of artworks puts art at the core of the instruction and allows students to become comfortable looking at and discussing artworks, a huge accomplishment in any art classroom. The reason this is “most important” is because placing art standards at the heart of the lesson allowed for true arts integration. I walked out of the room feeling inspired by the meaningful use of arts integration and at the prospect of using it towards such a valuable student skill as the development of writing skills.

Although this presentation was merely a suggestion for an icebreaker, it could provide an easy transition into a lesson with the same focus and artistic lens for the students’ writing skills to develop. I have included an example of this lesson below (Item A). At the end of the presentation we all discussed other applications of this, look-think-write-share process we had just engaged in. Other applicable ideas discussed among the group included having the children look at a math problem and write about it, or posing a problem in science and encouraging them to go through this process as an introduction to hypothesis. Whatever the application, it was sure to produce an effective learning environment in any classroom and subject area.

An example of an arts integrated lesson plan applying the techniques of this presentation can be seen in the following example. This specific example focuses on using the common core standards although it does meet art standards as well. Examples of the art standards it meets are 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

(VA.68.C.1), 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth. (VA.68.C.2), and 3: The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts. (VA.68.C.3).

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*Sample of Arts Integrated Lesson Plan: Writing & Language Arts*

**Art Integration Using  
Common Core Standards**

**English Language Arts  
7th Grade  
Writing**

CCSS.ELA-Literacy-Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

CCSS.ELA-Literacy Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

**Learning Goal(s):**

Students will demonstrate understanding of how to use descriptive language to write narratives that describe the action in a painting.

Students will demonstrate understanding of how to use descriptive and sensory language to write narratives that capture the action and convey experiences based on details in paintings by various artists.

### **What will you teach?**

Using descriptive language to convey explicit meaning and provide detail

### **How Will You Teach?**

- ☐ Using painting #1, students will use descriptive language in its simplest form to describe what they see when viewing a black and white painting with a single figure and simple background. Describing just what they see will demonstrate students' use of basic descriptive vocabulary.
- ☐ Using painting #2, students will use more complex descriptive language to describe what they see when viewing a painting by Henri Toulouse-Lautrec with multiple subjects and colorful background to create a story of their own interpretation. Describing what they see and adding action and a story will demonstrate students' use of more complex descriptive vocabulary.
- ☐ Using painting #3, students will use descriptive and sensory language to describe what they see when viewing a painting by Jacob Lawrence with multiple subjects and colorful background to write a narrative of their own interpretation that describes action, experiences, and events. Describing what they see in a narrative using descriptive and sensory language to capture action and convey experiences and events will demonstrate students' use of more complex descriptive vocabulary based on interpretation of a painting.

### How will you assess the learning?

- ☐ Formative assessments will provide students and teachers a view of progress through writing drafts, and critical friends reviews with rubrics.
- ☐ Summative performance assessments will include a “gallery walk” to view final narratives with paintings they describe.



Painting #1



Painting #2 – Henri de Toulouse-Lautrec



Painting #3 – Jacob Lawrence

The next example of arts integration was called “Putting it all together: Common Core and Arts Integration.” This activity revolved around the act of using common core ideas and skills in an artful way by applying arts integration to the Language Arts skills. The skills focused on with this lesson were inferential versus literal questions, and recognizing main idea and meaning in text. Language Arts gives way to plenty of opportunity for arts integration. This is because many of the essential ideas involved with the idea of storytelling under the Language Arts such as theme, main idea and details are easily translated to a kinesthetic or visual medium. Language Arts also includes other aspects of text that used to discuss art such as relationships, richness, structure, style, vocabulary and purpose. Storytelling is also one of the major approaches to art works as many artists try to add depth by telling a story with their art. This particular lesson was focused on the Language Arts skills of main idea and meaning within a text.

The lesson began by having the students look at two different pieces of literature to recognize the thematic elements in both and to eventually identify a common theme shared between the two. The next step in the lesson involved the students working with clay to create a sculpture that would represent the common theme. After their sculpture was complete the teacher would have each student write an explanation for their sculpture (an excellent way to apply instruction about artist statements while also fulfilling writing standards). This Language Arts lesson fulfills reading, writing, Language Arts, and art standards making it an excellent example of arts integration. It also provided opportunity for the students to use critical thinking skills as they expressed the common theme from a piece of literature into a work of art, making it a meaningful learning experience.

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## Arts Integration Using Common Core & State Standards

Language Arts  
Grades 6  
Literature & Sculpture

### **Language Arts Standards:**

CCSS.ELA-Literacy.RL.6.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CCSS.ELA-Literacy.RL.6.9 Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

### **Arts Standards:**

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent. (VA.68.C.1)

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world. (VA.68.O.3)

**Learning Goal(s):** Students will identify and analyze the themes of two pieces of literature by creating a clay sculpture

### **What will you teach?**

Students will use symbolism to create a sculpture that identifies and analyzes a common theme found within two works of literature

**How Will You Teach?**

- o Students will read both poems and identify a common theme
- o Student will create a sculpture using clay as a medium to symbolize the common theme they have found
- o Students will provide a short artist statement to explain their understanding of the theme and their representation of it in their sculpture while also providing some explanation of their clay techniques and processes used

**How will you assess the learning?**

- ☐ *Formative assessments* will provide students and teachers a view of progress through writing drafts, and critical friends reviews with rubrics.
  - ☐ *Summative performance assessments* will include a “gallery walk” to view final narratives with sculptures they describe
- 

**TEACHER INTERVIEWS**

Dialogue was an important aspect of research as it reflected the process involved with developing an arts integrated curriculum. During my time at Honor Middle School I had the opportunity to sit down and speak one-on-one with several of the community leaders and cooperating teachers involved with the arts integrative process at Honor Middle School. The interviews were conducted using a list of ten questions (see Appendix A, item 1). Having the chance to converse with people involved with arts integration allowed me to understand and reflect upon different perspectives and experiences that might be encountered when integrating the arts into the core curriculum.

*Interview: Mrs. Vicki Livingston*

Mrs. Vicki Livingston teaches reading at Honor Middle School to the sixth, seventh, and eighth graders. To understand Mrs. Livingston's experiences with arts integration, it was important for me to understand the culture and atmosphere of her classroom. She explained to me that to be a student at Honor Middle School, you need to complete a number of entry exams that determine your reading and writing proficiency.

Based upon the scores of these tests, students are placed in certain levels of core curriculum classes. In some cases, students are unable to pass the entry level proficiency tests and are then placed into a beginning reading or writing courses which will take the place of one or more of their electives. Mrs. Livingston's reading class is for those students who did not pass their reading proficiency tests. She explained to me that the moral of her students is often low due to their implied lack of skill in reading and the required forfeit of an elective to be enrolled in the reading class.

*“You start from day one with students who do not want to be here. So they already [...dislike] me and the subject [...and they all say] I [already] know how to read (Livingston, 2013)”.*

For Mrs. Livingston, arts integration meant “finding another way to reach the students” (Livingston, 2013). She continued to say that since the reading material provided to the students must be “70 percent non-fiction” (Livingston, 2013) that it was extremely beneficial to have another medium as a teaching tool that was not text. A reading class presents material that can be difficult to cater to the interests and engagement of the students, arts integration helps with that. (Livingston, 2013)



All benefits aside, there were challenges that came along with integrating the arts for Mrs. Livingston. These challenges included being familiar with the core standard requirements while also meeting the subject area and art standards in the same lesson. Another struggle that was encountered by the students was the lack of exposure they had to art. This learning curve set slower pace for the lesson as the reading teachers needed to build that background knowledge.

When asked what was needed for successful arts integration Mrs. Livingston expressed the need for someone, an arts integration specialist or consultant, to help plan and implement the integrated lessons. “I think you need someone to [...help you with arts integration] a couple of times for practice [...using the] ‘I do, you do, we do’ model we use with the students in class (Livingston, 2013). The “I do, you do, we do” teaching model, which entails a demonstration, then independent practice, and ends with guided practice, meant to ensure understanding of any new material being introduced. Mrs. Livingston suggested that being shown what integration looks like, and what was involved in the planning and instruction of an integrated lesson helped teachers become more comfortable with the practice in their classrooms.

*Interview with Mrs. Sharon Medina*

Mrs. Sharon Medina teaches Social Studies at Honor Middle School to grades 6-8.

Throughout the course of her teaching she has made consistent efforts to integrate the arts in her lessons. During the interview it was evident that Mrs. Medina was an advocate for arts

and  
seeing  
engaged

*“I’ve been doing [arts integrated lessons] for a while because that’s how I learn. Most [kids] are tactile learners and [integrating the arts] breaks up the monotony of the bookwork and it gives a purpose to the bookwork (Medina, 2013).”*

integration  
enjoyed  
how it  
her

students. She discussed the many benefits that she has experienced with arts integration over the course of her teaching career while also recognizing the difficulties the core curriculum teachers have had to overcome during the process.

“[Arts integration] allows the students to produce something, rather than just taking a test or writing a paper. It brings color [to the classroom] and parents like it. When I ask [the students] to create anything they want, to show me something visual and express their understanding of the content [...] the things they create I could have never put into a rubric. I have gotten [projects from students] that blow me away. When it’s presentation day you see [excitement and pride] on their faces. [Integrating the arts encourages] the lower 20 percent of students who do less work to work harder. As that lower twenty percent of students who [procrastinated] and completed their projects last

minute stand next to someone who put their heart and soul into their work they see what the teacher really expects. You see the change in the [work ethic of the] lower achieving students. Later, when I [give the students] a final exam on the lessons I have done an integrated lesson with, they produce a higher success rate.” (Medina, 2013).

Although Mrs. Medina was a supporter and long-term practitioner of arts integration, she also recognized the challenges faced by the core curriculum teachers. One of the greatest challenges, says Mrs. Medina, is finances: “We don’t get enough help with the supplies and so most of the cost comes out of our pocket (Medina, 2013).” She continued to explain that having access to the supplies of the arts rooms isn’t always enough. Some days the arts teachers may need to use the same supplies required for the arts integrated lessons. According to Mrs. Medina, having an additional inventory of arts supplies that would be available and used solely for the core curriculum teacher’s use is what they need to truly be successful. (Medina, 2013)

Mrs. Medina identified another common challenge among the core teachers as a lack of time. The teachers who are integrating the arts into their lessons need time to properly schedule and plan for integration to implement them. “With only a 47 minute class period [...teachers often] have to cut things short [and] when the students are in the flow of creativity that’s very frustrating [for them]. We need block scheduling (Medina, 2013)“ When the arts integrated lessons are restricted by the amount of class time students may not be getting the full or most meaningful educational experience. (Medina, 2013)

My time with Mrs. Medina was encouraging about the prospects of success for arts integration. Regardless of the challenges she faces when dealing with the time restraints and financial needs of her integrated lessons, she continues to believe in the benefits it serves for her students. Mrs. Medina’s spirit and selfless determination towards using the arts in her teaching practice is inspiring and confirms her use of meaningful arts integration.

*Interview with  
Broussard*

Mrs.

Language Arts at

“[Arts integration] engages the students  
[...and] is great for the students who  
don’t take art classes” (Broussard, 2013).

*Mrs. Brittany*

Brittany Broussard teaches

Honors Middle School.

She also enjoys art and attends art classes, exhibits, and museums in her free time. According to Mrs. Broussard, that artistic involvement helped to influence her arts integrated lessons. Mrs. Broussard took advantage of integrating the arts as an opportunity for her students to step out of their comfort zones, open their eyes, and experience the arts (Broussard, 2013).

Mrs. Broussard discussed some of the challenges faced with arts integration including having access to the necessary art supplies and applying arts to the lessons with little guidance or available help. She shared the suggestions of having a resource cart and an inventory of art

supplies that is specifically available for the integration as possible solutions to the accessibility issue. She also explained that even with little guidance she has learned and become more comfortable with integrating her lessons over time by using trial and error (Broussard, 2013).

Communication among the core curriculum instructors is another way that Mrs. Broussard supports arts integration. Sharing experiences and strategies with each other has been a great way for the Language Arts teachers to offer support to each other. Additional time to meet and discuss experiences with arts education would be beneficial to the core curriculum teachers as well (Broussard, 2013).

A lot can be learned from a teacher like Mrs. Broussard. Taking the initiative to involve herself in the arts and also sharing her experiences with arts integrated lessons with her colleagues has helped her create meaningful experiences for her students and others in the Language Arts department. Mrs. Broussard has much to offer as a contributing member to the arts integrative curriculum at Honor Middle School (Broussard, 2013).

#### *Interview with Mr. McCracken*

Mr. Clinton McCracken was my supervising teacher during my time at Honor Middle School. He has many roles within Honor Middle School, all of which contributed to the school's successful practice of arts integration. The first of Mr. McCracken's jobs is to be the visual arts teacher. As an arts instructor at an arts magnet school, your job includes much more than just instructing and planning for your own class; it also means collaborating with other teachers to assist with the arts integrated lessons that are implemented in the core curriculum classrooms

(McCracken, 2013). “[As] experts in our content area [...we are here to] offer support to the other teachers with their arts integrated lessons where we can” (McCracken, 2013).

Another one of the roles that Mr. McCracken serves at Honor Middle School is as the co-magnet coordinator. This job is essential to the success of the integration efforts at the institution as it ensures that arts integration is happening in every content area on a regular basis. Other leadership positions that Mr. McCracken takes on include serving as the Fine Arts Committee chair as well as the Fine Arts Department chair. These two committees are similar as they both aim to promote meetings to allow for brainstorming, experience sharing, and problem solving in regards to the arts integrative program at Honor Middle School. The difference between the two lies within the members, while the Fine Arts committee includes the school’s entire staff, the Fine Arts Department group involves only the arts staff including dance, theatre, visual arts, and music. As the chair for both groups Mr. McCracken takes charge of and organizes the events, fundraisers, art shows, art contests and meetings at Honor Middle School; all of which support the arts integration program

(McCracken,

Mr.  
strong

*“Arts integration is a strategy that teachers can use to increase the interest of their lessons and [...] ensure that every [...] student] that comes to our school system has a full exposure to the arts.”*  
(McCracken, 2013)

2013).

McCracken is a  
advocate of and

active practitioner in arts integration, made evident by the many roles he takes on at Honor Middle School. He is also a powerful voice for the integrative program at the school. Though his involvement comes with many rewards and benefits he is also faced with many challenges; one of the common challenges among the teachers is time. Mr. McCracken, along with the other arts teachers need to help the core teachers integrate while also teaching their classes and taking care of the administrative work required by the magnet program. Time is also a challenge for the core teachers. Planning an arts integrative lesson for a teacher who is not completely comfortable with the arts or art standards will require additional time.

The [greatest] challenge is that the core subject teachers don't know the art standards [and...] they are told they have to meet their subject area standards and their own, which is a problem. We are in the process of [trying to overcome this challenge by] meeting as a Fine Arts Committee and identifying the top standards in each of the arts that are most accessible to the core teachers. It will help the core content teachers feel like [integration of the standards] isn't too overwhelming. [Another] way we have tried to overcome that is assistance from the art teachers, which [contributes] to the other challenge of time. We have brought in art integration consultants for professional development training, but we still have more to do there. [...] More professional development is needed so that eventually the teachers can [...integrate] with a little more independence. (McCracken, 2013)

## **CHAPTER 5: SUMMARY OF FINDINGS**

Over the course of the year I spent conducting on site research at Honor Middle School, I acquired a full field journal of experiences, observations, and interactions with the many different aspects of arts integration. The most exciting part for me was not only becoming a part of the process, but knowing very well that the idea of integrating arts into the curriculum was a current and upcoming trend in education. The idea is not new. Its early conceptions can be seen in the practice of schools like the Reggio Emilia Schools and its foundations in the innovative research of Harvard's *Project Zero* beginning in the 1980s (Gardner, 1989). Even though the theory of arts integration began long ago, it has evolved since its beginnings. Becoming part of that evolutionary process was enlightening and inspirational to the future of education.

### **INTEGRATING THE ARTS AS A TEACHING PRACTICE**

Arts integration is a meaningful way to teach our students. An idea that has proved positive results in many classrooms and research labs; but for arts integration to be authentic and effective the integrity of its practice is essential. This integrity of true arts integration is supported by many factors but is implemented by the teachers themselves, who play the most integral part of the process.

It is the teachers who reach the children, plan the lessons and guide the learning. As such they are the ones who will truly bring the practice of integration to life; they need to have comfort and accessibility. The comfort lies within their understanding of planning for and instructing an arts integrated lesson. If they don't feel comfortable with the process, they will



only be able to reflect arts *enhancement* in their classrooms at best. Arts enhancement is reflected in a classroom when art is assisting the lesson in some way but art standards are not being met; this is a crucial aspect to authentic arts integration. Accessibility comes into play with regard to the supplies needed for an arts integrative lesson. If access to the necessary resources needed for their lesson integration is not 100% available, there is no way for the practice of arts integration to be 100% successful.

### **TEACHER PRACTICE: ENCOURAGING COMFORTABILITY**

When developing a curriculum the entire staff acts as a team, each with their own important contribution to the overall success of the school's teaching philosophy. If any of the staff members are not comfortable with their practice it will affect the school as a whole, and most importantly, bring detriment to the student's learning and performance. The arts integration survey given to the core curriculum teachers at Honor Middle School revealed many truths about the arts integrative process happening at the school, many of which needed attention.

The core curriculum teachers of Honor Middle School teachers expressed the need for more professional development to help them understand both the *meaning* of arts integration and *how* to integrate the arts into their lessons. Many of them also expressed the need for some kind of assisted example in their classroom to see the necessary planning and instruction for an arts integrative lesson (Livingston, 2013; Medina, 2013). This feedback answers the question of *what areas need improvement*, and also creates new questions about *how to improve*. Answering those new questions of how to improve the arts integration of the school allows for growth.

Growth and improvement of the program are an essential part to the development towards a successful arts integrated curriculum.

### *The Reggio Emilia model*

During my interviews at Honor Middle School, many of the teachers expressed the need for an arts integration specialist or consultant to help plan for and implement the integrated lessons. “[They] need someone to [...help with arts integration] a couple of times for practice [...using the] ‘I do, you do, we do’ model use[d] with the students in class (Livingston, 2013)”. This idea of implementing a co-teaching model with an arts specialist is the approach of the Reggio Emilia schools. The co-teaching model at the Reggio Emilia institutions comes in form of a classroom teacher closely assisted by an “Atelierista”, a trained visual arts teacher. These two teachers will work closely to collaborate on lesson plans daily and ensure the students are receiving a meaningful arts integrated curriculum. (Hendrick, 2004)

Taking the idea of the Reggio Emilia co-teaching model and implementing it towards a fully integrated curriculum, like the one at Honor Middle School, would fulfill the core teacher’s need for hands-on help with the lessons. Implementing this approach to teaching at Honor Middle School would also allow for the suggested “I do, you do, we do” methods already in place except it would be to help ease the teachers into the integrative process.

If Honor Middle School were to adopt the Reggio Emilia co-teaching model they would need to consider what type and how many art specialists to have on staff. To cover the needs of the core teachers they would need to have a specialist who was cross trained in all of the arts or

have a consultant for each of the arts. This would allow the arts specialist to be properly trained to assist the core teachers with the integration of any or all of the arts.

Having a trained arts specialist would potentially increase the comfort ability amongst the teachers with integrating the arts in the core classrooms because it would *show* them how to integrate the arts and what *authentic arts integration* looks like. It would, however, also create the need for the careful organization of time. Since each teacher would not have their own specialist, there would need to be some sort of schedule to organize the art specialist's time with each of the core teachers. Additional research would be helpful in developing this schedule by looking at a model already in use, perhaps even a closer look at the one used by the Reggio Emilia schools.

#### **TEACHER PRACTICE: IMPROVING ACCESSABILITY**

A teacher who is comfortable with arts integration and understands its implementations is not entirely prepared to integrate it in their classroom. To be completely prepared, they need access to the art supplies necessary in their arts integrated lessons. Many teachers have expressed this need as a common challenge for core curriculum teachers. At Honor Middle School the current procedure for the core teachers needing art supplies would be to borrow them from the visual arts teacher. The challenge that the core teachers face comes when the art teacher is using the same supplies needed for their lesson or if another core teacher needs them simultaneously (Medina, 2013). This is the cause of a lot of difficulty for many of the core teachers. An additional inventory of art supplies for the arts integrative lessons would help the core curriculum teachers to overcome this challenge.

### *The Resource Cart Proposal*

After the challenge of access to resources was brought to the attention of the magnet arts committee, a potential solution was presented by the core curriculum teachers (McCracken, 2013). The solution, a resource cart, or “art cart”, as named by the core teachers that would hold an inventory of art supplies for the core teachers to use as they implemented their art integrated lessons (Broussard, 2013). The arts integration survey (*see* Appendix, Item 2) served as a preliminary collection of data to begin forming this inventory. The survey inquired the teachers about the supplies needed for their core subject area on a general basis.

Finding out about the supplies needed on the cart was only half of a solution. Further development will need to be done in regards to the scheduling and organization of the use of the cart among the core curriculum teachers. Some method of signing the cart out in accordance with which teacher is doing which lesson will need to be established so that the supplies are easily accessible. Another consideration is how many carts to have. The most practical solutions include having a cart for each of the arts, or having a room for the inventory of art supplies and several carts for the teachers to sign out at a time. These factors regarding the resource cart can make the difference between success and chaos as a solution to the resource problem. The accessibility teachers have to the resources they need is a challenge that will need to be overcome for successful arts integration to be implemented. At Honor Middle School, progress is being made and efforts towards a solution to this problem are continuous.

## SUPPORTING SUCCESSFUL ARTS INTEGRATION

When developing arts integrated curriculum and putting it into practice at a school, the staff will need support on a regular basis. The support will not only be needed on a regular basis, but also offered in various forms as each teacher will learn and be guided differently. The most efficient way to determine what types of support to offer to the staff is by keeping the communication open through surveys, meetings, or emails and asking the core teachers what they feel would best help guide them in the process of integrating their lesson plans. In doing this, common or specific challenges the core teachers are facing could be identified.

At Honor Middle School I approached my communication with the staff with the intent of inquiry through interviews, meetings, and a survey. All of these methods allowed me to identify and discuss challenges with the core curriculum and arts teachers while also listening to proposed solutions. In regards to support, the survey was the first attempt at communication. Some of the responses to the survey, (see figure 7) pointed out that there was no lack of support. It did point out, however, that there are other areas that are greatly lacking amongst the core curriculum teachers, which include knowledge, time and resources when integrating the arts into their lessons. These results would imply that the *amount* of support Honor Middle School is offering is not necessarily the problem, but rather the *type* of support offered. To gain a greater understanding of this issue I took the opportunity while interviewing the teachers to ask them what sort of support they felt would be most helpful towards their arts integrative practice.

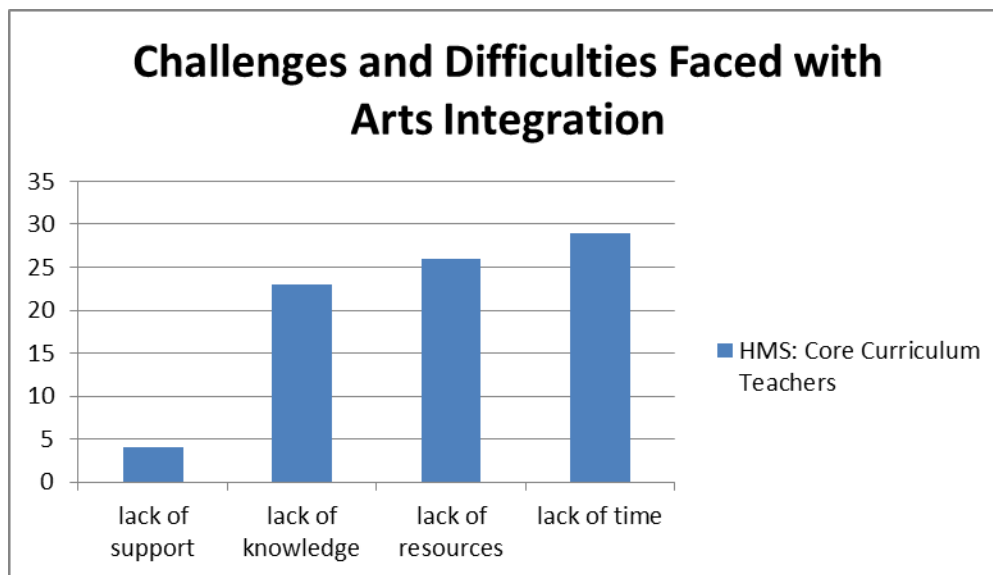


Figure 7

## TEACHER WORKSHOPS

One point brought up among the core teachers was the lack of familiarity with art supplies, techniques and procedures when planning for their arts integrated lessons (Medina, 2013; Broussard, 2013). A suggested solution was for the arts teachers to offer workshops on a regular basis which would introduce different mediums and their applications to the core curriculum teachers (Broussard, 2013). These artistic engagements between the core curriculum and the arts teachers would allow for the exploration of various ways to implement the arts into their lessons that they may otherwise not have had the opportunity to experience.

Further research and planning would be needed to implement the suggested arts workshops. Scheduling, structure, and frequency of the workshops would need to be determined.

Additional communications between the core curriculum teachers would be beneficial in deciding what sort of content the workshops will cover.

## **PROFESSIONAL DEVELOPMENT**

Many of the teachers expressed appreciation for the professional development efforts that Honor Middle School had made in the past. Specific references had been made in teacher interviews towards the recognized benefits of the Jane Proxy workshop offered at the beginning of the school year ( *see page 50- “Jane Proxy: H.M.S. Professional Development Meeting”*) (Broussard & Livingston, 2013). The teachers felt that the hands-on aspects of Mrs. Proxy’s workshop and also her attention to the integration into each content area provided them with strategies that were the most beneficial to their own integrative teaching practices. They also expressed the need for additional support in the future to reflect the types of training received at that arts integrative workshop.

The communicative efforts to produce the teachers’ feedback for professional development needs are a crucial part of the arts integration efforts at Honor Middle School. Additional research would be helpful to further explore the successes and failures of the past professional development workshops held at Honor Middle School. This would ensure that time and resources are not wasted on professional development that the staff finds to be ineffective.

## **HARVARD PROJECT ZERO: THE ARTFUL THINKING PROGRAM**

In collaboration of the research of Harvard's Project Zero and Michigan Area Public School District, an innovative approach to an arts integrative curriculum was developed. This project was named "Artful Thinking," which adopted the philosophy of "stronger thinking and learning through the power of art" as their slogan (Project Zero, n.d.). "The purpose of the Artful Thinking Program is to help teachers regularly use works of visual art and music in their curriculum in ways that strengthen student thinking and learning" (Project Zero, n.d.). This program is an exemplary model of the curricular use of arts integration in a school system. The program uses art appreciation and criticism to present art as a way for the students to experience art rather than make it. The two broad goals of the project are to "(1) To help teachers create rich connections between works of art and curricular topics; and (2) to help teachers use art as a force for developing students' thinking dispositions" (Project Zero, n.d.). This Program is being used by the Traverse City schools in the Michigan Area Public Schools and is applicable to all grade levels (Project Zero, n.d.).

### **THE ARTFUL THINKING PALETTE**

The Artful Thinking Program reflects their structure in the form of the "Artful Thinking Palette", as shown below in Figure 8. This serves as a metaphor for blending the aspects of intellectual thinking just as an artist would blend the basic colors of paint on a palette. By using this structure the core curriculum teachers can approach arts integration as a powerful way to explore works of art and their subject area with their students (Project Zero, n.d.).





Figure 8

The Artful Thinking Palette is meant to be applied by using “thinking routines.” “Thinking routines are short, easy-to-learn mini-strategies that extend and deepen students’ thinking and become part of the fabric of everyday classroom life” (Project Zero, n.d.). This allows the palette metaphor to be an easily adaptable resource for any core curriculum teacher to apply to their lessons. As long as the thinking routines are used flexibly and with art, the Artful Thinking Palette creates an environment for successful arts integration. Within the Artful Thinking Program there are many examples of the routines provided to the core curriculum teachers as reference material (Andrade, 1997).

### *Thinking Routines: Reasoning Centered*

There are two forms of reasoning centered routines provided with the Artful Thinking Program. The first, “What Makes You Say That”, asks the students to think about

- 1: what’s going on?
- 2: Supporting their answer to the first question by expanding on their observations

These questions are meant to be broad to apply flexibility in what art form and subject area they are used for. The purpose of this routine is to guide the students in building explanations and will usually engage them in a whole class or group discussion (Project Zero, n.d.).

The second reason-centered thinking routine is called “Claim/Support/Question.” This routine builds upon the first as the initial step, developing a claim leads to the next step, identifying support are similar to the “What makes you say that” routine. The difference comes with the final step where the students ask a question that is related to their claim, which encourages higher order thinking skills. This routine also provides the opportunity for group work (Project Zero, n.d.).

### *Thinking Routines: Perspective Taking-Centered Routines*

This thinking routine is meant to guide students to explore different perspective and viewpoints. The student will do this by imagining different things, events, problems, or issues. This routine asks the students three questions,

- 1. What can a person or thing *perceive*?
- 2. What might the person or thing *know about or believe*?

- 3. What might the person or thing *care about*?

When the students answer these questions they create opportunities for brainstorming, problem solving, or creating something new from a different point of view. This approach to thinking truly captures the essence of walking in another's shoes (Project Zero, n.d.).

### *Thinking Routines: Questioning and Investigating-Centered Routines*

The Questioning and Investigating routines involve three different approaches to artful thinking referred to as “I see/I think/I wonder”, “Think/Puzzle/Explore”, and “Creative Questions”. These routines have different approaches to exploring works of art through deeper inquiry and thought provoking questions. They all involve the basic structure of brainstorming and reflection and are easily applicable to group or independent work. These routines take advantage of metacognition which creates opportunity for higher order thinking (Project Zero, n.d.).

### *Thinking Routines: Observing and Describing-Centered Routines*

These thinking routines list five different approaches including the “Elaboration Game”, “Beginning/Middle/End”, “Listening: Ten Times Two”, “Looking: Ten Times Two”, and “Colors, Shapes, and Lines.” All of these observing and describing routines focus on taking a closer look at and describing details. In some cases it has them look at literal meanings like in the “Colors, Shapes, and Lines” approach which focuses on the elements of art, while others allow the students to use their imagination to create details or extend their ideas/observations. These

approaches encourage our students to take a closer look and appreciate the depth of artwork and the subject area.

### *Thinking Routines: Comparing and Connecting-Centered Routines*

The Comparing and Connecting approaches to thinking routines focuses on scaffolding and metaphors. The practice of these activities encourages the students to use prior knowledge to create something new. The three different approaches are “Headlines”, “Connect/Extend/Challenge”, and “Creative Comparisons.” Scaffolding is an important learning strategy that students will use for the rest of their lives and these thinking routines give them an opportunity to use the strategy creatively.

### **ARTFUL THINKING PALETTE: REFLECTION**

At Honor Middle School many of the challenges were presented as they continue to develop their arts integrative curriculum. Among those challenges, regular guidance and training were the common requests of many core curriculum teachers. The Artful Thinking Palette serves as an example of the type of guidance that the core teachers need. The thinking routines provide valuable reference material to engage the students in lessons and ease the teachers into the process of arts integration with confidence. Looking at Harvard’s research involved with the Artful Thinking program as a model is an excellent way to ensure the success of an arts integrated curriculum.

## **CONCLUSIVE THOUGHTS: SEEING AND THINKING ARTFULLY**

When a school embraces the theory and practice of arts integration, they provide their students with an opportunity to think, see, and eventually learn artfully. Encouraging artful thinking should be found at the core of the learning goals for any arts integrative curriculum. Using the arts as a lens to learn the core subject areas provides meaningful learning experiences (Gooch, 2011). These experiences are important because they will encourage creative thinking. In many classrooms, students come in on the first day with a poor moral and lack of motivation; integrating the arts into the classroom engages the students and helps them enjoy the subject area (Livingston, 2013).

Schools are a microcosm of society. This is reflected in the ever-changing culture of education (Charland, 2011). The dynamic nature of our world and the mindsets it creates are reflected onto our students. As the students enter the classroom they bring the influences of societal cultures with them in the way they think, respond and learn. As teachers, we need to adapt in order to reach the students and provide an engaging learning environment.

If we know that we should always analyze educational practice for the good of our students, an arts integrated curriculum deserves the attention and research required to ensure that it has a place in education. My research is an example that shows that not only is arts integration a current and an effective approach to education, but also that it is imperfect. It needs to grow and change to continue reaching our students. The data collected from this study is a starting

point from which we can continue to nurture the practice of arts integration to ensure it's full potential to impact students and teachers.

## **ARTFUL REFLECTIONS**

My time at Honor Middle School brought with it personal change and growth. In retrospect, over the course of the year that I conducted research with the institution I feel I learned things that you cannot read out of a textbook or even through observations. When you observe a classroom you are an outsider looking in; my experiences at Honor Middle School were much more powerful than that. I became part of and embraced the culture of the school and surrounding community.

Through my collaboration with the core curriculum teachers I learned what is involved with the planning and instruction of an arts integrative lesson; overcoming the challenges it presents helped me relate to the frustration and apprehension the core teachers have towards arts integration. Additionally, conducting one-on-one interviews with the teachers taught me the importance of communication in a developing curriculum and gave me the opportunity to explore and understand their perspectives.

I feel that this study has allowed me to grow as a student, educator, artist, and as a person.

I hope to continue my research in the future because I feel there is vast room for further exploration and study. I will never forget the experiences I have had with arts integrative education over the course of this study and I will always remember that it started with Andrew, who I think of as my arts integrative muse. He inspired me to believe in arts integration when it helped him learn to read. Most importantly, he taught me that as a teacher, even a single

student can leave the most powerful and life lasting impression on us; they can teach us as much as or more than we could ever teach them. Andrew showed me that by helping one student with arts integration, we can hope to help many.

## **APPENDIX A**



## ITEM 1: INTERVIEW QUESTIONNAIRE

1. What does arts integration mean to you?
2. Are you involved with arts integration? If so, how?
3. Do you support arts integration? How? If not, why?
4. What do you feel are the benefits to arts integration?
5. What do you think are the greatest challenges with arts integration? How have you overcome them?
6. What is your most successful experience with arts integration?
7. What staff member s do you think are the most important in the development and practice of successful arts integration?
8. What are crucial aspects of meaningful arts integration? Of these, which do you think is most crucial?
9. What is needed for successful arts integration?
10. What kind of professional development do you feel is helpful in developing teachers to implement arts integration?

## ITEM 2: HONOR MIDDLE SCHOOL SURVEY

1. Please check the box next to any supplies you would find useful for the integration of the visual arts

	yes	no
tempera paint	<input type="radio"/> *Please check the box next to any supplies you would find useful for the integration of the visual arts tempera paint yes	<input type="radio"/> tempera paint no
markers	<input type="radio"/> markers yes	<input type="radio"/> markers no
colored pencils	<input type="radio"/> colored pencils yes	<input type="radio"/> colored pencils no
paper	<input type="radio"/> paper yes	<input type="radio"/> paper no
paint brushes	<input type="radio"/> paint brushes yes	<input type="radio"/> paint brushes no
posters of sample artists/artwork	<input type="radio"/> posters of sample artists/artwork yes	<input type="radio"/> posters of sample artists/artwork no
list any additional supplies needed	<input type="text"/>	

2. Please check the box next to any supplies you would find useful for the integration of music

	yes	no
non-pitched percussion instruments (claves, tamborines, wood blocks, etc.)	<input type="radio"/> *Please check the box next to any supplies you would find useful for the integration of music non-pitched percussion instruments (claves,	<input type="radio"/> non-pitched percussion instruments (claves, tamborines, wood blocks, etc.) no

blocks, etc.)	tamborines, wood blocks, etc.) yes	
pitched orff-style instruments (xylophones, vibraphones, slide whistles, etc.)	<input type="radio"/> pitched orff-style instruments (xylophones, vibraphones, slide whistles, etc.) yes	<input type="radio"/> pitched orff-style instruments (xylophones, vibraphones, slide whistles, etc.) no
other instruments (please specify in the space provided below)	<input type="radio"/> other instruments (please specify in the space provided below) yes	<input type="radio"/> other instruments (please specify in the space provided below) no
music samples	<input type="radio"/> music samples yes	<input type="radio"/> music samples no

list any additional supplies needed

3. Please check the box next to any supplies you would find useful for the integration of dance

	yes	no
music samples	<input type="radio"/> *Please check the box next to any supplies you would find useful for the integration of dance music samples yes	<input type="radio"/> music samples no
videos	<input type="radio"/> videos yes	<input type="radio"/> videos no
props	<input type="radio"/> props yes	<input type="radio"/> props no

list any additional supplies needed

4. Please check the box next to any supplies you would find useful for the integration of theatre

	yes	no
costumes	<input type="radio"/> *Please check the box next to any supplies you would find useful for the	<input type="radio"/> costumes no

integration of theatre costumes yes

props ☐ props yes ☐ props no

list any additional supplies needed

5. How often do you integrate the arts into your lessons?

yes no

daily ☐ \*How often do you integrate the arts into your lessons? daily yes ☐ daily no

weekly ☐ weekly yes ☐ weekly no

monthly ☐ monthly yes ☐ monthly no

Other (please specify)

6. Rate your knowledge of arts integration

I have no understanding of arts integration I have many questions and a weak understanding I have a pretty good understanding but could use some help I feel confident about my use of arts integration I am confident enough in my use and knowledge of arts integration and could teach it to others

☐ \*Rate your knowledge of arts integration I have no understanding of arts integration ☐ I have many questions and a weak understanding ☐ I have a pretty good understanding but could use some help ☐ I feel confident about my use of arts integration ☐ I am confident enough in my use and knowledge of arts integration and could teach it to others

Other (please specify)

7. What sort of difficulties and challenges do you face when planning and implementing arts integration.

Please specify by checking the box(es) and also specifying in the text box provided

	yes	no
lack of support	<input type="radio"/> *What sort of difficulties and challenges do you face when planning and implementing arts integration. Please specify by checking the box(es) and also specifying in the text box provided lack of support yes	<input type="radio"/> lack of support no
lack of knowledge	<input type="radio"/> lack of knowledge yes	<input type="radio"/> lack of knowledge no
lack of resources	<input type="radio"/> lack of resources yes	<input type="radio"/> lack of resources no
lack of time	<input type="radio"/> lack of time yes	<input type="radio"/> lack of time no
Other (please specify)	<input type="text"/>	

8. What type of support would be most beneficial to your overall understanding and practice of arts integration

9. Please specify your subject area

10. Indicate which area you would like additional professional development?

	yes
understanding arts integration	<input type="radio"/> *Indicate which area you would like additional professional development? understanding arts integration yes
how to integrate arts standards and content standards	<input type="radio"/> how to integrate arts standards and content standards yes

both



both yes

## **APPENDIX B**

## ITEM 1: ORIGINAL LESSON PLAN FOR MRS. LIVINGSTON, READING

Monday, March

Benchmark:

LA.6.2.2.1 The student will locate, use, and analyze specific information from organizational text features.

LA. 6.6.1.1 The student will explain how text features aid the readers understanding.

Essential Question:

What are text features?

Learning Goal:

You will be able to identify various text features and understand why authors use them.

We will learn this by doing:

- Bell Work: “Buckle Down”
- Vocabulary: Text Features, Title, Subtitle, Subheading, Illustration, Key Words, Graphs, Maps, Timeline, Bold, Italics, Diagram, Sidebar
- Learning Activity:
  - Review new scale for text features
  - Tape/Staple in new progress monitoring
  - Update new progress monitoring
  - Set up notes
  - Begin notes on text features
- Additional Learning Activities:

Assessment:

Progress Monitoring #1 Homework:

Final Draft of Research Essay Due This Friday!

Reading Journal C!



Today is...

Tuesday, March 5

Benchmark:

LA.6.2.2.1 The student will locate, use, and analyze specific information from organizational text features.

LA. 6.6.1.1 The student will explain how text features aid the readers understanding.

Essential Question:

What are text structures?

Learning Goal:

You will be able to identify various text features and understand why authors use them.

We will learn this by doing:

- Bell Work: “Buckle Down”
- Vocabulary: Text Features, Title, Subtitle, Subheading, Illustration, Key Words, Graphs, Maps, Timeline, Bold, Italics, Diagram, Sidebar
- Learning Activity:
  - Complete pages 144 – 158 in pairs      Additional Learning Activities:
  - o Practice text structures with PPT

Assessment:

Pages 144 to 158 of “Buckle Down”      Homework:

Final Draft of Research Essay Due This Friday!

Reading Journal C!

## ITEM 2: ORIGINAL LESSON PLAN FOR MRS. MEDINA, SOCIAL STUDIES

### Howard Middle School Lesson Plan

**Lesson Plans for Teacher:**                      **Subject: World History**

**Date:**            2/27/2012-3/2/2012

**Benchmark(s):** SS.6.G.2.1, SS.6.G.2.2, SS.6.G.2.3, SS.6.G.2.4, SS.6.G.2.5, SS.6.W.4.6, SS.6.W.2.4, SS.6.W.4.7, SS.6.W.4.8, SS.6.W.4.11, SS.6.W.4.10, SS.6.W.4.9

**Essential Question:** What were the important achievements of the Ancient China and their impact on our lives today?

**Learning Goal:** Students will be able to explain the achievements of Ancient China and how that relates to them.

**We will learn this by doing (Agenda):**

**Bell Work (Directions and Explanations):** M-F write in planner

**Introduction of Vocabulary (Using the Interactive Word Wall): Learning Activity:** Great Wall of China, Silk Road, warlord, Confucius

**M:** Intro to Confucius

**T:** R2 journal Entry

**W:** Discuss: How did Confucius teach?

**R:** Begin Confucius Saying (arts integration) Project

**F:** Finish Project

**Additional Learning Activities:**

**Summarizing Activity/Formative Assessment:** Teacher observation, journal , Project

**Homework:** every night: M-F: Finish any class work not completed

### ITEM 3: ORIGINAL LESSON PLANS FOR MRS. BROUSSARD, LANGUAGE ARTS

<b>Today is...</b> Monday, March 4	<b>Benchmark:</b> LA.6.2.2.1 The student will locate, use, and analyze specific information from organizational text features. LA. 6.6.1.1 The student will explain how text features aid the readers understanding.
<b>Essential Question:</b> What are text features?	<b>Learning Goal:</b> You will be able to identify various text features and understand why authors use them.
<b>We will learn this by doing:</b> <ul style="list-style-type: none"> <li>• Bell Work: "Buckle Down"</li> <li>• Vocabulary: Text Features, Title, Subtitle, Subheading, Illustration, Key Words, Graphs, Maps, Timeline, Bold, Italics, Diagram, Sidebar</li> <li>• Learning Activity: <ul style="list-style-type: none"> <li>- Review new scale for text features</li> <li>- Tape/Staple in new progress monitoring</li> <li>- Update new progress monitoring</li> <li>- Set up notes</li> <li>- Begin notes on text features</li> </ul> </li> </ul>	<b>Additional Learning Activities:</b>
<b>Assessment:</b> Progress Monitoring #1	<b>Homework:</b> Final Draft of Research Essay Due This Friday! Reading Journal C!

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<b>Today is...</b> Tuesday, March 5	<b>Benchmark:</b> LA.6.2.2.1 The student will locate, use, and analyze specific information from organizational text features. LA. 6.6.1.1 The student will explain how text features aid the readers understanding.
<b>Essential Question:</b> What are text structures?	<b>Learning Goal:</b> You will be able to identify various text features and understand why authors use them.
<b>We will learn this by doing:</b> <ul style="list-style-type: none"> <li>• Bell Work: "Buckle Down"</li> <li>• Vocabulary: Text Features, Title, Subtitle, Subheading, Illustration, Key Words, Graphs, Maps, Timeline, Bold, Italics, Diagram, Sidebar</li> <li>• Learning Activity: <ul style="list-style-type: none"> <li>- Complete pages 144 – 158 in pairs</li> </ul> </li> </ul>	<b>Additional Learning Activities:</b> <ul style="list-style-type: none"> <li>○ Practice text structures with PPT</li> </ul>
<b>Assessment:</b> Pages 144 to 158 of "Buckle Down"	<b>Homework:</b> Final Draft of Research Essay Due This Friday!

	Reading Journal C!
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<b>Today is...</b> Wednesday, March 6	<b>Benchmark:</b> LA.6.2.2.1 The student will locate, use, and analyze specific information from organizational text features. LA. 6.6.1.1 The student will explain how text features aid the readers understanding.
<b>Essential Question:</b> Why do authors use text features?	<b>Learning Goal:</b> You will be able to identify various text features and understand why authors use them.
<b>We will learn this by doing:</b> <ul style="list-style-type: none"> <li>Bell Work: "Buckle Down"</li> <li>Vocabulary: Text Features, Title, Subtitle, Subheading, Illustration, Key Words, Graphs, Maps, Timeline, Bold, Italics, Diagram, Sidebar</li> <li>Learning Activity:             <ul style="list-style-type: none"> <li>Finish notes</li> <li>Update Progress Monitoring #2</li> </ul> </li> </ul>	<b>Additional Learning Activities:</b>
<b>Assessment:</b> Quick Write: Create a title and caption to accompany this image!	<b>Homework:</b> Final Draft of Research Essay Due This Friday! Reading Journal C!

<b>Today is...</b> Thursday, March 7	<b>Benchmark:</b> LA.6.2.2.1 The student will locate, use, and analyze specific information from organizational text features. LA. 6.6.1.1 The student will explain how text features aid the readers understanding.
<b>Essential Question:</b> How do Dorothea Lange and the Great Depression relate to the theme of challenges?	<b>Learning Goal:</b> You will be able to identify text features in an article and analyze how they aid the readers' understanding.
<b>We will learn this by doing:</b> <ul style="list-style-type: none"> <li>Bell Work: "Buckle Down"</li> <li>Vocabulary: Text Features, Great Depression, Dorothea Lange, Photojournalist, Foreground, Recedes, Horizon, Leading Line, Point of View, Portrait, Composition, Focal Point, Cropped, Iconic</li> <li>Learning Activity:             <ul style="list-style-type: none"> <li>Watch video on Dorothea Lange</li> <li><a href="http://art.scholastic.com/issues/03_01_13/Videos">http://art.scholastic.com/issues/03_01_13/Videos</a></li> <li>Begin KWL on Great Depression in INB</li> <li>Read "Dorothea Lange: Portrait of an Era" as a class</li> <li>Students circle text features as we read</li> <li>TPS Discussions on each text feature and how they help us</li> </ul> </li> </ul>	<b>Additional Learning Activities:</b> -

<p>better understand both the Great Depression and Photojournalism (photos, captions, subheadings, key words, title, subtitle)</p> <ul style="list-style-type: none"> <li>- Put "Dorothea Lange" article in INB opposite the KWL chart with Photojournalism vocabulary</li> </ul>	
<p><b>Assessment:</b> Quick Write: Complete an individual question on a text feature we did not discuss together.</p>	<p><b>Homework:</b> Final Draft of Research Essay Due This Friday! Reading Journal D!</p>

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<p><b>Today is...</b> Friday, March 8</p>	<p><b>Benchmark:</b> LA.6.2.2.1 The student will locate, use, and analyze specific information from organizational text features. LA. 6.6.1.1 The student will explain how text features aid the readers understanding.</p>
<p><b>Essential Question:</b> What have you learned about the Great Depression?</p>	<p><b>Learning Goal:</b> You will be able to identify text features in an article and analyze how they aid the readers' understanding.</p>
<p><b>We will learn this by doing:</b></p> <ul style="list-style-type: none"> <li>• Bell Work: "Buckle Down"</li> <li>• Vocabulary:</li> <li>• Learning Activity: <ul style="list-style-type: none"> <li>- Read "Out of the Dustbowl" individually</li> <li>- After reading, finish the KWL chart in the INB</li> <li>- Discuss Table Twitter procedures</li> <li>- Table Twitter for each text feature: what information does the text feature demonstrate? How does this text feature aid the readers understanding</li> </ul> </li> </ul>	<p><b>Additional Learning Activities:</b></p>
<p><b>Assessment:</b> Progress Monitoring #3</p>	<p><b>Homework:</b> Missing Work!</p>

#### ITEM 4: ARTS INTEGRATED LESSON TEMPLATE

Art Integration Using

Common Core Standards

Core Content Area

Grade Level

**Subject Matter/Unit Name**

**Common Core standards:**

**State Art Standards:**

**Learning Goal(s):**

**What will you teach?**

**How Will You Teach?**

**How will you assess the learning?**

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