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Integration of Visual Art with Other Subjects in the Illinois High Schools

Laura Lynn Pottala-Irle

Eastern Illinois University

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Integration of Visual Art with Other Subjects in

the Illinois High Schools

(TITLE)

BY

Laura Lynn Pottala-Irle

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

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IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
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Abstract

Integration of Visual Art With Other Subjects in the Illinois High Schools

The true nature of this work is to show that integration of visual art is taking place in the Illinois High Schools. This conclusion is the result of a survey sent out to a group of Illinois High Schools. The results show that the Central and Southern Illinois High Schools have more integration of academic subjects incorporated in their curriculum compared to Northern Illinois High Schools. Yet integration of other art subjects are taught more in the Northern Illinois High Schools than the Central or Southern Illinois High Schools. Physical Education proved to be the subject least likely to be integrated. Social Studies, Literature and Creative Writing showed the most positive responses of academic subjects. The arts subject that was least likely to be integrated by either group was dance movement. The three most likely to be integrated arts were senses, sound/music and literature/poetry. This paper also shows the most common teaching approach used by both groups is emphasis on elements and principles of design.

The responses were then divided by school size. This paper will show that small schools integrate academic subjects more than medium or large schools. It will also show medium sized schools integrating other art subjects more than small or large schools. Small and large schools both chose physical education as the academic subject least integrated. The medium sized schools show composition as the least integrated academic subject. In the integration of other arts all groups integrated dance/movement least. The most integrated arts are senses, literature/poetry and music/sound. None of the three groups had them ranked in the same

order. In the category of teaching approach all groups chose emphasis on elements and principle of design.

The final chapter of this thesis examines many articles published that show integration taking place most the articles are project oriented. Many involve social studies. Other subjects are science, language arts, the senses, poetry, film and a musical.

**Integration of Visual Art
With Other Subjects in the
Illinois High Schools**

by

Laura L. Pottala-Irle

Advisor

Dr. Hannah Eads

**Submitted in partial fulfillment of the
requirements for the degree of
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Preface

This paper is a culmination of the information of a survey that was sent out on March 8, 1984. The survey was mailed to two-hundred fifty recipients, one-hundred twenty-five Central and Southern Illinois high schools and one-hundred twenty-five Northern Illinois high schools. The total response acquired was one-hundred and sixteen surveys, sixty surveys from central and southern Illinois and fifty-six from northern Illinois. The surveys were answered by a visual art educator at the high school. The schools were chosen by random selection from an Illinois High School handbook.

The information, after deciphered as Northern, Central and Southern Illinois was assembled as a whole and then separated into three different categories of school size; two hundred fifty or less, two hundred fifty one to seven hundred fifty, and seven hundred fifty one or more. This was to determine if school size was a major factor in visual art being integrated with other subjects in the curriculum.

The survey had nineteen questions, seventeen pertained to what is taught to the high school student by the visual art educator. The questionnaire was also designed to see

if other academic subjects or other art related subjects were integrated by the visual art educator with visual arts. In addition it was designed to find out how often, if ever, visual art is integrated. It determined the most common teaching approach used in the classroom.

The final chapter is a group of article reviews to show what is available to art educators through the printed media to help them integrate art with other subjects. This information is limited to School Arts and Arts and Activities magazines because they are the most available to the educators.

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Chapter I

Findings for Northern Illinois High Schools Versus Central and Southern Illinois High Schools

This will be a comparison of the findings received from the survey mailed. The purpose is to see if Group A (Central and Southern Illinois High Schools) are more or less culturally integrated than Group B (Northern Illinois High Schools). All surveys came from art teachers and art administrators from public schools.

Question one was interested in school size. The sizes were divided as the class divisions for athletics are determined; 250 or less, 251 - 750, 751 or more. It was determined that Group B, the Northern Illinois High Schools, are on the whole more populous than Group A, Central and Southern Illinois High Schools (see Table 1).

Table 1

<u>School Size</u>	<u>Group A</u>	<u>Group B</u>
250 or less	40.35 %	7.84 %
251 - 750.	38.6 %	19.61 %
750 or more	21.05 %	72.55 %

Question two was to find out the total percentage of students in the high schools that attend visual art classes. This question brought about a close to equal response. Group A showed a slightly high attendance. This question identified what percentage of high school students are involved with this survey (see Table 2).

Table 2

Total % of Students

<u>in Art Classes</u>	<u>Group A</u>	<u>Group B</u>
0 - 39 %	87.93 %	90.20 %
40 - 69 %	10.34 %	5.88 %
70 - 89 %	1.72 %	1.96 %
90 - 100 %	--	1.96 %

Question three: "How often do teachers integrate visual art with other academic subjects?" Group B seemed less likely to integrate visual arts with other academic subjects. The table shows many students in the 'never' category. The table is deceptive; when the other choices given are added together, most of the art students do receive some type of integration with other academic subjects. Group A showed the higher percentage of some form of integration with a total of 76.27% compared to Group B, integrating somewhat less at 68.62%. The information received shows the integration of visual arts with other academic subjects is not demonstrated at an intense level. The majority of visual art teachers must see some importance

since they are teaching the relationships of visual arts with other academic subjects. The responses show that the most integration students receive is on a monthly (up to 2 times) or on a quarterly basis. The integration does not seem to be of great import to the visual art teacher. See Table 3 for actual responses.

Table 3

How often do art teachers integrate visual art with academic subjects?

	<u>Group A</u>	<u>Group B</u>
Daily	5.1 %	5.88 %
Weekly (up to 2x)	11.86 %	5.88 %
Monthly (up to 2x)	22.03 %	23.53 %
Quarterly	25.42 %	25.49 %
Never	23.73 %	31.37 %
Other	<u>11.86 %</u>	<u>7.84 %</u>
Do at least some time	76.27 %	68.62 %

The survey then searched out the subjects these visual art teachers integrated with the visual arts. The survey offered these subjects: science, math, social studies, creative writing, composition, literature, health and physical education. In the results, both Groups A and B had physical education as the least likely to have integration. Both Groups A and B showed the most likely subject to integrate was social studies. Literature and creative writing both also ranked high in likeliness to integrate. Table 4

shows the cumulative positive responses in each subject. Table 5 represents the percentages of one subject over the other by groups, then by the combination of the two groups. Science, creative writing, literature and social studies were all ranked in the same order as in likeliness to be taught in correlation with visual arts. Table 6 shows the least likely to the most likely integration of visual arts with academic subjects of both Groups A and B. This enables one to see the two groups paralleled.

Table 4

<u>Integrate Visual</u> <u>Art with:</u>	Positive Responses	
	<u>Group A</u>	<u>Group B</u>
Science	39.66 %	40.82 %
Math	34.48 %	37.25 %
Social Studies	58.62 %	60.78 %
Creative Writing	51.72 %	46.00 %
Composition	24.14 %	26.00 %
Literature	51.72 %	52.00 %
Health	36.21 %	16.00 %
Physical Education	20.69 %	8.16 %

Table 5

<u>Integrate Visual</u> <u>Art with:</u>	<u>Avg. of</u>		
	<u>Group A</u>	<u>Group B</u>	<u>2 Groups</u>
Science	12.5 %	13.89 %	13.2 %
Math	10.87 %	13.19 %	12.03 %
Social Studies	18.48 %	21.53 %	20.01 %

Table 5 (cont.)

	<u>Group A</u>	<u>Group B</u>	<u>Avg.</u>
Creative Writing	16.3 %	15.97 %	16.13 %
Composition	7.61 %	9.03 %	8.32 %
Literature	16.3 %	18.05 %	17.18 %
Health	11.41 %	5.56 %	8.48 %
Physical Education	6.52 %	2.78 %	4.65 %

Table 6

Least Likely to Most Likely

<u>Group A</u>		<u>Group B</u>	
<u>Subject</u>	<u>%</u>	<u>Subject</u>	<u>%</u>
Phy. Education	6.52 %	Phy. Education	2.78 %
Composition	7.61 %	Health	5.56 %
Math	10.87 %	Composition	9.03 %
Health	11.41 %	Math	13.89 %
Science	12.5 %	Science	13.89 %
Creative Writing	16.3 %	Creative Writing	15.97 %
Literature	16.3 %	Literature	18.05 %
Social Studies	18.48 %	Social Studies	21.53 %

The next area of questioning surveyed the relationships among the arts that are taught in the visual arts classroom. Group B was found to be more likely to teach the relationships of the arts in the classroom as compared to Group A. Group A had 79.65% of their students receiving some form of exposure. Group B had 82.35% of their students also receiving some form of exposure. Group B on the whole taught these relation-

ships on a more frequent basis as well as exposing the relationships (see Table 7 for more conclusive results).

Table 7

How Often are Relationships Among the Arts Taught?

	<u>Group A</u>	<u>Group B</u>
Daily	6.78 %	7.84 %
Weekly (up to 2x)	5.08 %	11.76 %
Monthly (up to 2x)	25.42 %	29.41 %
Quarterly	27.12 %	27.45 %
Never	20.34 %	17.65 %
Other	<u>15.25 %</u>	<u>5.88 %</u>
Do at least some time	79.25 %	82.35 %

Going more in depth, the survey asked "when relationships are introduced, with which arts are the visual arts introduced?" Both Groups A and B had the senses, sight, sound and motion, as the most frequent response. Both Groups A and B also had a common least likely response, dance movement. There was a high positive response to the other selections, literature/poetry, creative writing, theatre/acting and music/sound.

Table 8 shows the positive reactions to the survey question. Table 9 then takes Table 8's positive reactions and averages them by each group. Table 10 lists the averages from Table 9 from least likely to relate to the most frequently related art subject.

Table 8

When relationships are introduced, with which arts are the visual arts introduced?

	Positive Reactions		
	<u>Combination</u>		
	<u>Group A</u>	<u>Group B</u>	<u>Groups A & B</u>
Senses; sight, sound, motion	66.1 %	69.39 %	67.75 %
Literature or Poetry	49.15 %	63.27 %	56.21 %
Creative Writing	44.83 %	44.9 %	44.87 %
Dance Movement	20.69 %	26.53 %	23.61 %
Theatre/Acting	43.1 %	58.00 %	50.55 %
Music/Sound	62.07 %	58.00 %	60.04 %

Table 9

With which arts are the visual arts introduced?

	Avg. of Positive Reactions		
	<u>Combination</u>		
	<u>Group A</u>	<u>Group B</u>	<u>Groups A & B</u>
Senses; sight, sound, motion	23.35 %	21.51 %	22.43 %
Literature or Poetry	17.37 %	19.62 %	18.50 %
Creative Writing	15.57 %	13.92 %	14.75 %
Dance Movement	7.19 %	8.23 %	7.71 %
Theatre/Acting	14.97 %	18.35 %	16.67 %
Music/Sound	21.57 %	18.35 %	19.66 %

Table 10

Least Likely to Most Likely

<u>Group A</u>		<u>Group B</u>	
<u>Art</u>	<u>%</u>	<u>Art</u>	<u>%</u>
Dance Movement	7.19 %	Dance Movement	8.23 %
Theatre/Acting	14.97 %	Creative Writing	13.92 %
Creative Writing	15.57 %	Theatre/Acting	18.35 %
Literature/Poetry	17.37 %	Music/Sound	18.35 %
Music/Sound	21.57 %	Literature/Poetry	19.62 %
Senses...	23.35 %	Senses...	23.35 %

The final question asked about the educator's teaching approach. It asked for the "one" which corresponds most closely to their teaching approach. Fifteen percent of the educators marked more than one approach. The choices were: a) emphasis on elements and principles of design; b) using the other art forms to enhance the visual art; c) emphasis of how each art might express the same idea; d) emphasis on similarities of all the arts of the same period or culture. Those with more than one response are listed under "e" in Table 11. Table 11 shows that both the Northern and the Southern Illinois High School art educators agree that emphasis on elements and principles of design are the focus of their teaching approach.

Table 11

Teaching Approach Used by the Educators

	<u>Group A</u>	<u>Group B</u>
a (as listed above)	73.34 %	68.6 %
b (" " ")	5.00 %	3.92 %
c (" " ")	1.66 %	5.88 %
d (" " ")	5.00 %	5.88 %
e (additional methods)	15.00 %	15.68 %

Conclusions

When dividing the schools between Northern Illinois and Central and Southern Illinois High Schools I was trying to determine if the urban population of Northern Illinois, where there would probably be an easier access to "art events" in a city such as Chicago, would promote relations between the arts and other academic subjects. It does not seem the survey worked in this way. The survey did work differently than what was expected. The rural communities seem to integrate academic subjects somewhat more than urban schools. The urban schools integrated the arts with visual arts somewhat more than the rural schools.

When asking about the integration of other academics with the visual arts it was found the Central and Southern Illinois (Group A) High Schools were more likely to integrate visual arts with other subjects. The survey also showed the students receiving this integration on a monthly or quarterly basis. This means 4 to 18 times a year. Integration does not seem to be something of great importance

to the visual art educators. It would also lead one to believe the student will not get a great influence of the relationships of art and academics. The questionnaire gave the educators eight choices of academics (see Table 4). These eight subject's positive responses ranged from eight percent to sixty percent. Receiving such a positive response to this range of subjects would lead one to believe in the four to eighteen times a year the relations would tend to be very vague to the student. It would also lead me to believe that unless these periods are very well planned and of great interest to the student it would leave little to no impact on the average student.

In relating the arts with visual arts the outcome was close to the same. The educators that teach daily or weekly has risen some. Again we see the majority receiving this education on a monthly (up to 2x) or on a quarterly basis. This time there were six choices and with these six choices there was a greater percentage that incorporated each of the subjects in their class activity. On the surface this looks positive to see the arts of the senses (66.1% or 69.39%), literature or poetry (49.15% or 63.27%), creative writing (44.83% or 44.9%), dance movement (20.69% or 26.53%), theatre/acting (43.1% or 58%) and music/sound (62.07% or 58%). If the relationships of such a vast group of arts can be taught effectively it is positive. It is easier to see how an educator can

incorporate or relate one art to another or as a group
than the academic subjects.

Chapter II
Findings for Small Versus Medium Versus
Large Illinois High Schools

The purpose of this separation is to see if school size has an effect on integration in the visual art classroom. The small group (S) represents schools that have two hundred fifty or less students; the medium group (M) represents schools that have two hundred fifty-one to seven hundred fifty students; the large group (L) represents schools that have at least seven hundred fifty-one students. Group S consists of 24.09% of the high schools surveyed; Group M represents 29.1% of the high schools surveyed; and Group L represents 46.8% of the high schools surveyed.

The survey will first show the percentage of the students actually involved in visual art classes (see Table 12). This will show how many students are actually exposed to this teaching. It will also show which type of school may draw the students to the art classroom. Again there is a close to equal response between the three groups. The majority of the students are not exposed to any visual art class.

Table 12

Total % of Students in

<u>Visual Art Classes</u>	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
0 - 39 %	84 %	88.2 %	92 %
40 - 69 %	12 %	8.8 %	6 %
70 - 89 %	4 %	2.9 %	0 %
90 - 100 %	0 %	0 %	2 %

The next question: "How often do teachers integrate Visual Art with other academic subjects?" This question is important to demonstrate the amount of time actually spent integrating visual art with the other academic subjects. The results shown in Table 13 shows that small, medium and large schools had the greatest positive responses on the monthly or quarterly basis. The medium and large schools have higher negative responses than the small schools. When all percentages are added together again, most schools, no matter what size, do integrate visual art with other academic subjects at least some of the time.

Table 13

How often do teachers integrate Visual Art with academic subjects?

	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
Daily	8 %	2.9 %	8 %
Weekly (up to 2x)	12 %	11.8 %	6 %
Monthly (up to 2x)	24 %	23.5 %	22 %

Table 13 (cont.)

	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
Quarterly	28 %	26.5 %	22 %
Never	16 %	26.5 %	34 %
Other	<u>12 %</u>	<u>8.8 %</u>	<u>8 %</u>
Do at least some time	84 %	73.5 %	66 %

The next question was interested in which academic subjects were integrated with the visual arts. The small group focused most of their teaching on Social Studies, Literature/Poetry and Creative Writing. Medium sized high schools three most frequently integrated subjects were Social Studies, Literature/Poetry and Science. The large high schools most commonly integrated subjects were Social Studies, Creative Writing and Literature/Poetry. Social Studies proved to be the most integrated academic subject in any of the groups. See Tables 14, 15 and 16 for more conclusive results.

Table 14

<u>Integrate Visual</u>	<u>Positive Responses</u>		
<u>Art with:</u>	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
Science	44 %	47.1 %	32 %
Math	44 %	35.3 %	34 %
Social Studies	64 %	64.7 %	52 %
Creative Writing	56 %	41.2 %	50 %
Composition	32 %	17.6 %	28 %
Literature/Poetry	60 %	52.9 %	48 %

Table 14 (cont.)

	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
Health	32 %	35.3 %	18 %
Physical Education	12 %	23.5 %	10 %

Table 15

<u>Integrate Visual</u>	Positive Responses		
<u>Art with:</u>	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
Science	12.79 %	14.81 %	11.76 %
Math	12.79 %	11.11 %	12.50 %
Social Studies	18.60 %	20.37 %	19.12 %
Creative Writing	16.28 %	12.96 %	18.38 %
Composition	9.30 %	5.55 %	10.29 %
Literature/Poetry	17.44 %	16.67 %	17.65 %
Health	9.30 %	11.11 %	6.62 %
Physical Education	3.49 %	7.41 %	3.68 %

Table 16

Least Likely to Most Likely

<u>Group S</u>		<u>Group M</u>	
<u>Subject</u>	<u>%</u>	<u>Subject</u>	<u>%</u>
Phy. Education	3.49 %	Composition	5.55 %
Health	9.30 %	Phy. Education	7.41 %
Composition	9.30 %	Health	11.11 %
Math	12.79 %	Math	11.11 %
Science	12.79 %	Creative Writing	12.96 %
Creative Writing	16.28 %	Science	14.81 %
Literature	17.44 %	Literature	16.67 %

Table 16 (cont.)

<u>Group S</u>		<u>Group M</u>	
Social Studies	18.60 %	Social Studies	20.37%
<u>Group L</u>			
<u>Subject</u>	<u>%</u>		
Phy. Education	3.68 %		
Health	6.62 %		
Composition	10.29 %		
Science	11.76 %		
Math	12.50 %		
Literature	17.65 %		
Creative Writing	18.38 %		
Social Studies	19.12 %		

The following question asked "How often are relationships taught among the arts?" All groups, small, medium and large have higher percentages in the monthly and quarterly categories. The large schools have the highest 'never' answer with 26%. The large schools also have a higher percentage than the other schools in the 'daily' answer with 10%; that is 2.3% over small schools and 10% over medium schools. The small and medium schools show mid to high 80's in percentages of teaching relationships at least some of the time. The large schools show having 74% integration taught at least some of the time. That is at least 10.3% less than the small and medium schools (see Table 17).

Table 17

How often are Relationships Among the Arts Taught?

	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
Daily	7.7 %	0 %	10 %
Weekly (up to 2x)	7.7 %	9.4 %	8 %
Monthly (up to 2x)	34.6 %	25.0 %	26 %
Quarterly	23.1 %	43.8 %	20 %
Never	15.3 %	12.5 %	26 %
Other	<u>11.5 %</u>	<u>9.4 %</u>	<u>10 %</u>
So at least some time	84.7 %	87.5 %	74 %

The next question asked: "When relationships are introduced which arts are introduced with the Visual Arts?" Medium and large schools were in agreement in that they both chose 'the senses' as the most likely Visual Art to be integrated. The small schools chose Literature and Poetry. All three school sizes had the same top answers; Senses, Literature/Poetry and Music/Sound. All three groups also had Dance as the least likely to integrate with the Visual arts. All school sizes who integrate the other arts integrate all the different arts in the curriculum. Tables 18, 19 and 20 will give more conclusive results.

Table 18

<u>Integrate Visual</u>	Positive Responses		
<u>Art with:</u>	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
Senses...	69.23 %	69.70 %	64 %

Table 18 (cont.)

	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
Literature/Poetry	76.92 %	48.48 %	48 %
Creative Writing	42.31 %	36.36 %	38 %
Dance Movement	15.38 %	27.27 %	20 %
Theatre/Acting	38.46 %	42.42 %	42 %
Music/Sound	57.69 %	66.67 %	44 %

Table 19

<u>Integrate Visual</u>	Positive Responses		
<u>Art with</u>	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
Senses...	23.07 %	23.96 %	25.00 %
Literature/Poetry	25.64 %	16.67 %	18.75 %
Creative Writing	14.10 %	12.50 %	14.84 %
Dance Movement	5.13 %	9.37 %	7.81 %
Theatre/Acting	12.82 %	14.58 %	16.41 %
Music/Sound	19.23 %	22.92 %	17.19 %

Table 20

Least Likely to Most Likely

<u>Group S</u>		<u>Group M</u>	
<u>Subject</u>	<u>%</u>	<u>Subject</u>	<u>%</u>
Dance	5.13 %	Dance	9.37 %
Theatre/Acting	12.82 %	Creative Writing	12.50 %
Creative Writing	14.10 %	Theatre/Acting	14.58 %
Music/Sound	19.23 %	Literature/Poetry	16.67 %
Senses...	23.07 %	Music/Sound	22.92 %
Literature/Poetry	25.64 %	Senses...	23.96 %

Table 20 (cont.)

<u>Group L</u>	
<u>Subject</u>	<u>%</u>
Dance	7.81 %
Creative Writing	14.84 %
Theatre/Acting	16.41 %
Music/Sound	17.19 %
Literature/Poetry	18.75 %
Senses...	25.00 %

The final question dealt with the teaching approach. The questionnaire asked for the one teaching approach that best described their personal teaching method. The choices were: a) emphasis on elements and principles of design; b) using the other art forms to enhance the visual art; c) emphasis of how art might express the same idea; and d) emphasis on similarities of all the arts of the same period or culture. There were some who answered with more than one method. Those who answered with more than one response are in the 'additional' column. All three groups focused on the "emphasis on elements and principles of design". All those with more than one response also had the "emphasis on elements and principles of design" as one of their answers. See Table 21 for more detailed responses.

Table 21

Teaching Approach Used by the Educators

	<u>Group S</u>	<u>Group M</u>	<u>Group L</u>
a (as listed above)	69.2 %	71.80 %	68 %
b (" " ")	15.4 %	0 %	2 %
c (" " ")	3.8 %	0 %	6 %
d (" " ")	3.8 %	9.40 %	6 %
e (additional methods)	7.7 %	18.75 %	18 %

Chapter III

This chapter will look at articles published in School Arts and Arts and Activities magazines between December, 1983 and March, 1985. The articles reviewed had to relate visual art with other subjects. Many do not deal directly with the integration, but do have strong indications of pointing out visual art integration.

Many of the articles involved the relationships to social studies. These social studies articles often do not have specific projects to teach, yet give the educator much to work with to develop a totally interrelated activity. Other articles involved with interrelating on the academic levels used science combined with visual art and language arts with visual art.

Visual art interrelated with other art subjects articles were developed with projects. The educators could use the projects as explained or they could make their own variations. Most of these articles deal with the senses.

Visual Art Interrelated with Social Studies

"From Africa: Variations on a Theme" was written by Guy Hubbard for Arts and Activities, June, 1984. Hubbard believes art education's main purpose should be sensitizing students

to the arts of the world (p. 28). This way the students can see the many facets of "human artistry" (p. 28). He also looks at social studies in the effect of tribes. Emotions are also important because the face is a very good source to communicate emotion.

The face is very important to many artists around the world. It relays expression so it is meaningful to the average person. The masks that will be discussed will help enhance self expression.

Many of the masks were for specific purposes. Masks have certain identities that express a certain tribe, region or village. The tribes had traditions they followed. They were allowed some self interpretation, but basic foundations were set in the beginning. Hubbard believes the children usually invent their own form of schema. This form of art changes slowly.

Hubbard believes in teaching three-dimensionality. The showing of African carved masks will not be frustrating to the student. Frustration occurs when exact copying is expected. Masks can show different ways of making eyes, noses and mouths. He suggests making mask forms as a project. Additive processes as clay or paper mache' or subtractive processes as carving on firm clay or plaster are two ideas given by Hubbard.

Distortion and abstraction are left up to the artist. Africans may have simplified their masks to help with the

supernatural effect they wanted. Practice and experience is needed for students to realize what can be changed to enhance their pieces. Examples for students are important to develop this knowledge. The examples teach them the African culture while teaching them aesthetic qualities.

The students looking at African masks will learn the different masks of Africa. They will also learn the features of a Guro mask are almost representational while the features of a Yoruba head have more distortion with large abstract eyes. The students studying masks will get clever ideas of realism and abstraction.

Surface treatment will be studied by looking closely at the masks. The distortions attract the view to different areas. The African masks have carved markings on them that identify their tribes. The humans had actual scars which are represented in this way. Hair is usually simplified by cutting fine lines in a parallel fashion. Head dresses are also used in some carvings. Studying these pieces will enhance the projects of the students.

"Variation on a Theme" (p. 45) shows the differences of African masks so the students get a continuity. The continuity is the mask or face that was depicting a human. The goal of Hubbard is to show students there is no one correct answer; creativity is the key to success.

Susan P. Rapp wrote "Masking: Magic in the Art Room" published in Arts and Activities, October, 1984. This

article deals with the integration of social studies with visual arts. The article points to many uses and designs of masks. Masks of ancient times were discussed along with masks of today's culture.

Some uses of the masks are to disguise, to ward off evil spirits and to appeal to the gods. Many masks are for the pure purpose of ceremonies. The masks are put away when not in use. Animal masks are popular in many cultures, some are depicted realist; others very abstract. The Seneca Tribe of the Iroquois made masks on trees. They carved into the live trees to represent supernatural semi-human images of the forests. These masks were painted in red and black paint and decorated with other materials. A mask can be made to cover the face, the head, or the whole body. The mask's complexity vary to the occasion.

Different masks were for different occasions. Each occasion usually has a traditional design and use of material in the mask. The students compare the masks of more primitive cultures with our culture's masks (make-up, protective coverings and Halloween masks).

Mask studies can give a greater understanding of other cultures' histories, traditions and religious beliefs. The masks of Africa, North America, and South America show excellent sophisticated use of art concepts (line, color, shape, form and design).

Classroom masks can be made after the study of design.

Cardboard box masks are sturdy and additions of strings, beads, construction paper, etc., are relatively easy. Painting of designs can be done with tempera or acrylic paint.

Mask making can develop an understanding of another culture and of another time. The students will discover design in art and receive hands-on experience.

"Wire Jewelry/Black History" by Robert A. Daniel and Charles C. Robinson was an article published in January, 1984 by School Arts magazine. This project was designed by an art supervisor at the request of a history instructor looking for a way to create interest in his unit on the history of American black slavery. This was designed for grade school students, but could be adapted for high school students.

The students first had their lessons on black slavery and the skills they brought from Africa. They studied the grill work that black ironsmiths forged in New Orleans, and other black crafts brought from Africa.

The teacher wanted his students to have a better understanding of the craft. He wanted the students to experience the difficulties of being a creator. This would also teach the students a new vocabulary of terms.

The project started with an introduction to the equipment needed: wire, pliers, jigs, hammers, dowels, clamp-on vice, tire rim to be used as an anvil, and goggles.

The teacher demonstrated what had to be done to create a pendant. Examples were shown. Examples were then put away so there would not be duplicating. Aluminum cable was used (scraps from the Electric Co.). The cable was hard for the students to form. Teachers viewed this positively because it showed the difficulty of actual forging. The students had an enjoyable experience. They also developed an appreciation for the black slaves that practiced forging as a craft.

"Baskets of Bamboo" by Betty LaDuke was published in Arts and Activities, December, 1984. Bamboo baskets are another example Betty LaDuke found in Nicaragua of the combination of a visual art with social studies. Basket weaving is a part of some Nicaraguan's daily life. It seems Nicaragua is abundant with craft skills handed down from one generation to the next.

"Baskets which are carried on the head are the foundation of Nicaragua's transportation system" (p. 36) is how Betty LaDuke began her article. This tells the reader the craft of basket weaving is in constant use. The large baskets carried on the head are used by many women to carry fruit, bread and sweets to be sold at bus stations. They are also used to carry things short distances. Baskets on the head allow a woman to have an arm free for a child or give them easier mobility. The baskets are large, sturdy, natural color.

San Juane de Oriente is in the low lands of Nicaragua where the bamboo grows. The family unit is the production team. The team's three main jobs are collection of the bamboo, splitting the bamboo into flat segments and actual weaving. The men usually do the cutting and the women usually weave.

The people can live on basket weaving alone. Each basket for an experienced basket maker can take just 15 minutes to complete. Enrique, the man featured by LaDuke, creates eight baskets a day. The collection and the splitting takes him two hours. He, like many Nicaraguans, sells his goods once a week. Enrique gets one dollar for each basket. He does supplement his income with some seasonal farm work.

Enrique begins his first stage of weaving by placing bamboo strips in a spoke wheel shape. Then, a strip is woven through this spokelike form to create the bottom of the basket. The weaver usually makes about six foundations before weaving up the sides.

This craft is good for the weaver because there is no investment required to start. They collect the needed bamboo from the low lands. Each family can set their own goal. The families have pride in the baskets they weave.

"Tapices De Luis" by Betty LaDuke is an article written for Arts and Activities, February, 1984. This article is an art history article. "Tapices De Luis" combines art with the Nicaraguan cultural heritage. This article has both

social studies and history involved.

Luis Lopez Florez creates tapestries from a tropical plant native to Nicaragua and made into hemp. Color schemes used are primary colors and earth tones outlined with black. He uses bold shapes that are each outlined by black.

Luis Lopez Florez began making pita hammocks with his father at the age of 8. Then Luis' father died. In his teens Luis began experiments with hemp strips and dye. He even tried spinning this hemp into ropes. With the rope he made he began creating floor rugs.

Cataline Mayer (Kitty), a Nicaraguan woman, married to an American, saw potential of American art works being transformed into tapestries by Luis. Kitty was involved with the artists of both countries. One of her friends was Alexander Calder, so she sought his permission to allow Luis alone to transform his drawings into tapestries. Luis did many of Calder's designs into tapestries until Calder's death in 1976. With this growth of knowledge in art history, Luis expanded. One of his tapestries was a copy from Picasso. Luis said through doing this work he experienced " 'an enormous spiritual and humanitarian stimulus' " (p. 27). After these experiences Luis began his own designs. In the late 70's his focus was on his own personal life experiences. His need was to show the life of the pueblo. He involved himself with works of going to market, village scenes dominated by birds (typi-

cal in Nicaraguan Art) and common, every day experiences. Luis reads folk legends for an understanding of his people. He uses images of Indian legends and the Nicaraguan revolution.

Luis frames, stores and displays his work in his home. He has a studio for the actual work place. There he has twenty workers who work six days a week for eight hours a day. Luis has three tapices being created at once. He takes about one week to complete a tapice. Luis makes up to ten of a single design.

The procedure starts with Luis drawing the tapestry the exact size (usually 50" x 62"). Then, the drawing is placed on a wood table where all the black outlines are pinned into place. Each area is then labeled with a specific color. The workers stand four at a table filling the design with the hemp yarn in a folding process. When each shape is filled, the piece is carefully stitched. In general the piece looks woven, but of course it is not.

Luis believes "...artists should not only be dedicated to their work, but also should seek to understand and express what is uniquely within them" (p. 28). He believes in the past the artists were suppressed, but now they are "urged to be more creative" (p. 28). In Nicaragua there is a popular poster that reads, ' "OUR ARTISANS ARE OUR ROOTS' ' (p. 28). Society in Nicaragua is very supportive of the arts.

"Tapestry Weaving" is an article by Pearl Greenberg for Arts and Activities, February, 1984. This article shows how weaving can be integrated with social studies.

Tapestry has a history of being one of the oldest arts (p. 6). This form of weaving has been passed on to many countries for many centuries. This involves itself with history and social studies.

The unit suggested by Greenberg would involve an initial introduction of the "craftman's role in society" (pg. 6). There are many examples of tapestry that can be shown so the students will have a better understanding of the past and newer contemporary forms of the craft. People have been using weaving for more than art for arts sake. It is used for making shelters, fishtraps, baskets and many more functional purposes. Tapestry came as a natural step after plain weaving. There are some Egyptian fragmented examples that date as far back as 1450 B.C. There are some of the Peruvian's fragments found in graves that come from about that time. Both Egyptians and Peruvians followed the same progression in the development beginning with horizontal looms lying flat on the ground, graduating to looms standing upright with added side ropes to hold the warp beam. This became the standard loom for centuries. Spain developed the craft to the more "impetus" (pg. 6) nature. The craft then travelled to Mexico. Mexico used an ancient back-strap loom. American Indians are the

weavers of the United States to work in the tradition of tapestry. The Indians use the upright looms. Weaving traditionally used as a craft is evolving into an art form. The evolution was first given notice over twenty years ago with an exhibition in New York City called "WOVEN FORMS". "WOVEN FORMS" showed tapestry is not the old expected flat surface with a traditional story line of the ancient being presented. It is an art form rather than a craft. This art form allows the media to be three dimensional and to be manipulated fully.

In conclusion, this article suggests the investigation of the history of the craft/art form and the actual procedures of creating weaving. "By combining a study of history of the craft along with the different skills needed to create woven forms, both teacher and students have a new world of possibilities open to them: (p. 7).

"Rattles of Clay" by Donna Banning is an article in School Arts, December, 1983. This article shows an integration of social studies and visual art. American Indians designed and used rattles in their ceremonies. The art classes studied the Indians and then developed their own ideas to create their own rattles. This involves the students closely because this is their country's, America's, heritage.

The students did research for their rattle-making project. They first looked at southwestern Indians' clay

rattles. More research found different tribes used different types of rattles made from different materials. They found the modern southwestern Indians individual design rattles from clay. These rattles were designed for aesthetic purposes rather than being used in their ceremonies. This inspired the students to make artistically designed rattles rather than pure functional rattles.

The students learn of a society that is different from their own. The students are also learning art and the processes involved with clay, for example, coils, slabs, press molds and pinch pots. Each student used the type of method needed to create their designed rattle. The surface decoration was as individual as the person creating. The rattle sounds were created by pea size clay pellets rolled in dry fire clay and left to dry. After dried they were put in rattles to be fired. Other sounds could be created by the use of pebbles, shells or the variance of shape and size of clay pellets. The shape of the rattle also effects the sound of the rattle. The handles used were also varied. Some used driftwood, others twigs tied in a bundle with a leather strap or wax soaked linen, and others used clay handles. Other decorations could be applied after firing.

The final critiquing was based on form, sound, decoration (including surface development) and craftsmanship.

"The rattles were beautiful, contemporary artistic state-

ments that reflect another culture and another time" (p. 27).

Betty LaDuke wrote the article, "Red Clay/Black Clay" for Arts and Activities, April, 1984. This article by LaDuke also combines art with social studies and the history of the Nicaraguans. This article's major focus is art history orientated rather than project orientated.

Nicaragua has two basic clay types, red and black. The different colors are used by different artists for different purposes. LaDuke explains both red and black clay.

The red clay is more common and is used by many house women to create utilitarian devices. These women use hand building techniques. Coils are used for smaller vessels, while hand building into preformed molds are used for larger pieces. The pottery is purchased once a month by urban merchants to be resold for great profit. The women who create red pottery have a daily goal of twelve vessels. They work from 7 a.m. to 1 p.m. The trade is handed down from mother to daughter and this has occurred for many centuries. The money they receive for their daily work is used for necessities of bread, sugar and coffee.

In earlier years the women had to dig for their clay. Today many of the Nicaraguan women buy their clay ready to produce. The large pots are made by pressing clay into

forms. They are then taken out and the top edge is decorated by a pinching motion. The ollas (jugs) often have carved faces that are humorous. There are also idol forms created that once were of religious significance. For decoration on the idols, they are painted with a darker red clay slip. The pots are sundried after completion. Then they are fired. The firing is a family project. Everyone collects straw, wood and twigs to fuel the fire. The pots are layered between ceramic pieces, twigs and straws. Then they are covered with larger pieces of wood and straw. The pottery is then fired for several hours and left to cool overnight.

The black clay is mostly used to create toys on the order of German porcelain that children on coffee plantations play with. The black clay is used by one extended family. The sisters learned from their innovative great grandmother's sister who developed it's use when she was 75. The projects started as a hobby, but this ended when they started selling in their small town. They next went to the urban merchants. Now they sell all their pieces to the Cultural Ministry once a month.

Creating with black clay is more complicated. One very time consuming step is the polishing of each piece with a smooth, round, river rock and water. The polishing gives the piece a shiny luster after firing. The larger pieces use more complex designs.

The firing of black clay is done above an adobe kitchen stove. The pieces are placed in a large shallow clay bowl then covered with straw, twigs, wood and clay. The stove is warmed for several hours then is rekindled to create an intense heat for one hour. After cooled the finished pieces are removed. This process is becoming too archaic for them.

The Nicaraguan women are competing against inexpensive machine made household products. The Nicaraguan Association for Women and the Cultural Ministry are in support of these women by trying to raise the artistic consciousness of the Nicaraguan people. Little change is expected of these rural self-reliant artisans.

Visual Art Interrelated with Science

This article, "Art for Many Purposes: A Photo Essay" by Sylvia K. Corwin, as published in School Arts, March, 1985, shows how science and visual art can be combined to form an interdisciplinary class that is a great success for both students and teachers. This class exists at John F. Kennedy High School, The Bronx, New York. The program was organized by a science teacher, Rose Villani, and an art teacher, Rosemarie Altamare-Rossin, with the Wave Hill Center for Environmental Studies. The special class is for the eleventh grade inner-city students that show talent.

The students involved in this special class are assigned two class periods of art and one period of science

then are bussed two afternoons a week for three months (March, April and May) to Wave Hill. The outdoors inspires the students. The art part of the course includes such projects as illustrating seasonal calendars, rendering of instructional charts for use in science classes, designing of logos for the Wave Hill Center and the keeping of notebooks in the manner of naturalist, John James Audubon. The Environmental Science Class part of the curriculum includes projects such as gardening in indoor and outdoor boxes, an introduction to water testing and weather forecasting, identifying insects, birds, city animals and seeing how wild green plants must struggle to live in a polluted environment. They believe just looking at one tree "is a study in design, pattern, symmetry and contrast: (p. 17).

Both educators have strong positive beliefs of what they are accomplishing through this program. The science teacher, Rose Villani, believes "students have made significant attitudinal changes as a result of their greater visual interaction and concern for the environment: (p. 17). The art teacher, Rosemarie Altamare-Rossin, believes "close observation of the natural world builds memory and stimulates imagery: (p. 17).

Visual Art Interrelated with Language Art

"Art History, Language Arts and Quilting" by Christina S. Graham was the title of this article written by a

fourth grade teacher. This unit was developed for a fourth grade class, but could really be used at any level. High school students also need practice in composition, research, oral reports and reading.

The project involved each student choosing a different artist to focus on. The students then did research in the library to write a biography. The written report was corrected by the language arts teacher for writing errors. The second part of the project was a list of art terms to be related to their artist. The students then looked for prints, articles and shows involving their chosen artist. Next an oral report was given by each student about their artist. The oral report completed the language arts part of the project. The final part of the project involved making a quilt. The quilts had one square representing each artist. The classes had their quilts displayed. Finally, the quilts were auctioned off at a PTA meeting.

Visual Art Interrelated with the Senses

The article, "Shadows and Light," by Martha Browne was written for fourth and fifth graders, yet when adapted could be used for high school aged students. The fourteen week study of shadow and light relates to science, math, and language arts. Shadow and light also relates to literature and poetry and the sense of sight and its importance.

The teachers first lesson is on the discovery of the need for sight to see shadows and light on an object. A candle is used for the students discovery of shadows and their movement with the light. Early on, the students worked on the ratios of size to distance. Graphing these ratios was also required. The students discoveries in the first lessons looked at the way the eclipse comes and also how a sundial works with the use of a globe and a light source.

The first seven weeks of the program was assisted by an Artist-in-the-School. He was a sculptor that focused his work on light and shadows. This curriculum was the total focus of Kate McConnell's class. Scott Sherk, the sculptor, drew the first half hour of the sessions three times a week. The class also joined in and drew. The students early drawings were flat. Sherk talked with the students about creating illusions which later turned to perspective for some students. The "criteria" (p. 25) these educators used for learning and creativity was "(1) struggling with a problem; (2) leaving it for a bit; (3) seeing it from another view; (4) returning to it with a solution" (p. 25).

Sherk had "shadow projects for many disciplines" (p. 25). These are short examples of his projects; cutting an imaginary shadow from black paper and attaching it to the object to see if it really works; drawing

shadows on paper for a representation of the outline of an object; tracing shadows in the snow with yarn and returning later to see how it has changed; drawing an object then translating it into clay and three dimensions.

These projects promoted the discovery and understanding of space, spacial relationships, organization of visual images and abstract reasoning and practice in looking and drawing refined observation abilities. The students got acquainted with geometry through their work with lines, shapes, planes, vanishing points and perspectives. The students were to study shadow and space so closely that research papers were required. The research included poems and stories that used light and shadow as imagery so language arts was also tied into this portion of the fourteen weeks.

The second seven weeks the students were introduced to a new inspiration, a photographer. This Artist-in-Residence helped the students not only discover how to take a picture, but how a camera works and why. The student's learning experience did not end there. They were exposed to more detailed items of photography like learning to work and understand a light meter; mixing of chemicals; measuring time fractions for developing; and that temperature has an effect on time exposure in chemicals. The students were even given a chance to do their own developing experiments. Through the experiments

they learned the importance of each chemical in developing.

The Artist-in-Residence is a help in teacher development also. The artist can teach a teacher to look at new ideas. The teacher can carry on these new ideas to the students after the Artist-in-Residence is gone. They can also add their own ideas. Both the sculptor and photographer brought students to art museums for further stimulation. Both also required written observation of what the students saw.

This school, Shady Lane, has done this type of integration since 1975. This is how they sum up what they are accomplishing:

"An artist with strong ideas about his or her own work, and an awareness of the problem-solving aspects of producing art, can collaborate with the teachers so that art and other subjects strengthen each other. Art was not used here to illustrate other disciplines. 'Light and Shadow' was not the subject of specific artwork. It was the conceptual warp on which the study of art and other basic subjects was woven to make a total curriculum" (p. 46).

"Learning to See ... An Experience in Discovery" was written by Bill Hicks published in Arts and Activities, February, 1985. This article accentuates the sense of sight. He wants his students to look at everyday things

and make them art.

Hicks started this article in this way: "An artist has the opportunity of showing others unique ways of seeing" (p. 18). He wants students to first decide what they want to say to the viewer, then the approach will follow. Hicks believes by showing examples from different artists the students will interpret the experiences differently. Then, different effects will be rendered.

Hick's project was to take something very ordinary to the student then look at this ordinary subject matter and draw it from an unusual angle, through a window, through a bird's-eye view or another different way. The results he received were varied. Some students used stairways, buildings or the boiler room. The students used cross hatching and traditional shading. His project, "Learning to See", was a success for him because his students showed their own individuality.

Gary Frey wrote the article, "Rhythmic Silks". He speaks about the effect of color on the human psyche. He believes that silk dyed with pure saturated color is very uplifting. Frey said the colors "sparkle like gems" (p. 28). This article, along with his examples of his art, caught my sense of sight and excited it.

Frey believes before the project is started the students should receive some background information. He recommends a discussion on colors and the emotions they

evoked. He believes color is very important in maintaining healthy attitudes in our environment. Frey also believes color is important in "creative individual expression" (p. 30).

Gary Frey's media is batik. He believes silk should be the fabric used because it holds the best colors, yet he admits 100% cotton muslin will also work. He uses procion dyes because they do not fade.

The project begins with the creating of a picture suitable for fabric. A free-flowing abstract design will also work successfully. Next, transfer design to fabric. This is done by using tracing paper and a permanent felt tip marker. Trace design on Paper with marker. Then place tracing paper under tightly stretched fabric. Apply melted wax to fabric where decided. Remind students the wax cools quickly so they should keep wax fluid by reheating. The only colors Frey uses are magenta, yellow and turquoise. Other secondary colors may be bought, but are not necessary. He suggests the instructor pre-mix dyes because inhaling powders could be dangerous. The use of gloves is also recommended. Applying dye can be done by brushing the color on the fabric. A special effect can be accomplished by dripping water on an already dry area; a texture effect can occur.

For dye setting and finishing Frey suggests the following procedures: Special dye mixture to insure dye setting is

made with one teaspoon of dye to one teaspoon of powder to one cup of urea water to one cup tap water. The students should let the painting air dry at least 24 hours. After setting time, remove fabric from stretcher. Rinse in cold water until water is clear then rinse in water as hot as student can take. The wax can be removed by a local dry cleaner or the fabric can be boiled three minutes skimming wax from surface.

Gary Frey suggests the fabrics be displayed for the enjoyment of others. He said "...color is truly a source of inspiration and awareness: (p. 32).

Another article that involved the senses was "Drawing the Sense of Touch" by Robert Kaupelis published in School Arts magazine in September, 1984. He explains this type of drawing as "modeled drawing" (p. 28). The focus is on tactile values. He explains, "to draw the sense of touch ... imagine the crayon is actually touching the form, and 'push' the form back as you draw it" (p. 28). He suggests the use of Conte crayon or chalk on its side. Kaupelis suggests the artist press lightly on the high areas and harder on the areas that recede from the artist's eye. This gives the form dimensionality. The artist should not be bothered by the light source and the way it hits the figure.

This type of drawing does not start with a rough outline sketch, but is started from the center of the objects

and worked out. It is explained like this: "start in the center of each form with your chalk or crayon and gradually 'push' the tone back until you arrive at the edge" (p. 28). Tones may be worked into the background to prevent the forms being drawn to be silhouette-like. Blending is not necessary because it takes away tonal character.

There are two suggestions for success. The first is spending a whole hour on the first modeled drawing. The second is to think about the drawing as a process rather than a "good" drawing. Future drawings can take less and less time until the worktime is cut to five minutes. The short period drawing should include only "essential forms" (p. 28).

After these short exercises it is suggested that the artist go back to the hour exercises again. Students should study forms within forms. The young artist should now pay close attention to detail. Finally the student should "strive for a balance between long, studied drawings and quick, spontaneous ones" (p. 28).

To put a new angle in this group of exercises, the student may change media to a pencil or pen and ink. These materials use crosshatch and scribbling to achieve a different tone.

Another angle suggests the artist draw something simple and everyday. This enables the drawing material

that is chosen and the way it is used to "become the new subjects of the piece" (p. 28).

An article found in October, 1984 School Arts magazine, "Change of Mood Faces," by Diann Berry may fit in with the senses best, yet could also fit in with social studies with the studying of war paint and facial tatoos of Indians. This project most likely was not taught for the integration that was discovered in the project. The integration could be heightened.

The project's main emphasis was to present two moods in three dimensional form. The students were to make two faces as a "sculptural self-portrait series" (p. 25). The faces shown would have a change of mood through modification of expression. The faces would be painted to help express the moods being depicted and unite the total piece.

Berry had four purposes; one would show the student how a professional artist may exaggerate or distort features to get the expression wanted; two would be to discover shapes to draw out and increase the emotion being depicted; three would show color as "feeling"; four would allow students to use and experience acrylic paint and medium. They would also learn color theory and terms. Purpose two is involved with the depiction of emotion and the focus on that emotion. Purpose three, color as "feeling", relates to both the senses and social studies. Social studies because the teacher shows how shape and color

can convey expression with examples of Northwestern Pacific Indian masks, and pictures of their war paint and facial tatoos were used as examples. To integrate this more the teacher could teach the social aspect of these traditions.

The mask making is started over the artist's face. A mold is made using Pariscraft and strips of cloth. The students work in partners. The first person covers their partner's face with vaseline and pins hair back. The end of the nose is left uncovered for breathing. Strips then are placed all over the face with vaseline with the exception of the tip of the nose. Mask is left to partially dry then is removed and left to dry fully overnight. The next mask is formed over the first one using a layer of tin foil between to prevent sticking. The student can then slit the eyes and mouth to form an expression. Shells are then covered with spackling, dried and smoothed with sandpaper. To hang masks they are attached to Fome-core with staples and spackled over to make smooth. The fome-core then can be cut to any shape.

Students worked with colors to evoke certain moods. First designs were made on newsprint. Students used monochromatic, analogous and neutral tones for more serene moods. They used complimentary and dramatic contrasts for more intense moods.

This project could use what is involved and bring up much more to make it a totally integrated project. The

mixture of more than two subjects works well in this project. The examples in the magazine really express the success of the integration of social studies and the senses.

Visual Art Interrelated with Poetry.

Tom Christian wrote "A Creative Exchange," published in School Arts, March, 1985. This article showed how visual art could work along with poetry. This venture was taken by two different schools, two different classes and two different lines of study that are ultimately integrated. The two Missouri high schools that had an exchange were the Lee Summit High School Art department and the Raytown High School creative writing and English department. The Raytown students submitted their original poems to Lee Summit's Advanced Art Seminar students. The Raytown students are recognized on the state and national level for their skillfulness in writing. The poems received were professionally written and were visual in nature. The poems were an "excellent foundation" (p. 18) for illustrating.

The art students were encouraged to put themselves into the "writers frame of mind and emotion" (p. 18). They experienced how a different media (pencil, paint, ink, etc.) could be more appropriate for each thought or poem. The students were able to see art as "a language with no set vocabulary (or as) a discipline that allows an individual to develop his or her own symbols and methods of expression"

(p. 18). This is true because each person is an individual with his own set of experiences. Each individual also has his own point of view. This enables each set of symbols to be different and unique to the individual.

After these discoveries each student read the poems and picked out a poem they would be able to illustrate. The students then were to research topics integrated in their poems. Then the students made sketches, paintings and prints which would allow them to express what they felt from the poem. The students themselves were involved in the class discussions, critiques and evaluations of their work.

The schools got together after the final culmination of poem/art and organized a two week show at each school. "The satisfaction came not just from doing the work, but from sharing an artistic experience with students from their own school and those of another" (p. 19). The project showed an emphasis of art to language. The show brought a greater understanding of the purpose of art in the classroom. The students discovered 'poetry creates the image through words and art creates the image through visual media' (p. 18).

Visual Art Interrelated with Film and a Musical

Arts and Activities in March, 1984, published "Ferocious Flowers" by Diann Berry. She created an exciting and beautiful project that brings integration of a film and a musical

with visual art.

The students were to use their creativity in creating flowers or plants that could be dangerous to the victim. The film of Stephen Spielberg, "Poltergeist", had a tree that had branches that could steal the boy from his bed. The tree was frightening with deep openings to devour the frightened child. Another example that was used in the class was Audrey II, a talking plant, that eats humans as before dinner snacks. Audrey was in the musical, "Little Shop of Horrors". Students also were introduced to Georgia O'keefe's beautiful florals. These were Diann Berry's motivation sessions that inspired the young artists.

The visual art part of the project involved the designing of a "killer" plant for a new film. The plants were to carry "emotional connotations" (p. 7) in their shapes. Students also were shown examples of carnivorous plants. The students studied what made them dangerous. The students then used their creativity to adapt beautiful flowers into a "killer" plant. The results included plants with spiny barbs, long whip-like strands to entrap the victim and "dagger shaped leaves and flowers" (p. 7).

The students put their ideas down on an 18" x 24" piece of newsprint. The plants were formed in a stencil-like technique to enable the execution of the final project. The newsprint was attached to a piece of light weight black bristol board. Stenciling knives were then

used to cut out the plant parts. When finished, the newsprint was removed to show a leaded window effect.

The color backing was developed in three different techniques. The first was the staining of water color paper with a wash. The next was to stain rice paper. This brought about a softer effect. White paper was glued to the back to avoid transparency and emphasize the delicate washes. The third option was done by rubbings of textures on kraft paper with oil pastels. They could be left as is or brushed with paint thinner to produce a more vivid color.

The last step was to glue the background to the black board with rubber cement. Inner veins could then be applied. The project was very successful for both teacher and student.

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