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DEVELOPMENT OF AN ART-LITERATURE CURRICULUM FOR FIRST GRADE AND
FOURTH GRADE

by

ALLISON C. ELDER

Under the Direction of Dr. Melody Milbrandt

ABSTRACT

This study investigated using literature as an alternative means to teach the art curriculum. Three widely used integrated curriculum models (*Reading Improvement Through Art, Learning Through the Arts*, and *Champions of Change*) were studied and analyzed in search of the best features for art-literature integration. A new curriculum is developed for two different grades using the Fulton County Elementary Art Education Curriculum standards as the foundation. This study used picture books as the catalyst to create an art-literature curriculum.

INDEX WORDS: Art education, Elementary art education, Literature, Literacy, Picture books, Integrated curriculum

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FOURTH GRADE

by

ALLISON C. ELDER

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

2011

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Allison Cox Elder
2011

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Chapter One

Purpose

Statement of Problem

The purpose of the study came to mind in order to solve a real life problem. I was assigned to teach art on a cart at a brand new school with limited art resources. As a way to get students to visualize the artwork and as an easier means of transportation, I quickly started checking out art books from the local library. I found that a search for “Picasso” led me not only to historical books about Pablo Picasso’s life and reproductions of his artwork, but also children’s literature relating to Picasso, such as *When Picasso met Mootisse* and *Picasso and the Girl with a Ponytail*. With each additional lesson I taught, I looked for supplemental children’s literature that I could keep on my cart. I was amazed at the vast number of books written about or relating to art and artists. I was even more amazed by how much my students loved and learned from these picture books. I wondered if I had the traditional art teaching materials (such as visual art reproductions), could I effectively teach the art curriculum primarily using children’s literature?

Need for this Study

Art can be brought to students through so many modes. Diverse kinds of art adorn the walls of homes, offices, and museums all over the world. Different art forms are unique to various sects of the population. Children become familiar with art as illustrations in books as well as art in the vivid animation viewed on screens. Given the vast availability of images and technology, I wanted to create a new way that would bring the art curriculum to students from all backgrounds in a unique format. I wanted to reiterate what is important about art which is how all different types of people can view images and appreciate the art of the image. As a starting

point for a common language, a method was needed where fear would not be part of the equation. Virginia Lee Burton, a pioneer in integrating stories and artworks, spoke of building a foundation when accepting the 1943 Caldecott Medal for *The Little House*:

The basic things are always the most important, and good art, certainly a basic thing, impressed on young minds through the medium of children's books, is without a doubt one of the best possible ways of giving children a true conception of the world they live in. (Poldberg, 2001, p. 28)

Without sacrificing any quality of the art curriculum, I chose children's picture books as the means to which the students would primarily receive this art-literature integrated curriculum.

Chapter Two

Review of Literature

The need for an art-integrated curriculum

There are curriculum models that integrate the arts with the general education curriculum in a myriad of ways (Allison, 1978; Ambler & Strong, 1981; Brigham, 1978). Some of these integration models focus on incorporating the arts into afterschool enrichment programs but most integration models focus on incorporating the arts in the general classroom. Most models also have the goal of improving academic or achievement scores through the implementation of the arts.

Integrating the curriculum by combining the arts with other subject areas is a positive change for students. McGuire (1984) describes small scale studies that show student improvement in reading scores, memory, and language acquisition when students participated in arts-based curriculums. Large scale studies, such as *Learning Through Art* and *Champions of Change* also describe the scholarly benefits of incorporating the arts into students' lives. However, there is a risk involved when the arts are always used to validate other subject areas. "By suggesting that the arts might serve as a handmaiden to other subjects, a danger exists that the arts will not be valued for their distinct contributions to education" (Smithrim & Upitis, 2005, p. 110-111).

This research has helped me to see the need for an art-literature curriculum that would infuse literature into an existing art curriculum. As opposed to most of the previous studies, my infused art-literature curriculum will take place in the art room during the allotted art instruction time. A change from standard art teaching practices will be the way the art curriculum is delivered to the students through the use of children's books. This literature will serve as the

primary teaching resource, replacing reproductions of well known artworks and PowerPoints. Hopefully, this art-literature model will benefit language and reading skills for students, just as I hope the literature aspect of this integration will promote and enhance the students' learning of art. In speaking of John Dewey, Brigham (1978) reminds that:

If it can be demonstrated that learning processes, irrespective of subject boundaries, can be aesthetically whole experiences consistent in form with Dewey's experiential concept of art, then there can be no question that art so defined remains true to its nature even when it is an integral function of the general curriculum. (Brigham, 1978, p. 25)

John Dewey (Altenbaugh, 2003) was a proponent of whole learning where a child would have active participation in his or her education. His revolutionary concepts of education often integrated subject matters. Although the curriculum I constructed is to be taught in an integrated manner, it is important to me that the visual arts remain a separate and vital part of a student's total school experience.

Models that contain art-literature connections

An arts-based curriculum involves the infusion of the arts curriculum with the general education curriculum in every phase of instruction. This model of instruction is most currently promoted from pre-schools, charter or private schools.

The picture book is a great example of how people naturally associate art and literature. One can look at a page and see the words accenting an illustration while another person may perceive the illustration to highlight the meaning of the words. Similarly, art education and reading have a shared history aiding one another. Corwin and Mortensen (1976) found the following:

The accomplishments of the pilot program, *Improving Visual Perceptions in Art Classes in Secondary Schools*, also referred to as *Reading Improvement Through Art, R.I.T.A.*, were extremely satisfactory and impressive....The growth grades were not only significantly beyond statistical expectations, they were beyond growth normally expected in approximately a full year's program. (p.14)

Reading Improvement Through Art is a program developed for teenagers who are at least two grade levels below normal reading level. The reading specialist and the art specialist work together to enhance literacy with an art making activity. The pilot program was called *Improving Visual Perceptions in Art Classes in Secondary Schools*. Five art projects were completed with the guidance of both the reading specialist and art specialist in two groups of New York City schools. The goal was to build self-confidence as well as stimulate reading through the making of visual art projects. This pilot program was a huge success that provided the data for the continuation and expansion of the *R.I.T.A.* curriculum (Corwin & Mortensen, 1976).

Many art integrated programs have the common goal of improving students' overall academic achievement. Project Synergy is a program reported in *The Arts in General Education: An Administrator's Manual*, edited by the New York City Board of Education (1979) that combines instruction of math, science and art. The rationale for bringing art into this program was based on the belief that art brings joy to the classroom, channels strong and uncomfortable feelings, and helps assimilate newness. All of these factors facilitate learning in other areas of the curriculum (Kelly, 2009). AGE (Arts in General Education), describes the Jeffco Program in Jefferson County, Colorado. This program points to the similarities between the arts and other programs. Its rationale is for overall better educational outcomes (Allison, 1978). The ABC

Program in Winston-Salem, North Carolina uses the interdisciplinary approach to combine drama and math, art and social studies, movement and literature, and visual arts and science. Brigham (1978) describes how this interdisciplinary approach helped to develop each student's potential.

Thoms implemented a program at the Winchester-Thurston School in Pittsburgh that combined visual arts and creative writing. He believes the integration of the two subject matters increases both areas because there is a strong connectivity between the areas (Thoms, 1985). Likewise, *Learning Through Art* (originally called *Learning to Read Through the Arts*) is a program created by the Guggenheim Museum and the New York City Board of Education in 1970. The museum sends artists to New York City schools one day a week over a 10 to 20 week period to help students learn about and make art. A study released in July of 2006 suggests it improves literacy and critical thinking skills (Kennedy, 2006).

Integrating the arts into school programs was researched and discussed by Irwin, Gouzouasis, Grauer and Leggo (2006). They defined how the arts are integrated into the curriculum, provided examples of how this integration is beneficial for students, and discussed the importance of studying art as its own subject matter. "The arts, in the broadest sense of the word, offered a vehicle for intervention, a shifting of consciousness, an opportunity to consider other ways of knowing our world" (Irwin, R.L., Gouzouasis, P., Grauer, K. & Leggo, C., 2006, p. 2). The authors of this program wanted the students to become engaged physically, emotionally, intellectually and spiritually. They are proponents of the arts and use this paper as a vehicle for the examination of the Canadian artist-in-the-schools program *Learning Through the Arts*.

McGuire (1984) uses a psychological and theoretical basis that language overlaps and diverges with visual arts and music. From this standpoint, he argues that the arts provide positive effects on academic achievement, particularly in the areas of language and reading. The arts allow for new associations to be made, thereby expanding one's knowledge base. It is at this point where language is built (McGuire, 1984). McGuire includes how the whole associative process is active learning as he recalls Vygotsky's claim of children's abstract use of symbols and imagery. Russian psychologist Lev Vygotsky believed children use symbols and images in his social cognitive theory and "the artistic use of imagery...expanded general cognitive capacities" (McGuire, 1984, p. 837).

Champions of Change was a five-year study with the goal of examining the impact of art programs on learning (Fisk, 1999). The research looked at all learning; specifically not the learning that took place in the formal setting but art's impact on learning that took place outside the walls of school. The research found the arts provided opportunities for students to reach for and to attain higher levels of achievement (Fisk, 1999).

Ambler and Strong (1981) describe different scenarios of integrating the arts with the general curriculum from the belief that the inclusion of art will maintain children's interest in a topic as well as help develop skills in other subject areas. The authors describe how the arts are used to increase reading skills, promote an appreciation for art, and increase students' sense of self worth. They used this integrated model to promote the sense of community through the combination of drawing pictures and writing narratives.

Research using literature and the visual arts

Lechner's (1993) article discusses how the information in books can reach all children who have access to a library. "Most children live far from big cities and have little opportunity

to visit museums or art galleries. Fortunately, they are surrounded by visual riches in the form of picture books” (Lechner, 1993, p. 34). Lechner describes how children, both young and old can gain meaningful, yet different, experiences from picture books. Children think holistically and take in the words and pictures as one. She also describes how older children can use the picture book as a way to figure out how an artist visually solved artistic challenges such as perspective and foreshortening. Paralleling the standardized art curriculum, Lechner advises how the use of children’s books can help children by:

Creating a carefully composed yet dynamic life-like image; rendering a scene in great detail...presenting a point of view, creating an emotional response, a sense of drama in the viewer. Using picture books, children can become aware of the sensory properties or elements of art – line shape, color, texture, and value, and of the formal properties or principles of art such as balance, rhythm, repetition, contrast and variety (Lechner, 1993, p. 36).

Lechner ends the article with a reminder that children’s books have a wonderful story-telling function that directly leads to rendering a story through an artistic interpretation. She also points out that stories can help a child better understand some of the challenges that come with rendering a picture.

Teaching art history using picture books is described in detail by Mitchell (1990). She defines different kinds of books, highlights past struggles of standard reading-art integration and provides ways a classroom teacher can apply and even expand her approaches. Mitchell ends her article with a section including specific books to consider for teaching art history.

Transactions that occur during the reading process are described as the combination of our own thoughts as we experience the writer’s ideas and react personally to the book (Madura,

1995). Madura discusses the benefits of probing children to explore the elements of art and the principles of design within a story page. She explains how a child can dig deep and make personal connections to previously learned standards as well every day experiences. The children can share and learn with one another using the storybooks as a guide.

I've felt some success supplementing my visual art curriculum with the use of picture books to help students better grasp subject matters or standards. For example, while teaching a cultural lesson with the focus on symmetry, I introduced to my kindergarteners to the totem poles from the Northwest Coast. Most of the students had no personal connection to this part of the country and had never before seen a totem pole. They were interested in the PowerPoint but I felt like they were having trouble making any personal connections because I was introducing something brand new to them. A couple of students memorized the words *totem pole* and *symmetry*, but most did not. The following day, I started the lesson with the story of *Frog Girl*, by Paul Owen Lewis. They were mesmerized! The story is filled with drama, mystery and it has a great ending. The pictures are beautifully rendered with detail and include many depictions of totem poles and animals, as well as Native American imagery and motifs. After reading the story, my students were very excited to work on their own symmetrical totem poles, remembering the vocabulary words (and reminding me of the story) each day that followed. The lesson was enriched beyond my initial scope with Native American symbols and repetitive lines the students remembered seeing (and we discussed) from our one initial reading. The reading did not take more than twenty minutes of time – the same time as a PowerPoint presentation, yet the effect was a culturally enriched lesson with which each student made a personal connection. This specific experience prompted my research and to study more ways and gain resources for greater student success with the use of picture books in the art classroom. The curriculum I have

developed has been the result of many similar personal experiences. I hope it will serve children and better their art education experience.

Chapter Three

Research Methodology

Content analysis of curriculum models

I've chosen to analyze three curriculum models that integrate art and literature. By studying each model in depth, I have carefully chosen the features of specific models for inclusion in my own art-literature curriculum. I have researched which features I found consistent among the models and which I found to have positive teacher and student reactions. I have also researched which functions of each model I found to be lacking and choose to not incorporate in my art-literature curriculum model. My goal is not to point out the flaws in other studies in a mean-spirited way; instead, I hope to use the past studies to help future students benefit with my new curriculum. The three studies I have chosen to research include:

- *Reading Improvement Through Art*
- *Learning through the Arts*
- *Champions of Change*

Plan for original curriculum

My original art-literature curriculum includes three lessons for two different grades. The primary teaching resources for the whole curriculum are the picture books. I plan to introduce each lesson with a book and have supplemental books for the reinforcement of the standard. My goal is to use picture books as the main resource but to be flexible in my teaching if natural connections or questions arise. For instance, if an art reproduction would answer a specific question or make a natural connection for the group of students and the discussion that has taken place, I will use it. I will not limit myself to picture books if I see the learning benefit to students

that other resources (such as art reproductions) could lend. The core of my curriculum is the Fulton County Elementary Art Education Curriculum's standards and elements.

- Line, Shape, and Collage Unit – First Grade
 - Books: *The Dot* by Peter Reynolds, *Lines that Wiggle* by Candace Whitman, *When a Line Bends, A Shape Begins* by Rhonda Gowler Green, *Me and Uncle Romie* by Claire Hartfield, *Round Buildings, Square Buildings, Buildings that Wiggle like a Fish* by Philip Isaacson, *Iggy Peck, Architect* by Andrea Beaty, *Just Line Around* by Kinsy McVay
- Color and Portrait Unit – Fourth Grade
 - Books: *Girl with the Ponytail* by Laurence Anholt, *Pablo Picasso: Breaking all the Rules* by True Kelly, *The Essential Pablo Picasso* by Ingrid Schaffner, *Great Artists Explained* by Robert Cumming, *Artist Little Book of Color* by Simon Jennings, *Picasso and Minou* by P.I. Maltbie

Participants

Due to the limitations of time, no actual students will be involved with the study. However, I plan for this curriculum to be implemented in the first and the fourth grades at both schools where I teach. Because I am combining both schools student bodies for lesson planning purposes, it is important to know more information about the students that will benefit from this curriculum. The students and families that comprise each school vary widely. Parental education backgrounds, attendance in a pre-K or any preschool-type program, involvement in afterschool enrichment programs, help with schoolwork provided from family members at home, non-school related cultural trips, and most noticeably, the native language spoken in the home are all differences I noticed during my time working at both schools. I don't think there is any way

these aforementioned characteristics could not affect the students in academic areas; however, I have great joy teaching the same lessons and watching both groups progress. They respond with excitement, wonder, frustration, awe, and bewilderment. They all respond as students engaging in the learning process of art. The art classroom breaks down walls and allows the students to react and interact with the wildly precious visual and tactile subject we call art education.

Research questions

- Based on a review of three successful models of integrated art and language arts instruction, what are the most important features to consider in developing an integrated art-literature curriculum?
- In what ways might an integrated art and literature curriculum be developed for first grade to investigate the topic of line?
- In what ways might an integrated art and literature curriculum be developed for fourth grade to study color theory?

Limitations for study

The time limitation on this curriculum stifled its implementation in a classroom setting. Although I have taught similar lessons and I have had the benefit of similar student responses, this study was not implemented and, therefore, the benefits of this curriculum for students have yet to be realized. The research models I studied and analyzed implemented their studies in urban areas. The difference in our student samples is a limitation for predicting the outcome of replicating this study in suburban Atlanta. Another limitation in this study is my focus on picture books. I started research on other types of literature for older students (informational books and graphic novels) but for the sake of narrowing my focus, chose to stick with picture books for this study. Upon implementation, a limitation to consider in this study would be language as a

barrier. Art is a wonderfully universal subject but picture books still contain words in a given language, perhaps not the native language of some of the students. This infusion of literature could hinder the art learning of students, however I hope it could also help a child use contextual clues in the pictures to gain knowledge of the words.

Chapter Four

Discussion and Analysis

Content Analysis

New York City elementary school teacher, Bernadette O'Brien, made natural connections for her students between reading and art as she taught both subjects from 1963-1969. "...The arts were unique - they did something for people that no other area did...and the other area was reading...if you could get children to experience both art and reading...they could face the world...and they could have a good life" (Zamdmer, 1994, p. 15-16). Echoing the vital importance art and reading can potentially be to a child's life, I have researched three major curriculum models which, to varying degrees, combine the two content areas.

Content Analysis Comparison Chart

Content Analysis Comparison Chart

	Reading Improvement Through Art	Learning to Read Through the Arts	Improving Visual Perception Skills in Art Classes in Secondary Schools	Learning Through the Arts	Champions of Change	Imaginative Actuality	Chicago Arts Partnership in Education
Where	New York City, NY	New York City, NY	New York City, NY	Canada	USA	USA	Chicago, IL
Year of inception	1975	Summer, 1971	1975	Fall, 1995		1987	1992
Funding	ESEA Title III	Guggenheim Museum and NYC Board of Education	ESEA Title III	North York Board of Education and The Royal Conservatory of Music	The GE Fund and The John D. & Catherine T. MacArthur Foundation	<i>Champions of Change</i> program of the GE Fund	<i>Champions of Change</i> program of the GE Fund
Instructors	Art specialist and reading specialist	Art specialist and reading specialist	Art specialist and reading specialist	Artists and teachers	7 teams using different methodologies	Social scientists	Artists and teachers
Main goal	To search for interdisciplinary relationship between the visual arts and reading to attack reading problems in NYC's	This total art and total reading program has the goal of improving reading skills through	To increase self-confidence and to stimulate reading through art making	This is a complex approach to school transformation where the arts are directly infused into the	To explore why and how young people were changed through their arts experiences; to increase	To allow anthropologists and policy analysts to understand effective learning sites that young	This artist-teacher partnership planned integrated instruction to help promote the arts in the

	adolescents	motivating pupil interests in the arts.		general curriculum.	understanding of the arts impact on learning	people choose for themselves in non school hours; to explore how young people and professional artist in economically disadvantaged communities make learning work in community-based organizations devoted to the arts	city of Chicago.
Sample Schools		52 Title I schools	Fall: 8 public and 1 parochial high school Spring: 7 public and 1 parochial high school	9 schools (Elster), 55 schools (Smithrim & Upitis); by 2003, 240 schools across Canada		124 economically disadvantaged youth-based organizations nation-wide where children choose to spend their free time	37 schools (divided into 12 clusters)
Sample students		130 students ages 10-12; recommended for program by counselors, art or classroom teachers	Fall: 185 Spring: 161 9 th and 10 th graders teenagers at least two grade levels behind	Grades 1 – 6, 4063 students (Smitherim & Upitis); by 2003, over 100,000 students across Canada		Economically disadvantaged, nationwide; chose to attend one of three after school youth-based organizations: 1) athletic-academic focused 2) community-service centered 3) arts-based	
Task	A special sequence of studies to replace the regular art curriculum	Art and reading program are built together to strengthen each other	5 art projects	Arts are integrated into the curriculum; 9, 1.5 hour integrated sessions a year	Researchers looked at established models of art education. They looked at larger issues of the arts in American education. They expanded the concept beyond the classrooms to include out-of-school settings.	The anthropologists recorded as much of the daily lives of the students as possible. Students continued life with the inclusion of the anthropologist.	CAPE teaches teachers how to integrate arts with academics instead of singularly teaching art skills. This strategy was taught using professional development and artists who would visit and help teachers with lessons throughout the year.

							Students benefited throughout each year with integrated lessons.
Time frame	2 visits by artist per week	Daily (9:00 – 2:30), 5 days a week, 8 weeks	Full school year (two sessions); Each student receives one 45-minute period of instruction daily	3-5 years	5 years	10 years	6 years
Data		Quantitative: Prescriptive Reading Inventory, pre- and post- tests, journals	Pre- and post- tests	Quantitative: Standardized test scores, writing samples, surveys Qualitative: Open-ended surveys, one-on-one interviews, group interviews		Surveys, interviews, discussions, note taking	Interviews, surveys, observations

Results		Statistically positive growth gains recorded through quantitative measures; 3 awards for the program (1975, 1976, 1976)	Post-test finding's growth grades not only significantly beyond statistically expectations but they were beyond growth normally expected in a full year's program	Qualitative surveys showed teacher and student growth. LTTA is based on sustained success over time so more time is needed to show quantitative results (Elster). Grade 6 LTTA students scored 11% higher on math computation and estimation. (Smithrim & Upitis).	The arts provided students to reach for and obtain higher levels of learning.	The arts group emerged as more self aware while gained communication skill such as thinking and talking like an adult. Language usage increased number of if-then statements, mental state verbs and modal verbs.	By its last year, 90% of teachers reported moderate integration of CAPE into their school curriculum. Most choose to integrate visual arts (41% of the time) over drama, dance, or music. The students had positively correlated attitudes about arts-integration but researchers found no difference in motivation.
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Reading Improvement Through Art

Learning to Read Through the Arts and Improving Visual Perception Skills in Art Classes in Secondary Schools are two programs that implement the *Reading Improvement Through Art (R.I.T.A.)* curriculum. Each *R.I.T.A.* class incorporates art and reading while also aims to increase student motivation and self-confidence. In each program, the primary goal was to improve reading scores. Students reading two or more years below grade level were chosen. The success of both programs succeeded the expected gains. After describing *R.I.T.A.* to fellow art educators at a conference, Sylvia K. Corwin, developer of *R.I.T.A.*, exalts:

So, we really did it! A team of enthusiastic, dedicated teachers proved that for problem readers in today's high schools, in a setting where trained

reading teachers collaborated with studio teachers, the visual arts can be an important tool for learning. Yes, *Reading Improvement Through Art* is a reality. (Corwin, 1977, p. 52-53)

Learning to Read Through the Arts started as a summer program in the early 1970s and was funded by the Guggenheim Museum and the New York City Board of Education. This collaboration provided students a chance to improve their reading skills while also engaging in cultural activities such as museum field trips, theater performances, and visits to art studios. Student motivation was propelled by offering workshops that correlated with the reading program in areas such as dance, animation, crafts, puppetry, printmaking, sculpture, painting and music. One unique feature of this program is the fact that workshops were offered for parents by arts instructors or by social workers. The findings from *Learning to Read Through the Art's* first year show that the majority of students superseded the 70% achievement goal, with results at 100% in reading and 82% in math (Seiferth, 1975, p. 5).

Consultants for *Learning to Read Through the Arts* helped train the staff at the Roosevelt Island schools in this methodology. The hope for this program is that funding will allow for all interested schools to acquire training to implement *Learning to Read Through the Arts*. Bernadette O'Brien, the art consultant during *Learning to Read Through the Art's* formative years, embraces opening this program up to schools, yet cautions against the common educational thought of isolating school subjects. She implores us to remember this is a "...total art and total reading program. The art specialists and the reading specialists form the instructional team" (O'Brien, 1977, p. 5).

The *Learning to Read Through the Arts* program takes on a different veneer inside the classroom. Similarly, two school specialists work together to decide on an art project.

Vocabulary is chosen and used by both art and reading specialist. Students use personal journals to write artist purposes and take notes on the technical aspects of the art lesson. Writings are also created from relevant books found in the reading corner. These journal entries are re-examined by the reading specialist with the student to reinforce comprehension. Field trips, school performances, and parent workshops are still a prominent part of this *Learning to Read Through the Arts* program. According to O'Brien (1977), students' reading improved the longer they participated in the program (p. 10).

A study released July 27, 2006 by the Guggenheim Museum found "improvements in a range of literacy skills among students who took part in a program in which the Guggenheim sends artists into schools" (Kennedy, 2006). The study interviewed hundreds of third graders, some who had and some who had not participated in the *Learning Through Art* (originally called *Learning to Read Through the Arts*) program. The study found that the students who participated in the program outperformed their peers in six categories of literacy and critical thinking skills.

Improving Visual Perception Skills in Art Classes in Secondary Schools built upon *Learning to Read Through the Arts* by carrying the R.I.T.A. curriculum into secondary schools. During the pilot year of this program, nine New York City schools were chosen to have their ninth and tenth graders participate. The students reading two or more years below grade level were put in a separate art class. A reading specialist joined the class at least twice a week. Five art projects were planned for each semester that incorporated historical research and writing skills as well as the practice of technical art skills and the making of an art activity. Growth rates were measured using pre- and post-tests after a four month period. "The growth grades were not only significantly beyond statistical expectations, they were beyond growth normally expected in

a full year's program" (Corwin & Mortensen, 1976, p. 14). Teachers seemed genuinely happy and enthusiastic using this curriculum while the students had better attendance and "appeared to be deeply engrossed in their activities" (Corwin and Mortensen, 1976, p. 17).

Learning Through the Arts

Learning Through the Arts is a large, Canadian-wide approach to art-infused interdisciplinary education. Schools were chosen and matched closely with corresponding schools across Canada based on socio-economic status, size, location, and school-wide initiative plans. This gave the researchers a control group. To carry out the curriculum, teachers and professional artists worked together to develop units to be taught throughout the year. The professional artists must be practicing in his or her field, commit to three years of curriculum planning, be willing to become familiar with general curriculum areas, and have an affinity for children (Elster, 2001, p. 7). Not limited to visual arts, these artists include storytellers, puppeteers, and song writers. The artist and teacher carry out the sessions over a six week period with the artist in attendance at least once a week. A school year includes three full units.

Data was collected both qualitatively and quantitatively. Qualitative data included surveys and interviews while the quantitative data included standardized test scores and writing samples. The results of the *Learning Through the Arts* curriculum showed a "modest but statistically significant positive effect on student achievement on the math test dealing with computation and estimation" (Smithrim & Upitis, 2005, p. 115.). The gradual and positive change was important for authors Smithrim and Upitis because this showed that student engagement in school activities were being fostered through the *Learning Through the Arts* curriculum. This curriculum model allowed for a full infusion of art in a student's day and the

result was that the student became more engaged in his or her own learning (Irwin, R.L., Gouzouasis, P., Grauer, K. & Leggo, C., 2006, p. 3).

Champions of Change

Champions of Change is a report that carefully examines the impact of arts involvement in the lives of students. Edited by Edward Fiske, *Champions of Change* is a compilation of seven studies that are funded by the GE Fund and the John D. & Catherine T. MacArthur Foundation. They take place in the United States and they have the general goal of exploring “why and how young people were changed through their art experiences” (Fiske, 1999, p. 7). All forms of art and all times of the day were encouraged for inclusion in this study. The researchers placed just as much emphasis on the time spent learning outside of school as the structured learning time in school. Two of the programs in the *Champions of Change* report are *Imaginative Actuality* and the *Chicago Arts Partnership in Education*.

Shirley Brice Heath and Adelma Roach, proponents of the arts, examined economically disadvantaged communities in the study *Imaginative Actuality*. Heath and Roach looked to understand why students voluntarily choose specific after school programs for continued education in the varied forms of arts. Citing the Carnegie Corporation’s 1992 report, *A Matter of Time*, “young people spend only about 26% of their time in school, and of their nonschool hours, they have discretion over activities...” (Fiske, 1999, p. 36-37). The *Imaginative Actuality* teams studied 124 different youth-based organizations. Common themes of easy inclusion, roles of responsibility, challenge, concentrated work, and hilarious play were what the youth valued at these organizations. Heath and Roach played off the traditional three R’s of school and rewrote the values describing the time spend after school: roles, rules and risks (Fiske, 1999, p. 37).

The *Imaginative Actuality* study divided the afterschool groups into three major areas based on common interests: community-service centered, athletic-academic focused, and arts-based. The researchers found that students who participated in the arts-based programs emphasized strong and positive communication skills, practiced team work, learned to self-monitor, and developed independence.

Another program described in the *Champions of Change* report is *CAPE*. The *Chicago Arts Partnership in Education (CAPE)* is a teacher-artist partnership program founded in 1992. Throughout six years, twenty schools actively engaged in the *CAPE* program, where teachers and artists would collaborate to create art lessons that relate to the general education standards. A typical teacher-artist collaborative unit lasted four to six weeks. Most of the teachers chose to integrate with visual arts (41%) while dance (9%) was the least desirable. Reading was the favorite academic subject to integrate and math was the least chosen. *CAPE* researchers, Catterall and Waldorf, found “positive student attitudes about arts-integrated instruction”, as well as “emerging positive trends in ITBS Scores”, even though they saw no change in students’ motivational scales (Fiske, 1999, p. 66). After six years of *Chicago Arts Partnership in Education (CAPE)* implementation, ITBS test results showed that sixth grade *CAPE* students were performing at grade level, compared to the rest of Chicago Public School sixth graders who were performing at 40%. “This gain is sizeable and significant” (Fiske, 1999, p. 70). These programs show the value and impact art can have on students’ lives.

Chapter Five

Curriculum Development

Curriculum Development

In developing the unit for first grade, I chose the topic of line. Line is one of the elements of art. Although mostly geared toward younger elementary-age students, I have found many books that teach about line. My teaching experience has solidified my belief to embrace their natural connections and follow the teaching of line with the teaching of shape. Teaching first grade students about collage is also a great way for them to practice their motor skills and to develop compositional skills. I tried to keep in mind the age and developmental level of a beginning first grade student while creating this unit.

Developing the fourth grade unit based on color and portraiture grew out of my belief that students need to have a strong foundation in color theory. I am drawn to the many colors found in Picasso's *Girl Before a Mirror* and was inspired to create a lesson blending identity and color theory. Many of the case studies I researched had students create artwork about identity and I challenged myself to create more lessons asking my own students to think about this big idea. This abstracted portrait unit includes books that teach about the history of Pablo Picasso, a book that teaches about color, and some interactive websites.

Line, Shape, and Collage Unit – First Grade

Introduction to Line

Allison C. Elder

1st Grade

Fulton County Standards and Elements:
MEANING and CREATIVE THINKING

- VA1MC.1 Engages in the creative process to generate and visualize ideas.
- b. Recognizes and discusses how visual images can have multiple meanings.
 - c. Generates multiple visual images.
- VA1MC.2 Formulates personal responses.
- a. Makes connections between visual images and personal experiences.
 - b. Expresses individual ideas, thoughts, and feelings through drawing.
 - c. Explores how meaning can change when images are revised.

CONTEXTUAL UNDERSTANDING

- VA1CU.1 Identifies artists as creative thinkers who make art and share ideas.
- a. Recognizes self as an artist.

PRODUCTION

- VA1PR.2 Understands and applies media, techniques, and processes of two-dimensional works of art (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.
- a. Creates art works that attempt to fill the space in an art composition.
 - b. Creates drawings and paintings with a variety of media.
 - c. Identifies and creates lines: outline, edges of shape, identifies line types in order to draw an object and describe how they convey feeling.

ASSESSMENT and REFLECTION

- VA1AR.1 Discusses his or her artwork and the artwork of others.
- a. Shows an interest in art.
 - b. Demonstrates a respect for art forms and art objects.
 - h. Recognizes how media and techniques affect line qualities.

CONNECTIONS

- VA1C.2 Develops life skills through the study and production of art.

Figure 2, *Lines made by toy cars*, Allison Elder



Figure 3, *Lines made by toy cars II*, Allison Elder

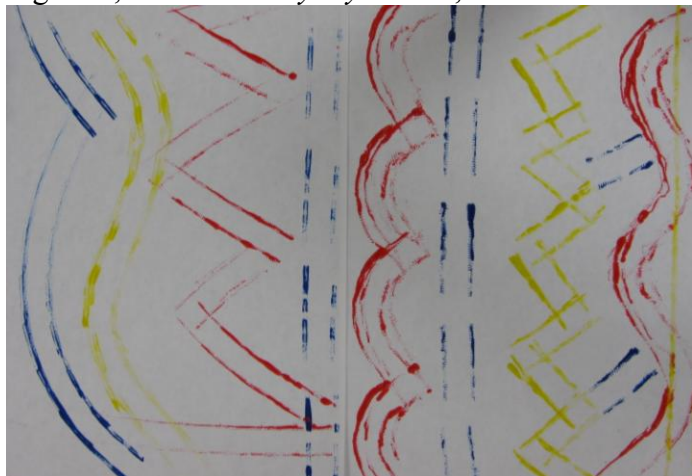
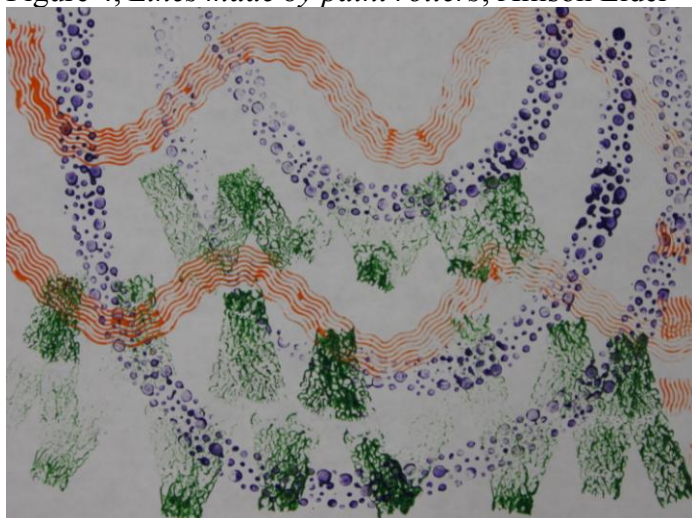


Figure 4, *Lines made by paint rollers*, Allison Elder



Resources:

The Dot by Peter Reynolds

Lines that Wiggle by Candace Whitman

Introduction/Motivation:

Introduce lesson by reading the book, *The Dot*. Discuss how mark-making is the essential part of art. Mark-making can be made with a variety of materials. When you make a mark, you become the artist, just like the character, Vashti, in the story.

Instructor's Procedures:

- One of the most important parts of art is line. I will draw some lines on the board. I will ask the students to speculate if they know any other lines that I have not written on the board. I will continue to draw all lines on the white board.
- Next, I will lead the students as we make each line with our whole body, using our finger as our pencil and verbally saying the line out loud.
- I will read the book *Lines that Wiggle* and the students will be asked to analyze the visual information in each illustration to recall the types of lines.
- I will pass out sketchbooks and graph paper for the students to practice making lines with a pencil.
- I will demonstrate how to use toy cars and paint rollers to create lines on a large sheet of drawing paper. They will work on this part collaboratively with their table groups.
- After the students have created lines in both mediums, I will lead a discussion comparing and contrasting the lines they created.

Materials and Materials Management:

Sketchbook

Graph paper

Pencil

Toy cars

Paint and clay pattern rollers

18" x 24" white drawing paper

Paper plates

Tempera paint

Student Procedures:

- The student will use his or her whole body to make all the lines as they are also repeating each line's name.
- The student will analyze the drawings in *Lines that Wiggle* and recall the names of the different lines they see.
- Using a pencil, the student will draw the lines on a piece of graph paper and then put in into his or her sketchbook.
- After the student has rolled them around in the paint, the student will manipulate the toy cars and the paint rollers to create different lines. This will be completed on one large paper for each table so each group will work collaboratively.
- The student will discuss the difference of the lines made in the air, with the pencil and with the toy cars or paint rollers.

Closure/Review:

Can the same lines be made with different materials? How are these lines the same or how are they different? What was easy or what was hard about making the lines? Where do we see lines in our environment?

Assessment Questions:

Did the students recall and identify the names of at least five different lines?

Did the students create at least four different kinds of lines with the toy cars or paint rollers on their white paper?

Assessment Instrument:

Formal assessment of lines completed in sketchbook will alert the teacher of the student's level of fine motor skills.

The students will use a partner to check that they have created at least four different kinds of lines with the toy cars. The students will recall and identify the lines created to their partner.

Bearden History with Line and Shape

Allison C. Elder

1st Grade

Fulton County Standards and Elements:
MEANING and CREATIVE THINKING

- VA1MC.1 Engages in the creative process to generate and visualize ideas.
- a. Uses a sketchbook for visual/verbal planning and self-reflection.
- VA1MC.2 Formulates personal responses.
- a. Makes connections between visual images and personal experiences.
 - b. Expresses individual ideas, thoughts, and feelings through drawing.
- VA1MC.3 Selects and uses subject matter, symbols, and ideas to communicate meaning.
- a. Describes subjects in art works such as animals, people, places, and things.
 - b. Examines common subjects and themes in selected artworks from own and other cultures, such as the world of play, foods, costumes, celebrations, communities, and nature.

CONTEXTUAL UNDERSTANDING

- VA1CU.1 Identifies artists as creative thinkers who make art and share ideas.
- a. Recognizes self as an artist.
 - b. Identifies ways that artists are involved in communities (e.g., architects, landscape architects, painters, photographers, interior designers, educators, museum docents, product designers).
- VA1CU.2 Views and discusses selected artworks, cultures, and artists (to include a minimum of six artists/cultures per year, one of which should include a Georgia artist or art form).
- c. Identifies artist and culture.

PRODUCTION

- VA1PR.1 Creates artworks based on personal experience and selected themes.
- a. Creates artworks to express individual ideas, thoughts, and feelings from memory, imagination, visualization, environment and observation.
 - b. Makes choices in developing art compositions.
 - d. Identifies and creates artwork emphasizing one or more elements of art (e.g., color, line, shape, form, texture).

VA1PR.2 Understands and applies media, techniques, and processes of two-dimensional works of art (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

- d. Creates art works that attempt to fill the space in an art composition.
- e. Creates drawings and paintings with a variety of media.
- f. Identifies and creates lines: outline, edges of shape, identifies line types in order to draw an object and describe how they convey feeling.
- g. Identifies and creates shape: geometric (e.g. triangle, pentagon, hexagon), organic, in order to draw an object.

ASSESSMENT and REFLECTION

VA1AR.1 Discusses his or her artwork and the artwork of others.

- c. Describes own artwork, revealing subject matter and story.
- d. Expresses feelings in response to examining artworks.
- e. Identifies and compares specific elements and principles of art and how these contribute to communicating specific feelings.
- f. Uses art terminology with emphasis on the elements of art: line, shape, form, color, space, texture.

VA1AR.2 Uses a variety of approaches to understand and critique works of art.

- a. Describes and examines two artworks identifying similarities and differences.

CONNECTIONS

VA1C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- b. Creates works of art inspired by universal themes (e.g., self, family, community, world).

VA1C.2 Develops life skills through the study and production of art.

- a. Takes care in craftsmanship.
- b. Understands learning goals for artwork and evaluates when goals are met.

Lesson Theme: Introduction or reiteration that shapes are made by combining lines. Teach about the history of Romare Bearden and the prominent use of communities in his artwork. What are communities? What do communities look like? How are the students part of a community?

Objectives:

The student will recognize how shapes are made by combining lines. (Understanding)

The student will examine how different buildings can make up different communities. (Analyzing)

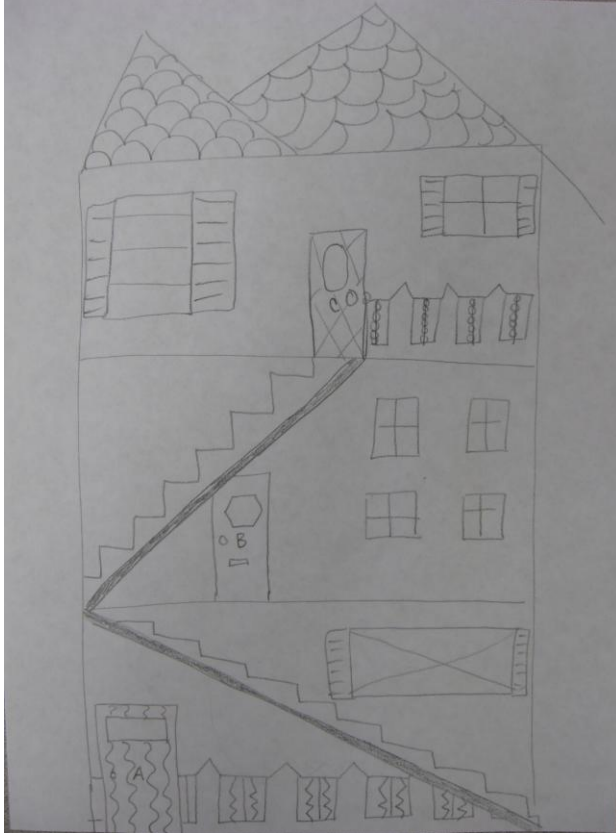
The students will identify and discuss how the buildings in the communities are made up of geometric and organic shapes as well as a variety of lines. (Understanding)

The student will sketch a building in his or her community using lines and shapes. (Applying)

Sample:

Figure 5, *Community sketch*, Allison Elder

In sketchbook using a variety of lines and shapes



Resources:

When a Line Bends, A Shape Begins by Rhonda Gowler Green

Me and Uncle Romie by Claire Hartfield

Round Buildings, Square Buildings, Buildings that Wiggle like a Fish by Philip Isaacson

Romare Bearden, *City lights*, 1970

Romare Bearden, *The Block*, 1971

Romare Bearden, *Narrow Sky Line*, 1978

Romare Bearden, *Pittsburg Memories*, 1984

Introduction/Motivation:

Discuss lines from previous lesson. Have students come up to the white board and draw lines.

Title this area of the board “Line”. Read the book *When a Line Bends, A Shape Begins*. Shapes are enclosed areas made by bending lines. Have students come up to the white board and draw all the shapes they remember from the book. Title this area of the board “Shape”.

Instructor’s Procedures:

- We are going to plan a picture using only shapes and lines. As I read to you a story based on a famous artist, I want you to keep the shapes and lines listed on the board in the front of your mind.
- Read *Me and Uncle Romie*. During the reading, ask the students to analyze the visual information. What items were chosen to be included in each picture? Why is that important? On some pages we see a large empty background and on other pages the background is cluttered. What could be the importance of this? Ask the students to speculate or generate hypotheses about where Uncle Romie gets his ideas from. Have the students point out any prominent lines or shapes they see in the illustrations.
- Discuss the importance of a community. What were examples of communities in the book *Me and Uncle Romie*? What is an example of a community you know of? Can you belong to more than one community?
- Lead students to generate a picture of a building in their community using only shapes and lines. Show a few examples of a suburban home, a church, and an apartment building.

Materials and Materials Management:

Sketchbook

Sketchbook paper

Pencil

Student Procedures:

- The student will create lines and shapes on the board.
- The student will listen to the story of Romare Bearden in *Me and Uncle Romie*. He or she will point out prominent shapes and lines, and compare and contrast the illustrations of rural and city life, and discuss the value and meaning of the term community.
- The student will use lines and shapes to draw a picture of a building from his or her community. He or she will place the finished sketch into his or her sketchbook.

Closure/Review:

What is different between a shape and a line? Buildings are made of both shapes and lines. Buildings can look different in rural communities than in urban communities. What else is different about communities in different areas? What is the same?

Assessment Questions:

Did the student recognize how shapes are made by combining lines?

Did the student examine how different buildings can make up different communities?

Did the students identify and discuss how the buildings in the communities are made up of geometric and organic shapes, as well as a variety of lines?

Did the student sketch a building in his or her community using lines and shapes?

Assessment Instrument:

Use the book, *Round Buildings, Square Buildings, Buildings that Wiggle like a Fish* and point to different buildings shown in the book. Ask students to identify the shapes of the buildings as a ticket-out-the-door activity.

A completed sketch using lines and shapes will be used for a daily grade.

Producing the Bearden Collage

Allison C. Elder

1st Grade

Fulton County Standards and Elements:
MEANING and CREATIVE THINKING

VA1MC.3 Selects and uses subject matter, symbols, and ideas to communicate meaning.

- c. Understands that symbols can convey different kinds of meaning.
- d. Looks at objects and thinks about ideas in relationship to one another; observes relationships in works of art.

CONTEXTUAL UNDERSTANDING

VA1CU.1 Identifies artists as creative thinkers who make art and share ideas.

- a. Recognizes self as an artist.
- b. Identifies ways that artists are involved in communities (e.g., architects, landscape architects, painters, photographers, interior designers, educators, museum docents, product designers).

VA1CU.2 Views and discusses selected artworks, cultures, and artists (to include a minimum of six artists/cultures per year, one of which should include a Georgia artist or art form).

- c. Identifies artist and culture.

PRODUCTION

VA1PR.1 Creates artworks based on personal experience and selected themes.

- b. Makes choices in developing art compositions.
- c. Combines materials in new and inventive ways to make a finished work of art.
- d. Identifies and creates artwork emphasizing one or more elements of art (e.g., color, line, shape, form, texture).

VA1PR.2 Understands and applies media, techniques, and processes of two-dimensional works of art (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

- h. Creates art works that attempt to fill the space in an art composition.
- i. Creates drawings and paintings with a variety of media.
- j. Identifies and creates lines: outline, edges of shape, identifies line types in order to draw an object and describe how they convey feeling.
- k. Identifies and creates shape: geometric (e.g. triangle, pentagon, hexagon), organic, in order to draw an object.

ASSESSMENT and REFLECTION

VA1AR.1 Discusses his or her artwork and the artwork of others.

- c. Describes own artwork, revealing subject matter and story.
- f. Uses art terminology with emphasis on the elements of art: line, shape, form, color, space, texture.

CONNECTIONS

VA1C.2 Develops life skills through the study and production of art.

- a. Takes care in craftsmanship.
- c. Adapts to change.

Lesson Theme: Art production of student's community using the collage method with an emphasis on line and shape.

Objectives:

The student will identify architects as artists who help build communities. (Understanding)

The student will create shapes and lines out of found paper to develop a well-crafted cut paper collage of their community that fills all the spaces of his or her paper. (Creating)

The student will assemble their communities collaboratively into one larger community focusing on personal and group craftsmanship. (Creating)

Sample:

Figure 6, *Community collage*, Allison Elder



Resources:

Legos

Iggy Peck, Architect by Andrea Beaty

Me and Uncle Romie by Claire Hartfield

Just Line Around by Kinsy McVay

Introduction/Motivation:

I will have Legos on my front demonstration table as the students enter. Review shapes by holding up a Lego and asking a student to identify its shape. Some will be organic but most of the Legos will be geometric in shape. Start to build a few towers. Ask the students what a place is called where different buildings are together. The buildings could be close or far away. They could be houses or other types of buildings. After the students have correctly identified the word *community*, introduce the word *architect*. To tell the students more about an architect, read *Iggy Peck, Architect*.

Instructor's Procedures:

- Relate the term architect from the story of Iggy Peck to our understanding of Romare Bearden and the use of communities in his artworks. As we examined all the different communities seen previously in *Me and Uncle Romie*, an architect was the person who planned and built those different communities. The architect has to use all the lines and shapes we discussed in making the buildings for each community.
- Review previous art history lesson of Romare Bearden by asking students to summarize the book *Me and Uncle Romie*.
- When looking at a work of art, how can we use visual cues to speculate that the artwork is in the collage style?
- As a group, generate collective objectives for what constitutes a collage and write them on the board.
- The students can refer to this list as they create their own collaged building of their community.
- After each student has completed his or her own building, they will work collaboratively in table groups to create a larger community by gluing their buildings together on a large piece of butcher paper. They may add finishing touches with crayons.

Materials and Materials Management:

9" x 12" colored construction paper

Variety of colored construction papers

Newspapers

Scrapbooking paper

Fabric

Magazines

Ribbons

Scissors

Glue

2' x 4' colored butcher paper

Crayons

Student Procedures:

- The student will listen to the story, *Iggy Peck, Architect* and discuss how an architect is part of the artistic community.
- The student will recall life and art style of Romare Bearden through recalling the book, *Me and Uncle Romie*.
- The student will relate the work of an architect to the creation of different kinds of communities.
- The student will help the class to generate a list of guidelines for creating a collage.
- Working individually, the student will use a variety of papers to create a building from his or her community.
- As a table group, the student will work collaboratively to combine the buildings into one larger community.

Closure/Review:

How does the work of an architect impact a community? Communities are made up of more than one building, person or idea. We each created a special building from our own community but then we added them together to make larger communities. How does the collage style, made famous by Romare Bearden, add a sense of personality to our communities?

Assessment Questions:

Did the student identify architects as artists who help build communities?

Did the student create shapes and lines out of found paper to develop a well-crafted cut paper collage of their community that fills all the spaces of his or her paper?

Did the student assemble their communities collaboratively into one larger community focusing on self and group craftsmanship?

Assessment Instrument:

















Informal observation and discussion with students about architects will assess their understanding as members of the communities.

As the students are lined up to leave, I will use the book, *Just Line Around* to ask students to identify the lines on the pages.

Formal checklist for the whole unit will be completed by student.

Name: _____
 Class Code: _____

Romare Bearden Collage

	Yes	No
1. Did you make lines with the toy cars or paint rollers?		
2. Are shapes made by combining lines?		
3. Can communities be made of different kinds of buildings?		
4. Did you draw your building with shapes and lines?		
5. Are architects artists who help build communities?		
6. Did you create a building out of the collage method that fills up the space of your paper?		
7. Did you try your best to make a well-crafted artwork by using your glue and your scissors neatly?		
8. Did you work with your table group to make one larger community?		

Color and Portrait Unit – Fourth Grade

Introducing the Duality Picasso Portrait

Allison C. Elder

4th Grade

Fulton County Schools Standards and Elements:
MEANING and CREATIVE THINKING

VA4MC.1 Engages in the creative process to generate and visualize ideas.

- a. Uses a sketchbook for visual/verbal planning and self reflection.
- c. Creates a series of thumbnail sketches to alter visual images (e.g., magnifying, reducing, repeating, or combining them in unusual ways) to change how they are perceived and interpreted.

VA4MC.2 Formulates personal responses to visual imagery.

- a. Responds to big ideas, universal themes, and symbolic images to produce images with richer, more personal meaning.

VA4MC.3 Selects and uses subject matter, symbols, and/or ideas to communicate meaning.

- a. Generates different viewpoints for making and interpreting a visual image.
- c. Observes how the visual relationship of objects and ideas (juxtaposition) affects contrast and/or proportion and how placement may affect meaning and/or significance.

CONTEXTUAL UNDERSTANDING

VA4CU.2 Views and discusses selected artworks, cultures, and artists (to include a minimum of six artists/cultures per year, one of which should include a Georgia artist or art form).

- a. Identifies elements, principles, themes, and/ or time period in a work of art.

PRODUCTION

VA4PR.1 Creates artworks based on personal experience and selected themes.

- b. Makes design decisions as the result of conscious, thoughtful planning and choices.
- c. Communicates values, opinions, or personal insights through an original work of art.
- d. Generates artworks to express individual ideas, thoughts, and feelings from memory and/or imagination.
- e. Creates representational art works from direct observation (e.g., landscape, still life, portrait, seascape, cityscape).
- f. Creates artworks emphasizing one or more elements of art: space, line, shape,

form, color, value, and texture.

VA4PR.2 Understands and applies media, techniques, and processes of two-dimensional art processes (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

- d. Produces artworks featuring line (examples include contour line, expressive line, dimensional line for 3D effects, shading techniques, and directional line).

ASSESSMENT and REFLECTION

VA4AR.2 Uses a variety of approaches to understand and critique works of art.

- b. Explains features of a work, including media, subject matter, and formal choices, that influence meaning.
- c. Distinguishes among representational art, abstract art, and non-objective art forms.
- e. Demonstrates a respect for art forms and art objects.

CONNECTIONS

VA4C.2 Develops life skills through the study and production of art.

- a. Manages goals and time.
- b. Directs own learning.

Lesson Theme:

Portraiture is the main focus for this lesson. We will use Picasso and his many art periods to encourage imagination and a freedom to break out of the normal portrait box.

Objectives:

The student will sketch an abstract face by magnifying and reducing facial features in his or her sketchbook to create a pleasing composition. (Applying)

The student will design a dual portrait expressing an abstract vision of his or her future self. (Creating)

Sample:Figure 7, *Abstract sketch*, Allison Elder**Resources:**

Girl with the Ponytail, Laurence Anholt

Reproduction of *Girl before the Mirror*, 1932

<http://www.moma.org/explore/multimedia/audios/3/56>

<http://www.picassohead.com/>

Introduction/Motivation:

As the students are settled into their seats, I will bring up www.picassohead.com and create a portrait with the class. Along the way, I will ask questions, such as: Is this realistic? Could this be a real portrait? Why? How is this different from a portrait you would see if you look in the mirror?

Instructor's Procedures:

- The students will be introduced to Pablo Picasso through the Laurence Anholt's book, *Girl with a Ponytail*.
- I will ask the students to analyze the visual information seen in the book about portraiture and the different styles of Picasso's art depicted in the book.
- Using a reproduction to introduce the image, *Girl before a Mirror*, 1932, we will discuss the painting, speculating or generating hypotheses about the girl and the artist's intent. I will lead the class in a discussion comparing and contrasting the image of *Girl before the*

Mirror to the facial features we played around with at the start of the class on www.picasssohead.com. The website, www.picassohead.com, will be used as a motivating force to break students from the typical portrait stereotype. We will discuss how the different colors chosen convey varied emotions for each portrait created. This will introduce color as an important and controllable element of art to the students.

- The interview on the www.moma.org website describing this painting will be shown at this time. The duality of these two images is interestingly described and will hopefully open the students up to a new way of viewing this painting and other portraits.
- I will facilitate a dialogue about character traits and we will discuss as a class and list these on the board. What did the girl see when she looked into the mirror? Is this a happy or sad painting? What do you hope to see when you look into the mirror? What do you hope others see of you? Envision this as a future painting and remember how Sylvitte's dream was to be an artist. If she looked into the mirror, she would want to see herself as an artist. What do you hope to be in the future? This can be the reflection looking back at the portrait of your current self.
- Lastly, I will discuss how to create abstraction by altering thumbnail sketches, using magnification, reduction, and facial altering.

Materials and Materials Management:

Sketchbook

Pencil

Sketch paper

Student Procedures:

- The student will analyze the information in the book about portraiture and Picasso's different styles of art.
- Discussing as a class, the student will help generate a list about the artist's purpose and the role of the model or person in the painting.
- The student will discuss the importance of the future and characteristics he or she would hope to see in the mirror.
- The student will create a series of thumbnail sketches in preparation for his or her duality portrait.
- The student will use his or her sketch paper and pencil to draw their duality image.

Closure/Review:

How can artists create the same subject of a portrait in different styles? What is the importance of a self-portrait? What can a portrait tell the viewer?

Assessment Questions:

Did the student sketch an abstract face by magnifying and reducing facial features in his or her sketchbook to create a pleasing composition?

Did the student design a dual portrait expressing an abstract vision of his or her future self?

Assessment Instrument:

I will give a daily grade for the completion of the sketchbook assignments.

History of the Duality Picasso Portrait

Allison C. Elder

4th Grade

Fulton County Schools Standards and Elements:
MEANING and CREATIVE THINKING

VA4MC.1 Engages in the creative process to generate and visualize ideas.

- a. Uses a sketchbook for visual/verbal planning and self reflection.

CONTEXTUAL UNDERSTANDING

VA4CU.1 Investigates and discovers the personal relationship of artist to the community, the culture, and world through making and studying art.

- b. Recognizes cultural diversity in contemporary artwork.

VA4CU.2 Views and discusses selected artworks, cultures, and artists (to include a minimum of six artists/cultures per year, one of which should include a Georgia artist or art form).

- a. Identifies elements, principles, themes, and/or time period in a work of art.
- b. Discusses how social events inspire art from a given time period.

PRODUCTION

VA4PR.2 Understands and applies media, techniques, and processes of two-dimensional art processes (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

- 1. Describes how repeated colors, lines, shapes, forms or textures can create pattern and show movement in an art work.

ASSESSMENT and REFLECTION

VA4AR.1 Develops and maintains an individual portfolio of artworks.

- b. Identifies strengths, interests, and areas for improvement as a creator, interpreter, and viewer of art.

VA4AR.2 Uses a variety of approaches to understand and critique works of art.

- b. Explains features of a work, including media, subject matter, and formal choices, that influence meaning.
- c. Distinguishes among representational art, abstract art, and non-objective art forms.
- d. Interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work

of art.

VA4AR.3 Explains how selected elements and principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork.

- a. Uses art terminology in oral and written language with emphasis on the elements of art: space, line, shape, form, color, value, texture.
- b. Uses art terminology in oral and written language with emphasis on the principles of design: balance, proportion, rhythm, emphasis, unity, variety, movement, contrast, and pattern.

CONNECTIONS

VA4C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- d. Writes about art for an audience and captures the feelings represented in words.

VA4C.2 Develops life skills through the study and production of art.

- e. Works in teams.
- f. Guides and lead others.
- g. Adapts to change.

Lesson Theme:

The art historical content about Pablo Picasso is the main theme of this lesson. Students will become familiar with and be able to identify four major genres of his art. During this time, students will not only become more knowledgeable about the artist, but also become visually fluent in his artwork.

Objectives:

Based on given criteria, the student will select and judge which pieces of Pablo Picasso's art fit into each genre. (Evaluating)

The student will defend or argue his or her choice for inclusion about a certain genre in a written paragraph. (Evaluating)

Sample:



Figure 9.
Three Musicians,
1921



Figure 10.
Guitar, 1913



Figure 11.
La Fermiere,
1908



Figure 12.
*Composition with
Skull*, 1908



Figure 13.
*Girl with a Mandolin
(Fanny Tellier)*, 1910

Sample writing paragraph

Cubism

I believe all of these five paintings by Pablo Picasso fit into his Cubist genre. I can tell how the shapes are prominent in each of the figures in these works of art, as if he has taken them apart and analyzed them, from which the term Analytic Cubism derived. *Guitar* and *Three Musicians* appear to have been created later when Picasso turned to a more synthetic style of Cubism. This is when he literally took shapes from other pieces of paper (wall paper and newspaper mostly) and then created a collage in the Cubist style. I also think these pieces fit in the Cubist style of Picasso's art because the colors seem more muted and darker than some other of his work and I know this is a trait of Cubism. The shape of the woman's shoulders and arms in *La Fermiere* appear very rigid and geometric, another characteristic of Cubism. The *Girl with the Mandolin* reminds me of the very first pieces of Cubist art that Picasso's friend Braque created and Picasso also created other works that resemble this pieces. I wonder if this was all at the same time or if he went back at a later date because he liked this style?

Resources:

Pablo Picasso: Breaking all the Rules, True Kelly

The Essential Pablo Picasso, Ingrid Schaffner

Great Artist Explained, Robert Cumming

http://www.olinda.com/Art/Matisse_and_Picasso/Picasso_periods.htm

Variety of 15-20 Picasso prints -

- Blue Period (1903 -1905): *Harlequins family*, 1906; *Girl in Chemise*, 1905; *Boy with a Dog*, 1905
- Rose Period (1905 – 1909): *The Two Brothers*, 1906; *The Tragedy*, 1903; *The Old Guitarist*, 1903; *Woman Ironing*, 1904
- Cubism (1907 – 1925): *Guitar*, 1913; *Three Musicians*, 1921; *Composition with Skull*, 1908; *Girl with a Mandolin (Fanny Tellier)*, 1910; *La Fermiere*, 1908
- Surrealism (1926 – 1940): *Drawing for Guernica*, 1937; *Young Girl Throwing a Rock*, 1931; *Seated Bather*, 1930; *Woman with Flower*, 1932; *Nature morte- Buste, coupe et palette*, 1932

Introduction/Motivation:

Last week we created an abstract sketch in the likeness of Picasso's *Girl before the Mirror*. We read a fictional story but I did not give the students very much actual information about the artist himself, Pablo Picasso. We're going to start off today taking turns reading from True Kelly's book, *Pablo Picasso: Breaking all the Rules*.

Instructor's Procedures:

- I will continue to discuss Pablo Picasso's history by showing other books, *The Essential Pablo Picasso* by Ingrid Schaffner and Robert Cumming's *Great Artist Explained* and explain how we can find out a lot about this artist from books.
- Inform students today we are going to work collaboratively in groups, and as a whole class, to try and put all of Picasso's artwork into four periods.
- Using the books as a reference, I will lead a discussion about the four periods: blue period, rose period, cubism, and surrealism. I will ask the students to generate and speculate ideas about the nature of the titles of each period. I will ask the students how

they think color is an important part of each of these periods.

- I will have about 15 art prints of Picasso's various art displayed around the room. The class will be divided into four groups. Four tables will be designated as the four different periods of his art: blue period, rose period, cubism, surrealism.
- I will monitor as the students move around, analyze the visual information in each painting, and choose the paintings for each group.
- Once the paintings have been selected, I will observe as each student writes a paragraph in his or her sketchbook defending the chosen pieces for the specific genre and facilitate the class as each group presents their arguments.
- After all have been selected, I will lead the class in a discussion to speculate or generate hypotheses about how they did fitting the correct paintings into the correct genres.

Materials and Materials Management:

Art reproductions of Picasso's work

Sketchbooks

Pencils

Notebook paper

Moma.org

Computer

Projector

Student Procedures:

- The student will read selected passages about Pablo Picasso's life from True Kelly's book.
- The student will work in a group to decide which paintings fit into which genre of Picasso's art style.
- Once the class has generally agreed, the student will sit down and each write about his or her chosen Picasso art period. Why did he or she choose these artworks for this period? Did the color influence his or her decisions? Was it part of his biography that helped him or her? Did the symbols or subject matter help or deter his or her decision? After 10 minutes of writing, the students will discuss their thoughts as a group. One person will share some of the group's thoughts with the whole class.

Closure/Review:

Over the course of his life, how are the same themes presented in different styles by Pablo Picasso?

Review the styles of Picasso's art comparing and contrasting the groups we made as a class with the groups of the Moma.org's website

(<http://moma.org/interactives/exhibitions/2010/picassoprints/main.html>). Are there any paintings that students now want to switch to other genres? Why or why not?

Assessment Questions:

Based on given criteria, did the student select and judge which pieces of Pablo Picasso's art fit into each genre?

Did the student defend or argue his or her choice for inclusion about a certain genre in a written paragraph?

Assessment Instrument:

Using the interactive Museum of Modern Art website, we will drag and drop art of similar themes but created in different styles to use as a game and a springboard for review. We will discuss the animals and figures topics as a class. At the end the class, I will have different portraits on the screen. As a ticket-out-the-door assessment, the students will provide a unique answer to the assessment question.

<http://moma.org/interactives/exhibitions/2010/picassoprints/main.html#/comparisons>

Producing the Duality Picasso Portrait

Allison C. Elder

4th Grade

Fulton County Schools Standards and Elements:
MEANING and CREATIVE THINKING

VA4MC.1 Engages in the creative process to generate and visualize ideas.

- a. Uses a sketchbook for visual/verbal planning and self reflection.

VA4MC.2 Formulates personal responses to visual imagery.

- b. Self-monitors by asking questions before, during, and after art production to reflect upon and guide the artistic process; adjusts approach as necessary.

VA4MC.3 Selects and uses subject matter, symbols, and/or ideas to communicate meaning.

- b. Develops visual images by combining or modifying open-ended themes/topics in unique and innovative ways.

CONTEXTUAL UNDERSTANDING

VA4CU.2 Views and discusses selected artworks, cultures, and artists (to include a minimum of six artists/cultures per year, one of which should include a Georgia artist or art form).

- a. Identifies elements, principles, themes, and/or time period in a work of art.

PRODUCTION

VA4PR.1 Creates artworks based on personal experience and selected themes.

- a. Interprets visually the big ideas (community, identity, nature, justice, conflict) and broad themes (mother and child, love, war, loss, family) in open-ended ways that resonate with personal meaning.
- c. Communicates values, opinions, or personal insights through an original work of art.
- f. Creates artworks emphasizing one or more elements of art: space, line, shape, form, color, value, and texture.
- g. Combines materials in new and inventive ways to make a finished work of art.
- h. Creates artworks emphasizing one or more principles of art: balance, proportion, rhythm, emphasis, unity, variety, movement, contrast, and pattern.

VA4PR.2 Understands and applies media, techniques, and processes of two-dimensional art processes (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

- a. Creates drawings and paintings with a variety of media.

- e. Identifies and creates value by mixing tints and shades and uses value to create depth and model form.
- f. Discusses properties of color (hue, intensity, value) and mixes and uses color schemes (analogous, monochromatic, complementary, neutral, intermediate).
- l. Describes how repeated colors, lines, shapes, forms or textures can create pattern and show movement in an art work.

VA4PR.4 Plans and participates in appropriate exhibition(s) of artworks.

- b. Prepares artwork for exhibition by writing a title, statement, and signature on his or her finished work of art.

ASSESSMENT and REFLECTION

VA4AR.1 Develops and maintains an individual portfolio of artworks.

- a. Distinguishes between complete and incomplete artworks.

VA4AR.3 Explains how selected elements and principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork.

- a. Uses art terminology in oral and written language with emphasis on the elements of art: space, line, shape, form, color, value, texture.
- b. Uses art terminology in oral and written language with emphasis on the principles of design: balance, proportion, rhythm, emphasis, unity, variety, movement, contrast, and pattern.

CONNECTIONS

VA4C.2 Develops life skills through the study and production of art.

- a. Manages goals and time.
- c. Demonstrates persistence; problems have more than one solution.
- d. Takes care in craftsmanship.
- g. Adapts to change.

Lesson Theme:

In the production part of this unit, the students will create a dual portrait based on their sketch from lesson one and the painting, *Girl Before a Mirror*, 1932. Color schemes will be discussed. Students will be required to create and identify certain color schemes in their painting. Pattern will also be created with oil pastel and the use of line and shape.

Objectives:

After discussing the color wheel, the student will identify the colors in each scheme on the worksheet. (Understanding)

The student will create a dual portrait showing six different areas of color and using a variety of media. (Creating)

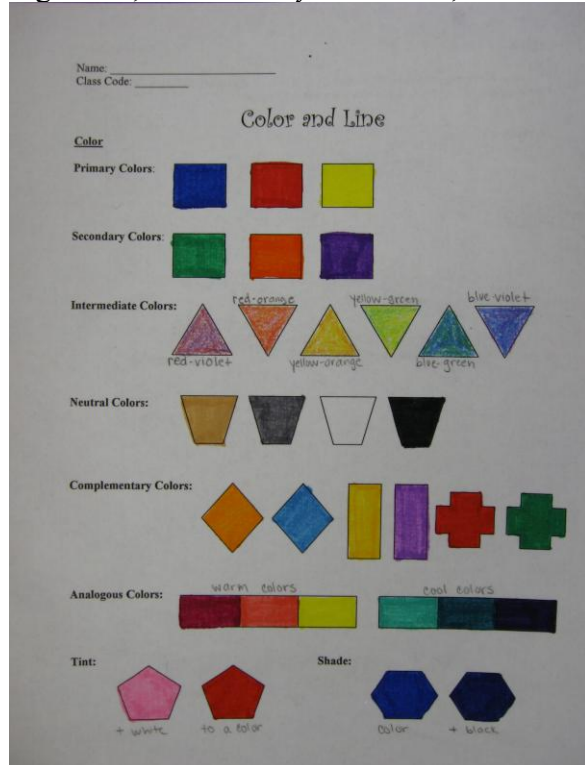
Sample:Figure 13, *Color theory worksheet*, Allison ElderFigure 14, *Sketch broken into color schemes*, Allison Elder

Figure 15, *Me and Mrs. First Lady*, Allison Elder



Resources:

Color Wheel

Artist Little Book of Color, Simon Jennings

Picasso and Minou, P.I. Maltbie

Introduction/Motivation:

Using the color wheel as a tool, ask the students what the color wheel tells us. How can we use the color wheel to find out about mixing colors? What are some color schemes they remember? Discuss color properties by reading a few passages of each color chapter from Simon Jennings's book, *Artist's Little Book of Color*.

Instructor's Procedures:

- I will continue to discuss color schemes by referring to the color wheel. As a class, we will review how colors are made and how color schemes are divided on the wheel. Students will take notes on this discussion using the Color Theory worksheet. Markers, colored pencils, and crayons may be used to complete this worksheet using the correct colors in the correct space.
- I will review portraiture and pass out the sketchbooks containing the student's duality sketch. As a class, we will discuss how to fill in the composition with patterns in the spaces around the portraits and the mirror.
- I will pass out a checklist for the student to monitor his or her progress during this art project. I will need to see each student's plans where the selected color schemes are going to be used in his or her final artwork. The student will need to have one distinct

area each showing analogous, monochromatic, and complementary color schemes, as well as an area showing value and tints and shades.

- Once the sketch is transferred to the final drawing paper, I will demonstrate how to carefully trace over the pencil line with Sharpie marker over just the figures. I will demonstrate how to use the water-based oil pastels, how to use them to blend colors to make tints, shades, and show value within a color. I will also demonstrate using Mr. Sketch markers to paint the colors in each space and demonstrate how to use regular oil pastels as the last step to add more patterns. As a class, we will compare and contrast the effect each material has on the artwork. What would be the benefit of using a certain material?

Materials and Materials Management:

Sketchbook

Drawing paper

Pencil

Mr. Sketch markers

Portfolio water-based oil pastels

Brushes

Water container

Oil pastels

Extra fine point Sharpie marker

Black construction paper

Metallic Sharpie markers

Student Procedures:

- The student will learn about color. The student will take notes and complete the Color Theory worksheet.
- The student will participate in a class discussion about how to fill a composition using pattern.
- Referring to the Color Theory worksheet and the guidelines on the given checklist, the student will plan where he or she is going to use five different areas of color in this artwork.
- The student will transfer his or her sketch onto final drawing paper.
- The student will use water-based oil pastels, Mr. Sketch markers, and Extra fine point Sharpie markers to complete the Picasso duality portrait.
- Once artwork is complete, the student will prepare his or her artwork for an exhibit by mounting it on black paper, writing a title, and signing his or her name.
- After the works are hung, the class will participate in an informal critique of student art work.

Closure/Review:

Why do artists use different color schemes? How can using different material change the overall effect of an artwork? For closure, I will read the book, *Picasso and Minou* by P.I. Maltbie. We will discuss the different styles of Picasso artwork seen in the book and review his life.

Assessment Questions:

After discussing the color wheel, did the student identify the colors in each scheme on the worksheet?

Did the student create a dual portrait showing six different areas of color and using a variety of media?

Assessment Instrument:

A student – teacher checklist will be used for the formal assessment of this unit

Name: _____

Class Code: _____

My Duality Portrait

Please assess yourself next to each objective.

1 is the lowest

5 is the highest

	Student	Teacher
	1 2 3 4 5	1 2 3 4 5
Did you create an abstract sketch showing a vision of your future self?		
Did you create a well written paragraph for the art history writing assignment using complete sentences and thoughtful sentence structure?		
Did you complete the Color Theory worksheet?		
Did you plan where your color schemes would be added on your sketch to add the most visual interest to your overall composition?		
Were you creative in choosing a wide variety of colors that would show understanding of monochromatic colors?		
Were you thoughtful in how you planned your use of analogous colors?		
Did you create a section using complementary colors in an artistically interesting way?		
Were you careful in creating a section showing a full range value?		
Did you create a section using tints that fits in with the rest of the composition?		
Was your section showing shades successful in creating the dark range of the chosen color?		

Chapter Six

Conclusions

Findings

With the exception of *Champions of Change*, a research model that utilized teams to study different integrated approaches, the curriculum models I chose to analyze all used a combination of teachers and artists to carry out the instruction of the integrated curriculum. The length of study for all of the research models was longer than a year. The longest study, *Imaginative Actuality*, a part of *Champions of Change* lasted for ten years. The length of these studies helps prove their validity. The studies were funded by a variety of resources. About half of the funds came from government-based institutions such as ESEA Title III, North York Board of Education, and the New York Board of Education, while the other half were from private institutions such as the Guggenheim Museum, the GE Fund, and the MacArthur Foundation.

After analyzing the curriculum models (Appendix A), I was influenced by the framework to plan my curriculum. One of the reoccurring themes I read in the articles about different curriculum models stressed the importance of motivating pupil interest (Corwin, 1976, p. 5). I spent more time than I have on prior lessons developing the motivating hook part of each lesson. I realized that the students in most of the articles I read about benefited from the inherent motivating factor of the artist being a novel person in their room. Even with this wow factor in place, many collaborating artists felt a strong need to have a compelling hook in place to capture students' attention from the beginning of each lesson. The reflections from these collaborating artists inspired me to create more captivating hooks for my own students.

The curriculum models I researched were out of my league in that, for implementation, many adults were involved. If executed during the school day, many of the models were either

school-wide or grade-wide. If executed after school, the curriculum models suggested dividing the groups by relative age. All of these models involved multiple teachers with which to collaborate and integrate varying subjects. In creating my units, my personal goal was only to use the integrated curriculum model in my own art class and for me to be the sole teacher who gives the information about the other subject, which in my chosen case, is literature. However, I have learned from these three major curriculum models and I see how I can adjust some of their practices to fit into my classroom. I was deeply inspired by the Bernadette O'Brien quote, "If you could get children to experience both art and reading... they could have a good life" (Zamader, 1994, p. 16). Although my teaching situation is different from the ones presented in the studies of the three major curriculum models, this is the essence of why I started this thesis! I feel this can be accomplished by integrating literature into the art classroom. This can be achieved by adapting art lesson plans, incorporating art books, and encouraging reading in the art classroom.

Reflections

The content analysis of the three major curriculum models was helpful to me during this process. It opened my eyes to real life examples of integrated art and literature pairings. I was grateful to read scenarios of integrated art-literature classes that I agreed with and wanted to emulate. I was just as grateful to read about art-literature integrated classes that I felt strongly were not doing justice to either the arts or to literature. I took notes on what I felt was wrong in those classes and specifically made sure I did not see any of those characteristics in my own lesson plans or in the way I set up my own classroom. After reading the research I was so excited to implement similar strategies into my own classroom. However, I became saddened by my specific situation and how I could not bring those same groundbreaking strategies to the

children that I teach. I can be very excited about what is going on in the world and that is a wonderful benefit of reading these case studies.

I ran into some trouble while making the lessons for the curriculum. My goal was to only use books as my source of information and inspiration. I was going to allow the use of visual reproductions because I know children need reminders and I thought it would be more hurtful than helpful to not post visuals if I already had them. However, I typically teach lessons with the use of PowerPoints. I knew this going into the curriculum development stage and I just thought I could bypass the information I would put in the PowerPoints by finding enough books to supplement the information. Writing up the lessons, I saw how this would either look really silly or turn into a logistical mess. Whereas a PowerPoint can cover art history, technique, and composition in about ten slides, I would be pulling out three different books while trying to keep students' attention as I maneuver the book pages and make sure everyone could see the illustrations. In keeping with my personal challenge of teaching the art curriculum in a nontraditional fashion, I looked to technology for help. I found some websites that quickly demonstrate techniques and teach about artists. This could be the second or third part of a lesson that would still grab a student's attention but without my having to pull out a second or third book. I also thought to use my document camera as a way to project the actual book onto a large screen. This would bypass the "I can't see" complaints, let the children appreciate the illustrations, and also let them participate in the story by reading passages. The website, TumbleBooks.com, also has some of the recommended art books in their archive. This is a great website where the story is read like a movie. The words are highlighted as they are read and the illustrations are animated.

The longer I worked on the art making part of the lessons, the more I was reminded of how happy art makes me feel. It is the same when I am making a sample for any lesson. While teaching, the perfect day for me is when I have the students at a place where they are happily working on their project and I am sitting up front continuing to work, just for a few minutes, on the demonstration. The actual art making, watching as the watercolors swim together, making the marks into the clay slab, or adding another layer of collage are the joyous reasons our minds can become free in art class. Pair this sensation with the nostalgic thrill I have had rereading and reviewing my favorite books has been a blissful experience for me. Books have always been my truest friends. The list of recommended books for teaching art (see Appendix) are carefully compiled and include works of literature with outstanding prose, beautiful illustrations, explicit or implicit meaning, and stories that are great for teaching art techniques, art styles, and artists. I will never say this list is complete. With great joy I find more that I could add almost daily.

The books I chose for the lessons lent themselves best to the standards and artists I chose to cover in each unit. I am amazed at the number of books I have found along this journey that could be used as great resources for teaching the art curriculum. I have found so many books, in fact, that I know I could add more to each lesson that would fit with the themes, but would not, fit with the flow of the lessons. I actually had a difficult time choosing which books to include in the lessons. When I started this journey I was scared I would not have enough books to choose from for each unit!

Research questions and implications

This thesis is rooted in the exploration of three research questions: 1) Based on a review of three successful models of integrated art and language arts instruction, what are the most important features to consider in developing an integrated art-literature curriculum? 2) In what

ways might an integrated art and literature curriculum be developed for first grade to investigate the topic of line? 3) In what ways might an integrated art and literature curriculum be developed for fourth grade to study the theory of color? After developing the curriculum, these are my conclusions for each of the three research questions.

After carefully comparing the three chosen research models, I was most impressed with the goal from the study *Improving Visual Perceptions in Art Classes in Secondary Schools*, part of the *Reading Improvement Through Art* Program. The goal of the researchers was to increase student confidence. The evaluator's strategies to reach this goal was through the use of both increasing literature skills and increasing time for art making (Corwin & Mortensen, 1976). However, their goal was exceeded when participants showed statistically significant improvement. The evaluators also found the students to be "deeply engrossed in their activities" (Corwin & Mortensen, 1976, p. 17). Increasing self-confidence is a primary goal I have for my students. I want them to learn the art curriculum; however, there are certain students who I am more interested in boosting their confidence than I am in improving their artistic talent. Fortunately, I think art is a great medium for encouragement. Overall, I observed strong similarities between my teaching and most of the practices in the *Reading Improvement Through the Art* program. I learned valuable information about the need for arts education from the Canadian study, *Learning Through the Arts*. Because it was a total school infusion of the arts, I felt like it was very hard to see how it would be applicable in my situation. I envisioned carrying out my planned art-literature curriculum on my own. I enjoyed *Reading Through the Arts*, a program using both a reading specialist and an art specialist but the program did not help with the logistics of my integration of visual arts and literature. However, using professional artists and bringing them in on a monthly basis seems like it would make the involvement with the

artist a more special and cherished event. This is partly what the *Chicago Arts Partnership* utilizes and I would like to bring this out of the unlikely realm and make this a reality for my students.

My experience is that first graders are very excited when asked to investigate the topic of line. Lines are a universal concept. They appear everywhere. They can be pointed out and drawn in the air with a finger. Someone with limited fine motor skills can practice making lines. Just drawing a variety of lines on paper, I have witnessed an accomplishment factor because these young hands and minds are creating something that looks really neat and it is a new idea to them. Bringing in new materials for creating lines is another eye-opening experience. One will hear guttural noises of amazement as they create thick and thin lines, wavy and ziz-zag, and the all-time favorite spiral. Books about these lines are just as enticing and hilarious to students. They are enamored by the pictures and rhyming words of such books as *Lines that Wiggle* and *Just Line Around*. They look around the room and interrupt my reading to make connections to the pictures and the lines they see on the walls. I think line is the perfect concept to hit hard for first grade because of its importance and their enthusiasm.

Fourth grade is an important year in art education. At this point, fourth graders should have received basic education about the elements of art. It is at this age where I see students either take off artistically and energetically or lose interest in art and critically compare their art with the works of other students in their class. I created a unit that delves into color with fourth graders which allowed them an opportunity to become masters at one of the most basic elements of art. This element can be made easy to understand and can also be introduced in a fascinating way. Having a successful grasp on color theory will hopefully encourage fourth grade students to continue the journey of art education with vigor and enthusiasm.

Recommendation for further research

The art education world should not be afraid to try nontraditional means to teach students. This country has a more diverse population than it has seen before and, similar to general education trying to find alternative ways to teach all children, the field of art education needs to be an area for helping all children learn and succeed. Art and books are visually powerful tools. The implication of my proposed integrated art-literature curriculum would be to allow access to a world where language is not a primary way of communication. English Language Learners, like the majority of my current students, would feel comfortable learning about art because they would have another visual (the book) to help them learn. Another implication of this curriculum is to break down the anxiety of having to create a perfect art project. Students who may come to art class with a preconceived notion that they are not good artists can hopefully feel like they are starting on the same ground when a book starts off the lesson. Books are familiar. Even books about master artists are not scary and intimidating to a student who has never been to a museum when the story is presented in a factual yet humorous way. The hopes of this art-literature curriculum is that by using books, all students will be open to learn about art and will be willing to express themselves in their art making.

I would recommend that other teachers use the art curriculum model chart if deciding to integrate any part of their class. These studies included in this chart were overall very successful in raising test scores. Although not widely publicized, they were also successful in bringing joy to every participant who was interviewed about the art making activity. Mostly, these programs and models offered students safe and comfortable places for self-expression. I agree that this can be accomplished in an art classroom.

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Appendix

Allan Ahlberg's *The Pencil* (2008) is a funny story about art materials. It starts off with a pencil and the pages are black and white. The pages become colorful when a paintbrush is added, but trouble ensues when the eraser enters the picture. Each item is named and becomes an integral part of the short story.

Nancy Andrews-Goebel's *The Pot that Juan Built* (2011) is a tongue-twisting book that enlightens the class while they learn about creating a pot. The book gives additional information about Mexican potter Juan Quezada but the main storyline is a repeating verse about building a pot. Juan starts at the end result, the pot, and ends his story with the beginning, the cock that crowed.

Roberta Angeletti's *The Cave Painter of Lascaux* (2004) is a story about a class field trip to the caves of France. A girl gets separated from her group and learns about the caves from a real caveman. It is a very informative book, yet it is written in a kid-friendly tone. There is factual information at the end of the book.

Laurence Anholt's *Camille and the Sunflowers* (1999) is a book about Vincent van Gogh befriending a boy, Camille, and his family. Van Gogh taught Camille a little bit about art and a little bit about life before he packed his bags and left.

Laurence Anholt's *Leonardo and the Flying Boy* (2007) is a highly imaginative story. Leonardo is compared to a wizard in the way he trains other young artistic boys using his many artistic talents. This story highlights both his skills and imagination.

Laurence Anholt's *Picasso and the Girl with the Ponytail* (2007) is a story based on the factual relationship between Picasso and Sylvette. Their friendship grew as she would pose for over forty artworks for him and continued as he encouraged her to become an artist herself.

Alan Baker's classic 1999 *White Rabbit's Color Book* is a very simple explanation of color mixing with great large visuals for reinforcement.

Sharon Reiss Baker's *A Nickel, A Trolley, A Treasure House* (2007) is a story about a creative boy at the turn of the century who loves to draw. His whole world is opened up when a teacher takes him on a journey to the Metropolitan Museum of Art. The illustrations are created in a gorgeous, antiqued impressionist style and are breathtaking to look at.

Byrd Baylor's *When Clay Sings* (1987) includes poetry, songs, and symbols from the American Southwest Native Americans. This Caldecott Honor book is good to use as a hook for teaching clay as well as for introducing the culture of the Native Americans.

Andrea Beaty's *Iggy Peck, Architect* (2007) teaches the term *architect* and enhances creativity by not limiting building to traditional materials.

Karen Beaumont's *I Ain't Gonna Paint No More!* (2005) is a silly and funny rhyming story showing an enthusiasm toward painting. Good examples of patterns can be found throughout the pages.

Karen Beaumont's *I Like Myself!* (2004) is a book praising self-admiration and valuing the unique qualities of individual children.

Michael Bender's 1995 *Waiting for Filippo: The Life of Renaissance Architect Filippo Brunelleschi* is a very detailed and intricate pop-up book about Filippo Brunelleschi. This book includes maps, elaborate pop-up rooms showing artists at work, experimentation with perspective, and information on the domes, plazas, and interiors of cathedrals.

Laurene Krasny Brown and Marc Brown's *Visiting an Exhibition* (1986) is an excellent introduction before visiting a museum. Using reproductions of real art, the family in this book talks about all kinds of art and how museums are beneficial in today's world.

Eric Carle's *The Tiny Seed* (2009) is a story about the life cycle of a flower. Carle uses both organic and geometric shapes, as well as, secondary colors to teach how plants grow.

Peter Catalanoto's 2006 book, *Emily's Art*, explores the struggle between painting realistically and living up to adult expectations verses using art as a creative outlet.

Peter Catalanoto's *The Painter* (1999) is a book recognizing and appreciating yourself and others as artists.

Tomie dePaola's *The Art Lesson* (1997) is story that encourages excitement about art class and introduces the terms *author* and *illustrator*.

John Duggleby's *Story Painter, The Life of Jacob Lawrence* (1998) is illustrated only with Jacob Lawrence's artwork. This informational book is separated into chapters about Jake's life. It is written in a kid-friendly tone while filled with plenty of information.

Lois Ehlert's *Planting a Rainbow* (1992) is a book aimed at young elementary students and is perfect for identifying and naming colors.

Michael Garland's *Dinner at Magritte's* (1995) is a story about a young boy who visits his neighbor, Rene Magritte, for dinner. The illustrations, as well as the night's events, are based on Magritte's paintings. Without knowledge of the paintings, the story would be silly and fun for a child. With background knowledge of Magritte's paintings, the story is witty and clever.

Gail Gibbons's *The Quilting Bee* (2004) briefly describes the history of American quilt making and illustrates examples of popular patterns.

Dana Goldberg edited *On My Block* (2007), which is a great book to discuss neighborhoods and communities. Fifteen different artists depict their special places with illustrations and stories.

Keith Graves's *The Unexpectedly Bad Hair of Barcelona Smith* (2006) is a charming story about an overly cautious boy with prudently straight hair. One humid day, his hair becomes out of control. The illustrations in this book are stunning and it is a great book for teaching about lines and patterns in hairstyles.

Rhonda Gowler Green's *When a Line Bends...A Shape Begins* (2001) is a rhyming book and a wonderful tool to teach how shapes are essentially lines that are bent. The detailed pictures with humorous text make enjoyable and informative reading.

Jan Greenberg's *Action Jackson* (2007) is a story based on actual events about Jackson Pollock, starting at the time he created Lavender Mist. The beautiful watercolor illustrations aid the unique story by helping the reader feel his hope, frustration, and support. The book ends with a succinct biography and actual photographs of Jackson Pollock.

Claire Hartfield's *Me and Uncle Romie* (2002) is a book that tells a fictional story based on factual events and teaches about Romare Bearden and his art. The Romare Bearden Foundation supports this book as a way for children to learn more about him.

Phillip Isaacson's *Round Buildings, Square Buildings, Buildings that Wiggle like a Fish* (2001) is a book filled with beautiful photographs of famous and everyday buildings from around the world. The photos range from up-close shots of windows to scenic shots of pastures. The text includes information about architectural elements such as buttresses and the use of repetition.

Joan Shaddox Isom's *The First Starry Night* (2001) is a fictional story about a friendship that developed between a young boy and Vincent van Gogh during the time van Gogh spent in Arles, France. Every page in the book is filled with gorgeous paintings in the impressionist style.

Simon Jennings's *Artist's Little Book of Color* (2008) is a detailed description about the history, mechanics, and usage of color as well as the variety of artistic pigments.

Karen Katz's *The Colors of Us* (2007) is a great story to teach portraiture, facial proportions, and to explore the unique words that describe the variety of skin tones in each of us.

True Kelly's *Pablo Picasso Breaking all the Rules* (2002) is written and illustrated in a kid-friendly book report style about Pablo Picasso.

True Kelly's *Who was Pablo Picasso?* (2009) is an informational chapter book about Pablo Picasso written in kid language and including funny line drawings.

Linda Kranz's *Only One You* (2006) is an encouraging book about self-discovery that includes small detailed pictures of different kinds of fish which are analogous to different kinds of people.

Nina Laden's *When Pigasso met Mootisse* (1998) is a friendly and fun book about the personalities of Pablo Picasso and Henri Matisse.

Lionel Le Neouanic's *Little Smudge* (2006) is a great book for reinforcing organic and geometric shapes as well as referencing modern artwork.

Leo Lionni's *Little Blue and Little Yellow* (1995) is a wonderful, young elementary-level book to use as a guide for color mixing.

Leo Lionni's *Swimmy* (1973) has excellent pictures that show underwater illustrations using examples of repetition. The illustrations lend to tissue bleeding, watercolor wash techniques, or printmaking. The book also teaches the lesson of working together to overcome obstacles.

Paul Owen Lewis's *Frog Girl* (2001) is a wonderfully illustrated story about Native Americans in the Northwest Coast. It includes folklore as well as interesting pictures of totem poles and button blankets. There is factual information about the Northwest Coast Native Americans at the conclusion of this book.

Max Lucado's *You Are Special* (1997) is a story about Wemmicks who receive either a gold star or a gray dot. Throughout this book the master woodcarver, Punchinello, helps the Wemmicks understand what is really important in life. The pictures are amazing, especially the informative ones about woodcarving. The story is a self-affirming one for all ages.

Patrick McDonnell's *Art* (1996) is a younger elementary age introduction-to-art book about a boy named Art and the art he creates.

Patricia C. McKissack's book *Stitchin' and Pullin' a Gee's Bend Quilt* (2008) includes historical information about the rural community of Gee's Bend in Alabama. Told in a series of poems, this book describes life amongst the people of Gee's Bend and how they value quilt making.

Kinsy McVay's *Just Line Around* (2009) is a simple yet funny way to reinforce the art concept of line.

P.I. Maltbie's *Claude Monet: the Painter who Stopped the Trains* (2010) is a story about Claude Monet with spectacular illustrations. During a time that critics are blasting his Impressionistic work, his son is obsessed with the Parisian trains. Monet then switches his subject to the trains but keeps painting in his Impressionistic style. This marks a very important time in Monet's life.

W. Nikola-Lisa's *The Year with Grandma Moses* (2000) follows a calendar year of Grandma Moses's paintings with poetic writings illustrating each one. Accompanying each artwork are excerpts from Grandma Moses's memoir. Her personal text adds deep sincerity to this book.

Amy Novesky's *Me, Frida* (2010) is a story about Frida Kahlo and her life starting from the time she moved to the United States. The illustrations resemble Kahlo's own distinctly bold art and the story is kid-friendly.

Marcus Pfister's *Rainbow Fish* (1992) is a story emphasizing uniqueness. Tissue paper bleed, wax resist, watercolor techniques, and cool colors are also great to teach alongside this book.

Daniel Manus Pinkwater's *The Big Orange Splot* (1993) is a book that encourages uniqueness and artistic expression.

Giles Plazy's *A Weekend with Rousseau* (1993) is a lengthy, informative, and fun book about Henri Rousseau. It begins with the artist himself inviting the reader on a journey as he shares information about his artwork. Also, a guide for finding Rousseau's work and the epitaph on his tomb are included.

Antoinette Portis's *Not a Box* (2006) is a book that helps the reader visualize what else the shape of a square could be. The character transforms the *not a box* into many wonderfully imaginative ideas.

Deborah Kogan Ray's *Hokusai* (2001) is a beautifully illustrated book about the Japanese artist Hokusai. This story is historical with details from his life. The reader will be left filled with inspiration from the obstacles he overcame and the vast amount of artwork he created.

Peter Reynolds's 2004 book *Ish* ask the question "What do you call something that's not exactly representational?" *Ish!* This book gives students a nonsense word to use in order to allow their artwork to be imperfect.

Peter Reynolds's *The Dot* (2003) is an introduction-to-art story about encouraging children to make a mark.

Faith Ringgold's *Tar Beach* (1996) is a beautiful story about putting your imagination to positive use. Each image is a painting Ringgold made for the accompanying text. Her quilt, *Tar Beach*, is similar, but not the exact same, as this story.

Amy Krouse Rosenthal's *Duck! Rabbit!* (2009) goes back and forth from making the reader think the picture is a rabbit to making the reader think it is a duck. It pushes the reader's mind to be open to new ideas and to think in new ways.

Elizabeth Rusch's *A Day with No Crayons* (2007) is a story about how Liza loves to draw. When her crayons get taken away, her eyes are opened to the color and art that is naturally around her.

Barney Saltzberg's 2010 book *Beautiful Oops!* is an approachable way to let students know that mistakes not only happen, they can turn into beautiful surprises.

Leda Schubert's *Feeding the Sheep* (2010) is a brightly illustrated book that shows a mother making yarn. In the playful story, the mother starts by shearing the sheep and ends up with a sweater.

Charles G. Shaw's *It Looked Like Spilt Milk* (1991) is a book that encourages creativity and looking at things from a different perspective using silhouetted figures. It can also be used to teach about organic shapes.

Pamela Geiger Stephens's *Dropping in on Rousseau* (2003) follows the friendly bird, Puffer, as we meet and talk with Henri Rousseau. In this fictional book, based on actual events, Rousseau tells the readers about his life and his paintings.

Tanya Lee Stone's 2008 book *Sandy's Circus* includes wonderfully large and detailed illustrations about Alexander Calder's creations, specifically his wire sculptures.

Joan Sweeney's *Suzette and the Puppy* (2000) is a cute story about the painting *Little Girl in a Blue Armchair* by Mary Cassatt.

Rina Swentzell's *Children of Clay* (1993) is an informational book about Native Americans. This book focuses on a family of Pueblo potters. The photographs chronicle the potters making varieties of clay pieces.

James Warhola's *Uncle Andy's* (2005) is a book filled with hilarious illustrations. The story is about a family who visit their uncle, Andy Warhol, in the big city of New York. It is written by Andy Warhol's nephew, James Warhola, based on the annual trips he and his family would make to New York, specifically the summer trip of 1962.

Candace Whitman's *Lines that Wiggle* (2009) is a rhyming story with lines highlighting each line! This funny, yet nonsensical story is a favorite to recite to young children as they are captivated by the cadence, the pictures, and the lines they can now recognize.

David Wiesner's *Art and Max* (2010) is a story with illustrations that will take your breath away. This book can be used for a discussion about art criticism, exploring the question, "What is art?" It could also be used as an art history book because its illustrations vary in the styles and time frame from which they represent.

Jonah Winter and Jeanette Winter's *Diego* (1994) is a kid-friendly and historically accurate story about Diego Rivera. It is written in both Spanish and English.

Ellen Stoll Walsh's classic 1995 book *Mouse Paint* is a great resource for introducing color mixing to young children through a story about mischievous mice.