

Georgia State University

## ScholarWorks @ Georgia State University

---

Art and Design Theses

Ernest G. Welch School of Art and Design

---

8-3-2006

### An Interdisciplinary Approach in the Art Education Curriculum

Terri Lynn Suraco

Follow this and additional works at: [https://scholarworks.gsu.edu/art\\_design\\_theses](https://scholarworks.gsu.edu/art_design_theses)

---

#### Recommended Citation

Suraco, Terri Lynn, "An Interdisciplinary Approach in the Art Education Curriculum." Thesis, Georgia State University, 2006.

doi: <https://doi.org/10.57709/1062139>

This Thesis is brought to you for free and open access by the Ernest G. Welch School of Art and Design at ScholarWorks @ Georgia State University. It has been accepted for inclusion in Art and Design Theses by an authorized administrator of ScholarWorks @ Georgia State University. For more information, please contact [scholarworks@gsu.edu](mailto:scholarworks@gsu.edu).

AN INTERDISCIPLINARY APPROACH IN THE ART  
EDUCATION CURRICULUM

By

Terri L. Suraco

Under the Direction of Melody Milbrandt

ABSTRACT

This study investigates how interdisciplinary lessons are taught in an art education classroom. The teaching strategies used are: Integrated models, the use of "Big Ideas" (Jacobs, 1989, 2003), the use of constructivist methods (Freedman, 2003; Brooks and Brooks, 1999; Milbrandt, 2004), and the use of essential question inquiry (Erickson, 1998; Mallery, 2000) and teacher collaboration (Jacobs, 2005; Erickson, 1998; NAEA, 2005). I am the only participant in an autoethnographical study. In the Literature Review: Why arts integration is important is explored. Positives and negatives of teaching integrated disciplines are addressed. I include four units from my interdisciplinary curriculum in art education and observations with teaching reflections from the units taught in elementary and middle school. The models that are described are: Parallel Disciplines, Multidisciplinary, Interdisciplinary, and Integrated (Jacobs, 1989, 2005; Mallery, 2000;). The study results reveal how interdisciplinary teaching can be implemented in an art education classroom.

IDEX WORDS: Thesis, Interdisciplinary, Integrated, Art Education, Big Ideas

AN INTERDISCIPLINARY APPROACH IN THE  
ART EDUCATION CURRICULUM

By

Terri L. Suraco

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2006

Copyright By  
Terri Lynn Suraco  
2006

AN INTERDISCIPLINARY APPROACH IN THE  
ART EDUCATION CURRICULUM

By

TERRI LYNN SURACO

Major Professor:	Dr. Melody Milbrandt
Committee:	Dr. Paula Eubanks
	Dr. Mariama Ross

Electronic Version Approved  
Office of Graduate Studies  
College of Arts and Sciences  
Georgia State University  
August 2006

## ACKNOWLEDGEMENTS

The writer wishes to express appreciation to the people who have assisted in the development of this study.

Particular acknowledgement is given to Dr. Melody Milbrandt, thesis advisor, for her support and guidance, and to Dr. Paula Eubanks and Dr. Mariama Ross for their efforts in evaluating this manuscript.

I would like to acknowledge the contributions of my family, husband Michael C. Suraco and daughter Rachel, who have been supportive of the time commitment involved. Also I would like to acknowledge my five sisters for their support, Dr. Debra A. Kontny, D.O., Kristine M. Shipley, Nicole D. Bogard, Esq., Kim D. Duffiney, and Rene A. Smith. I would like to express appreciation for my parents Donald and Judy Smith for the encouragement of pursuing an advanced degree. Gratitude is also given to my first influential role model in art education, Paul Nilsson.

## TABLE OF CONTENTS

ACKNOWLEDGEMENTS	IV
LIST OF FIGURES	VII
CHAPTER	
1 INTRODUCTION	1
Purpose of Study	1
Research Questions	2
Methodology	3
Demographic Setting	3
Instruments	5
Limitations	5
Summary	6
Definition of Terms	6
2 REVIEW OF LITERATURE	
Introduction	8
A Theory of Arts Integration	9
Why Arts Integration is Important	11
An Implemented Model and Big Ideas	12
Interdisciplinary Curriculum Models	15
The Use of Curriculum Mapping	18
The Arts and Integrating Learning	19
Obstacles to Teaching Integrated Disciplines	21
Goals for Interdisciplinary Art Education	25

3	CURRICULUM: MY INTERDISCIPLINARY UNITS	
	Introduction	27
	Parallel Unit	28
	Multidisciplinary Unit	41
	Interdisciplinary Unit	52
	Integrated Unit	62
4	APPLICATION	
	Implementation of Lessons: Introduction	70
	Conclusion	110
	Recommendations for Further Research	114
	REFERENCES	114
	APPENDICES	
	A.1) Middle School Goals: Strategy Implementation for Integrated Learning	119
	A.2) Middle School Goals: Strategy Implementation for Integrated Learning	120
	B) Middle School Writing Rubric	121
	C) Elementary School Goals: Strategy Implementation for Integrated Learning	122
	D) Learning-Focused Monitoring for Achievement ©2004 Learning Concepts, Inc.	123



## LIST OF FIGURES

Figure 1.1	Title I Elementary School Demographics PK - 5th Grade 2005 -2006	5
Figure 1.2	Figure 1.2 Middle School Demographics 6th - 8th Grade 2005 - 2006	5
Figure 2.1	Paper Mache Mask Sample	30
Figure 2.2	Content Web for 7th Grade Unit: Culture and Masks	40
Figure 3.1	Seascape sample by Suraco	43
Figure 3.2	Wyland mural " <i>Whaling Wall</i> " #50, <i>Atlanta's Right Whales</i>	44
Figure 3.3	Content web for 2nd grade seascape essential question essay	51
Figure 4.1	Crayon sgraffito sample by Suraco	54
Figure 4.2	Exemplar vessel: Navajo sgraffito	54
Figure 4.3	Acoma Pueblo, Sky Mesa	55
Figure 4.4	Sky Mesa	55
Figure 4.5	Lucy Lewis	55
Figure 4.6	Pottery made by Lucy Lewis	55
Figure 4.7	Signature on pot made by Lucy Lewis	55
Figure 4.8	Large black gloss and black matte glazed pot by Maria Martinez	55
Figure 4.9	Maria Martinez	55
Figure 5.0	Content web for 3rd grade Pueblo communities essay	61

## Chapter I

### INTRODUCTION

#### Purpose of the Study

While some art educators are concerned only with studio techniques, elements of art and principles of design in their art education curriculum (National Association for Partners in Education, NAPE, 1997), contemporary advocates of critical thinking regard art as a vehicle for expression of individual thought. In order for student artists to express a concept then students' minds should be developed along with their technical abilities. A recent issue of the National Art Education Association journal presented a quote by Hung Liu (2006, p. 52) who said, "A really intelligent artist is a scholar first, perhaps a poet or writer second, and an artist third or fourth." Cognitive development should be an essential goal of teaching in the art classroom (Eisner, 1991, 2004). How might art educators connect the intellect to the art process? Neglecting the "Big Ideas" (Jacobs, 2005; Erickson, 2002; Walker, 1996) art teachers could be missing important connections to help students understand the connections of art and design to the rest of their education and its relationship to the world in which they live. Art is relevant to daily life and connections to other subjects can give purpose and meaning to why students are creating art. Many educators believe that art can truly be the core of education and our teaching strategies are essential to student's engagement. Using key concepts, content mapping, essential question inquiry, constructivist methods and collaboration with classroom teachers makes it possible to unite disciplines and develop students' critical thinking

skills (Jacobs, 1989, 1991, 2002, 2005; Eisner and Day, 2004; Beane, 1993, 1997; Erickson, 1998; Parsons, 2004; NAEA, 2002, 2005; ISEA 2005).

There is a need for this qualitative study because many administrators, parents and teachers are still doubtful that higher cognition learning can be achieved through the arts and that art is as equally as important as other academic disciplines (Eisner, 1991). By overcoming the obstacles of time constraints and limited collaborative planning, I believe we can engage students in attaining their cognitive capabilities. I believe this should be our goal rather than teaching art for arts sake. The county where I work has requirements for educators to teach cross-disciplinary strategies. In this study I describe how I implemented interdisciplinary teaching in my art education curriculum. In these units I provide observations and reflections of six art units that were engaging to students. I integrated the art content with classroom content in social studies, science, language arts, math, and music. A collaborative multicultural project was also done with support of the administrators, teachers and parents. The description includes how administrators and teachers in my elementary school view interdisciplinary learning and what I have learned about the complex process of developing an integrated art curriculum.

### Research Questions

- 1) How do I implement established models for interdisciplinary connections to other academic subjects in my own art education classroom?
- 2) What do classroom teachers and administrators think about an integrated art curriculum for the future in my school?

The questions I wanted to explore while preparing my review of literature included: Why arts integration is important now? What are some examples of integrated

curriculum models? What are interdisciplinary teaching strategies? What are the obstacles to teaching integrated disciplines? What is curriculum mapping and how is it used in planning? What are the goals for arts integration in the future?

### Methodology

The research methodology I will use is the qualitative method of autoethnography (Ellis and Flaherty 1992; Ellis 1995; Ellis and Bochner 1992, 2002; Fox 1996; Quinney 1996, Ronai 1996). I wish to include my own voice in the research (Hertz, 1997) to describe how I implemented models of interdisciplinary teaching in my art education curriculum. The research was written in the first person, drawing on personal experience and narrative. I included conversations with some general classroom teachers, administration and the music specialist about their opinions of integrated lesson plans. I will describe one middle school unit and several elementary units that I have taught which implemented interdisciplinary techniques. The integrated units consist of an example of: 1) A 7th grade language arts, social studies and arts integration, 2) A unit for 2nd grade integrating science, technology and visual art, 3) A 3rd grade unit that integrates social studies and art, 4) An integrated unit with art and music, 5) The next unit describes how administrators, teachers and parents collaborate in a five country multicultural project. In conclusion, I described the environment for collaboration with administrators and teachers in the elementary school where I am presently teaching art.

### Demographic Setting

The research method emphasized in my study is autoethnography—I am the only person providing narrative. I am an art education specialist and I had conversations with

lead classroom teachers of each grade level one through five, the music specialist and administrators at the elementary school. I discussed feedback from teachers and administrators whose education includes: Thirty-five educators with Bachelor's degrees; twenty-eight with Masters; two with Specialist; two with Doctoral degrees. There are sixty-seven educators in the elementary. The administrators have an average of 23.5 years of experience, the support personnel have an average of 11.14 years of experience and the PK-12 teachers have an average of 9.06 years of experience. There are two female administrators, one male support personnel, four PK-12 male teachers, six female support personnel and sixty-one female PK-12 teachers. The race/ethnicity ratio is one African-American administrator, one Caucasian administrator, two African-American support personnel, five Caucasian support personnel, fifteen African American PK-12 teachers, forty-eight Caucasian teachers and two Hispanic.

The demographics of the middle school I taught at in 2005 and the elementary school where I presently teach in 2006 are located in Northern Atlanta suburbs and have diverse populations. The specifics are in figure 1.1 and 1.2. The middle school improvement plan included writing across the curriculum and a curriculum-mapping goal for teachers and administrators. The elementary school improvement plan included a Learning Focus Curriculum Plan, using content mapping, key concepts, essential questions, and vocabulary. The elementary school is a Title I school. The demographics in the figure 1.1 and 1.2 are from the Georgia Report Card, office of the Governor, results for 2004-2005. The accumulated data as well as the terms used for heading categories used in the data may not be universal. The data is used generally to describe the demographics of the schools. (ESOL: English as a Second Language)

Figure 1.1 Title I Elementary School Demographics PK - 5th Grade 2004 -2005

Elementary School Population	African American	Latin American	Caucasian	Multi-racial	Special Education	ESOL
506	270	140	67	21	117	96

Figure 1.2 Middle School Demographics 6th - 8th Grade 2004 - 2005

Middle School Population	Asian/Pacific Islander	African American	Latin American	Caucasian	Multi-racial	Special Education	ESOL
1400	58	282	97	906	49	174	37

### The Instruments

Throughout the school year I discussed with associates their opinion of interdisciplinary teaching. I composed an informal email for the development of conversation about interdisciplinary instruction through the arts for the lead teachers, administrator and music specialist. They responded in a variety of formats and venues by the beginning of the summer of 2006. Examples of some of the questions that I asked educators in my school are: 1) What are the areas in your curriculum that you could see arts integration? 2) Do you think that it is possible to integrate with the present time frame within your school? Why or Why not? 3) Would you be willing to work with an art education specialist to design curriculum that integrate lessons and units?

### Limitations

Documentation of the students' work from the interdisciplinary units is not used in the study due to time constraint of obtaining consent forms for students as subjects for research. Neither did I obtain permission for formal interviews or surveys from other educators or administrators. Only the model units developed by the other teachers and me

are presented along with my reflections of the processes of collaboration and integrated teaching.

### Summary

This study was concerned with developing ideas and resources using art education to connect disciplines across the curriculum for the development of meaningful student learning. Also described are the conditions necessary to develop a collaborative setting among students and teachers. Application of the model units designed for this study offered the students an opportunity to develop their own voice using constructivist methods, understand art's relationship to other academic subjects through interdisciplinary units, and apply higher order thinking skills through inquiry and the use of primary research. Collaboration among teachers was essential to the success of interdisciplinary teaching in order to provide the optimum environment. The research study was conducted in 2005 and 2006.

### Definition of Terms

**Big Ideas:** Ideas that will capture the student interests and needs, for a holistic approach. At the general level they represent significant aspects of life, such as identity or social codes of conduct, and they reflect the complexities of our cultures. They also combine elements of both the concrete and the abstract (Jacobs, 1989; Burns, 1995; Erickson, 2002; Daniel, Stuhr, Ballengee-Morris, 2006, p. 2) An artist's concept or theme—the broad, important human issues characterized by complexity, ambiguity, contradiction and multiplicity (Walker, 1996, p. 3).

**Concept:** A mental construct that outlines a set of examples that have common attributes.

They can be one or two-word concepts that are timeless, universal, abstract, and broad.  
(Erickson, 2002, p. 164)

**Conceptual Theme:** A topic of study that includes a concept in the title, which frames a conceptually based study (Erickson, 2002, p. 164).

**Curriculum mapping:** A procedure for collecting data about the operational curriculum in a school and in a district--the instruction that students are experiencing (Jacobs, 2005).

**Discipline-Based Curriculum Design:** Subjects are taught in separate time blocks throughout the school day and no attempt is made to integrate. Knowledge is presented in separate fields without a deliberate attempt to show relationships among them (Mallery, 2000).

**Discipline:** This term refers to a specific body of knowledge with its own background of education, training, procedures, methods, and content areas (Hope, 1995).

**Essential Questions:** Inquiry based explorations of the key concept in a unit of study. The questions can be general or specific (Jacobs, 2005; Ornstein, 1987).

**Multidisciplinary or Cross-Disciplinary Design:** This curriculum design brings together related disciplines in a formal unit structured around a common theme. The difference between the parallel design is that teachers meet initially and select a theme, modify content presentations to fit the theme. The teachers must have common planning time to make curriculum decisions and outline content (Erickson, 1998; Jacobs, 1989, 2005; NAEA 2000, 2003, 2005).

**Interdisciplinary Design:** Instruction deliberately planned to bring together the full range of disciplines in the schools' curriculum. Curriculum designers meet, plan, modify, monitor and evaluate instruction related to a common theme. The units are in a specific



time frame and are planned to meet mutually established understanding (Mallery, 2000; Jacobs 1989, 2005). Learning modules can range from a single lesson that features connections between two or more disciplines, an interdisciplinary unit of study, and a school-wide project involving many classrooms, students, and teachers, an entire curricular framework (NAEA, 2002).

**Integrated Lessons also called Infusion:** This model of curriculum design two or more teacher's work together to create common objectives based on a theme. The distinctive characteristic of this approach is that each teacher assesses for all objectives taught in the lessons based on local, state or national standards. This model is the hybrid of the teaching strategies where each subject is equal in partnership requires the most collaboration between teachers (Erickson, 2004; Jacobs, 2005).

**Parallel Disciplines:** Teachers collaborate and sequence lessons so that the topics in two related disciplines are taught during the same time frame. The content and the presentations are not restructured, and it is the student's responsibility to make the connections and see relationship between disciplines (Erickson 1998, Mallery, 2000, Jacobs 1989, 2005, NAEA, 2000, 2003, 2005).

## Chapter 2

### REVIEW OF LITERATURE

#### Introduction

I was first introduced to interdisciplinary connections across the curriculum in my Art Education degree program during graduate school in Teaching Philosophies. I studied the philosophy in depth along with many other pedagogies. I believe that it is one of the most important teaching philosophies I learned because I am convinced that learning

should be meaningful and isolation should not occur between subjects. When educators can bring the pieces of the puzzle together students can assimilate information in multiple ways. As an art education professional I attended an art educators county in-service meeting in the fall of 2004, directed by Karen L. Erickson, an interdisciplinary educator who spoke on the topic, "Focusing on Arts Integration". Erickson showed us how to properly integrate lessons in a workshop designed to demonstrate the power of learning through the arts. One of the examples she used was a drama and language arts lesson. The objectives for each discipline were balanced equally in an integrated lesson as a fine-tuned automobile rather than piggybacking other subjects. Her workshop sparked my interest as she motivated most of the workshop participants to learn drama techniques to teach art, math, language arts, science and social studies.

The following spring in 2005, another interdisciplinary educator spoke at a different county in-service meeting for educators in the district. Her name was Dr. Heidi Hayes Jacobs. Her presentation about curriculum mapping and integrating subjects for students was extremely informative as well. I found several articles and books authored by Jacobs to be interesting and helpful including *Interdisciplinary Curriculum: Design and Implementation* (1989, 2005) and *Mapping the Big Picture: Integrating Curriculum & Assessment K-12* (1997) as well as her website (2005) Curriculum Designer, Inc. [curricdes@aol.com](mailto:curricdes@aol.com).

### A Theory of Arts Integration

The theory of art integration in education was explored as early as the 4th century B.C. in ancient Greece where Plato stated that art forms should be used as foundation of educational method (Cox, 1981, p. 6; Ewens, 1992, p. 2). Students learn by social,

constructive, investigative and expressive methods (Dewey, 1938; Gardner, 1991; Tanner, 2005). A theory on the subject of arts mediation is from Jean Gagnepain, professor of linguistics and cultural studies at the University of Rennes, France (1992). Gagnepain and his colleagues call the theory they are developing the theory of mediation. It offers a clinically based, science of culture in which human beings mediate their relationship to nature (Ewens, 1992). Ewens explains the theory in *Human Sciences and Art Education: the Theory of Mediatio*. The theory implies that humans make sense of their environment through: 1) signs, 2) tools, 3) societies and histories, and 4) norms. There are some similarities in Gagnepain's theory and Gardner's (1983) theory of multiple intelligences. Gardner (1983) published *Frames of Mind*, introducing a pluralistic view of intelligence that suggests human intelligence entails a set of skills enabling individuals to solve problems, create products and formulate new problems (Mallery, 2000, p. 14). Gardner's definitions of intelligence include: 1) linguistic, 2) logical/ mathematical, 3) spatial, 4) bodily/kinesthetic, 5) musical, 6) interpersonal, 7) intrapersonal, and 8) Naturalistic. The Gagnepain theory has to do with humans mediating the natural environment to assimilate to their own experience from a scientific approach rather than a cultural approach (Ewens, 1992, p.3). Gagnepain's background is in linguistics and he studied the deconstruction of language. Gagnepain concluded that humans mediate their activities through art. As Ewens (1992) notes, art is "the rational capacity to technically mediate our activity" (p. 11). The premise is that art is a fundamental form of human rationality (Eisner 1991; Gardner 1991; Ewens, 1992).

## Why Arts Integration is Important

Currently, the National Art Education Association is strongly in favor of interdisciplinary teaching and learning through the arts. In *Authentic Connections: Why Should Art Teachers Integrate Lessons With Other Subjects?* a document developed by an interdisciplinary committee of the Consortium of National Arts Education Associations in 2002, the theme is addressed. At the consortium art educators' came to the conclusion that interdisciplinary work in the arts is important because it enables students to solve problems and make meaningful connections. Interdisciplinary curriculum gives students the opportunity to generate new insights and to synthesize relationships among ideas. The Consortium recommends that art education specialists find a balance working with other classroom teachers, to meet standards art and the other disciplines standards (NAEA, 2002, pg. 3).

The national content standard for interdisciplinary visual arts is: Content Standard #6: Making connections between visual arts and other disciplines. The National Standards for Arts Education include dance, music, theatre, and visual arts standards that are interdisciplinary in nature. The Consortium of NAEA document provides guidelines for Interdisciplinary pedagogy that include:

- 1) Student centered teaching, 2) Maintaining the integrity of each discipline; Increasing depth of understanding and student achievement,
- 3) Alignment with established learning standards, 4) Providing a balance among the disciplines being studied; Incorporates multiple intelligences and learning modalities, 5) Sets clear expectations for student work, 6) Encourages formative and summative assessment, 7) Develops higher order thinking skills and

problem solving, 8) Involves community resources in and out of school.

9) Respects and encourages multiple solutions to problems, 10) Acknowledges and is sensitive to the diversity of learners and society (NAEA, 2002, pg. 4).

Some of the elements that are essential for interdisciplinary learning through the arts include: learning experiences that promote meaningful connections between and among disciplines; in-depth study of content of the disciplines, using accurate and carefully-selected examples, materials, and terminology; involvement of students in processes that are authentic to the arts (creating, performing, and responding); forms of assessment that are compatible with the arts (NAEA, 2002).

#### An Implemented Model and Big Ideas

In "Sharing Concerns, Teaming Up and Reaching Out" by B. Stephen Carpenter II, an article in *Art Education*, January 2006, a project called Transforming Education through the Arts (TETAC) is high-lighted. In this article, three university faculty mentors reflect on their involvement in a curriculum reform project involving five public schools in Ohio as they integrated the arts into the curriculum. Pat Villeneuve, Amanda Martin Hamon, and Kristina Mitchell discussed the development, history and success of an interdisciplinary curriculum model that makes use of a university art museum as the context for instruction in many subject areas (Carpenter, 2006).

The TETAC model is based on the art educator, general classroom teachers and administrators collaborating to create a curriculum designed in a new and exciting way. The TETAC projects were based on interviews with the people in the universities (Ohio State University) and research about the community as a site of learning, inspiration and history. When the group collectively brainstormed the result was a unique curricula.

Their research questions were: "What ways are most effective for educators to share ideas? How do teams work well to accomplish goals that individuals find difficult to achieve by themselves? What responsibilities do educators have to reach out to their students, colleagues and communities?" (Carpenter, 2006, p.4).

TETAC authors Daniel, Stuhr and Ballengee-Morris, suggest that brainstorming could be motivated by visual culture. Examples are: familiar spaces, advertisement images, newspaper articles, television, movies, music videos, shopping malls, community events, video games, and works of art. The authors point out the interrelationship of integrated curriculum components are the: unit foundations and role of inquiry based instruction and assessment. The theme they chose to exemplify in the five TETAC schools was "community". Once this theme was in place, the first step in developing integrated curricula was to identify a big idea. Big ideas can come from various sources such as state, district, local and grade level curriculum guidelines; proficiency test standards; and global or local issues (Daniel, Stuhr, Ballengee-Morris, 2006).

The use of Big Ideas, Key Concepts and Essential Questions in planning integrated curricula was first suggested by Heidi Hayes Jacobs (1989, 2003, 2005) and Rebecca Crawford Burns (1995) and later developed in art education by Sydney Walker (1996). Walker states:

Big Ideas are the broad, important human issues characterized by complexity, ambiguity, contradiction and multiplicity. The Big Ideas can expand student artmaking beyond the technical skills and formal choices to human issues and conceptual concerns (Walker, 1996, p.1).

The Big Ideas are used in combination with essential question inquiry. Examples of developing key concepts in essential questions for the community theme are: "How is a community defined? What kinds of places can be found in communities? What are the reasons for finding art in communities?" (TETAC, 1998). The authors suggested that the theme of community enables teachers and students to make connections through many disciplines to the local, state, national and international communities. They articulated the need for collaboration between social groups, students and teachers, and members of the community. They suggested inquiry-based pedagogy (Daniel, Stuhr, Ballengee-Morris, 2006) as an avenue for student engagement.

Heidi Hayes Jacobs, is editor of *"Interdisciplinary Curriculum: Design and Implementation"*. She has worked with hundreds of schools across the country to assemble together the best practices for curriculum planning. Constructing interdisciplinary curriculum is one of the highest priorities for many educators according to surveys taken by ASCD. Educators are interested in interdisciplinary curriculum for at least two reasons. One reason is that some of the newest, most valuable knowledge is overlooked in conventional subject areas. Second there is the crisis of student drop out, physically and mentally. Students often ask, "Why are we studying this? It doesn't seem to make any sense. How does it fit with my life? Integrating curriculum helps students see the connections among school subjects. The Big idea approach can combine elements of both the concrete and abstract in a provocative way" (Jacobs, 2005).

## Interdisciplinary Curriculum Models

Development of an integrated lesson can spring from many steps. For example, one approach is to utilize a common standard in the art classroom such as: Students create and respond to a particular artwork. When I began an interdisciplinary lesson between language arts and visual arts (see thesis chapter 4, example multicultural mask) for middle school I found that denotation and connotation were part of the language arts curriculum. From my experience with visual culture lessons (Barrett, 2000) I assumed that these terms were the domain of art criticism. When I spoke with the 7th grade social studies teachers about what they were teaching, I found their study of Africa fit in perfectly with a multicultural mask project that began with an African artifact study. Art and social studies are natural coordinating subjects (Cox, 1991). Language Arts and Visual Arts also overlap in areas of analysis, creativity and critique. The 7th grade unit would be considered Parallel Instruction design.

Science, math and art have many commonalities as well (see thesis Chapter 4, example 2nd Grade Seascape). I found hundreds of examples of interdisciplinary and integrated lessons on the internet including: Science and Art, Leonardo Da Vinci; The Great Pyramids, golden ratio, art, architecture and math; and M.C. Escher and math tessellations (Eisenhower Clearing House, <http://www.enc.org>, 2006) that illustrate the natural connections between artwork, science and math.

Guidelines for interdisciplinary curriculum include utilizing aesthetic principles, broad generative themes, standards in one or more disciplines, key concepts and principles in other disciplines, shared elements, functions, or contexts across disciplines. Three models for interdisciplinary learning are: 1) Parallel Instruction, 2) Cross-



disciplinary Instruction, and 3) Integrated /Infusion (Mallery, 2000; Jacobs, 1989, 2005).

Parallel Instruction is the agreement between two teachers to focus on some common topic or concept. In parallel instruction each teacher from separate disciplines work collaboratively, but focuses on the content and processes of their distinct disciplines within the common topic. The responsibility for making connections between disciplines is up to the student.

Cross-disciplinary/Multidisciplinary instruction features two or more subject areas addressing a common theme, concept or problem. An example is: Students ability to critique works of art and literature for their symbolic content provided the starting point for a middle school visual arts and a language arts teacher. The two teachers met to explore themes. Students demonstrated their application of these ideas through presentation (NAEA, 2002). From my own experience for example I discovered that the second graders were taking a field trip to the Georgia Aquarium. I decided to follow up with a lesson on a contemporary marine artist and activist, Wyland (see thesis, Chapter 4, example 2: Multidisciplinary unit for second grade science/art). I included science objectives as well as art objectives. I worked with several second grade teachers, and the technology specialist to correlate subjects.

Infusion is the third approach to interdisciplinary curriculum and the most rare. In this model the depth of a teacher's knowledge and the well-rounded background of the students become critical. For example, an interdisciplinary curriculum in a high school setting an integrative senior seminar was created by the visual arts and language arts teacher (NAEA, 2002). Students explored the theme of conflict/violence in contemporary family relationships of today through sculpture, video, and literature. The students went

on a field trip to view the work of a contemporary artist who uses soft sculpture, video, and recordings to comment on the theme. This theme was extended through the study of Shakespeare's *Romeo and Juliet* and the analysis of various contemporary settings of the play. Students produced a videotape and a storyboard and engaged in dialogue as they analyzed the use of images, sounds, and texts in literal and symbolic forms (NAEA 2002, p.9).

In order to test the infusion model, the music teacher and I constructed an integrated arts unit implemented this last spring based on the making of a feature film Bruckheimer (2003) "*Pirates of the Caribbean: Curse of the Black Pearl*" Walt Disney Pictures. According to existing models, the scope and sequence of the curriculum was current and active. An appropriate framework by correlating the standards was developed through the art and music objectives. The material was relevant to students because the film was a contemporary sensation in popular culture. The integrated model was based on current infusion models implemented in schools (Erickson, 1998; Mallery, 2000; Jacobs, 2005). The music/art unit is included in my research observations (see thesis, Chapter 4).

The fourth model defined is the Interdisciplinary Model. In this model instruction is deliberately planned to bring together the full range of disciplines in the school's curriculum. Curriculum designers meet, plan, modify, monitor and evaluate instruction related to a common theme. The units are in a specific time frame and are planned to meet mutually established understanding (Mallery, 2000; Jacobs 1989, 2005). Learning modules can range from a single lesson that features connections between two or more disciplines, or an interdisciplinary unit of study, to a school-wide project involving many classrooms, students, and teachers, an entire curricular framework (NAEA, 2002).

I demonstrated the use of this model in my research study in a collaborative community project between the administrators, teachers and parents in an elementary school Multicultural Fair. In order to see where standards could be integrated curriculum mapping was used during the planning process.

### The Use of Curriculum Mapping

In order to construct integrated units curriculum mapping is used often to assist teachers in finding ways to construct cross-disciplinary connections. According to Jacobs (2003):

Curriculum mapping is a procedure for collecting data about the operational curriculum in a school and in a district--the instruction that students are experiencing. By mapping what's actually taught and when it's taught, teachers produce data that they can use in conjunction with assessment data to make cumulative revisions in instruction (Jacobs, 2003; Perkins-Gough, 2003, p. 12).

Jacobs recounts, the progression will be to design a few units in which disciplines go together. She suggests a two to three year plan. The first year would be about working on parallel articulation and then move on to a unit that's a natural fit in the curriculum. A study of Native Americans in 4th grade would involve social studies, literature, art, and music. Several teachers would be working together (Jacobs, 2003).

Teachers need skills and time for empowerment. Common planning time is critical. Collaboration and teams should be voluntary (Jacobs, 2003).

The focus on the arts is central to what it means to be human. Curriculum discussions in the United States often marginalize the arts. The education systems in most other countries--especially industrialized countries, but even developing

ones--reflect how important it is to be culturally literate (Jacobs, 2003; Perkins-Gough, 2003 p. 16).

Planning for curriculum integration calls for a four-phase action (Jacobs, 1991, p.27-28). These steps are: Phase I: conducting Action Research. In small groups, teachers can work collaboratively to align standards and objects. This is a six-month time frame. Phase II: develop a proposal, a two to four months time frame is necessary for assessing multidisciplinary units and updating units already taught. Phase III: implementing and monitoring the pilot. During the second year of the plan, teachers evaluate decision-making procedures, relationships between team members, the time required for implementation, and re-evaluating resource materials. Phase IV: adopting the program in the third year, faculty make revisions to the program based on the data collected in the pilot phase and adopt it as a long-term curriculum. It is critical to replace what was previously taught. According to Jacobs (2003) curriculum reform can be established by a successful plan.

### The Arts and Integrating Learning

There is a need for teachers to possess a more powerful knowledge base for subject matter and classroom management skills in order to address pupil learning needs, and critical pedagogy. In the past, art education research has not been considered consistent (Chapman, 1982). There is too much diversity in methodology and few studies are replicated. The focus is on theory and not enough on practical environments for teachers. The research has been categorized as philosophical, psychological, sociological, and by subject matter, pedagogical practices and methodology. The speculative-theoretical position stresses the critical enlightenment obligation of Art Educators

(Chapman, 1982). When art teachers were surveyed from 1977-1978 they revealed that they generally focused on studio activities in their teaching. Chapman suggests that the need for art education from K-12 to emphasize creativity, imagination and reflective thinking about art. Chapman also suggests the view of the child, as a natural artist, able to produce but not think about art, is a problem hindering art education programs in schools.

Chapman (1982) advises integrating the study of fine and popular art and cultural studies of Eastern and Western philosophies facilitate the students' applying a broader knowledge beyond the classroom. Gardner (1991) also discusses "education for understanding". He advocates student mastery instead of learning skills by rote, which students cannot usually apply in the next context. Interweaving is his central theme, which involves creating and responding to symbols that require critical cognitive, reflective and perceptual capacities.

Elliot Eisner warns about the hidden curriculum and suggests, that all schools teach "null" curriculum. In schools that serve a high proportion of at-risk students the curriculum is geared toward an error-oriented outcome driven by facts and skills, worksheets and workbooks. In schools serving more advantaged students the curriculum is idea-oriented; theme writing, library work, projects, seminars, studio work, student portfolios, and field experience. This promotes divergent thinking in the advantaged students and convergent in the economically disadvantaged. Tanner (1995) states that the arts are essential, helping us create a more harmonious environment and engaging in re-creation. It is evident by Eisner and Tanner's experience that quality learning involves much more than just filling in the ovals on a multiple choice quiz. I agree that the arts can unite the acquisition of knowledge, integrate this knowledge with engaged social

learning, build concepts using constructive methods, ignite investigative responses, and of course allow expressive/artistic impulses to be awakened.

The implication for the field of art education is that art educators should be aware of the duality in curriculum and need for engagement in student learning. We should not become lazy in their instruction and focus only on what students can produce to please administrations. Rather, we must focus on creating a stimulating curriculum to encourage the life long learning and creative expression by their students. It should be our professional goal to encourage critical pedagogy in all educational environments. Allowing natural learning impulses to be stimulated in a safe, and encouraging environment promotes self-efficacy in human beings and the ability to problem solve in real life situations. The arts are essential and not a fringe subject. We must to advocate the arts and be wary of the dangers of standardized testing without the support of critical pedagogy.

Eisner offers an alternative view of the role of the arts in the schools. The arts should occupy a central place in the curriculum, because it is connected to the prime educational end of a more abundant mind. Integration and interpenetration of the other areas of the curriculum shows the arts as the connecting part of the whole. Art education is a super-tool, allowing students to understand the world more in depth and with more meaning.

### Obstacles to Teaching Integrated Disciplines

Obstacles for interdisciplinary teaching are the need for sufficient common planning time, access to local, state, and national standards, flexible scheduling, appropriate resources, ongoing professional development, curriculum mapping,

community support and involvement, and administrative involvement. There isn't a legitimate reason to separate subjects (Jacobs, 1989, 2005; Tanner, 2005; Beane, 1997). Subjects need to support one another. The systems in place make it very difficult to teach interdisciplinary subjects. Teachers may believe their subject is the only subject in which they are expert. The National Science Teachers Association would like to do away with the fragmented curriculum and substitute an integrated science program at the high school level. Many non-science teachers do not feel comfortable with teaching out of field. Teacher education needs reform for developing integrated learning for the long term.

The largest obstacle to interdisciplinary curriculum planning is that teachers try to do too much at once (Jacobs, 1991). They need to look for natural overlaps between subjects. An example is when studying the immigration period in social studies to include math demographics and statistics. When studying the Renaissance, include literature, social studies, visual art, and music. Sometimes there is an over abundance of information taught on one topic, such as the rainforest. When teachers look at what they teach collaboratively, they realize the commonalities. Revealing the overlap in curriculum takes cooperation among teachers in sharing textbooks and curriculum ideas (Jacobs, 1991). Many art teachers do not have common planning time with the classroom teachers or even the other specialists so sharing information becomes more difficult.

Roucher and Jessie Lovano-Kerr (1995) outlined obstacles for integrating units in public schools. In *"Can the Arts Maintain Integrity in Interdisciplinary Learning?"* Roucher and Lovano-Kerr investigate the question of art being taught for arts sake rather than serving as an aid to instruction in other disciplines. Providing high-quality arts

instruction and interdisciplinary learning that does not compromise the integrity of each art form is debated. In order for the arts to maintain their integrity, the Ad Hoc Consortium of National Arts Education Associations advises against the practice in some schools of reducing the time devoted to instruction in the arts by "integrated" learning. (Roucher, Lovano-Kerr, 1995, p.20).

In the article by Rocher and Lovano-Kerr (1995) they present a case study of the arts in elementary schools (Stakes, 1991). In that study in the minds of most teachers, integrated art was teaching the U.S. president's name in a song or making a mural of Westward-moving prairie schooners for a social studies unit. Teachers saw art components as enhancements, motivators for learning basic skill objectives. Very few cases reported the arts as equals as the other disciplines (Stakes, 1991).

In order for art not to be used as a support subject, arts goals in the National Standards for Arts Education call for sequenced and comprehensive learning in the four disciplines (visual arts, music, dance, and theatre) and specifies knowledge and skills required to create and learn about the human cultural heritage. The intent of the standards is that the arts are taught for intrinsic value, yet the most important goal is for students to make connections among the arts and when combining the arts with other subjects (1994, College Board, Arts Education Assessment). The argument is that most art educators welcome the centrality of the arts but they do not want to have the arts integrity unknowingly jeopardized by ill-prepared classroom teachers teaching art instead of art specialists.

The National Standards, included in the Educate America Act (1994), state that the arts are a core discipline according to the national education policy agenda. To make



art the core, Roucher and Lovano-Kerr suggest using the work of art as the starting point for interdisciplinary connections.

Based on the work of several authors interdisciplinary teaching strategies have the following characteristics. Erickson, K. (2005) suggests using *essential questions* that connect both disciplines in an integrated lesson, objectives include both disciplines, evaluation and assessment for both disciplines, and a closure and reflection that encompass the topic. The scope and sequence in curricula should be *current and active*: this means that the objectives are aligned with the most up-to-date national, state and local standards. Aligning with standards alone does not help students relate concepts to the real world. *Sequencing* relates to the order in which objectives should be taught (Bates, 2000). *Collaboration* is involved in deciding what content is the most important to teach at what times between teachers. Larger concepts, themes or Big Ideas are precedent (Erickson, K., 2005); highly important for the learner to make connections to the real world and between each individual fact. A *structure/framework* in learning is a *visual or verbal schema* that describes the cognitive hierarchy and relationship between facts, topics, concepts, generalizations, principles, and theories (Erickson, H., 2002, p. 166). A framework provides a plan among the teachers collaborating. *Material should be relevant* to interests of the student, whether or not students are engaged in the lesson content. When the student's have an *active voice* in their learning the role of the teacher is transformed. Engaging students in *dialogue*, letting the conversation evolve and letting student's do their own research removes the teacher from the center of delivering content. Evidence of the teacher taking risks occurs as the lesson evolves and collaborative efforts are supported by the whole learning community, making new discoveries and sharing

information. Using these strategies students are highly involved and engaged in their own learning.

### Goals for Interdisciplinary Art Education

The implication of interdisciplinary research to art educators is the significant challenge of reforming the present curriculum to integrate lessons. It is important to have a well rounded and thinking individual as the educational goal rather than ending up with a student feeling disconnected to the educational experience. Most children have a tendency to go with the flow of the adults' view of their world and aim to please. They become disillusioned with adults when information is fragmented and doesn't make sense in the whole picture. They enjoy discovering and researching new ways of doing things. The goal of art teachers is to have students think critically and become life-long learners, through teaching in a holistic integrated approach.

Erickson (2002) suggests that, technology, transportation, and communication have changed business and consequently the national economy is now a global enterprise (Erickson, 2002, p. 1; Jacobs, 2005). The growing concern over whether students will be well prepared for the future has called for the creation of higher educational standards. Because of the fast advancement in standards and evaluation it is difficult to decide what facets of the curriculum must be modified to include essential knowledge and skills. Erickson believes that performance based standards are often missing critical connections to higher order thinking skills.

Erickson (2002) recommends utilizing conceptually based questions with students to elicit conceptual thinking.

The processes and key skills of the discipline, provided by grade level or grade bands, convey clearly to teachers the expectations for developing the professional performances of the artist, the mathematician, or the social scientist (Erickson, H. L. 2002, p. 34).

The traditional curriculum, which values memorization, does not help to develop complex thinking ability. This traditional educational model worked well for factory workers but does not work in a changing complex society. Education has to address the need for workers who can identify and solve complex problems, think independently as well as in teams, and exhibit leadership characteristics.

Erickson outlines curriculum concept standards in charts to outline key concepts, by one or two words. Erickson explains complex performances and performance indicators. Correlating critical content topics at each grade level with key concepts to be developed is critical. Once the key concepts are identified for the content subjects then broader themes can be developed to integrate where applicable (Erickson, 1995 p. 61). A conceptual lens forces thinking above the fact base. The topic would be the tool for understanding and not the individual facts. The conceptual ideas would transcend time and cultures. "The topic becomes the vehicle for students to apply new knowledge, thus "Big Ideas" (Erickson, 1995, p. 65).

The main reasons to teach interdisciplinary methods in the art education classroom are because: 1) knowledge is expanding rapidly, 2) citizens need conceptual abilities to understand complex social systems (Erickson, 2002; Jacobs, 2005), 3) Students learn by social, constructive, investigative and expressive methods (Dewey, 1938; Milbrandt, 2002; Tanner, 2005); 4) art should be the center of learning (Eisner,

1991; Roucher, Lovano-Kerr, 1995); and 5) there are no legitimate reasons to isolate subjects (Erickson, 1991, 2002; Jacobs, 1989, 2003, 2005; Eisner and Day, 2004).

### Chapter 3

## CURRICULUM: MY INTERDISCIPLINARY UNITS

### Introduction

The following curriculum includes four interdisciplinary units that I have taught in elementary and middle school. The units are based on models such as; Parallel Design, Interdisciplinary, Multidisciplinary and Integrated. The first example is based on the Parallel Discipline Model. Teachers collaborate and sequence lessons so that the topics in two related disciplines are taught during the same time frame. It is a unit for 7th grade that correlates social studies, visual arts and language arts. The second example is a Multidisciplinary unit for 2nd grade that correlates science, technology and visual arts. Multidisciplinary curriculum design brings together related disciplines in a formal unit structured around a common theme. The third example is an Interdisciplinary unit for 3rd grade correlating social studies and visual arts. The fourth example is a 5th grade unit where the teachers collaborated, and shared objectives and assessment responsibilities in a fully integrated design. In the integrated design model the distinctive characteristic of this approach is that each teacher assesses for all objectives taught in the lessons based on local, state or national standards. The last example is an interdisciplinary model where the administrators, teachers and parents worked together on a school wide multicultural project. Each lesson plan for this interdisciplinary model is not described in detail in the curriculum section. In the interdisciplinary curriculum chapter four units are outlined. Instruction deliberately planned to bring together the full range of disciplines in the

school's curriculum. Curriculum designers meet, plan, modify, monitor and evaluate instruction related to a common theme. The units are in a specific time frame and are planned to meet mutually established understanding (Mallery, 2000, Jacobs 1989, 2005). Learning modules can range from a single lesson that features connections between two or more disciplines, an interdisciplinary unit of study, and a school-wide project involving many classrooms, students, and teachers, an entire curricular framework (NAEA, 2002).

### Parallel Unit

Example 1: 7th Grade Art Education Visual Arts/Social Studies/Language Arts

Lesson Plan Big Idea: Essential Question "How does culture influence art?"

Unit: Culture and masks

Lesson Overview of Major Concepts

Student's will research various cultures around the world and look at the art form of the mask. They will watch videos, read books, research internet sites, and will be given handouts on some cultures that use masks. After they analyze the research and samples they will come to their own conclusion about similarities and differences in functional and decorative art from different cultures and analyze about who, what, where and why the art form of the mask has been utilized. This strategy is level 4 Analysis of Blooms Taxonomy, Level 5 Synthesis and Level 6 Evaluation.

2005-2006 County Standards

Visual Arts

Critical Analysis and Aesthetics

VA 7.8 Symbols. The learner will be able to compare and contrast how artists use selected subject matter, including symbols and ideas, to communicate a message.

VA 7.17 The learner will be able to judge an artwork based on how successfully it expresses aspects of the society in which it was produced.

#### Historical and Cultural Context

VA 7.19 Historical Sources. The learner will be able to analyze and compare historical accounts of and/or artwork from two or more sources.

#### VA.7.1 Artistic Theory

The learner will be able to create a series of artworks that expresses a feeling or emotion (Expressionism/ Emotionalism).

#### VA.7.2 Three-Dimensional Qualities

The learner will be able to plan and create additive and subtractive sculptures in a variety of media.

#### VA.7.7 Other Subject Relationships

The learner will be able to apply concepts and ideas from another discipline and its topics as sources of ideas for own artworks.

#### Language Arts

##### LA7.1.2 Collect Information: Obtain

The learner will be able to read to obtain information.

##### LA7.2.1 Culture: Cultural Perspective

The learner will be able to describe the cultural perspective of literature

##### LA7.5 27 Mechanics: Use in Writing

## Objectives

- Students will research the mask as an artform from at least five sources for masks from various cultures around the world and compile at least ten pages of research for their art notebooks (visual and literary resources including references; off the Internet, or books).
- Students will compare and contrast facts of similarities and differences that they have discovered about who creates masks, and why, in a one page essay summary, with a minimum of three paragraphs.
- Students will create a marker comprehensive of a mask based on individual and group research on 9 x 12 paper that shows an expression.
- Students will create a paper mache sculpted mask based on their marker comprehensive with at least three sculpted features that show an emotional expression and use good craftsmanship.

Figure 2. 2 Paper Mache Mask Sample by Suraco



## Resources

Large image prints masks from: Egypt, various African Tribes (Zie, the Congolese, and the Baruka) and North American Pacific Coast Natives.

Puttkamer, P. and Davis, W. (n.d.) *Spirit of the mask* (video recording). United States:

Forna Gryphon Productions. PBS documentary narrated by Bill Moyer.

Forna, A. (n.d.) "African art" (video recording). England: BBC/RM Associates.

Nunley, J. W. and McCarty, C. (1999). *Masks:Faces of culture*, Saint Luis Art Museum, New York, NY:Harry N. Abrams, Inc.

J. Paul Getty Foundation(2005) *Culture and Heritage. Many ways of Seeing, Symbols from Nature and African American Art: Critics and Collectors. Venet, Welcoming African American and Cambodian Art*. ArtsEdNet, J. Paul Getty Foundation. USA. <http://www.getty.edu/artsednet>.

Websites that students found through World Book Encyclopedia search and Galileo.

Additional books included the subjects Mardi gras, South African Cultures, *The Art and Architecture of Egypt* reference book, Books on Japan, South America, and North American natives.

#### Introduction/Motivation

Students will participate in dialogue about cultures, view videos on cultures that use masks, and analyze the large image prints of masks, the mask sample and construct their own learning through working individually and in pairs to research. Students will share learned information with the class in a dialogue.

#### Content

**What is a Culture?** A culture is a group of people who share common belief. They might share language, dress, lifestyle, religion, food, dwellings, and geographic roots. Your group of friends can be it's own culture, a teen culture or a community culture. Other cultures could be groups of people who share religious beliefs. **American culture consists of what?** Possibly fast food, jeans, planned neighborhoods, freeways,



etc. **Can you think of what a culture consists of?** There are a variety of ways to describe a culture. A good way to study a culture is to compare and contrast, find similarities and differences that make cultures unique.

A particular culture can create specific artforms. A **subject matter in art** is what the artist or culture is creating art about. It could be for functional purpose, aesthetic purpose (the beauty of), or for contextual purpose (making a statement about something). Some styles of art are realistic, impressionistic, abstract and contextual.

A culture other than our own that I would like to present to you today is a culture from Africa that uses masks in ceremony. A mask is an artform used by many cultures. This video describes how people of the Congo use masks in ceremony. One is an initiation ceremony for a boy, from being a child to becoming an adult. He wears the mask through the village in a special ceremony and rites are performed. It is a big deal in that culture. **What initiation ceremonies do we have in America for that time in our lives?** The masks that they wore represent special stages in their lives, they could also represent deities and un-scene spirits of their religion. In America if someone found an African mask we might think it was unusual or aesthetically pleasing and hang it on a wall. In Africa, only a masker has the privilege of owning the masks and he would keep them hidden until the specific time for ceremony.

One famous Western Artist influenced by African artifacts was Pablo Picasso. Picasso was one of the most important Artists of the 20th Century. He was born in Magala, Spain in 1881. He lived until just 30 years ago, 1973. He did thousands of drawings, paintings, and sculptures. He is very famous for working in an “Abstract” style. His not-real life representations were known as a style of art called “cubism”.

Cubism is a form that has been fragmented, or broken up. Picasso saw a very interesting exhibit in Paris that showed all kinds of artifacts from Africa. He began combining some of the images that he saw into his own artwork. He also traveled to Africa to see where they came from. One of his paintings in the cubist style is *Les Femmes d'Alger* (O.J. version O) (Ladies of Avignon). He painted some of the women wearing African masks.

Masks have been used as an art form in many cultures around the world as well as Africa. Here are some examples. In Mexico each village has a mask maker. Masks are used in festivals, ceremonies, and as decorations. They can transform a person into something that they are not temporarily. Some of the types of masks are human, animal, supernatural, and fantasy. Masks may be symbols of various messages. The artform of the mask may be a transitional link from ancient cultures to contemporary society.

Cultures have unique symbols. **Symbols** communicate ideas to members of specific cultures. A symbol can mean one thing in one culture and another idea in another. For example the swastika in Northern India is a symbol of good luck and many Indians use the symbol in a positive manner. In Western culture the swastika has become a symbol with negative connotations after WWII. Symbols can be looked at from cultures throughout history and examined for meanings. **Can you give me an example of a symbol that has two meanings for two different cultures?** Interpreting symbols can be complex and it is wise to gather as much contextual information from the culture to interpret them.

Another video I would like to show you tells about the Native American Pacific northwest cultures that use masks in ceremonies "the Spirit of the Mask". The video shows a potlatch, a specific ceremony. The potlatch is a ceremonial feast where natives of

the northwest coast lavish gifts on others and then others reciprocate the tradition (Webster, 1981, p. 893). Through the passage of oral traditions, morals are reinforced and shared with future generations. The Native Americans also have ceremonies of initiation.

Each culture has unique uses for ceremony and masks. **What uses does our culture have for masks?** Sports, drama, holidays, festivals, etc. I would like you to research on the Internet and from books cultures that use masks and come up with at least ten pages of research for your notebook. You will be creating your own mask out of marker and then in paper mache and you will write an essential question essay on "**How does culture influence art?**" Part of the content is student researched, as students bring in their notes then we will add to the class discussion.

#### Instructor's Procedures

On the first day of the unit a pre-test on culture, symbolism and subject matter in art is given. The students will analyze visual information presented in a the unit and engage in a dialogue about culture, art, and aesthetic values in art. The teacher will give the students three days of 45 minute class periods to research individually or in pairs, on the two computers in the class room, go to the media center or research the books that are provided in the classroom. The instructor copies articles or pages in books for all of the students to put into their binders. The teacher will lead a class discussion on the fourth day when students share their research. On the 7th day of the unit, the teacher will go over a content map for prewriting. Students will get out notepaper begin writing their essays, they are allowed to use their notes. They have two class periods of 45 minutes to complete the essay. The teacher will assist students individually.

## Materials

The research materials the students will print off the Internet and copy from books. They will individually or in pairs collect the research and put it into their art notebooks. They each have fifty sheets of lined notebook paper and two pencils to write with stored in their notebooks. The marker comprehensive of the mask design will be designed on 9 x 12" white paper. The students will use their notes to write an essay based on the essential question "How does culture influence art?"

The students will work collaboratively by table to construct their paper mache mask. Clean up is also done collaboratively. The students will complete when the unit is over a posttest. The students will present their sculpted mask that expresses an emotion and their essential question essay to the class at the end of the unit in an oral presentation.

## Student Procedures

The student will individually take a pre-test on culture, subject matter in art and cultural symbols. The students are allowed to work in pairs or individually to find resource information on cultures that use masks, approximately three class periods. They may also work at home. The fourth day the information is presented to the class and shared with other students in class dialogue. On the fifth day the students will sketch their ideas for their mask project and draw them on 9 x 12" white paper. On the sixth day they will color their mask designs with marker. On the seventh day of the unit they will write their essay comparing and contrasting cultures that use masks in two 45 minute time periods on notepaper. After the teacher demonstrates mask construction using a armature, the students will sculpt their masks with paper mache. The mask activity will last about four days. When the masks are dry the students will paint them. The students will take a

post-test on the unit. After the unit is complete the students will present their mask and essay to the class.

### Closure and Review

Masks have been used by many cultures throughout history for various purposes. Some of the tribes that created masks that we researched were the Zie, the Congolese, and the Baruka. Some of the ceremonies that the masker used masks in were for initiation, healing, and celebration. In North America we found that the Pacific Northwestern Natives had similar ceremonies of initiation, healing and celebration that they used masks for as the tribes of Africa. Initiation, the process of ceremony for children to adulthood was a common theme. In the Native American cultures the ceremony was used to help the children let go of greed, anger and other emotions that might hinder the passage to adulthood. The ceremonies helped to transfer cultural information in a dramatic form rather than a written language. Myths and legends as well as moral traditions were the subject. Initiates were given tests of courage, as were the African tribes that they had to overcome. Adolescence, the age that most of you are at is a significant age in many cultures for these initiation ceremonies. **What cultures do you know of that still use initiation ceremonies?** Contemporary cultures may be fraternities, sororities, and religions. **What were some common themes other than initiation where cultures used masks?** A masker is someone who wears a mask and keeps the mask secret until the ceremonies. He is said to take on the identity of the mask. Sometimes he is a healer as in the Iroquois False-Face mask wearer and sometimes the masker takes on an identity of a deity or spirit the group of people believes is communicating with them. Masks many times express emotions that are difficult to translate in verbal language. In

many cultures masks are used to disguise the identity of the wearer so people believe the identity has been transformed.

In American culture today we use masks for a variety of purposes, utilitarian, sports, drama, celebrations and holidays. American culture in general does not believe a mask represents a spirit or deity as the tribal people of past African Cultures or Native American Cultures. In Western society we think of masks as decoration and an art form to hang in museums or wear for celebrations and utilitarian purpose.

Spanish artist, Pablo Picasso, saw African Masks at the Worlds Fair in Paris in 1907. He then incorporated masks into his work such as "Des Mademoiselles d'Avignon". Picasso is now known for being the most influential artist of the twentieth century for the transition from realism (subject matter realistically portrayed in art) to abstraction. He describes his art as being closer to an emotional level as in the African Tribal Masks that he saw. The birth of Modern art, art that has more to do with the expression of the artist than the realistic portrayal of subject matter has been associated with Picasso's work in Western Societies.

Essential Questions: Used in Dialogue for Daily Assessment

- 1) What is a culture? 2) What is your culture? 3) What characteristics make you unique?
- 4) What is a symbol? 5) What is subject matter in art? 6) What is meant by style of art?
- 7) What is abstraction in art? 8) What does context mean? 9) What is a stereotype?
- 10) What is a mask used for? 11) Why are masks created? 12) Who wears a mask?
- 13) What societies use masks for ceremonies? 14) What does a tribal native believe about a masker that maybe you would not? 15) What is a false-facemask? Who wears it? From what culture? 16) What Western artist was influenced by African masks? How?

17) What are some similarities and differences between the African and Native American Tribal cultures? 18) What is a potlatch? Who has this ceremony? 19) Are there still cultures today that have initiation ceremonies that celebrate the transition from childhood to adulthood in adolescence? 20) Who is Pablo Picasso and what is he famous for?

#### Assessment

- Did the Student will research the mask as an artform from at least five sources for masks from various cultures around the world and compile at least ten pages of research for their art notebooks (visual and literary resources including references; off the Internet, or from books)?
- Did the students compare and contrast facts of similarities and differences that they have discovered about who creates masks, and why, in a one page essay summary, with a minimum of three paragraphs.
- Did the students create a marker comprehensive of a mask that expresses an emotion based on individual and group research on 9 x 12 paper?
- Did the students create a paper mache sculpted mask with at least three sculpted features and expresses an emotion using good craftsmanship?

#### Assessment Instruments

Middle School writing rubric (Appendices B); Rubric for Masks; Self-Evaluation and daily dialogue with essential questions. Pre and post-test question assessment:

7th Grade Unit: Culture, Pre and Post-Test "How does culture influence art?"

- 1) What is a culture? 2) What is a symbol? 3) What is abstraction in art?
- 4) What is meant by context in art? 5) What is meant by functional art?

Each question was worth 20pts for a total of 100pts. Students were allowed partial credit for each question depending on how elaborate and accurate their answers were.

#### Student Self-Evaluation Rubric for Mask

1) Did I create a paper mache mask?	1	2	3	4	5
2) Did I use good craftsmanship?	1	2	3	4	5
3) Did I use at least three sculptural features?	1	2	3	4	5
4) Was my mask complete?	1	2	3	4	5
5) Did I express an emotion in my mask?	1	2	3	4	5

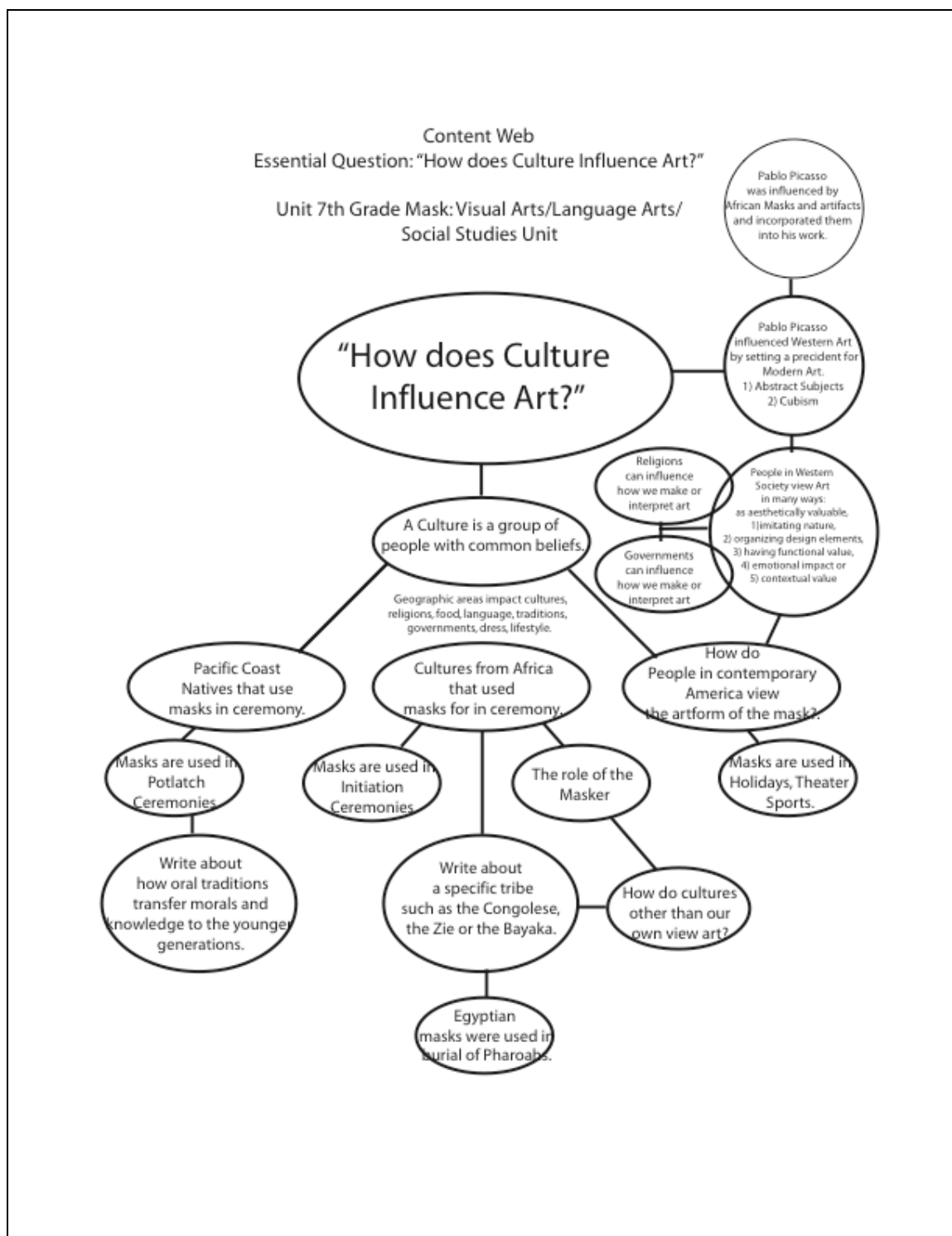
What emotion was expressed \_\_\_\_\_ Total Points possible \_\_\_\_\_ out of 20pts.

Student's final grade for the unit was determined as follows:

VA 7.19/LA7.12 Research for art notebook on cultures that use masks:	20pts
VA 7.8 Marker comprehensive:	20pts
VA.7.1/VA.7.2 Paper mache mask (Self-Evaluation):	20pts
VA 7.17/LA 7.5 27/VA 7.7/LA7.2.1 Essential Question Essay (graded with middle school writing rubric):	20pts
Post Test on Unit:	20pts
Total Possible Points:	100pts



Figure 2.2 Content web for pre-write 7th grade unit: Culture



## Multidisciplinary Unit

### Example 2: 2nd Grade Visual Arts/Science/Technology

Lesson Plan Big Idea: "What is the relationship between humans, sealife and the environment?" Essential Question, "How can you describe sealife and habitat?"

Unit: Seascapes/scientific method and artist statement

### Lesson Overview of Major Concepts

Student's will research various sea life in their natural environment and explore the art form of the seascape, the exemplar is the marine artist Wyland's "Whaling Walls" around the world including Atlanta, Georgia. The students will visit the Georgia Aquarium, read books, research Internet sites (Wyland.com), and will be given handouts on sea mammals, amphibians and plants to use as resources. Students will create their own seascape based on their research and experience at the aquarium. An artist statement will be written about the seascape they have created using facts, specific names of animals, plants and fish and describing why they chose to put each into their artwork. National Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others: K-4 Students understand there are various purposes for creating works of visual art; Students describe how people's experiences influence the development of specific artworks.

National Standard #6; Making connections between visual arts and other disciplines.

K-4 Students identify connections between visual arts and the other disciplines in the curriculum.

2005-2006 County Standards: Visual Arts

VA.2.4 Creative Expression Through Art

The learner will be able to create artworks (drawings, paintings, pottery, sculptures, prints, fiber arts, and mixed media arts) emphasizing one or more of the arts elements, e.g. warm and cool colors, line, shape, form, texture, value, and the principles of movement, rhythm, repetition (pattern) and spatial techniques (overlapping, size placement of shapes).

#### VA. 2.210 Spatial Techniques

The learner will be able to demonstrate how artists use spatial techniques such as overlapping, size and placement of shape

#### Connections: VA.2.17 Other Subject Relationships

The learner will be able to apply concepts and ideas from another discipline and its topics as sources of ideas for own artworks.

#### PS1: Scientific Method

The learner will be able to use the scientific method to collect and analyze data and solve problems.

#### S.2.1.8 Inquiry: Information/Media

The learner will be able to use books and other media to obtain information related to science concepts.

#### S.2.1.32. Research: How and Why Questions

The learner will be able to use technology to find answers to how and why questions. (Example might include student use of teacher chosen websites or the use of a networked encyclopedia).

#### T.S.2.1.33. Research: Appropriate Resources

The learner will be able to select from a choice of technology and non-technology resources for a specific research task with teacher guidance.

### PS3: Organism and Environment

#### S.2.3.1 Animals and Plants: Habitats/Describe

The learner will be able to identify and describe habitats (desert, woodland, ponds, streams) of plants and animals and their characteristics (light, moisture, temperature).

#### S.2.3.3 Ecosystems: Interactions/Plants/Animals

The learner will be able to identify the many feeding relationships possible among various plants and animals.

#### Objectives

- Students will use class dialogue, books and the Internet for research about sea life.
- Students will explore sea life in its environment at the Georgia Aquarium.
- Students will create a seascape using 12 x 18" paper, crayons and watercolor paint using spatial techniques of size differentiation, overlapping and warm colors for sea life and cool colors for the background.
- Students will be able to connect concepts and ideas from science in art.

Figure 3.1 Seascape Sample by Suraco



Figure 3.2 and 3.3 Wyland Mural in Atlanta "Whaling Wall" #50, *Atlanta's Right Whales*

Figure 3.2



Figure 3.3



Samples: Watercolor and crayon seascape, photographs of Wylands' artwork, books and Internet access. One display board shows a fabric with warm colored sea life on a cool colored background. Seashells, starfish and nets are attached to the display.

#### Resources

The Georgia Sea Aquarium. (2006) The students in the second grade took a field trip to the aquarium.

Kaufman, L. (1991) *Do Fishes Get Thirsty?* New England Aquarium.

Wyland (1993). "Whaling Wall 50" *Atlanta 's Right Whales*, Mural. Atlanta, Georgia.

(2006) <http://Wyland.com>, Kids Interactive learning zone, menu to discover fish and

mammal facts. USA. Jeunesse, Delafosse, Fuhr and Sautai (1991). *Whales*. France:

Scholastic Books. I displayed a fabric, which had warm colored sealife on a cool colored background. I provided several books on drawing sealife.

#### Introduction/Motivation

The students will be asked to close their eyes and remember the experience of visiting the Georgia Aquarium. The will be asked to describe their favorite memory. The students will be given time to read through resource materials and books in small groups

and individually. A seascape will be hung on the board. A large photograph of the marine artist Wyland's "Whaling Wall" will be displayed.

### Content Paper

**What was your favorite vision from the Georgia Aquarium?** Marine life is varied and interesting. The sea animals that we discovered in books and at the aquarium were: Whale sharks, hammerhead sharks, bottle nose dolphins, manta rays, jelly fish, coral, sea lions, seals, eels, porcupine fish, butterfly fish, tuna, reef sharks, beluga whales, grey whales, and right whales. The Georgia Aquarium is a wonderful place to explore the unique mammals and fish that populate the world's oceans. Expressing your experiences through drawing, painting and writing can be an interesting way to describe the experience. **What is a seascape?** A seascape is a drawing or painting about the ocean. It includes animals, plants, and fish. **How can you describe sea life and habitat?**

**Who is the artist Wyland and what does he do?** The artist Wyland studied the sea and the inhabitants for over thirty years (since 1971). He has large murals called "Whaling Walls" around the world as well as many other artforms. Wyland is known as a painter, sculptor and muralist. **Can you name one mammal in the ocean?** Whales and dolphins are mammals that live in the ocean. There are thousands of varieties of fish that live in the ocean. Lets begin drawing our seascape.

The way to draw a seascape is to begin with the subject you would like to focus on. If the whale shark was your favorite start with that. The large size of the whale shark can be shown by cropping it off the page. Smaller animals and fish can overlap to show depth in your seascape. Create one large image (mammal or fish), some medium fish and some small fish. Use overlapping, groups (schools of fish) and add plants and coral.

Using books and other media you can obtain information related to science concepts. When you explored the Wyland site on the Internet you could find answers to questions about how and why each fish or mammal exists in its environment.

Chose to research your seascape with the Internet or books to complete your seascape.

Through the seascape express yourself creatively through drawing and painting a seascape with warm and cool colors. In your seascape you can represent spatial techniques by overlapping, changing the size of fish and mammals and adding plants.

When you are finished write an essential question summery "artist statement" describing your seascape. The question is "**How can you describe sealife and habitat?**" You should describe and identify fish and mammals in your seascape specifically by naming them. Use complete sentences. Add in to the writing the inspiration for your work.

#### Instructor's Procedures

Day 1 First Lesson: After the student's visualize their experience from the aquarium, the instructor will lead a discussion about sea life and marine artist Wyland. The instructor will ask essential questions daily about marine life.

The instructor will provide resource materials for students to examine in small groups.

Day 2: The supplies the teacher will need are pencils and erasers, large white paper, crayons and watercolor paint, aqua blue wash, large paintbrushes. The teacher on the whiteboard, emphasizing size proportion and overlapping, will demonstrate spatial techniques.

3rd Day: The instructor will lead discussions on classifying mammals, plants and amphibians and descriptions of each and guide students to explore the website by

Wyland. The technology teacher can be a resource to students for extra time exploring the website. The instructor will assist individual students in planning their seascape.

4th The instructor will demonstrate the use of warm and cool colors in a seascape.

Painting with resist techniques in crayon and water is demonstrated.

5th Day: Instructor will do a content web on the board for students to use as an example for prewriting and assist the students in writing their essential question summaries "artist statement" about their seascape.

#### Student Procedures

Day 1: Students will visualize their trip to the Georgia Aquarium. They will discuss with classmates their most significant vision. Students will research books on sea life provided by the instructor in small groups.

Day 2: Students will participate in a daily discussion of essential question. The students will watch a demonstration of spatial techniques on the whiteboard and begin the layout of their seascapes.

Day 3: Students will explore the website Wyland.com participate in a class discussion and continue their drawing.

Day 4: Students will watch a demonstration on crayon resist and warm and cool colors and then continue coloring their seascapes.

Day 5: Students will do a content web pre-write themselves and write an essential question summary "artist statement" about their seascape.

#### Materials

12 x 18" White Drawing Paper or watercolor paper, paintbrushes, pencils, erasers, crayons, aqua blue watercolor paint wash; Ruled paper for essays; Pencils and erasers



Vocabulary: Mammals, Mollusk, Coral, Seascape, Mural, Habitat, Fish, and

Marine Artist

Closure and Review

Marine life is varied and interesting. The artist Wyland studied the sea and the inhabitants for over thirty years (since 1971). He has large murals called "Whaling Walls" around the world as well as many other artforms. Wyland is known as a painter, sculptor and muralist. The Georgia Aquarium is a wonderful experience to explore the unique mammals and fish that populate the world's oceans. Expressing your experiences through drawing, painting and writing can be an interesting way to describe the experience. Using books and other media you can obtain information related to science concepts. When you explored the Wyland site on the Internet you could find answers to questions about how and why each fish or mammal exists in its environment.

You were able to select from a choice of technology and book to complete your seascape and essential question summery "artist statement". You described and identified fish and mammals in your seascape through drawing, painting and writing.

You identified feeding relationships possible among various plants and animals in the ocean environment. You expressed yourself creatively through drawing and painting a seascape with warm and cool colors and identified each. In your seascape you represented spatial techniques by overlapping, changing the size of fish and mammals and adding plants. A habitat is the environment where an organism lives. The artist Wyland communicates an environmental protection message in his work. The relationship to the sealife and marine habitat should be protected by humans.

Essential Questions: Used daily for assessment in the 2nd grade units.

- 1) How can you describe sea life and habitat? 2) What is a seascape? 3) Who is the artist
- 4) Wyland and what does he do? 5) What is one mammal in the ocean? 6) How many types of whales do you know? 7) How can you describe an ocean environment?
- 8) What technique can you use to show depth in drawing? 9) What are the warm colors?
- 10) What are the cool colors? 11) Where would you find a whaleshark? 12) What does a hammerhead shark look like? 13) What is coral and animal or a plant? 14) Where can you find information on the artist Wyland? 15) How can you find information on sea life?
- 16) What was your favorite vision from the Georgia Aquarium?

#### Assessment

- Did the students use books and the Internet for research about sea life?
- Did the students explore sea life in its environment at the Georgia Aquarium?
- Did the students will create a seascape using 12 x 18" paper, crayons and watercolor paint using spatial techniques of size differentiation, overlapping and warm colors for sea life and cool colors for the background?
- Did the students connect concepts and ideas from science in art.

#### Assessment Instruments

Daily essential question discussions; 2nd Grade writing rubric; Seascape artwork rubric

### Rubric for Seascape Artwork

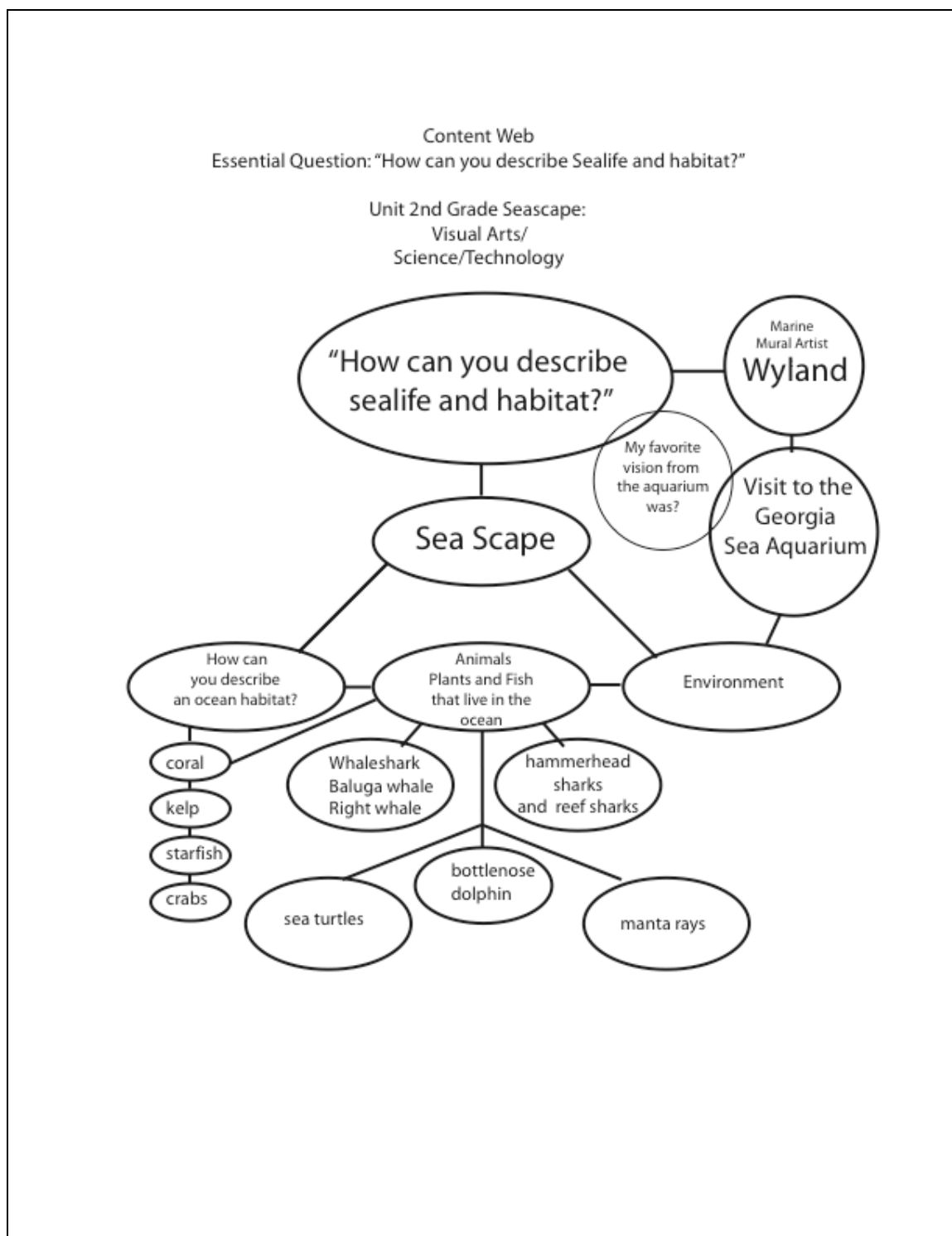
1) Did the student use overlapping spatial techniques and size variation?	2	4	6	8	10
2) Did the student use a variety of mammals and fish in the seascape?	2	4	6	8	10
3) Did the student use warm and cool colors in the format described?	2	4	6	8	10
4) Did the student use good craftsmanship?	2	4	6	8	10
5) Did the student describe through drawing sea life in an ocean habitat?	2	4	6	8	10

Total points \_\_\_\_\_ out of 50pts.

The student's final grade for the sealife and habitat unit was determined  
 Seascape Artwork Rubric 50pts; Essential Question "Artist Statement" writing 50pts;  
 Total 100 points.

The grading policy for our elementary Art is in the appendices.

Figure 3.3 Content web for 2nd grade seascape essential question



## Interdisciplinary Unit

Example 3: Third Grade Art Education: Visual Arts/Social Studies

Lesson Plan Big Idea: "How do symbols represent a community?"

Essential Question: "What is a pueblo community?"

Unit: Communities Around the World/Native Americans and Pueblo Communities

Lesson Overview of Major Concepts:

Students will learn about the culture of the Acoma Pueblo and San Ildefonso Pueblo communities. They will compare and contrast Creek and Cherokee Native Americans of Georgia to the pueblo cultures of the Southwestern United States. The students will view a presentation of slides from the artists Maria Martinez and Lucy Lewis in their environments. Photographs of Sky Mesa and the Plajarito plateau will be presented. The students will create crayon sgraffito artwork based on symbols from Native Americans.

### Introduction/Motivation

Native American flute music is playing. A projector is set up for a slide show. Student' will view a presentation on pueblo cultures of the Southwestern United States on a large screen using an overhead projector and transparencies.

- Today we will discuss the pottery art from the Acoma Pueblo culture who are Native Americans who live in the Southwestern United States.
- (Part I) Students will make a crayon engraving pot design, using the technique Sgraffito on a 9 x 12 piece of tagboard with crayon and black tempera paint.
- (Part II) Next time students will create a clay slab bowl that will have a black fired glaze that students will incise using sgraffito on a clay pot.

### National Standards: Content Standard #3

K-4 Students Explore and understand prospective content for works of art; Select and use subject matter, symbols and ideas to communicate meaning.

### National Standards: Content Standard #4

K-4 Know that the visual arts have both a history and specific relationships to various cultures; Identify specific works of art as belonging to a particular cultures, times, and place; Demonstrates how history, culture and the visual arts can influence each other in making and studying works of art.

### 2005-2006 County Standards

#### Visual Arts

#### VA.3.1 Creative Expression Through Art

The learner will be able to produce art in each of the following art areas: drawing, painting, sculpture, printmaking, pottery, crafts, fiber arts and mixed media.

VA.3.17 Associates **artwork of a particular style with the culture** from which it is produced.

#### Connections

#### VA.3.6 Other Subject relationships

The learner will be able to apply **concepts and ideas from other disciplines** and their topics as sources of ideas for artworks.

#### SS.3.1.1 Culture

The learner will be able to **examine the cultures of the American Indians** in Georgia, including the Creeks and the Cherokees and describe the interactions with the settlers.

#### PS6: World Communities

The learner will be able to **compare and contrast the culture of people living in desert, coastal, and mountainous communities** located around the world.

#### SS.3.6.11 Landforms/Bodies of Water

The learner will be able to **describe physical characteristics of landforms** and bodies of water including mountains, peninsulas, islands, plains, **plateaus**, valleys, gulfs, rivers, bays, and lakes.

#### Objectives

- Students will identify the art from pueblo potters of the Southwest, specifically the artist's Lucy Lewis and Maria Martinez after viewing a slide presentation.
- Students will discuss the environment and culture of the pueblo potters and compare and contrast on a chart as a group on the board the Creek and Cherokee Native Americans of Georgia, similarities and differences.
- Students will describe the landforms of the regions the pueblo potters are from, deserts and plateaus.
- Students will create a sgraffito technique vessel design using crayon engraving.

Figure 4.1 Suraco Sample of Sgraffito



Figure 4.2 Navajo Sgraffito Exemplar



Resources: The bulletin board features Native American crafts, pottery, blankets, maps, photographs and prints from Native American artists. Art images: cliff dwelling

photographs; The video, is from the National Parks Service, The Grand Canyon featuring contemporary Navajos in their daily activities. I play flute music by the Native American Artist Neeka on a CD player. Large image reproductions are displayed of the artists Lucy Lewis and Maria Martinez and their pottery.

Taos School of Art (2006). Taos, New Mexico. USA. <http://www.taosartschool.org>.

National Museum of Women in the Arts (2006). Lucy Lewis. <http://www.nmwa.org>.

Smithsonian Museum of the American Indian (2006). <http://www.smithsonian.org/>.

Figure 4.3 Acoma Pueblo

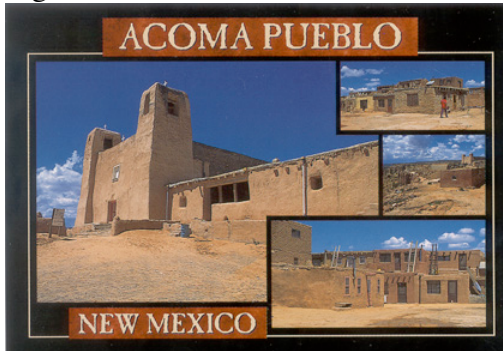


Figure 4.4 Sky Mesa, New Mexico



Figure 4.5 Lucy Lewis



Figure 4.6 and 4.7 Lewis pottery, Acoma Pueblo



Figure 4.8 Maria Martinez Black Gloss/black matte pot; Figure 4.9 Maria Martinez





## Content

Native American flute music will be playing. We will begin by watching a segment from short video on the Navajos who live in and near the Grand Canyon to demonstrate pueblo lifestyles. Some common threads exist between the Navajo and the pueblo cultures of Acoma and San Ildefonso. A slide show about the specific artists and pueblo cultures is next.

**Who knows what a culture is?** A culture is a group of people who have common geographic roots, language, religion, food, dress and lifestyle. some of the type of art the Native Americans created were for **functional purpose**, everyday use. They decorated their pots with designs and symbols from their specific culture.

**Each Native American tribe is it's own culture.** The Native Americans lived in different regions, had separate language, different ceremonies, ate unique food, and lived in various kinds of dwellings. The similarities are that they used similar items for functional purpose. One of these items is pottery another is blankets, baskets, instruments and clothing. The unique cultures can be contrasted by the decorations and materials each culture used. Here are some designs used by the Southwestern Native Americans, the Hopi, Navajo and Ute. They lived and some still live in **pueblos**.

A **pueblo can be a house** and also a **whole village community** can be described as a pueblo. A pueblo dwelling is similar to modern apartments only it is made of clay and straw, baked in the sun to form a brick. The pueblo is usually whitewashed. There are ladders instead of stairways that connect different floors in the pueblo. **Has anyone lived in a pueblo or visited one?**

A pueblo pottery artist who lived on a Mesa in the Southwestern United States

that I would like to talk about today is Lucy Lewis. She was born in 1902 on **Sky City Mesa in Acoma pueblo**, west of Albuquerque, New Mexico. She lived ninety years and had nine children. She learned the art of pottery from her great Aunt. The **Acoma potters view the clay itself as a living thing**, which must be treated with respect from the moment it is taken from the earth through each step in the process of making a pot. Prayers are said at specific times making of each pot to ask for blessings from the clay. Since prehistoric times, the potters of **Acoma pueblo** have tempered their clay with ground pots of the pots of their ancestors. They apply the designs to their pots with a rib of the Yucca leaf with the one end chewed to form a brush.

Lucy Lewis won her first blue ribbon for her pottery in 1950 and for many years won awards from the American Crafts Councils and the New Mexico College Art Associations. She exhibited in New York City and Honolulu, Hawaii. She was famous for her master craftsmanship and artistic creations of pottery. Her picture is on the screen. Here are some of her award winning Acoma pottery.

**Who knows what sgraffito is?** Sgraffito is a process of applying a layer of glaze to clay and scratching or incising a design on the surface revealing the clay underneath. Here is an example of a Navajo pot that has sgraffito. The Acoma potters that we will learn about used this technique to decorate their pottery.

Another Native American potter that I would like to share with you is **Maria Martinez**. She was from the **San Ildefonso pueblo**. San Ildefonso pueblo is a quiet community located 20 miles northwest of Santa Fe, New Mexico. Inhabited since 1300 AD. The culture is mixed with Spanish, Native American as well as. They speak Tewa on the Pajarito plateau. They have respect for their creator and their environment. Maria

was born in 1887 and lived for nearly 100 years. Maria and her husband Julian created world famous pottery. On the board is a picture of one of Maria Martinez's famous pots. They had a unique style developed from their ancestors, designed after some pottery found in an archeological dig. They used a design motif that incorporated a black matte and gloss finish. They showed their pottery at the 1904 St. Louis World Fair, The 1914 Panama California Exposition and the 1934 Chicago World's Fair. One of the designs was a water serpent symbolizing the pueblo after a hard rain and as a metaphor for the pueblo itself. I have some designs that the Native Americans of the Southwest have used with labels telling what it meant to them for you to use today.

#### Social Studies Activity

Lets draw a chart on the board and compare and contrast with similarities and differences the Native Americans that lived in the regions of the Southeast and Southwestern United States. Compare and contrast: Climate, Dwellings, Language, Landforms, functional art, symbols, food, and lifestyle. (Cherokee and Creek content is from their general classroom)

**Vocabulary:** Culture, Community, Pueblo , Mesa, Plateau, Navajo, San Ildefonso Pueblo, Yucca, Design Motif, Symbol

#### Materials

Poster board cut to 9 x 12", crayons, black tempera mixed with soap, vessel silhouettes made from cardboard, Resource: Handouts for each table, symbols and motifs from various Native American cultures ranging from the Creek, Cherokee, to the pueblo natives. (I have packets of symbols and designs from several Native American cultures put together ahead of time).

### Instructor's Procedures

The teacher will present a slide show on the Southwestern Native Americans, culture, their geography, and exemplars from pueblo artists. The teacher will also present samples of finished crayon sgraffito from other students and demonstrate steps to create the crayon sgraffito. Teacher gathers children around a table and demonstrates crayon engraving. The teacher will lead the comparison and contrast dialogue of the pueblo cultures and the Cherokee and Creek of Georgia cultures. The teacher will aid students when they are working individually on their artwork.

### Student procedures for social studies objectives: comparison chart

The students will participate in a dialogue about the pueblo cultures. The students will work in groups to draw a chart on the board and list characteristics of the pueblo cultures from the Southwestern United States and the Creek and Cherokee cultures from the Southeastern United States. The students will answer daily essential questions.

### Student Procedures for Visual Arts Objectives: Crayon Engraving/Sgraffito

Day one: Color a design in horizontal stripes with crayon on tag board. Paint over entire design with black tempera paint. Day two: Trace around pot silhouette. Using sgraffito incise designs based on Native American symbol resource packet.

Day three: Cut out pot silhouettes (final artwork) and mount them on construction paper.

### Closure and Review

Native Americans have a connection to nature and their environment. This is demonstrated in the making of their art and crafts that were used for functional purposes. The Acoma potters thought of the clay as a living thing to be respected. Lucy Lewis is an Acoma potter. She lived on Sky Mesa in the Acoma pueblo of New Mexico. Maria

Martinez is also a famous potter from New Mexico her culture is Native American, Spanish and Anglo. She designed her pottery in an ancient style from a prehistoric pueblo. Her pots are world famous. **What culture are the two potters associated with?**

**Can you describe a mesa and a plateau?** A mesa is an isolated flat topped mountain that is less extensive than a plateau but larger than a butte. Plateaus are extensive land areas that rise up from the adjacent land, also considered large flat-topped mountains.

The climate in the Southwestern United States is arid desert.

#### Assessment

- Did students identify the art from pueblo potters of the Southwest, specifically the artist's Lucy Lewis and Maria Martinez after viewing a slide presentation and dialogue?
- Did students discuss the environment and culture of the pueblo potters and compare and contrast on a chart as a group on the board the Creek and Cherokee Native Americans of Georgia, similarities and differences?
- Did students describe the landforms of the regions the pueblo potters are from, deserts and plateaus?

#### Assessment Instruments

Daily essential question discussion; Rubric for artwork; Writing rubric for 3rd grade

Rubric for artwork: 3rd Grade Crayon Sgraffito

1) Did the student use sgraffito

techniques with good craftsmanship?	5	10	15	20	25
-------------------------------------	---	----	----	----	----

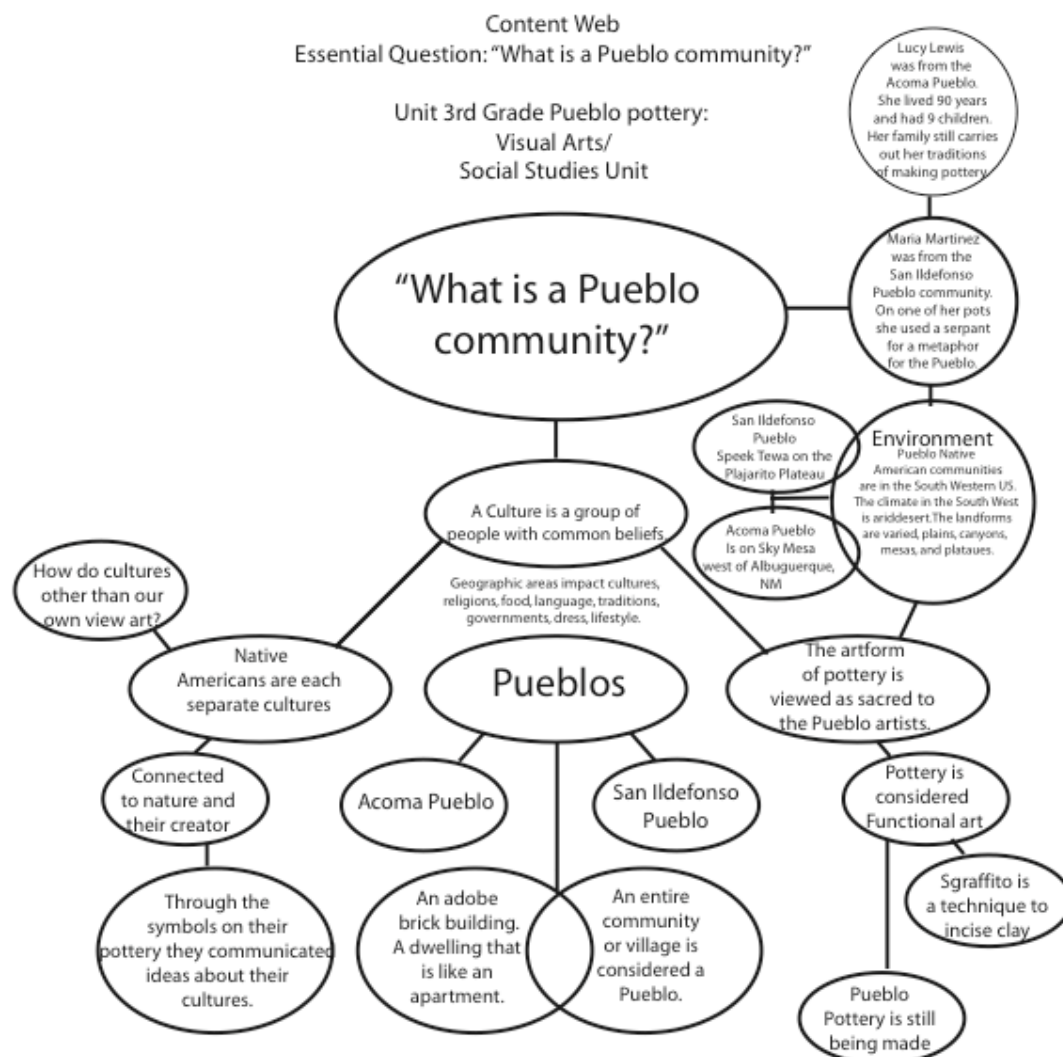
2) Did the student use symbols from

Native American cultures in their artwork?	5	10	15	20	25
--	---	----	----	----	----

Total points \_\_\_\_\_ out of 50pts.

Final Grades: Sgraffito Artwork Rubric 50pts; Essential Question writing 50pts

Figure 5.0 Content web for 3rd grade pueblo communities essential question essay



## Integrated Unit

Example 4: 5th Grade Visual Arts/Music

Big Idea: "Careers in Art"

Essential Question, "How do artists and musicians work together to make films?"

Unit: "Pirates of the Caribbean"/music/art

### Lesson Overview of Major Concepts

Students will research how musicians and artists work together to create films.

The art specialist and the music specialist will demonstrate with the exemplar

Bruckheimer and Verbinski (2003), "Making of the Pirates of the Caribbean: Curse of the Black Pearl" by Walt Disney films. The making of the production will be viewed in art for historians that are consulted for research, costuming, set design, art direction, sound production, musician specialists, drama, and animation of special effects. " The music teacher will also use the book "How I Became a Pirate for a Day" by Melinda Long, to be used as a pirate theme drama for students to recreate using visual arts and music standards and objectives to implement as an integrated unit. The music teacher will be teaching standards that emphasize her curriculum and I will be using art education standards. We will teach each others' objectives where they are common in our lessons.

### Objectives

- Students will view the production of "Pirates of the Caribbean: Curse of the Black Pearl" in art education.
- Students will listen to the sound track of the movie and create their own sound editing in music education.
- Students will have a discussion about the careers in art and music in the film industry.

- Students will discuss how historians have aided in the research and production of the film "Pirates of the Caribbean".
- Students will create a drama based on the book "How I Became a Pirate for a Day" by Melinda Long, constructing sound editing, set design, makeup and costuming.

2005-2006 County Standards

Visual Arts

#### VA.5.6 Other Subject Relationships

The learner will be able to research historical events and uses these as sources of ideas for artworks.

#### VA.5.13 Media and Techniques

The learner will be able to identify specific media and techniques used to produce selected artworks.

#### VA.5.16 Aesthetic Perception

The learner will be able to support a personal position on the "big" questions about art (e.g., Why do people create art? Why are certain objects considered art and others are not considered art? How do we justify judgments about what is art? Must art be beautiful? Does art have to be functional? If it is in an art museum, does that make it art?)

Music

#### VA.5.17 Historians

The learner will be able to interpret artworks from selected periods of art based on historical facts, theories, and other information compiled by historians.

#### MUS.5.5.1 Style and Culture



The learner will be able to demonstrate a basic understanding of musical styles and music of other cultures.

#### MUS.5.5.2 History

The learner will be able to identify examples of music from various composers and historical periods.

#### MUS.5.6.1 Arts Connections

The learner will be able to develop an awareness that music can inspire art forms and art forms can inspire music.

#### MUS.5.6.2 Interrelating Other Discipline

The learner will be able to develop an awareness of the relationship between music and the other disciplines.

#### Resources

Bruckheimer, J. (Producer) and Verbinski, G. (Director). (2003), "Pirates of the Caribbean: Curse of the Black Pearl" (Motion picture). United States: Bruckheimer Productions and Walt Disney Pictures, Inc.

Long, M. (n.d.) "How I Became a Pirate for a Day".

#### Introduction/Motivation

A large screen will be set up with the chairs for students in a semi-circle around the screen. A projector will be ready to play the film. Students have been briefed that they will be doing a unit with music and art about the pirate film. In music the instructor has a CD player set up to have students listen to the sound track from the movie "Pirates of the Caribbean". She will have students create their own sound editing with audio equipment

for the book "How I became a Pirate for a day". The plan is also to create a drama based on the book, using set design, costuming, makeup, art direction and video filming.

Condensed Unit included:

In art the students will view the "making of the film" and have discussions about how artists and musicians work together to create the film.

Content

The music teacher and the art teacher have constructed an integrated arts unit to implement this spring based on the making of a feature film, Bruckheimer (Producer) and Verbinski (Director) 2003, "Pirates of the Caribbean". According to existing models, the scope and sequence of the curriculum will be current and active (standards are listed). Between the art and music teachers appropriate framework will be developed. They will look at the standards and find common ground. The material will be relevant to students and the objectives will be posted on the board. The model is an integrated curriculum unit.

We will use the making of the "Pirates of the Caribbean" as an exemplar in the integrated unit for students to view. As well as listening to the sound track in music, the students will view in art education, the production design and create their own set design, costume and makeup based on a book about a boy becoming a pirate for a day rather than the film "Pirates of the Caribbean". A consent form will be administered to parents prior to the viewing of the film because of its PG-13 rating most of the fifth graders are eleven. Specifically the "making of" will be looked at for the themes of costuming, makeup, set design and for using historians to gather information to create art.

As well as the "making of" the "Pirates of the Caribbean", the book "How I Became a Pirate for a Day" by Melinda Long, will be used as a pirate theme drama for students to recreate using visual arts and music standards and objectives to implement as an integrated unit. The music teacher will be teaching standards that emphasize her curriculum and I will be using art education standards, but some content overlaps. That is where we can assess each other's objectives. Discussions around how artists and musicians work together to create films will be conducted.

Vocabulary for Careers in the Arts (written on the whiteboard):

Producer, Director, Art Director, Set Director, Photography Director, Camera Technicians, Film Editors, Animators, Musicians, Sound Directors, Sound Editors, Actors, Stunt actors, Special Effects Designers, Graphic Designers, Art Historians, Costume Directors, Make-up artist, Lighting Specialists, and Production Assistants

Teachers Procedure

The teacher will construct a consent form for parents to sign and distribute copies to the classroom teachers to hand out to students. After the collection of the forms, the art teacher will have the projector, screen and DVD ready to play on the specific dates of the lesson for 5th graders. She will have students write notes in their visual journals about the making of the "Pirates of the Caribbean". The teacher will lead the discussions about the careers in film. The music teacher will be conducting her unit on sound editing simultaneously. If the drama is created then the art and music teacher work together to divide the students into groups, coordinate and supervise the production.

## Student Procedure

The students will have consent forms signed by the specific date prior to viewing the film. The students will participate in a class discussion about careers in film after viewing the film. If time permits, students will divide into groups to create a pirate drama. The groups would be actors, costumers, make-up artists, set designers, director, producer, video camera operators, video and sound editors. In music, the students would practice the drama and in art the students would create the set, costumes and makeup.

## Essential Questions:

1) How do artists and musicians work together to create a film? 2) What are some careers in film? 3) What are these professionals job responsibilities? 4) What would you like to do if you worked in the film industry? 5) How did the Historians help in the film "Pirates of the Caribbean? 6) How did the set designers create the cave scene? 7) What was the role of the animator and how did he do his job? 8) What difference did the sound effects make on the film? 9) What response are the directors attempting to get through the use of the music? 10) What element of art did the Costume Director mention in the production design film?

## Closure and Review

In order to produce a major film, professional artists and musicians work together collaboratively. The schooling for each of the careers that we discussed vari, but most require a four year college degree in an art related major. Some of the careers in the film industry are: Producer, Director, Creative Director, Art Director, Graphic Designers, Animators, Special Effects Coordinators, Production Assistants, Set Designers, Historians, Lighting technicians, Camera technicians, Photography Directors,

Researchers, Set locators, Props managers, Actors, Stunt Actors, Musicians, Sound Effects Directors, Editors for film and sound. The costume director mentions the element of art texture in her treatment of the distressed costumes. The music adds to the excitement of the film and creates a mood. It was a tremendous effort to build the sets, collect props, design and produce the film. Many professionals worked together to create "Pirates of the Caribbean: the Curse of the Black Pearl".

#### Assessment

- Did the students view the "making-of" the movie production "Pirates of the Caribbean: Curse of the Black Pearl" in art?
- Did the students listen to the sound track of the movie and create their own sound editing in music?
- Did the students have a discussion about the careers in art and music in the film industry?
- Did the students discuss how historians have aided in the research and production of the film "Pirates of the Caribbean" in music and art?
- Did the students create a drama based on the book "How I Became a Pirate for a Day" by Melinda Long, constructing sound editing, set design, makeup and costuming.

#### Assessment Instruments

The assessment in this art and music unit was done through class dialogue.

The music teacher had her own assessment for the sound editing with the book. Together the music and art teacher taught and assessed content from common objectives.

The drama was assessed with a self-evaluation worksheet that each student in the collaborative group would answer.

# Rubric for Collaborative 5th Grade Drama: Music and Art

## Self-Evaluation Sheet

Name \_\_\_\_\_ Class \_\_\_\_\_

- 1) What group was I participating in? a) actors      b) costumers    c) make-up artists  
 d) set designers      e) director/ producer      f) video camera operators  
 g) video and sound editors

2) What are the names of the people in my group? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

2) How much participation was I responsible for? a) I was a leader for the group

b) I did a lot of the work in the group c) I did a little bit of the work in the group

3) Did I research and participate in the class discussions about careers in film?

a) I was a leader for the discussion b) I participated    c) I did not participate

4) I understand how historians help artists and musicians in the creation of a film?

a) I understand      b) I sort of understand      c) I do not understand

5) I thought the experience of creating a drama using art and music on video was

(please describe):

## Chapter 4

### APPLICATION

#### Implementation of Lessons: Introduction

Planning lessons that integrate academic disciplines with art is a complex process. The result is that students relate to multiple facets of information rather than isolate areas of study, making connections cross-disciplinary that engage them in the educational process. I believe that integrated learning is a natural process similar to life experience. My first exposure to the concept of integrating lessons was my professor in a secondary art education methods course. She introduced us to researching a content area extensively before presenting it to students and to include cultures from around the world rather than exclusively Western aesthetics and art making. I was intrigued with this expansion of art education and was excited as I pursued research and developed lessons based on these concepts. Next, one of my placements for student teacher training was in a middle school art education program with a teacher whose whole art curriculum integrated with the social studies curriculum. The art teacher worked hand in hand with the social studies teachers to make it work. I found through my observations in many other schools that her program was unique. I was drawn to the way that the students were engaged in the projects. The lessons seemed to make perfect sense to most students due to the connections made to the social studies curriculum students' experience with the art content was deepened. The teacher had world maps, and art and artifacts from various cultures displayed for each unit of study. The teacher used essential questions, content mapping and daily dialogue with her students. The art room was alive with student interaction and learning.

Another school where I observed an integrated curriculum was a magnet school. The magnet school provided an environment for student learning that emphasized arts integration in the curriculum in many ways. The art education coordinator worked with the other teachers to thoroughly integrate art learning between the art specialist and other academic disciplines. The teachers created whole learning forums. Cox (1991), the art education coordinator, recommends a social studies and art correlated curriculum as a natural way to integrate the arts. In the magnet school for example when the science teachers worked on a particular concept the art teacher planned a collaborative project. In one case Egyptian mummification was thoroughly investigated by the students. They created their own preservation processes, constructed storage containers and created decorations for the containers. During my teacher training I created a 5th grade unit based on the theme of Western Expansion and taught it at the magnet school. Teachers of different disciplines and students worked collaboratively for maximum student learning without isolating subjects.

In other observations of art classrooms in the region I did not see this occur. In most art classrooms the teacher spoke for ten or fifteen minutes, explaining a process or technique in art making, or presenting a biography synopsis of a particular artist. Students then worked independently for the remainder of the period without developing their student voice, checking for understanding, and without connecting art learning with other subjects. A theme or underlying big idea in the lesson was generally not apparent.

I decided when I had my own classroom I would construct a learning forum through dialogue and the use of essential questions and inquiry. I decided to research a culture or artist and find art connections within the general academic curriculum. As I



learned more about interdisciplinary arts integration I found collaboration to be a vital part of the process.

When I was hired as an art specialist I found collaboration presented a problem in the reality of a busy public school. I did not have common planning with any of the specialist or classroom teachers. My planning time was limited to one hour at the end of the day on Wednesday and Friday. This schedule was very different than most of the other schools where I observed or previously taught. In most schools art teachers have planning time each day. It was with limited interaction with other teachers (informal conversations at in-service, weekly staff meetings or in the hall or lunchroom) that I constructed a few units of art lessons integrated with academic classroom learning. The music specialist and I developed one integrated lesson more fully.

#### Implementation of the Parallel Disciplinary Unit for 7th Grade:

##### Visual Arts, Social Studies, and Language Arts

The first lesson that I correlated with another content area was in a middle school where I taught last spring. The lead specialist teacher advised me that the teachers needed to provide to the administration an example of an interdisciplinary lesson that we had taught. Fortunately, I had already been working through a teaching philosophies class to design several interdisciplinary lessons and wrote a research paper on the subject. I developed a social studies, language arts and visual arts integrated unit. The unit theme was about culture and heritage; I asked the question, "How does culture influence art?" This was the beginning of my first concept-based unit. Based on the research of Zimmerman (1992), Beane (1997), Jacobs (2003), Stokrocki (2005), Parsons (2004), NAEA (2005), InSEA (2006), I consider this a unit of parallel interdisciplinary

instruction, because each of the teachers involved worked independently, although I incorporated language arts and social studies objectives into my lessons.

In the parallel design, teacher meet and sequence lessons so that topics in two related disciplines are taught during the same time frame. The content and the presentations are not restructured, and it is the responsibility of the students to see the relationship between subject areas. (Jacobs 1989, Mallory, 2000 p. 13)

Ideas for lessons were discussed with the social studies and language arts teachers, but unfortunately counter to suggestions from research studies for constructing a successful integrated unit, formal meetings with teachers were not scheduled. Some of the ideas I used in my lessons were from the website at the Getty Museum, ArtsEd.net (2005) about African art and culture. Most of the research for the unit I conducted at the Georgia State University library. I gathered videos that portrayed African people creating functional, ceremonial artifacts and about the Western philosophies and artists who's work was impacted by studying African artifacts. When constructing the unit I knew the 7th grade was studying cultures from various African countries in their social studies class, but I had limited knowledge of the specific activities within the classroom lessons.

I began my unit with a pretest on culture, symbols and subject matter in African art. We discussed the meaning of a culture, as a group of people with common beliefs. We then had a class discussion about what students' knew or did not know about a culture. The next lesson consisted of the students watching a video about African ceremonial masks (Forna, n.d.). The video included a reference to Picasso and other Western artists influenced by African masks, as well as the functional purpose of African Masks and ceremonial headdresses. Many students had not previously learned about

cultures that used masks for religious purposes and some expressed concern that it might be different than the beliefs their own parents taught them. "My religion does not include spirits or other gods", said one student. We discussed the video and I explained that learning about various cultures and their art and artifacts is important for them to learn about other people in the world. I assured them that they did not need to give up their own belief system or in anyway be in conflict with the information presented.

I then gave each student basic research information on masks, including photographs and written facts about where and why they were used. Their first assignment was to individually research at the media center information about cultures that used masks. I showed students another video by Puttkamer and Davis (n.d.) called "The Spirit of the Mask". This video presented the mask from the perspective of the Pacific Northwest Native Americans. The video showed ceremonies that used masks, such as the potlatch. The students enjoyed seeing that the cultural information was passed on through oral narrative tradition in the ceremonies and that the children of the tribes learned important moral lessons from the ceremonies. I set up a bookshelf with many books on cultures that use masks to extend their class time.

During the next class the students shared some of their research findings with the entire class. In addition to their presentation I copied some of their research and they distributed it to their classmates. Very interesting information came up in the discussion. One student brought in a picture of a mask from the Congo used during initiation rituals when a boy turned thirteen. The students were intrigued that such a big deal was made out of the boy going from childhood to adulthood. Most of the students in that class were around thirteen. I asked them if any of them had been through a ceremonial ritual at that

stage in their own life. One student said that he had a bar mitzvah. A discussion about similarities and differences in rituals arose. The student that researched and compiled the initiation information was very proud of his discovery.

Other students found information on Japanese theater masks and some were drawn to the masks of the Pacific Coast Natives that they had seen in the video. Overall the student research papers and discussions were a success and brought much more information to the classroom in a short amount of time than I could have presented on my own. This constructivist approach to learning allowed students a voice in their own learning process.

The next assignment in the unit was for students to draw four thumbnail ideas for a mask based on their research. They then chose one mask design to create larger on an 8 1/2 x 11" piece of paper in marker. The marker designs were varied and elaborate. I was impressed with the uniqueness of each student's expression. Based on all of the material presented and their own research they had plenty of visuals references. All of the students seemed to have a clear vision for what they were going to do. I suggested that they use a large shape in the center and divide the background into four decorative areas. This added to the visual appeal of their creations.

The students' masks were unusual and interesting. One student created a white owl mask with brightly colored patterns around the edge. Another student created an asymmetrical, abstract, Picassoesque design. Two girls chose to create gypsy-like women with symbols on their faces and bandanas. The variety of design was personal to the student and much more in depth than if all of the students created a mask from one

culture that they know very little about. Instead, the research process allowed the students a unique viewpoint.

The next unit assignment was to write a one page of factual research on the topic essential question "How does culture influence art?" This was the integrated Language Arts part of my lesson based on Language Arts standards. Students wrote about the cultures that they had learned about and about the use of masks, the ceremonies they were used for, cultural perspectives of masks and the influence of masks on western artists. I helped the students with the prewriting by drawing example content webs on the board. The writing was graded with a middle school language arts writing rubric. I graded the papers and presented the outcome data to the lead specialist teacher who then gave it to the administration. "This is an excellent integrated unit" the lead specialist teacher commented, "I will be happy to include it as an example of how you implemented language arts into your art curriculum in my presentation to the administration."

The lesson went much better than I had expected. Most students were engaged in class discussion about culture. They were interested in the other cultures that had ceremonies for initiation for adolescence, and the fact that many cultures had ways of expressing emotions through drama, art and oral transfer of knowledge. By the time we started building our masks from paper mache the students had discussed so much information that they had plenty of ideas.

The technical part of the paper mache went well, with only a few splashes and students running around with the glue. I had two groups of seventh grade students 7.1 and 7.2. The craftsmanship was much better in my 7.1 class because there were fewer students. The 7.2 class had a few more behavior issues. The group of 7.1 class of fifteen

had five students with special needs. They were considered behaviorally challenged students (students with emotional behavior disorder) yet they completed their masks and were proud of their creations. Some of these students in 7.1 were very interested in the research and did extensive studies, printing several pages of information off the Internet for their notebooks. One student in particular, an exceptional learner with compulsive behavior challenges was the leader in research, filling a one-inch thick notebook that he was proud of. Each time he saw me in the hall he would show me his progress.

The mask activity gave some of these students an avenue to express emotions that in other classes they are not allowed to express. The students found the cultures using the masks interesting because they were able to express intense emotions through the use of the mask in the ceremonies that they are not allowed to express in their daily life. One student who was always in and out of ISS (in school suspension) did a terrific job with craftsmanship, expression and uniqueness on his mask. Working on the mask lead to a discussion on bullying in which he participated. His discussion with the other students evolved into an emotional disclosure. He explained reasons that he bullied other students and the other students helped him see the other side of the situation. He confessed that it did not make him feel good and that it was not right to bully. After the creation of the masks, the students learning was assessed through a written essay and with a student self-evaluation rubric which asked: 1) What culture influenced me the most? 2) What three-dimensional sculptural features did I put on my mask? 3) What did I do to elaborate the design on my mask? 4) What emotion did I express in the mask? 5) Did I use good craftsmanship?

In the lesson I assessed language arts objectives as well visual arts objectives. There were several social studies objectives that the students met and those were assessed in the language arts essay with a rubric (Appendix B). The result was a lesson that incorporated the scope and sequence of curriculum from language arts, social studies and visual arts. I believe that all disciplines were represented equally when I communicated the lessons to the students. The theme of the unit was "How does culture influence art?" The material was relevant to the students because we researched many kinds of ceremonies for adolescents who are about the same age as middle school students. The role of the teacher was transformed to a facilitator or partner in learning, when students presented their research. I took a risk by letting students develop research about their own interests and I believe the students were actively involved in their own learning. I displayed the marker designs and essays in the hallway for a multicultural show in the spring. The paper mache masks were not finished until the end of the school year and were displayed in a glass case.

#### 7th Grade Parallel Disciplinary Unit Teacher Reflection

I believe that the culture and mask lesson met the models standards for an interdisciplinary and parallel instruction unit. The students had a exceptionally good understanding of various other cultures functional use of the mask. In the future it would be better prior to beginning the unit, have more collaboration with the social studies and language arts teacher. In the future I also hope to develop the communication process among the teachers for integrating lessons more frequently. When I presented the lesson to the lead specialist teacher she approved and put it in her example book required by the school. I also presented the unit to my Teaching Philosophies graduate class at GSU in

the spring of 2005 and they seemed impressed with the quality and depth of the student work. Overall, I received a lot of positive feedback for the student response to this unit.

The unit was assessed in several different ways. Essential questions were asked and answered in discussion daily. Written rubrics were used for the language arts assessment of student essays. All of the sixty students passed with seventy percent or higher, including the special needs population. Twenty-five percent of the students received 90 - 100%.

When teaching this unit the pretest of students results showed less than 10% of 60 students had prior knowledge of culture, stereotypes, or African artifacts. The post-test showed that 90% of the students increased their knowledge and passed with at least 80% or higher. Ten percent of the students passed with 70% to 80% of the items correct. None of the students failed the post-test. Teaching strategies that were included in the unit on culture were: 1) constructivist principles; 2) theme-based curriculum design; 3) inquiry based approach to teaching and learning; 4) arts-integration.

#### Implementation of the Multidisciplinary 2nd Grade Unit:

##### Technology, Science and Visual Arts

The next observation is a unit I taught in the elementary school where I presently teach. The demographics of the school are listed in the population section of the introduction. The unit was integrated with science, art and technology. I had more collaboration with teachers, yet there was still not a formal planning meeting. At a faculty meeting I heard that the second grade was planning a field trip to the new Georgia Aquarium. The second grade teachers were proud of their accomplishment of free



admission for all of the students. One of the faculty members was commended for her effort.

Since seascapes are a popular lesson in elementary art education I decided to use the students' personal experience with the aquarium, the enthusiasm of the second grade teachers, the technology lab specialists time, and my visual arts knowledge of marine artist Wyland to heighten the students' learning experience. The results were phenomenal and the feedback for the final display of their art and writing about the experience was tremendous. Even though the planning time was limited, I consider this an integrated model unit of a multidisciplinary design (Jacobs, 1989).

The multidisciplinary design unites related disciplines in a formal unit or course structured around a common theme. It is different from the parallel design in which teachers follow a prescribed subject matter scope and sequence without modifying presentations. In the multidisciplinary approach, teachers meet initially, select a theme and modify content presentations to fit the theme selected. Teachers have common planning to make curriculum decisions and outline content (Jacobs, 1989, 2005; Mallory, 2000 p. 13).

To begin this unit I wrote the essential questions along with the science and art objectives on the board for the second graders. Students then had clear expectations of what they were going to learn. After the students visited the aquarium I had them sit quietly for a few minutes and visualize their favorite scene from the aquarium. I gathered multiple books on sea life fact books on whales, sharks, the marine environment and even a few fictional accounts of sea life characters. The students read on their own and to each other in small groups for the rest of the class period.

The next time they came to art I asked them to share with the class their favorite vision from the aquarium. They were given large white drawing paper and pencils. I demonstrated on the board how to compose a dynamic arrangement and specified them to draw at least one large animal or fish, include some medium size fish or animals and some small schools of fish. I also demonstrated the use of cropping as well as scale for composition to lead a viewer into the picture. Each table of four were given packets of line drawings, on "how to draw" sea life such as sharks, whales, plant life, etc. The name and information of each animal, plant or fish was on the handout as well as the visual resource. The students were allowed to use my books on sea life and during the planning process we discussed and classified mammals, amphibians, animals and plants to include in their pictures.

The next class period the students drew and then took a break to look on the computer at a website [www.wyland.com](http://www.wyland.com). They wrote the website down to further explore in the technology lab that week. In Atlanta we have a Wyland mural near the Coca-cola center. I asked them if anyone had seen the mural "Whaling Wall"? A few had, I used a projector on a wall screen to show them a picture of the mural that I had taken with my digital camera and downloaded to my computer. The second grade students were excited to see the large mural projected on the white board in the room. We discussed artists who do research in marine biology and produce art for environmental and educational exposure. The topic of the environment and the use of the technology was the focus of the lesson for that day.

At that point some of the second grade teachers started to comment on how great it was that they were integrating their learning experience of the aquarium in art. They

were happy to pass the website to the technology teacher who allowed the classes to have more time exploring the Wyland website (I teach seven second grade classes per week). The Wyland website has a child friendly area where students can look up each marine animal and read facts about its existence and environment.

During the next two class periods the students outlined their drawings in Sharpie and finished coloring the sea life with crayons and painting an aqua blue wash over their work. I began to matt some of the work because it was exceptional. The next class period the students wrote a fact paragraph about their picture, which was to be their artist statement. I instructed them to write at least one paragraph, some students wrote more and elaborated, because they had so much to tell about their experience at the aquarium. Some students with special needs just listed the contents of their picture, but they did write in complete sentences. Even though we called the paragraphs an artist statement the students were to include actual names of specific sea life and why they chose what they did in their picture as well as their inspiration for their work.

Each seascape was amazingly unique. One artwork depicted two dolphins coming together almost in a kiss. Another illustrated several large squid and jellyfish. Several students focused on sharks such as hammerheads. The most popular subject matter in the artwork was the whale shark that students saw in the aquarium. It must have had the greatest impact because of its size. The unique perspectives were impressive. I also matted their paragraphs on colored paper and made a display near the media center. The feedback from the school staff and parents was amazing. Faculty members told me it was the best display they had seen in the school in eight years. The unit was a great success. The students walking by their work were so proud and happy that I had framed their

creations. The display board was such a success the second grade teachers encouraged me to hang more artwork. I filled two of the 2nd grade hallways with the matted seascapes and narrative "artist statements".

### 2nd Grade Multidisciplinary Unit Teachers Reflection

I believe that the lessons taught were in depth and helped the students relate their first hand field experience using visual arts objectives. The use of technology in the classroom and self-expression in literature unit as well as the connections made with the science curriculum were all successful. The unit assessment was based on the final artwork, written paragraphs and oral discussion. A counselor came to me to get a particular student's grades who was withdrawing from the school and she said, "You probably don't have much for her." I showed the counselor her seascape and story. She was amazed at the elaborate detail in the student's work. The conversation told me that I was reaching some of the students who usually don't participate totally in class work. There was a vision impaired student who also benefited from the lesson with the aid of his paraprofessional who was able to relate his experiences of the aquarium through sounds in his essay. From the positive feedback I received from the second grade teachers I believe that they appreciated the unit I had done with the students. It also made them feel good about arranging the field trip (probably not an easy task) because the students were able to record their experience artistically and in writing.

This method of interdisciplinary teaching, allowing students time for primary research on projects, nurtures individual expression that is often missing in elementary art education. In elementary school hallways it is discouraging to see the same Clifford dog or other cut and paste icons in uniform manner. Teachers hang these activities as an

example of student's artwork, but they are lacking in both artistic expression and content. Having an art specialist is essential to the interdisciplinary arts integration. The school that I teach at is labeled a Title I school and often the teachers do not expect quality work from the students. I was shocked to hear that students had not done this kind of artwork before. It made me feel very good about spending the time with the students to create an interdisciplinary learning forum. According to the research this unit met the model standards for integrated learning (Erickson, 1989; Mallory, 2000; Jacobs, 2005, NAEA, 2000, 2003, 2005). The classroom teachers, the art specialist and the technology specialist worked together even though we had very little formal planning time and most of our meetings were informal.

#### Interdisciplinary Unit 3rd Grade: Social Studies and Visual Arts

The next unit that I correlated was a third grade unit on Communities Around the World. The "big ideas" for third grade curriculum were: Native American Communities. They had social studies units on the Creek and Cherokee in Georgia and I expanded on that and taught about Southwestern pueblo communities to compare and contrast cultures. I focused on the pueblo potters from a visual arts standpoint and the community of a pueblo for the social studies content standard.

The unit also included looking at Native American cultures and how they were similar and different, comparing and contrasting the cultures. The unit included discussions on geography, ancient civilizations and the art or artifacts they produced. The essential questions that were listed on the board were: 1) What is a culture? 2) What is a pueblo? 3) Who are the pueblo potters? 4) Are they producing art now? 5) What is sgraffito?

The unit was introduced with a colorful display of large image prints of pottery from famous pueblo artists Lucy Lewis and Maria Martinez as well as actual artifacts from a pueblo, a vase that had sgraffito on it. Some of the information for the unit was presented on color transparencies using an overhead projector on a large wall screen. The students saw pictures of the region of the Southwestern United states, Sky Mesa, the Acoma Pueblo, and Lucy Lewis working on her pottery. The other artist presented was Maria Martinez from the San Ildefonso Pueblo, and the student saw pictures of her pueblo as well as learned that this pueblo speak the language of Tewa on the Pajarito plateau. The discussions included questions about 1) What is a mesa? 2) Where is a pueblo located? 3) What are the meanings of the word pueblo? 4) How is the physical dwelling of a pueblo built and what materials are used? 5) The pueblo as a whole village community, and the metaphor of the pueblo (the symbol of a serpent on Maria Martinez's pottery). 6) What types of symbols can you distinguish between different Native American cultures?

The students were eager to learn about the culture of the pueblo communities. They asked many questions. Some students shared their own experience of living in or near a pueblo in Mexico or the Southwestern United States. Some students were intrigued about the geography and climate of the Mesa's, because it is very different than the Southeastern United States where the students currently live. Many of the vocabulary words were new to the students. This is an important issue in my school community because I teach at a Title I school where vocabulary building is an important school goal. In this case some of the Spanish-speaking students were able to help the English-speaking students. I wrote the vocabulary words on the board at the beginning of the unit.

The students were engaged in the learning process. They took notes on the information and were excited to begin the process of creating their own art. I showed them examples of student work in the technique of sgraffito on the screen and passed around samples of the artwork. I also passed around my clay pot exemplar that was done by a Navajo artist that had sgraffito on it.

The next class period the students reviewed some of the essential questions, and began their artwork for a crayon sgraffito project. They colored with crayon on 8 ½ x 11" tag board horizontal stripes of whatever palette they chose. They painted on top of the crayon with a layer of black tempera paint. The production part of seven third grade classes of around twenty-six students each, creating this stage of the project was a challenge. They adorned paint smocks, worked in groups to paint and clean up and in general did a great job with this.

The next class period I reviewed the essential questions. On each table I put handouts of the Native American designs that I have collected for visual resource. The packet included symbols from the ancient Creek and Cherokee of Georgia (who they were studying in social studies), North American Indian motifs, Plains and Lakes Indian motifs, and the Southwestern Native American symbols and motifs. I cut out tag board silhouettes of various pot shapes and had three or four on each table of four for the students to trace around and cut out. I demonstrated the technique of the sgraffito for the students. They used rulers to make horizontal stripes on their two dimensional pot before they began using the visual resources to create their designs with sgraffito. Some students asked if they had to use the Native American symbols or if they could make up their own. I told them it would help them learn about the various symbols from each culture if they

started with those and then improvised in their creations based on design and unity. Their designs were a postmodern conglomeration of various new and ancient symbols.

While they were in the third week of this project, I see each of the seven classes once every week and a half, the principal came to observe me teaching the lesson. I began the day with the essential questions for the unit. I was very happy to hear the students answer all of the essential questions accurately and with their extended knowledge of vocabulary. One student even remembered that I told them about the connection of the pueblo potters to their creator and their respect for the clay and the earth. Previously, we had discussions about the Native Americans respect for the environment and their cultural rituals of praying when they created their pottery at various stages. The principal was happy to see the students engaged in the learning process. This observation was not in the introductory portion of the unit, but rather when the students were in the art production phase, yet we were still conducting essential question discussion.

While working on his sgraffito, one student started to get frustrated. I mentioned to him that the very important step of coloring with the wax crayon thoroughly, was causing his efforts of sgraffito to be difficult. I encouraged him to keep trying and that was working on could be turned into a different kind of motif, even though it wasn't exactly what he was trying to do (it was sort of scribble scrabbles rather than intricate symbols like the other students were doing). I showed him when it was cut out into the pot shape it would look fine. At a different table, another student was arguing with a student over something, so I asked him to move to another table. The principal noted that I handled the two incidents without major disruption of the rest of the students' concentration on their work. She was also pleased with the results of the artwork and was



impressed with their depth of knowledge on the cultures of the Southwestern pueblos. Presenting as much information as possible on the cultures, geography and communities worked very well in aiding the students' assimilation of the information.

I gave the students the website information for the Smithsonian Museum of the American Indian, the art gallery that sold pueblo pottery and the Taos School of Art where I gathered some of my research. One student came to the class with another excellent website that she found. I printed out the pages for the class from the website. It was a gallery site in Arizona that sold pueblo pottery. Some students used that additional resource for design inspiration.

I believe the project was a great arts integration success. I displayed their artwork in the spring at the Multicultural Fair held throughout the school. There was representation of matted crayon sgraffito art from over two-thirds of the third grade at the show. In the Multicultural Fair I selected the best examples of the student work. (In the beginning of the school year I displayed K-5, each of the students' portraits throughout the school without differentiating. That assignment included a realistic proportioned portrait and a portrait of themselves represented as aliens.) The students helped get their art ready for display by mounting their silhouette onto colored paper that coordinated with their palette and assisting me by putting the white mats on each. One student typed name labels for me so that the work of the art show would be shared by the community of students. The art show was a terrific success.

This was around the fourth time I taught this unit to various ages of students. In my evaluation from my principal I was given two "Exceed Standards". One was for Instruction; It stated that I, "Demonstrated effective teaching techniques; Displayed

flexibility and creativity; the primary focus was on student engagement and learning." In the principal's evaluation she wrote:

Student products are evidence of outstanding instruction, and Ms. Suraco has them proudly displayed throughout the school. Ms. Suraco encourages students to use primary research and she integrates technology into her teaching through websites. Essential questions are posted with vocabulary and the visual art standard objective. She acknowledges student differences and allows extra time and guidance to students who need it. Students come to the art room after school to finish projects because they want to. Assessment of student learning is frequent and varied. Ms. Suraco integrates reading, writing and math into her units, supporting school SIP goals. She begins each unit by building student background knowledge and vocabulary (elementary school principal, 2006).

### 3rd Grade Interdisciplinary Unit Teacher Reflection

I was happy to receive the good evaluation and it helped me realize how important interdisciplinary instruction is to our school's goals. Because I had taught this unit a few times it became easier and more fluent for me to teach. In elementary school the assessment was the artwork and daily oral questions. When I previously taught this unit in middle school I had time for the 6th graders to write in-depth essay on what they learned about the pueblo culture. From the pretest to the post-test the results were astounding. With around 90 students pre-tested, only 5% had any pre-existing knowledge of the subject, at the end out of 90 students 65% received 100% on their essential question writing assignment, 25% received 80-90% marks and less than 10% received marks of 70 - 80%. None of the students failed the writing or the art studio mask portion

of the unit. When I taught this same unit in a National Blue Ribbon middle school, students all received 90% or higher on their essential question essays (out of 46 students evaluated, 43 received exceeds standards, three were special needs). I believe that this unit is a success because of the wide range of background knowledge the students receive from primary research to the overhead projector presentation of slides of the Southwest and their in-depth discussions lead each day by essential question inquiry.

#### Integrated Unit 5th Grade: Music and Art

This lesson began with a concept between myself and the music teacher to coordinate a unit for 5th grade students. The music teacher agreed to create an integrated arts unit to implement this past spring based on the making of a feature film by Jerry Bruckheimer (Producer) and Gore Verbinski (Director), in 2003, *"Pirates of the Caribbean: The Curse of the Black Pearl"*. The big idea was "Careers in the Arts" and the essential question was "How do artists and musicians work together in filmmaking?"

According to existing interdisciplinary Infusion models, the scope and sequence of the curriculum was current and active, an appropriate framework for arts integration was developed. The material was relevant to student's lives because the film is a contemporary sensation, as well as a new film sequel released in the summer of 2006.

Curriculum designers meet in common planning periods they plan, monitor, modify and evaluate instruction related to a common theme. The units are of a specific duration are planned to meet a mutually agreed on set of common understandings. (Jacobs, 1989, 2005; Mallory, 2000 p. 13)

The music teacher and I used two or three formal planning periods to come up with objectives that would enhance learning and engage students in both of our content

areas. We used the making of the "Pirates of the Caribbean: The Curse of the Black Pearl" by Walt Disney Pictures (2003) as an exemplar in the arts integrated unit. As well as listening to the sound track in music, the students viewed in art education, the production design. In planning we decided to have the students create their own set design, costume and makeup based on a book about a boy becoming a pirate for a day rather than reenacting the film. A fifth grade general education teacher volunteered to help me with costumes because she was from the Caribbean and had a collection of traditional attire.

The fifth grade teachers were involved in helping us distribute consent forms. We had discussed the film not being shown in its entirety to the 5th grade students. A consent form was administered to parents about the use of the movie as an exemplar because the movie had a PG-13 rating. Specifically the "making of" would be looked at for production design, costuming, makeup, set design, and for the use of historians gathering information to create art. The teachers gathered up the hundred and fifty consent forms and we were on our way to teaching the unit.

When it was time to teach the unit we ran into some time constraints for actually producing a student production. The music teacher reached her objectives by teaching about how sound editing is done with film. She had the students listen to the sound track and then create their own sound editing to parts of the pirate book. Her unit went smoothly and the students were assessed at how well the music fit with the scenes. They worked in small groups. The students that did not have consent forms to view the "Pirates of the Caribbean" went to music instead of art on those days that I was showing the

video. We have seven fifth grade classes that go to art and music specials at the same time so we even switched some students on particular days.

Since it was the last few weeks of the school year when we were teaching the unit, there were lots of activities for fifth grade students that required them to miss music and art classes. There was standardized testing for a week, Field Day, class picnics, class field trips, award ceremonies, etc. No matter how hard we attempted to coordinate the unit obstacles came up. I had to look at and reduce my objectives.

I decided to teach about careers in film rather than trying to complete and entire set and costume design unit. The main art careers included: Artists in filmmaking: Art historians, How they help to create art by their research; Production of set design; Costume and Makeup; and Art Direction. The "Pirate" film was made in Los Angeles and in the Caribbean. I happened to have lived in L.A. in the areas where the production design was done for the movie, this helped me validate for the students that they too could live and work in a film-producing environment. One of the sets for the movie was in Palos Verdes at an old marine aquarium site. This was an area that I had frequented. Also another set was built in a studio in Manhattan Beach where I had worked as an art director for photo shoots for the advertising and toy industry. The production company converted the studio into the cave for the "Pirates of the Caribbean". I explained the intense effort that it takes to create a set design, to create props, and lighting to get the best visual for a photo shoot to the students.

The production video went into great detail about the making of the movie. I was impressed that one of the costume designers even mentioned one of the elements of art

that the students were learning about in her talk about the costumes. She emphasized texture and variety in her costume design discussion.

The students were intrigued and very excited that they were able to watch a DVD to learn about art in the last few weeks of school. They had just finished an intensive ceramic unit and a few were glazing their pots while we watched the DVD.

The students were engaged in discussion about what they were viewing before, during and after watching the DVD. I projected it on a big screen rather than having them watch it through the TV. First I questioned how many students were interested in careers in movie production. About one third of each class raised their hands. After the the DVD I asked the same question and more than half wanted to pursue classes that could lead to a career in the arts. I told them that in order to have a career in art that they needed to explore the prerequisites in high school. I also told them that most art directors, photographers, costumers, set designers, producers and film editors have at least a minimum of a four year college degree with an emphasis on the arts. Many of the students were interested in drama, some in photography and some in production.

#### Integrated 5th Grade Unit Teacher Reflection

In retrospect, the music teacher and I set out to have an elaborate interdisciplinary unit, but the timing was not good. Because of time constraints what happened in reality was a smaller unit about careers in art. We were able to maintain the same big idea "Film making; How do artists and musicians work together to create art?" The feedback from the students was positive. Most of them really enjoyed viewing the video that explained the making of the "Pirates of the Caribbean" and participating in producing music editing. The only complaint I heard was that some of the students wanted to view the whole

movie, not just the production design segments. This could have been done if we had written the consent form differently. I did not do a formal assessment on this unit. In retrospect, I could have involved the classroom teachers to show the movie in their room because they had extra time at the end of the school year after standardized testing was over. The unit was a success as far as the collaboration between the music teacher and I. It met the goals of the interdisciplinary unit models. Now that I have started teaching in this interdisciplinary way, I do not think I would go back to teaching the art standards in isolation because of my school community expectations.

#### Community Collaborative Project: Multicultural Spring Fair and Art Show

My school has a Spring Fair each year that includes an art show. This year it was centered around the multicultural theme. This requires collaboration of many of the schools community from administration, counselors, teaching faculty and PTA. A model of instruction for an interdisciplinary curriculum according to the Consortium of NAEA, (2002):

A single lesson that features connections between two or more disciplines, an interdisciplinary unit of study, a school-wide project involving many classrooms, students, and teachers, an entire curricular framework (NAEA, 2002).

I went to several formal meetings and served on a Multicultural Fair committee. The committee consisted of the vice principal, the music specialist, the art specialist (myself), the physical education specialist, the English as a second language specialist, the Salsa and reading specialist, and three of the counselors. Together we came up with a plan on how to integrate teaching of five countries to the student population. Based on a number of students in our population from these countries we came to a consensus to

explore: Australia, Nigeria, Mexico, Vietnam, and India. This collaboration was considered Interdisciplinary Design and Integrated based on the models.

The first suggestion brought up at the committee meeting was to have all of the specialist teachers take one country and teach it for a week to all classes all day long. This was a good idea but in my content area it is difficult to accommodate. I spoke with the administrator after the meeting about my concerns and she said to do whatever fits best in my curriculum. What I chose to do with the content is to coordinate it with grade levels that were already studying similar cultures in their home rooms in order to create a more in-depth learning experience for each student rather than casually presenting a tidbit of information in a forty-five minute period for every grade level (Chapman, 1982). Therefore I had to collaborate with the classroom teachers as well.

#### Australia Multicultural Lesson Observation

All of the interdisciplinary lessons were not synchronized, but second grade was working on Australia the same time I was. One second-grade classroom teacher told me that I did a great job with the seascapes and asked, "Could you do something with Australia?" That was how I divided up the units of cultural studies, mostly by grade level based on casual interaction with each grade level teacher. I had a lesson on aboriginal art in my lesson book.

The second graders studied the culture of the Aborigines and created their own version of a "dreaming", a form of dot painting that utilizes the theme of nature and combines dream mapping of environments. I read stories from the aborigines and showed them art from that culture. They created their own paintings. The students began with five silhouettes of Australian animals that I drew due to a time constraint, originally



they were going to draw their own animals from the resource material. I had to modify the lesson and narrow it down to a snake, a kangaroo, a rabbit, a lizard, a turtle, and a frog. The students looked at art from the Aboriginals from resource material and then created dot patterns with wooden sticks and tempera paint around the colored paper silhouette that they had mounted on a darker sheet of construction paper. The artwork from the second graders came out very well. Some students were very neat with the paint, while others were not so skilled. They all had fun doing the activity. I displayed about sixty of the hundred and eighty-nine student's work. The information they learned about the culture in Australia was that the Aboriginal artists combined their dreams into their art and it was a kind of map of their environment and the spirit world from their dreams. The students were interested in the abstract concept of the dream world of the Aboriginals and were not intimidated by its complexity. The students sampled food from the Australian Bakery in Marietta for part of their classroom experience on Australia. A spokesperson from the country gave a presentation, brought in food samples and answered questions for the students in their homerooms. A second grade class was responsible for putting together the display on Australia for the Multicultural Spring Fair.

#### India Multicultural Lesson Observation

The second country was India that I taught an art and culture lesson about to the first graders. Previously, in my middle school teaching experience I had a spokesperson from the country come in and talk about the artforms from her culture. Having a spokesperson from the country is the best and most authentic instruction. I learned about the artform of mendhi through her. She did a mendhi demonstration for my seventh graders and brought in textile examples and photographs. Because I could not have her

demonstrate for my elementary art classes, I decided to pass that information on that I learned from her.

I showed the students photographs from my speaker's demonstration at the middle school. The first grade lesson consisted of a comparison and contrast of a wedding ceremony in America and one from a Hindu family in India. The artform I chose to discuss was the use of mendhi, henna tattoos, an ancient tradition stemming from desert cultures over 4,000 years ago that is still in use today. The mendhi is usually applied for ceremonies such as the weddings to the bride and members of the wedding party. Today mendhi is common at celebrations and also used for decorative purpose. I printed out several examples of Mendhi from the Internet. The committee had planned to have someone demonstrate the mendhi at the Multicultural Fair.

For the first grade art project, the students cut out a silhouette of their hands from tan construction paper and drew designs with thin brown markers. We then mounted them on a colored background and matted the artwork. In class discussion, the students shared their own experiences with mendhi. Some students had parents that had friends from India that had done mendhi on a family member. One student in the first grade, a little boy, had a mendhi tattoo on his hand during this unit and shared it with the class. That was exciting for him to show his classmates. Another student, a girl, had a sister that went to India and came back with elaborate mendhi designs on her hands. Her eyes lit up as she explained the story to the students and me. The henna is not permanent it is mixed with eucalyptus oil and applied with a warm wax. Some of the students were from India and were shy, but excited to share their own experience with the artform.

After viewing the artwork displayed in the school for the Multicultural Fair, the classroom teachers shared their opinions with me. Some were supportive of the mendhi, but some of the teachers thought that teaching about the mendhi in our culture was a little odd. In American culture we don't usually adorn brides and bridal parties with ceremonial tattoos for weddings. Some sees tattoos not "proper". This is why I felt the lesson on compare and contrast was very important. Some of the comments from the teachers when the art was hung were, "I like the dot paintings, the pottery designs and the masks", leaving out the mendhi. The impression was that not all of the American teachers thought mendhi was a legitimate artform to teach in elementary school. The artwork was displayed with other artifacts from India. Some of the teachers really liked the mendhi and thought it was a good idea. The students enjoyed doing the designs and learning about the culture. Most of all, the students' enjoyed sharing their own personal experiences with the artform of mendhi. Their experimentation with lines, symmetry and intricate elaborations were examples of learning art techniques along with a new culture.

#### Nigeria Multicultural Lesson Observation

The next country I had time to explore with kindergarten and first grade students was Nigeria. The cultural lesson was actually about the Nigerian and Indian rainforests. As the hook of the lesson, I had them close their eyes and listen quietly to the sound of a rainstick (one I borrowed from the music teacher). I showed them the example of a rainstick, and told them that they are a popular artform in many rainforests around the world including India and Nigeria. The example had a snake pattern design burnished onto a wooden rainstick. The students listened to the sound the rainsticks made and we discussed the use of the instrument and the artwork on it. The music teacher had already

introduced the same instrument in her class. Some students thought it sounded like rain, or water hitting leaves, and others thought it sounded like a snake.

The visual art lesson revolved around the theme of line and pattern for both kindergarten and first grade. The format was a teacher directed lesson. First students measured the construction paper with a ruler that would fit around a 12" paper towel roll. A few weeks prior to the lesson I wrote a note to parents for students to bring paper towel rolls. For the pattern the students started with the "S" snake like line in marker, then they created a diamond back pattern with zigzag lines connected symmetrically. Some students found this easy and others found the mirror image challenging. The design was then glued to the 12" cardboard paper towel roll. The students used math and art concepts of geometric shapes and forms, symmetry and measuring. The rainsticks had toothpicks inserted in a spiral throughout the 12" tube. Rice was added to simulate the sound of the rain hitting the leaves. I had the help of two kindergarten para-professionals putting the toothpicks through the cardboard. The bottom and top were taped with masking tape. It was a challenge to get all of the rainsticks put together. There were three hundred rainsticks for kindergarten and first grade. I displayed some of the student's rainsticks at the Multicultural Fair.

I felt that this project was more time intensive for the adults than for the students but the students loved them and were so excited to take them home to hear the sound of the rain. I believe that all of the students learned that other cultures have artforms that are unique to their environment, such as the rainforest. This theme was reinforced by lessons in their homerooms, music lessons, art and physical education lessons and the Multicultural Fair that they attended. The music teacher presented instruments from

various countries; the PE teacher had the students play sports from the cultures that we were collaboratively teaching. We were attempting to teach the same culture in the same weeks. I am not sure if this happened across the board but it did happen in the same six week time frame.

At the Multicultural Fair the classroom teachers were also involved although they did not attend the committee meetings. That is why I was not sure what their lessons were and exactly when they were teaching them. Most of my communication was with the specialist teachers, counselors and administrators on the committee. The parents from the PTA had a large part in organizing the fair from craft projects to food and games. One fourth grade teacher put together a fashion show of different attire from the various countries. Another teacher with a partner performed a dance from Mexico. Some teachers did face painting, helped to hand out food or run games. Overall the collaboration effort was tremendous.

#### Vietnam Multicultural Lesson Observation

For the country of Vietnam my lessons were constructed for fourth and fifth graders. We were working on other artforms such as ceramics and printmaking that needed class time to complete during the time frame that we were collaborating with the multicultural committee as well. I connected the cultural lessons when I could. The printmaking for fourth grade was actually about the Polynesian Islands and batik from Indonesia. We transitioned into an art lesson on cultural symbols from Vietnam. I handed out designs of two popular cultural symbols, the butterfly and the dragon. Students chose one or a completely different subject matter based on visual resource material, mostly photos off the Internet from Vietnam. They painted designs on a paper plate, simulating

the hand-painted china that comes from the region. I also provided textile designs and calligraphy samples. Some students chose to implement these on their plate design. We had several students from Vietnam who shared some of their cultural information during this unit. One student wrote with calligraphy on the dry erase board and explained the symbols. Another student showed us textile designs from her wardrobe.

What I found out this year in elementary art education is that fourth and fifth graders take the longest to produce art. The first graders do about three times as many projects. The first grade was able to experiment with the artform of Chinese calligraphy in a unit on Japanese Sumi'. We discussed the use of Chinese characters in several countries in Asia including China, Japan and Vietnam. The discussion also revolved around the seasons being represented in Asian art. They learned that in Asia if it was Spring then they would hang art on the walls of their home corresponding to that season. The students practiced drawing the character sun and tree with a brush and black tempera paint watered down like ink. They practiced those characters several times and then painted a tree branch and the two characters in each diagonal corner of a 11 x 17" piece of white paper. I had them create pink flowers from tissue paper and place them in a few spots on the branch to represent spring. We spent two art lessons focusing on the technique of painting delicate thick and thin lines with the brush. I told them that in Asia an artist would work his or her whole life to master the artform of calligraphy. Some students were interested in spending a lot more time than we had on this artform. When other students from different grade levels saw the calligraphy they also wanted to experiment with it. One classroom teacher had spent the last year in Japan and she was

touched by her students work. She said it brought back great memories and she was glad to see that I was incorporating Asian art into the art curriculum.

Many of the students did a wonderful job. They were quiet and diligently working with the ink and brush when normally first graders are my wildest bunch during the day. I bribed them by telling them that they would have to work with markers and not the paint if they were not respectful. We discussed Asian customs of respect such as bowing. I matted and displayed some of their work in the media center and the principal used it as a backdrop for broadcasting the morning announcements. Their artwork was also displayed at the Multicultural Fair. First graders had three art projects on display, the mendhi, the ink painting and a mask project made from construction paper.

The mask project was based on similar concepts to the multicultural unit that I talked about in the first chapter for the seventh grade, but simplified for first grade. I showed them pictures of masks from Nigeria. We had studied Picasso in a previous unit and I showed them his use of the African masks in his artwork, specifically three musicians hung on the wall in the art room. Next, I read them a children's story from Nigeria about a village that used masks in ceremony. It was a story about the sun god and the rain god with illustrations of characters wearing masks. The students then created a construction paper mask.

#### Mexico Multicultural Lesson Observation

The fourth grade learned about Mexico at this time in their classrooms and in my class the lesson I presented was about Mayan and Aztec artifacts. I provided several books for them to explore on ancient cultures. The students browsed books on Mayan and Aztec artifacts, and other books on contemporary Mexico. I read some stories to them

from Mexican legends. I read an interesting book on an archeologist discovering a Mayan ruin. The book had vivid photography and it touched on the mystical experience of the archeologist and the area he was studying. I found a book from a South American cultural study that gave ideas for dramas students could reenact about border crossings. This could have lead students into a discussion and study of migration and what it means and why people migrate. Students glanced through this book independently or in small groups in my class. Considering that our schools population consists of around 25% of the students from Latin America, I thought that with time in the future an interdisciplinary lesson with the classroom teacher could possibly go in that direction instead of art production.

I did not have much time with the fifth graders to explore the country that was designated for them. I corresponded the culture lesson into the unit they had just completed on ceramics where they had a choice to create a rectangular sushi plate, a ceramic box or a round plate. Students were to research on their own time the china plates and paint with watercolor on a paper plate. Some students were still working on their ceramics and some students were exploring art from Vietnam. I provided some literature on the culture although it was not presented in depth. The previous unit for the fifth grade students in art was about form and surface in clay, emphasizing texture. The exemplars were contemporary ceramic artists from Georgia, North Carolina and Florida. The student work came out fantastic because we had several weeks to do the project. The ceramic artwork was better than the painted paper plates, but the ceramics were not complete for the Multicultural Fair in the spring. I did display the 5th grade ceramic artwork the last three weeks of school in the glass showcases.



### Multicultural Spring Fair and Art Show Teacher Reflection

In summary the collaboration for the interdisciplinary units between the Multicultural Fair committee and the classroom teachers started out strong. The direction that some of the units went was dictated by time constraint of last term of the school year. The experience of teaching the multicultural units so quickly felt like fireworks happening all at once. The students in general learned information about the five countries that we set out to teach. The depth of knowledge was limited by time constraints of each lesson. The assessment for each of these cross-cultural units was the student's final art project in the show and the daily inquiry based discussions. The classroom teachers had other assessments including poster projects about each of the five countries; each grade level was responsible for one country display.

Overall, the Multicultural Fair was a huge success. The counselors who chaired the committee were pleased with the quality and abundance of artwork. The principal, vice principal, several teachers and parents commented on what good quality work was displayed this year at the Multicultural Spring Fair. It was amazing how much was produced in a short period of time. Increasing the impact of the art in the show, was that I had previously hung all of the student's portraits for fourth and fifth grade in the cafeteria. Each student's portrait was unique and colorful. The kindergarten and the first grade had some rainsticks in the artshow. The first grade also hung in the show mendhi, ink paintings, and masks. The second grade created animal dot paintings based on Aboriginal art from Australia, which we matted and hung. The third grade had artwork based on the pueblo pottery, crayon sgraffito in the artshow. The fourth grade displayed copper foil

engravings of Mayan and Aztec based designs. The fourth and fifth grade explored Vietnam and had some of the student china plate designs in the show.

When I asked all of the students at the end of the year what was their favorite lesson in art, one student said, "I liked learning about other cultures and their types of art", that was a second grader talking about the Aboriginal dreamings. Another student from third grade enjoyed learning about the pueblo pottery. The kindergarten and first grade loved the rainsticks. Many of the first graders like the masks the best. The fifth graders were very proud of their ceramics and enjoyed the break in the art production with the "Pirates of the Caribbean" lesson integrated with music. Most of the second graders liked the seascapes the most.

In the principals evaluation of my performance this year she also wrote Exceeds Standards: Professional Qualities: (Listens, speaks and writes effectively. Accepts personal responsibility; exhibits loyalty and integrity; fosters teamwork and professional development.) The principal wrote on her evaluation:

Even though she has only been here a few months, Ms. Suraco has won the respect and praise of her peers and co-workers for her efforts. She is knowledgeable and is currently working on her thesis to complete a Master's degree. She has set up displays of student work around the building, some with accompanying pieces of writing. She promoted art and chances for student recognition through participation in an event, which resulted in two students being recognized as District winners in a State poster contest. She has opened the art room after school for students to come and enjoy and complete projects. She is a member of the Cultural Arts Committee and worked with music and PE teachers

to plan units to develop cultural awareness with displays around the school. Ms. Suraco and the music teacher have collaborated on an interdisciplinary unit for the spring (elementary school principal, 2006).

#### Feedback from Classroom Teachers About Interdisciplinary Lessons

For next year I plan to do more interdisciplinary units. The classroom teachers in general have positive feedback for creating interdisciplinary lessons. I asked them some questions about their opinions and preferences to where in the curriculum we could coordinate lessons in the future. These are some of the questions that I presented:

1) Would you be willing to work with an art education specialist to design curriculum that integrate lessons and units? 2) What are the areas in your curriculum that you could see arts integration? 3) Do you think that it is possible to integrate with the present time frame within your school? 4) Why or Why not?

Several of the teachers invited me to attend their weekly planning meetings after school this next year. Most felt that integrated art units are possible and can help the students. Since I did not have formal planning time with the classroom teachers last year, previously taught units might not be viewed by experts as true integrated units, with the possible exception of the music/art collaborations and the language art/visual art mask project. I did design all of the units to be integrated. I did not have enough common planning time with the general classroom teachers. The fact that I incorporated content of classroom disciplines within the units was noted and appreciated by classroom teachers. The principal who did the evaluations viewed the units as interdisciplinary. However, to be truly integrated, is to be in equal planning partnership with the classroom teachers. My goal for successful integrated lesson planning to occur in the future is to make an effort

to attend grade level meetings after school, because we do not have common planning time during the day, as the teachers recommend.

In response to my questions the lead fifth grade teacher briefly noted that it would be beneficial to integrate lessons. Two of the teachers are looping from fourth grade to fifth grade and were not familiar enough with the fifth grade curriculum yet to offer suggestions for integration beyond looking at the standards. We have seven fourth grade teachers and I spoke with most of them. One fourth grade teacher felt that integrating social studies and visual arts would be the best plan, "I think visual arts would best be integrated with social studies, the curriculum begins with reconstruction and goes through WWII". She also mentioned the difficulty of the planning time constraints. The best time to meet would be after school according to most of the teachers. Another fourth grade teacher said, "As you already know our time is limited, but it is a very exciting prospect. The kids just aren't able to have enough art. We really need a boost in science and social studies." This teacher also mentioned that social studies curriculum for fourth grade begins with mapping skills and colonization. A fourth grade teacher who has taught for several years, recognized that, "Planning is imperative and integration reinforces skills to be taught, therefore the students have a greater chance of mastery."

Instead of talking to each third grade teacher I spoke with the lead teacher. I was invited to attend the weekly team meetings for next year. The lead third grade teacher said, "I would advise that you attend our weekly team meetings—every Thursday at 2:30 after school." The third grade lead teacher was in favor of arts integration. She mentioned that she has done art projects with reading lessons but she would like to see all subjects integrated and that attending the weekly meetings would help coordinate efforts.

The first grade teachers would like to work with me to integrate lessons as well. One first grade teacher emailed her curriculum to me so I could get started. "Social studies, some science and some math areas would work great. I've attached first grade's curriculum and you can look at it and see which areas you think would be possible to integrate. I think, yes it is possible to integrate and it would be great, especially for our school. The more integration we do the higher achievement we will have. Thanks for taking this on." Overall the lead teachers are supportive to the effort.

#### Feedback from the Classroom Teachers and Administrators

##### Teacher Reflection

In general it seems that the elementary teachers feel social studies is a good place to integrate lessons. The middle school where I did my pre-service teaching integrated social studies and art. The research that I did also reinforced that social studies was the common content in past arts integration programs which had been successfully implemented. In the current research the whole curriculum is advised to be integrated. Most experts feel that life itself is an integrated experience and education should be structured in a similar manner (Jacobs, 2005; Erickson, 1998; Beane, 1997; NAEA, 2005, INSEA, 2005; Eisner and Day, 2005). Proponents of integrated learning suggest that there is no value in isolating the subjects.

Based on conversations with my principal and vice principal, the administration in my elementary school are in favor of integration of our curriculum as well. Their viewpoint is that the lead strategy in teaching interdisciplinary subjects should be teaching literacy, 25% of the students in our population failed the reading portion of the standardized test given in 2006. The school is labeled Title I, an economically

disadvantaged area and 25% of the students speak English as their second language. The evaluation of my teaching by the principal and her verbal support of interdisciplinary curriculum reinforced that opinion. She did not mention specific subjects to be integrated or time frames for the future. The music teacher and I did include in our recommendations for next year that we have common planning time.

Common planning time is a recurrent theme in interdisciplinary teaching.

I attended a cluster meeting where one of the elementary schools had adapted a program to boost reading and writing. Each teacher, including the specialist were required to spend a specific amount of time reading out loud to the students or allowing them to read to each other in pairs or small groups and writing in every class period. That is a very structured program. They were even given specific books to read. That would dictate curriculum in a very narrow path. After speaking with the classroom teachers I think that our school would like a more creative approach to curriculum integration.

#### Teacher Reflection About Classroom Teacher and Administration Feedback

What I would like for the future is that when we do have the meetings for integration of subjects that art education is treated equally with the general classroom content. During the multicultural units, the classroom teachers were also teaching about the same cultures that the specialists were teaching lessons on, but possibly not exactly the same time or sequence as the specialists. In the collaborative meeting with the multicultural committee we were told that the specialist were to coordinate efforts each week in order to teach the countries effectively and to take pressure off of the classroom teachers of teaching the cultures because they were preparing for standardized testing. This to me was a mixed command. In one way it said take the reins to have the

responsibility to teach the multicultural lessons, but in another way it told us that the specialists job was not equal to the classroom teacher. According to interdisciplinary model teaching, in order to be successful, each partner would be equal in collaboration (Roucher, Lovano-Kerr, 1995; Erickson, 1998).

### Conclusion

In answer to my first research questions: How did I implement established models for interdisciplinary connections to other academic subjects in my own art education classroom? I successfully implemented several interdisciplinary models (Jacobs, 2005;NAEA, 2002) in my art education classroom. The 7th grade African culture and mask lesson was a visual art, social studies and language arts an Parallel Instruction unit that combined constructivist approaches including the use of key concepts and Big Ideas. Students voice was valued. The second grade Seascape lesson integrated art, science and technology and in multidisciplinary unit, which enabled students to gather information in a scientific method through research and technology for the use in artistic expressions through drawing, painting, and language arts. The third grade Pueblo community unit correlated the social studies, language arts and the visual arts in Interdisciplinary model. The "Careers in the Arts, Pirates of the Caribbean" unit utilized the Infusion model, combining Music and Art objectives and assessments. The final example was an Interdisciplinary Multicultural Spring Fair which required the collaborative effort of the administrators, faculty and parents. The Multicultural Spring Fair encompassed the whole school uniting everyone involved in creating a community learning forum.

In response to my second thesis question: 2) What do classroom teachers and administrators think about an integrated are curriculum for the future in my school?

I found through my research that teachers and administration are in favor of arts integration. All of the teachers I spoke with are ready to work collaboratively to develop students' mastery of content for student learning and engagement. In the environment where I teach art education the classroom teachers and the administration are supportive of interdisciplinary teaching. Our future goal is to overcome time constraint obstacles and construct more collaborative units to benefit the students (Effland, 2004; Carpenter, 2006).

What are some of the negatives I encountered while developing an interdisciplinary art curriculum? The challenges are overcoming obstacles of time constraints for collaborative planning and the pressures associated with standardized testing. What are some of the strategies that can overcome these obstacles? A good plan to implement for the future would be the four-phase schedule that Dr. Heidi Hayes Jacobs proposed. The TETAC Model was also an exemplary implementation of interdisciplinary teaching success where the whole school was involved as a community of learners.

In general some of the art educators and teachers already utilize cross-disciplinary teaching strategies. Common planning time is not usually easily arranged. Follow up from the integrated lessons is not always done collaboratively. Assessment is usually conducted by one content area at a time, again separating the disciplines. If everyone is in favor of integration, why is it not happening in schools more commonly? The time that it takes to collaborate with other teachers and the work involved in planning an interdisciplinary unit may be why integrated teaching is not more widespread. To construct a carefully planned integrated unit takes time and effort for research and collaboration.



I managed the additional work of constructing the interdisciplinary units because during my certification program for teaching the professors worked diligently to ensure that future teachers were prepared to construct interdisciplinary teaching strategies. It is not easy. It is a complex process. It would be a easier to teach only the art standards. The reason that I make the additional effort is to create a balanced curriculum. I will be teaching interdisciplinary connections in the future because I believe students gain the most from the effort of correlating disciplines. When the students' understand arts' connections to other disciplines then art and artifacts make much more sense to them.

What can students gain from integrated connections? Through interdisciplinary models, students learned the use of "Big Ideas", the use of inquiry, content mapping, and how to socially construct meaning. Assessments were often conducted in the daily discussions, essential question essays, and the student's unique artwork. Students developed cognitive skills based on Bloom's highest levels of cognition (analysis, synthesis, and evaluation) in most of the units. In several units students' analyzed symbols from various cultures and differentiated between several cultural symbols in artforms (Eisner, 1991). In unique ways they synthesized materials researched and created their own projects. The students evaluated the information and wrote essential question essays. I believe the development of the students' social, constructive, investigative and expressive abilities (Dewey, 1938; Tanner, 2005) were encouraged in the integrated lessons. Throughout the year I displayed the art objectives, the students' art projects and the students' writing. In the future I want to ensure better communication between educators in my school about integrated curriculum. The classroom teachers and I have agreed to make more accommodations for collaborative planning in the upcoming

year. I plan to continue developing interdisciplinary units. Each year I will add new units and work with teachers collaboratively to continue revolving units. I hope to integrate more technology into my teaching. Education is not a fixed body of knowledge, rather a continuous process of evolution.

My list of recommended components of an interdisciplinary unit through arts integration includes: 1) collaborate with other teachers in the school to find out where the standards being taught can be synchronized, 2) the discipline of art education should be taught in equal partnership with other disciplines to be truly integrated 3) Use of key concepts unite themes in ways that connect curriculum with general ideas, 4) Use contemporary connections to students' lives starting with examining cultures, comparing and contrasting, including ancient and popular cultures, art and artifacts, 5) Allow students to participate in their own learning through primary research and the use of technology which builds self-efficacy, 6) Teach units rather than fragmented lessons to deepen understanding of themes, 7) The units should integrate art with one or more discipline, equal in objectives and assessment by each partner in collaboration, 8) Take a risk and facilitate, let students have a voice; engage them in essential questions for unit dialogue and assessment daily, 9) Student work should reflect synthesis of the larger Big Ideas in the content of the integrated units, 10) Students should do a self-evaluation assessment of their effort.

I recommend using the holistic integrated approach to encourage life-long learning (Jacobs, 1989, 20005; NAEA, 2006; Eisner and Day, 2004; Erickson, 1998; Parsons, 2004; Tanner, 2005). There is no benefit in the isolation of subjects (Beane, 1997; Tanner, 2005). I plan to continue developing interdisciplinary units. Each year I

will add new units and work with teachers collaboratively to continue revolving units. I hope to integrate more technology into my teaching. Education is not a fixed body of knowledge, rather a continuous process of evolution.

### Recommendations for Further Research

Overcoming obstacles of time constraints for in-depth units and common teacher planning is a necessary goal for all educators the use of technology can accommodate this effort. Future studies are needed in recording data from the collaboration of administrators and teachers. Some research questions might explore: 1) Does integrating lessons with other disciplines improve artistic expression? 2) In what ways are classroom teachers making interdisciplinary art connections? 3) How can arts educators work collaboratively with each other? 4) How can we expand and connect research in integrated art lessons? 5) How can we explore use of digital media and technology for collaboration in art education?

### REFERENCES

- Anderson, T. (1995). Rediscovering the connection between the arts: Introduction to the symposium on Interdisciplinary Arts Education. *Arts Education Policy Review*, 96, 10-12. Retrieved on May 7, 2005, from EBSCO Host database.
- Althouse, R., Johnson, M. and Mitchell, S. (2003). Colors of learning: Integrating the visual arts into the early childhood curriculum. *National Association for the Education of Young Children*, Washington, D.C.
- Ballengee-Morris, C. (2005). You can hide but you can't run: Interdisciplinary and culturally sensitive Approach to mask making. *Art Education*. Reston, 58, 12-20. Retrieved on February 26, 2006, from ProQuest database.
- Barrett, T. (2000). *Criticizing Art: Understanding the Contemporary*. New York, NY: McGraw-Hill Companies, Inc.
- Bates, K. (2000). *Becoming an Art Teacher*. Belmont, CA: Wadsworth, a division of Thomson Learning.

- Beane, J. (1997). *Curriculum Integration: Designing the Core of Democratic Education*.
- Beane, J. (1993). The search for a middle school curriculum. *The School Administrator*. Article on Integrative approach to Integration, 50, 8-14.
- Bean, J. (Ed.). (1995). *Toward a Coherent Curriculum*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Beane, J. (1991). The middle school: The natural home of integrated curriculum. *Educational Leadership*. Retrieved on May 7, 2005 from EBSCO Host database.
- Brandt, R. (1991). On interdisciplinary curriculum: A conversation with Heidi Hayes Jacobs. *Educational Leadership*, 49, 24-27. Retrieved on May 7, 2005, from EBSCO Host database.
- Brooks, M. and Brooks, J. (1993, 1999). The courage to be constructivist. *Educational Leadership*. 57, 18-25. Retrieved on July 26, 2006, from EBSCO Host database.
- Carpenter, B. (2006). Sharing concerns, teaming up, and reaching out. *Art Education*, 59, 4-6. Retrieved on February 26, 2006 from ProQuest database.
- Cox, J. (1981). *Art & Culture: Correlating Art and Social Studies*. Thesis. Georgia State University.
- Daniel, V., Stuhr, P., Ballengee-Morris, C. (2006). Suggestions for integrating the arts into curriculum. *Art Education*, 59, 6-12. Retrieved on February 26, 2006 from ProQuest.
- Dewey, J. (1938). *Experience and Education*. New York: Macmillan.
- Efland, A. (2004). Emerging visions of art education. *Handbook of Research and Policy in Art Education*. Elliot W. Eisner & Michael D. Day, editors. NJ: Lawrence Erlbaum Assoc. 691-700.
- Eisner, E. (1982). *Cognition and curriculum: A basis on deciding what to teach*. New York: Longman.
- Eisner, E. (1991). What really counts in schools. *Educational Leadership*, 48, 5, 10-11, 14-17.
- Eisner, E. and Day, M. (2004). *Handbook of Research and Policy in Art Education*. Mahway, NJ: Lawrence Erlbaum Assoc.,
- Erickson, K. (1999, 2004). *Focusing on Arts Integration*. A workshop for county In-service for Art Educators in 2004.

- Erickson, H. (1998). *Concept-Based Curriculum and Instruction: Teaching Beyond the Facts*. CA: Corwin Press.
- Freedman, (2003). *Interpreting Visual Culture: Curriculum, Aesthetics, and the Social Life of Art*. New York: Teachers College, Columbia University.
- Ewens, T. (1992). Human sciences and art education: The theory of mediation. *Design for Arts in Education*, 93, 2-17. Retrieved May 7, 2005, from EBSCO Host.
- Hope, S. (1995). Making disciplinary connections. *Arts Education Policy Review*. 96, 26. Retrieved February 26, 2006, from ProQuest.
- ISEA (2006). International Society of Education through the Arts (ISEA). [www.insea.org](http://www.insea.org)
- J. Paul Getty Foundation (1985, 2006). Discipline Based Art Education (DBAE). <http://www.getty.edu>
- Jacobs, H. (1991). Planning for the curriculum integration. *Educational Leadership*, 49, 24-29. Retrieved on May 7, 2005, from EBSCO Host.
- Jacobs, H. (1989, 2005). *Interdisciplinary Curriculum: Design and Implementation*. Alexandria, VA: Association for Supervision and Curriculum Development (ASCD).
- Jacobs, H. (1997). *Mapping the Big Picture: Integrating Curriculum & Assessment K-12*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Jacobs, H. (2003). Creating a timely curriculum. *Educational Leadership*, 61, 12-18.
- Jacobs, H. (2005). Curriculum Mapping. Cobb County Teacher In-service Presentation.
- Jacobs, H. (2005). Curriculum Designer, Inc. [curricdes@aol.com](mailto:curricdes@aol.com)
- Lincoln Center Institute (LCI). [www.lcinstitute.org](http://www.lcinstitute.org)
- Liu, H. (2006). In their own words: Critical thinking in artists' diaries and interviews. *Art Education*. Reston, VA: The National Art Education Association, 59, 46-53.
- Mallery, A. (2000). *Creating a Catalyst for Thinking: The Integrated Curriculum*. Needham Heights, MA: Allyn & Bacon, Pearson Education Company.
- Milbrant, M. (2002). Addressing contemporary social issues in art education: A survey of public school art educators in Georgia. *Studies in Art Education*, 42, 141-57.

- Milbrandt, M. (2004). Teaching to learn: A constructivist approach to shared responsibility. *Art Education*, 57, 19-24, 33.
- NAEA (2005). National Art Education Association strategic plans. *School Arts*, 104, 5.
- NAEA (2002). Authentic connections: Interdisciplinary work in the arts. Consortium of national arts education associations. Reston, VA: The National Art Education Association. [www.naea-reston.org/INTERart.pdf](http://www.naea-reston.org/INTERart.pdf)
- NAPE (1997; 2006). National Association for Public Education. USA: <http://www.napehq.org/>
- Ornstein, A. (1987, 1988). Questioning: The essence of good teaching–Part II. *NASSP Bulletin*. Reston, VA: 72-80.
- Parsons, M. (2004). Art and integrated curriculum. *Handbook of Research and Policy in Art Education*. Mahwah, NJ: Lawrence Erlbaum Associates, Inc.
- Perkins-Gough, D. (2003). Creating a timely curriculum. *Educational Leadership*, 61, 12-17, 6. Retrieved on May 7, 2005 from EBSCO Host.
- Roucher, N. and Lovan-Kerr, J. (1995). Can the arts maintain integrity in interdisciplinary learning? *Arts Education Policy Review*. 96, 20. Retrieved on February 26, 2006 from ProQuest.
- Roche, A., Chappell, D., Shapiro, R. and Dylia, K. (2005). Creating islands of excellence: Arts education as a partner in school reform, *Teaching Artist Journal*, 3, 134-45.
- (1995) Symposium on Interdisciplinary Arts Education. *Art Education Policy Review*, 96. Washington, D.C.: Heldref Publications, Inc.
- State of Georgia (2006). Governor's office of student achievement. 2004-2005 Annual education report cards on K-12 Public Schools. <http://reportcard2005.gaosa.org/k12/>. Retrieved on July 18, 2006.
- Stokrocki, M. (Ed.) (2005). *Interdisciplinary Art Education: Building Bridges to Connect Disciplines and Cultures*. National Art Education Association, Reston:VA.
- Stokrocki, M. (2006). Searching for meaning: Visual culture from an anthropological perspective. *Art Education*, 59, 46-53. Retrieved on February 26, 2006, from ProQuest.

- Siu-Runyan, Yvonne, E., and Faircloth, V. (1995). Beyond separate subjects: integrative learning at the middle level. *Elementary and Childhood Education*. Retrieved on May 7, 2005 from EBSCO Host.
- Tanner, D. (2005). The mind's eye. *Intricate Palette: Working the Ideas of Elliot Eisner, P. Bruce Uhrmaher & Johnathan Matthews*. NJ: Pearson Merrill Prentice Hall. 33-41.
- University of Minnesota (2006). Arts for academic achievement. Varieties of arts integration. USA. Minneapolis, MN. <http://education.umn.edu/CAREI/>
- Walker, S. (1996). Designing studio instruction: Why have students make artwork? *Art Education*, 49, 11-17. Retrieved from EBSCO Host July 26, 2006.
- Walker, S. (2001). *Teaching Meaning in Artmaking*. Worcester, MA: Davis Publications, Inc.

## A.1) Middle School Goals: Strategy Implementation for Integrated Learning

- School Goals Check List Remainder of the Year.doc		Page 1
<b><u>School Goals Check List Remainder of the Year</u></b>		
<b>To Administrator (Grade Level)</b>	<b>Dates Check (check mark)</b>	
<b>Reading/Writing/Technology</b>		
1 CRISS Lesson	January 3 (All Teachers)	
	March 11 (All Teachers)	
Time for Writing – Indicate in lesson Plans (Highlight, Underline)	January 31 (All teachers) March 28 (All Teachers) May 16 (All Teachers)	
School Wide Writing Rubric Work sample with rubric	March 11 (All Teachers) May 14 (All Teachers)	
1 Technology Lesson Log due with year end PAI form *1 Technology lesson log due to <u>Kyle</u> only for book	March 10 (All Teachers) May 10	
<b>To Subject Area Coordinator</b>		
<b>Mathematics</b>		
<u>Each teacher</u> will turn in a lesson plan that reflects the incorporation of Math in their curriculum to their subject area coordinator during subject area meetings. Every 9 weeks		
Language Arts	February 22 March 19 April 26	
Social Studies	February 24 March 21 April 28	
PE/Health	February 10 March 10 April 14	



## A.2) Middle School Goals: Strategy Implementation for Integrated Learning

- School Goals Check List Remainder of the Year.doc		Page 2												
<b>Connections</b>	February 16 March 16 April 13 May 18													
<b>Science</b>	February 17 March 17 April 14 May 12													
<b>Math (weak area targeted)</b>	February 17 March 17 April 14 May 10													
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%; padding: 2px;">To Counselor</th> <th style="width: 50%; padding: 2px;">Dates Check (check mark)</th> </tr> </thead> <tbody> <tr> <td colspan="2" style="padding: 2px;"><b>Social Skills Lessons</b></td> </tr> <tr> <td colspan="2" style="padding: 2px;">These are due to your grade level counselor</td> </tr> <tr> <td colspan="2" style="padding: 2px;">5 lessons on bullying behavior will be taught. Sixth and seventh grade will teach them during ELT</td> </tr> <tr> <td colspan="2" style="padding: 2px;">The health teachers will teach them in 8<sup>th</sup> grade began last 9 weeks</td> </tr> <tr> <td style="padding: 2px;"><b>2 Social Skills Lessons</b></td> <td style="padding: 2px;">January 2 March 10 May 6</td> </tr> </tbody> </table>			To Counselor	Dates Check (check mark)	<b>Social Skills Lessons</b>		These are due to your grade level counselor		5 lessons on bullying behavior will be taught. Sixth and seventh grade will teach them during ELT		The health teachers will teach them in 8 <sup>th</sup> grade began last 9 weeks		<b>2 Social Skills Lessons</b>	January 2 March 10 May 6
To Counselor	Dates Check (check mark)													
<b>Social Skills Lessons</b>														
These are due to your grade level counselor														
5 lessons on bullying behavior will be taught. Sixth and seventh grade will teach them during ELT														
The health teachers will teach them in 8 <sup>th</sup> grade began last 9 weeks														
<b>2 Social Skills Lessons</b>	January 2 March 10 May 6													
<ul style="list-style-type: none"> <li>• A complete lesson plan is required unless otherwise indicated</li> <li>• SSR 30 minutes each time(Highlight in lesson plans)</li> <li>• Reading Remediation daily in designated classes</li> <li>• Math Remediation daily in designated classes</li> </ul>														

## B) Middle School Writing Rubric

Word Choice: The use of rich, colorful, precise language that moves and enlightens the reader.	Sentence Fluency: The rhythm and flow of the language, the sound of word patterns, the way in which the writing plays to the ear, not just to the eye.	Conventions: The mechanical correctness of the piece, spelling, grammar and usage, paragraphing, use of capitals, and punctuation.*
<p>⑤ <i>Words convey the intended message in a precise, interesting, and natural way.</i></p> <p>A. Words are specific and accurate.</p> <p>B. Words and phrases create pictures and linger in your mind.</p> <p>C. The language is natural and never overdone.</p> <p>D. Striking words and phrases often catch the reader's eye.</p> <p>E. Lively verbs, precise nouns and modifiers.</p> <p>F. Precision is obvious.</p>	<p>⑤ <i>The writing has an easy flow, rhythm and cadence. Sentences are well built.</i></p> <p>A. Sentences enhance the meaning.</p> <p>B. Sentences vary in length as well as structure.</p> <p>C. Purposeful and varied sentence beginnings.</p> <p>D. Creative and appropriate connectives.</p> <p>E. The writing has cadence.</p>	<p>⑤ <i>The writer demonstrates a good grasp of standard writing conventions (e.g., spelling, punctuation, capitalization, grammar, usage, paragraphing)</i></p> <p>A. Spelling is generally correct.</p> <p>B. Punctuation is accurate.</p> <p>C. Capitalization skills are present.</p> <p>D. Grammar and usage are correct.</p> <p>E. Paragraphing tends to be sound.</p> <p>F. The writer may manipulate conventions for stylistic effect; and it works!</p>
<p>④ <i>The language is functional, even if it lacks much energy.</i></p> <p>A. Words are adequate and correct in a general sense.</p> <p>B. Familiar words and phrases communicate.</p> <p>C. Attempts at colorful language.</p> <p>D. Passive verbs, everyday nouns and adjectives, lack of interesting adverbs.</p> <p>E. The words are only occasionally refined.</p> <p>F. The words and phrases are functional with only a moment or two of sparkle.</p>	<p>④ <i>The text hums along with a steady beat, but tends to be more pleasant or businesslike than musical.</i></p> <p>A. Sentences get the job done in a routine fashion.</p> <p>B. Sentences are usually constructed correctly.</p> <p>C. Sentence beginnings are not ALL alike; some variety is attempted.</p> <p>D. The reader sometimes has to hunt for clues.</p> <p>E. Parts of the text invite expressive oral reading; others may be stiff, awkward, choppy, or gangly.</p>	<p>④ <i>The writer shows reasonable control over a limited range of standard writing conventions</i></p> <p>A. Spelling is usually correct or reasonably phonetic on common words.</p> <p>B. End punctuation is usually correct.</p> <p>C. Most words are capitalized correctly.</p> <p>D. Problems with grammar and usage are not serious.</p> <p>E. Paragraphing is attempted.</p> <p>F. Moderate (a little of this, a little of that) editing.</p>
<p>③ <i>The writer struggles with a limited vocabulary</i></p> <p>A. Language is vague</p> <p>B. "Blah, blah, blah"</p> <p>C. Words are used incorrectly.</p> <p>D. Limited vocabulary, misuse of parts of speech.</p> <p>E. Jargon or clichés, persistent redundancy.</p> <p>F. The words just don't work in this piece.</p>	<p>③ <i>The reader has to practice quite a bit in order to give this paper a fair interpretive reading.</i></p> <p>A. Sentences are choppy, incomplete, rambling, or awkward. Phrasing does not sound natural.</p> <p>B. No "sentence sense" present.</p> <p>C. Sentences begin the same way.</p> <p>D. Endless connectives.</p> <p>E. Does not invite expressive oral reading.</p>	<p>③ <i>Errors in spelling, punctuation, capitalization, usage and grammar and/or paragraphing repeatedly distract the reader and make text difficult to read.</i></p> <p>A. Spelling errors are frequent.</p> <p>B. Punctuation missing or incorrect.</p> <p>C. Capitalization is random.</p> <p>D. Errors in grammar or usage are very noticeable.</p> <p>E. Paragraphing is missing.</p> <p>F. The reader must read once to decode, then again for meaning.</p>
<p>Key Question: Do the words and phrases create vivid pictures and linger in your mind?</p>	<p>Key Question: Can you FEEL the words and phrases flow together as you read it aloud?</p>	<p>Key Question: How much editing would have to be done to be ready to share with an outside source?</p> <ul style="list-style-type: none"> <li>A whole lot? Score in the 1-2 range.</li> <li>A moderate amount? Score in the 3 range.</li> <li>Very little? Score in the 4-5 range.</li> </ul> <p>*Grades 7 and Up Only: The writing is sufficiently complex to allow the writer to show skill in using a wide range of conventions.</p>

## C) Elementary School Goals: Strategy Implementation for Integrated Learning

Strategy Implementation Data Collection  
Elementary  
2005-2006

Teacher Terri SuracoGrade Art Education

Strategy	How often did you implement?			Evidence of implementation
	Daily	Weekly	Monthly	
Provided direct instruction in vocabulary in all academic areas	x	Each Lesson	Unit	
Word walls were implemented and included all content areas		x	x	
Use of graphic organizers and content maps		x		
Mini-lessons and model writing in all genres through writers workshop		x		
On-going review of Area 2 math focus: (Number sense, problem solving, and computation)	x			
Math journals for students to describe writing math concepts			x	
Use of math manipulatives	x			
Integration of math with reading and writing through the use of literature		x		
Guided Reading /Small group instruction		x		

County and School Expectations:

Balanced Literacy Approach, Balanced Math Instruction, Calendar Math, Sitton Spelling, Open Court, Essential Questions, Implementation of GPS for Reading, Learning Focused Strategies

©2004 Learning Concepts, Inc.