



Digital Collections @ Dordt

Master of Education Program Theses

3-2006

Integration of Faith and Learning in Christian School Art Education

Ron D. Van Der Pol

Follow this and additional works at: https://digitalcollections.dordt.edu/med_theses



Part of the [Curriculum and Instruction Commons](#)

Recommended Citation

Van Der Pol, Ron D., "Integration of Faith and Learning in Christian School Art Education" (2006). *Master of Education Program Theses*. 13.

https://digitalcollections.dordt.edu/med_theses/13

This Thesis is brought to you for free and open access by Digital Collections @ Dordt. It has been accepted for inclusion in Master of Education Program Theses by an authorized administrator of Digital Collections @ Dordt. For more information, please contact ingrid.mulder@dordt.edu.

Integration of Faith and Learning in Christian School Art Education

Abstract

A Christian philosophy of art education begins with an understanding that God is sovereign and that his word is infallible truth. It is not always the case that Christian school art educators have dedicated themselves to the integration of faith and learning in the art curriculum. In the art classroom the educator should promote scriptural truths, the work and importance of the Holy Spirit in the art process, and the exciting calling that God has for the Christian artist. By teaching these fundamentals to students, the classroom atmosphere will be more conducive to productive learning and response by students, and should do so in a manner that is real and practical for students' lives. This paper will examine why the art curriculum in the Christian school should not only be based on a sound biblical philosophy, but why this philosophy needs to be "fleshed out" in practice in order to make clear and relevant a Christian perspective in students' lives. Research in integration of faith and learning, art education as a process, and assessment in art education will be summarized along with suggestions for integration of a biblical perspective into the Christian School art classroom.

Document Type

Thesis

Degree Name

Master of Education (MEd)

Department

Graduate Education

Keywords

Master of Education, thesis, Christian education, art education, Christianity and art

Subject Categories

Curriculum and Instruction | Education

Comments

Action Research Report Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Education

Running head: Integration of Faith

Integration of Faith and Learning in Christian School Art Education

by

Ron D. Van Der Pol

B.A. Central Washington University, 1994

Thesis

Submitted in Partial Fulfillment
of the Requirements for the
Degree of Master of Education

Department of Education

Dordt College

Sioux Center, Iowa

March, 2006

Integration of Faith and Learning in Christian School Art Education

By
Ron D. Van Der Pol

Approved:

_____ Date:
Faculty Advisor

Approved:

Director of Graduate Education

Date

Table of Contents

Title page.....	i
Approval.....	ii
Table of Contents.....	iii
Abstract.....	iv
Introduction.....	1
Review of Literature.....	5
Suggestions.....	18
References.....	37
Appendixes	
Appendix A.....	39
Appendix B.....	43
Appendix C.....	44
Vita.....	45

Abstract

Integration of Faith and Learning in Christian School Art Education

A Christian philosophy of art education begins with an understanding that God is sovereign and that his word is infallible truth. It is not always the case that Christian school art educators have dedicated themselves to the integration of faith and learning in the art curriculum. In the art classroom the educator should promote scriptural truths, the work and importance of the Holy Spirit in the art process, and the exciting calling that God has for the Christian artist. By teaching these fundamentals to students, the classroom atmosphere will be more conducive to productive learning and response by students, and should do so in a manner that is real and practical for students' lives. This paper will examine why the art curriculum in the Christian school should not only be based on a sound biblical philosophy, but why this philosophy needs to be "fleshed out" in practice in order to make clear and relevant a Christian perspective in students' lives. Research in integration of faith and learning, art education as a process, and assessment in art education will be summarized along with suggestions for integration of a biblical perspective into the Christian School art classroom.

Introduction

Art is a process of making and interpreting visual reminders of God's creation. A Christian philosophy of art education begins with the fact that God created us in His own image as aesthetic beings, able to respond to and appreciate the physical beauty of the world. He also gave each of us the desire to create in our own right. Young people have so much creative energy. Art educators have the special task of encouraging students and helping to hone their skills. Unfortunately it is not always the case that Christian school art educators have dedicated themselves to the integration of faith in the art curriculum. The art curriculum in the Christian school should not only be based on a sound biblical philosophy, but this philosophy needs to be "fleshed out" in practice.

Christian art educators teaching young artists have a duty to share God's Truth, revealed through creation, by way of the visual arts. In the art classroom the educator should promote scriptural truths, including the work and importance of the Holy Spirit in the art process, and the exciting calling that God has for the Christian artist. By promoting these fundamentals to students, the classroom atmosphere will promote more productive learning and response by students, and should do so in a manner that is real and practical for students' lives. Art helps students to develop their intuition, aesthetic discrimination, sensitivity to and appreciation of beauty. Thus, art is an essential part of bringing them into a deeper relationship with their Creator. It helps them to interpret and respond to the world around them with both imagination and discernment while at the same time developing their capacity for creative thought. What then is the role of the Christian art educator?

Teaching students about the role and task of the Christian artist and the

development of a biblical worldview in the art curriculum must consist of a sense of *calling*, the understanding of God's *commissioning*, and the dedication toward being *committed*.

First, Christian artists are *called* to task by the Father. The Christian artist must be humble and available to accept this calling. Second, God not only calls us to a task, but also *commissions* us, through the Holy Spirit, to make visual reminders of his creation. If Christian artists accept God's calling, then it is their duty to return to the Lord works that are praiseworthy and glorifying to Him. Third, Christian artists need to stay *committed* to the task and must put their full effort and energy into creating works that glorify the Lord. This cannot be done solely on the power of the individual artist, but only through the power and guidance of the Holy Spirit. This topic will be explained in more detail later in this paper. By remaining faithful to these stages, the result is "artistic living." These stages form the "umbrella" of teaching for the art instructor. It is the duty of the Christian artist and art educator to do everything to teach under this philosophy. Any well thought out philosophy of education needs to focus on how philosophy can meet practice. The problem for many Christian educators, according to John Wesley Taylor (2001), is not so much a matter of knowledge, but of application.

Can philosophy meet practice in a Christian school art program? The answer is absolutely. Every unit taught in art, whether it is on the introductory or advanced level, must be consistent in how it is taught. Under the aforementioned umbrella philosophy lie three practical steps which I have termed The Three-Step Process of the Christian Artist. The three steps are *perception*, *production*, and *reflection*. These steps should be applied in every project and in every unit. The idea for this process structure originally came

from material presented to me in a teaching methods class for secondary art educators as an undergraduate at Central Washington University. It was not until many years later that I used these three words in the writing of my first philosophy of teaching art. I realized that they could not only apply to a biblical view of teaching art, but could help to integrate faith and learning in my art curriculum. By intentionally working through these three steps in a sensitive manner and reinforcing the umbrella philosophy throughout my program as a whole, students will learn to have a proper focus on what they do in art in terms of their making faith applications in art, connecting their relationship with God the Creator, and realizing the importance of the Holy Spirit in the process. I will detail in this paper how my umbrella philosophy of art is fleshed out practically through the Three Step Process of the Christian Artist. Each of the three steps of the process will be defined further along with how each are a part of every unit taught in my art program. Specific examples of units which I have taught using this process will also be detailed.

Christian art educators should strive to peak student interest through their passion for teaching art, and by showing that everything that is accomplished should be done to serve an ultimate purpose. That purpose is to glorify God through our work. “And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through Him” Col. 3:17 (New International Version).

Research Questions

The main question I am researching in this paper is: How can a biblical worldview be fleshed out practically in the Christian school art curriculum?

In response, the following questions are to be addressed in this paper:

1. What does the research say about the integration of faith and learning?

2. What does the research say about the role and task of the educator in this process?
3. What does the research say about the process of teaching art and art assessment?
4. What are some methods for the integration of faith and learning in the classroom?

It is my contention that a Christian school art curriculum which integrates a biblical worldview will promote improved teacher understanding of how to make faith applications more practical in their curriculum. Secondly, an art classroom based on a biblical perspective will enhance student understanding of the relationship of faith and art. Third, students will form a deeper awareness of their relationship with the Creator and the importance of the Holy Spirit's work in the art curriculum. Finally, there will be increased understanding of the process by which the Christian artist works.

The process for gathering information for this thesis project used library research. In the review of literature the need and methods for integrating faith and learning was a primary focus. Special attention was given to research of literature in the areas of faith integration into the art classroom, in the wider school curriculum, and education in general. The role and task of the Christian art educator as a part of the process of faith integration was also a focus of the literature review. The literature review should be helpful in the presentation of suggestions which I have for how a biblical worldview can better be fleshed out practically in the Christian school art curriculum.

Definition of Terms

Biblical worldview: The biblical perspective from which one sees and interprets the world.

Faith-Learning Integration: It is the development of integral relationships which exist between the Christian faith and human knowledge, particularly as expressed in the various academic disciplines (Hasker 2001, What is Faith-learning Integration section, ¶ 1).

Review of the Literature

Faith Integration

Sharing the excitement of art with students in the Christian school should never exclude the knowledge of and the love for their Creator. “Young Christians busy with art should come to know it as a holy business; they should know that they can practice art to show their love to God, to revel in the fact that God is King of the whole earth” (Seerveld, 2000, p. 311). Calvin Seerveld (2000) relates the practicing of art to a “holy business”, which points to God as sovereign over all the earth.

Robert Chewning (2001) notes the fact that Jesus made several statements to His disciples on the night before He was crucified that capture the essence of the proposition that biblical integration requires the help of the Holy Spirit. “But I tell you the truth: It is for your good that I am going away. Unless I go away, the Counselor will not come to you; but if I go, I will send him to you” Jn. 16:7 (New International Version). Living a life of faith and working that faith out in everything we do requires an absolute dependence on God and his Holy Spirit, who enables us in our work. According to Chewning (2001), an appropriate response by Christians to God and his Spirit is summarized in the “cooperation equation”: “God’s work + human response = ‘to God be the Glory’ progress and victory” (Chewning, 2001, p. 4). This equation illustrates the ultimate goal and purpose of faith integration into the classroom.

Akers and Moon (1980) state that the single most important concern of Christian schools should be integration of faith and learning into every aspect of the curriculum. The process of faith integration may seem like a daunting task for many schools, but in the Christian school, statements of faith ought not to remain in the pages of a curriculum

guide or a student handbook. Akers and Moon (1980) note that faith integration is a process which requires time for thought, development, and follow through.

This involves a great deal more than just giving lip service to the blending of religion with other disciplines... The accomplishment of this goal requires completely dedicated Christian teachers who communicate harmonious spoken living messages about the gospel. (Akers & Moon, 1980, Part I, ¶ 1).

Where does the integration of faith into the art curriculum start? A distinctive Christian perspective starts at the school's mission statement and pervades every aspect of the school curriculum. Seerveld (2000) points out that a Christian perspective on art should differ from a secular view. He states that a Christian perspective should focus on the lordship of Christ and his sovereignty in every aspect of study and practice. This distinctiveness is and can only be founded on biblical principles. William Hasker (2001) defines faith-learning integration as, "...a scholarly project whose goal is to ascertain and to develop integral relationships which exist between the Christian faith and human knowledge, particularly as expressed in the various academic disciplines" (Hasker, 2001, What is Faith-Learning Integration section, ¶ 1). Are our Christian schools developing these integral relationships? If so, are they made practical for the students?

A Christian school curriculum that includes and values the visual arts is a school that recognizes the importance and power of visual beauty. Taylor (2000) describes the arts as speaking to the emotions, the intellect, and the spirit. "In essence, the rationale for inclusion of arts in the curriculum seems educationally sound and is congruent with the Christian concepts of individual freedom, creative expression, and the cultivation of a love of beauty" (Taylor 2000, p. 61). Taylor (2000) notes the educational worthiness of

arts in the curriculum. In order to integrate a biblical worldview properly into the arts, there are requirements, some of which are beyond man's limited capabilities. It is only through the power and help of the Holy Spirit that man can work to succeed in integrating a biblical perspective into the art curriculum. An important part of the process of faith integration into the art curriculum is for the Christian art instructor to see their students as well as themselves as Christian artists.

Role and Task of the Educator

Christian faculty coming into Christian institutions may not have the knowledge of how to integrate faith into learning. "As they begin their professional careers, then, they are in fact confronted with two separate and disjoint bodies of knowledge and belief" (Hasker, 2001, What is Faith-Learning section, ¶ 4). Hasker (2001) notes the educational necessity for integration. He states that at some point teachers must ask, "What is most important to learn, and to what end is it learned?" If teachers do not ask this question then Hasker (2001) believes the educational system becomes pointless. But, if teachers are willing to ask this question, then he believes the educational program becomes coherent and successful.

The need for an understanding of faith integration in terms of philosophy meeting practice in the Christian art classroom demands teachers who will not only ask the above questions, but will do so in the light of scripture and a perspective that is "distinctly Christian."

In a message given to the Wheaton College student body, Elmer Yazzie describes four characteristics of the Christian artist. The Christian artist is chosen by God, filled with the Spirit, has a mental understanding, and has physical ability. Yazzie describes

how important it is for the Christian artist to understand these characteristics and stresses that the physical ability is the least important of them (Yazzie, Chapel Message, March 31, 2004). Exodus 31:1-6 tells the story of Bezalel, the first artist mentioned in the Bible. Bezalel was chosen by God to create artistic works for the tabernacle.

Then the LORD said to Moses, 'See, I have chosen Bezalel son of Uri, the son of Hur, of the tribe of Judah, and I have filled him with the Spirit of God, with skill, ability and knowledge in all kinds of crafts... Ex. 31:1-3 (New International Version).

The Christian artist must recognize that God has called them while giving them a special role and task. Nicholas Wolterstorff (1980) notes how the Christian artist is placed in a special position by God, doing their work in order to bring forth something of benefit and delight to other human beings in acknowledgement of God.

Christian artists not only include practicing artists but Christian art educators and Christian art students as well. What then is the role of the Christian artist in the classroom, especially in terms of faith integration? H.R. Rookmaaker (1978), states that artists hold a crucial place. "Artists are the ones to create the poems, the songs, the images, the metaphors, the forms that can both express what has been gained in insight, wisdom and direction, and pass them on to others in a positive way" (Rookmaaker, 1978, The Role of Artists in Reformation section, ¶ 1). Indeed the role of the Christian artist is important, but the artist's task is not always laid out in a clear or organized set of guidelines. Rookmaaker (1978) believes that artists cannot fully accomplish their task alone. A common sense art theory and guidelines for artists which are not just a rigid and legalistic set of rules is needed to help in their task.

Heather Bowditch (2001) in a lecture given at Emmanuel College on September 27, 2001, offers four areas of consideration when talking about faith integration in art education from a Christian perspective: the *environment, framework, process*, and the *role of the teacher*. In terms of classroom environment, Bowditch (2001) looks at both the physical and non-physical aspects of the classroom. She explains how the physical space is made up of the way we attend to the creative design, the use of our external and internal environment, the prominence given to displays of work and artistic expression of pupils of all abilities, the engagement with local artists in the community - commissioning works of art/collaboratively developing communication and exploration of our students, celebrating as a school community through the gifts God has given us, and being of service to the community through the use of our artistic expression. The list is endless (Bowditch, lecture, September 27, 2001).

The framework, according to Bowditch (2001), utilizes the creation, fall and redemption model. Bowditch (2001) emphasizes that this model should underpin the way the Christian art instructor approaches the subject, and can provide them with guidelines for the way one appreciates, critiques, and expresses art. Bowditch (2001) maintains that the process of teaching art from a biblical perspective should focus on a knowledge and appreciation of the process which a student goes through in an art curriculum (see methods for integration section for more specifics on this process).

The role of the teacher according to Bowditch (2001),

...should come from the perspective of an informed individual who is there to draw out and instruct from a place of Godliness...As the educator, we should for the most part be the one who initiates and leads rather than being equal partners in

the learning process (Bowditch, lecture, September 27, 2001).

The role and task of the Christian art educator in the process of the integration of a biblical worldview into classroom practice is one that needs to have an awareness of humility and accountability while doing so in the light of Scripture.

Bowditch (2001) notes if we strive to live righteously, and keep God's laws constantly before us, then our thinking will reflect that. If we are constantly learning from scripture, our imagination and thinking will be different than that of the non-Christian person.

Methods for Integration of Faith and Learning

In some schools identified as Christian, Taylor (2001) points to a total separation of faith and learning. Taylor (2001) states that faith experiences are relegated to chapel periods, Bible classes, extracurricular activities, or weekend religious functions. Learning is channeled to the academic subjects—history, science, psychology, literature, statistics, and the like. He believes that if one were to drop into one of these classes, it would be difficult to tell any difference from a course taught in any good secular institution, resulting in disjunction of faith and learning.

In other educational settings that seek to be Christian, Taylor (2001) notes there are occasional connections between faith and learning. Some of these connections take the form of dialogue, although many times informal. The teacher may assert, “As Christians, we don’t believe in this. It’s wrong. It’s un-biblical.” A few proof texts are fired off. “So students, we’re going to skip this chapter. We know what we believe, don’t we.”

What may seem to be a better example of faith and learning integration occurs when a teacher occasionally explores with their students some obvious faith and learning integration such as: presenting the biblical creation perspective when discussing the origins of life, an analysis of theocracy when examining forms of government, or relating pertinent Bible prophecies to world empires throughout world history. But Taylor (2001) notes this still falls short of true integration. The problem with the exploration of faith and learning integration not done consistently is that the class may move on for long stretches without any faith perspective.

Taylor (2001) states that true integration occurs when faith and learning not only meet, but meet and merge fusing together to become the pervasive, driving force in Christian education. This means that whenever learning takes place, faith must be integrated in a way in which students will be able to see the fullness of life from God's perspective.

Before one can effectively develop and incorporate integration strategies, Taylor (2001) emphasizes two fundamental conditions which must be met. First, the educator must consider and think through their personal beliefs, particularly as they relate to their discipline area and curriculum used. In other words, a teacher cannot share with students what he or she has not thought through themselves. Secondly, there must be personal commitment to teach all things to the glory of God, and to help students think and live Christianly.

Taylor (2001) describes the effectiveness of *illustrative strategies* in the integration of faith in learning and notes that the use of the analogy can be very effective. The use of personal analogies can help the student place him or herself in a

different situation. Taylor (2001) uses the example of a student being challenged to think how they would react if they were a social worker and encountered a situation of child abuse. Or, hypothetically speaking, how would students feel if they were a rundown church building where people met each Sunday.

Narrative strategies are another strong example of an illustrative approach according to Taylor (2001). In the narrative method, the teacher provides, or asks the students to share, examples for a topic from a Christian perspective. The illustration might be a story from the Bible that highlights a particular point. The story could also be from the life experience of a historical or contemporary Christian figure that impacted society in a positive way.

Even more effective, according to Taylor (2001), are personal narratives. For example, the teacher can share situations from his or her personal experiences to help illustrate a particular topic from a biblical perspective. Students could also be encouraged to share their own experiences.

Of all the illustrative strategies, Taylor (2001) notes modeling as the most powerful. If the teacher shows evidence of their faith, a passion for their subject matter, and a desire to connect the two, then students can understand them from a biblical perspective. Taylor (2001) firmly believes students tend to model their lives more by what the teacher does than by what the teacher says. For example, the manner in which the teacher treats the student, deals with controversial issues, and practices ethical conduct can strongly illustrate the integration of faith and learning, or the lack thereof, according to Taylor (2001).

Along with using illustrative strategies in integration of faith and learning, Taylor

(2001) explains how *conceptual strategies* are also effective, specifically the thematic strategy. Taylor (2001) notes how teachers could form a list of themes for their discipline by examining core concepts, course goals, objectives, unit titles, and key terms. Teachers need to ask how each concept touches what is at the foundation of each discipline. In the area of the arts, Taylor (2001) lists several themes that could be further examined from a distinctively Christian perspective such as: beauty, creativity, expression, harmony/discord, humility, simplicity, unity, and worship (see Appendix A for complete list).

William Hasker (2001) suggests that the Christian scholar pursue their subject matter with integrity. He suggests three types of strategies: compatibilist, transformationist, and reconstructionist strategies.

The educator's task, when using the compatibilist strategy according to Hasker (2001), is one of showing how shared assumptions and concerns can be linked effectively. The educator feels comfortable linking faith and scholarship; their aim is to show the unity between the two. Hasker (2001) explains that a compatibilist would question why a Christian would want to get involved in *that*, when asked about a particular discipline.

Hasker (2001) points out how the transformationist strategy takes a step further than just showing a link between assumptions and concerns. The educator using this strategy finds the discipline to be lacking in insights and perspectives which are vital to them personally as a Christian and thus revises or transforms his or her discipline into one with a Christian perspective. A transformationist, according to Hasker (2001), asks the question of how a discipline can be changed in order to correct what the Christian

educator finds to be in error according to their biblical worldview and supplement it with a perspective that is in line with biblical truths.

The reconstructionist, according to Hasker (2001), finds that the existing disciplines are so deeply filled with un-Christian assumptions of secularism, rationalism, and naturalism that they reject them and begin from scratch. They radically "reconstruct" the disciplines using methodologies that are based fully on biblical foundations. Hasker (2001) explains how the reconstructionist sees the existing discipline as "beyond help". The reconstructionist strives to think Christianly. In order to do this, they must reconstruct the discipline with a biblical worldview evident completely throughout. Educators who are concerned with the incorporation of integration of faith and learning strategies need to take into consideration how to organize these strategies into a process that will allow for the best learning situation possible.

Process and Assessment in Art Education

Marvin Bartell (2006) believes when art educators show an end product in order to help explain something, they take the risk that students will not be challenged to think creatively. Bartell (2006) states there are good ways to explain problems without showing answers. In his classroom teaching at Goshen College, Bartell (2006) has students explore how experimenting with color mixing can be used to encourage creativity, rather than studying a color wheel and being given the color combinations ahead of time. They can be led to discover that combining certain colors form new colors. This then becomes a problem finding and problem solving process.

The U.S. Department of Education has detailed the importance of assessing the process in art education. In the 1997 Arts Education Assessment (which was a part of the

Arts Education Consensus Project), the National Assessment Governing Board (NAGB) created a visual arts assessment framework which emphasized two areas: 1) creating, and 2) responding. In terms of creating, the NAGB provided a framework in which students are encouraged to define, invent, select, and represent areas such as:

1. visual, spatial, and temporal in planning works of art,
2. preliminary or formative ideas (sketches, models, etc.) before final execution, and
3. relationships between process and product, personal direction, and applications of concepts learned to daily life (NAGB Arts Education Assessment, 1997).

When responding to the art process, the NAGB suggests students describe, analyze, interpret, evaluate, articulate, and apply areas such as:

1. content, form, context, and aesthetics,
2. attitudes and prior knowledge, and
3. development of a personal belief system and worldview informed by experience in the arts (NAGB Arts Education Assessment, 1997).

This report points to the importance of assessing the process of creating and responding in art education. If the U.S. Department of Education has set these frameworks for assessing the process in art education as a high priority, then how does the Christian art educator respond?

When looking at the National Curriculum standards for teaching art, Bowditch (2001) suggests integrating a process that is less humanistic in approach. She notes how a typical approach is child-centered, rationalistic, and humanistic, where truth is based on a scientific view of man as the enquirer and the controller. According to Bowditch

(2001), Christians should consider a process that contains a less egocentric approach where the work focuses more on the process. She gives an example of how National Curriculum standards suggest that students in a year 7 art class, studying the drawing of buildings, explore their ideas and feelings about buildings, spaces, windows, etc.

Bowditch (2001) says students should not jump to the “me” viewfinder, but instead use a broader context when making a thorough analysis of materials and their function.

Bowditch (2001) suggests when teaching art from a biblical perspective, one must include a process that emphasizes: 1) *process*, or the demonstration of a skill, 2) *study*, or recognition of traditional artistry/craftsmanship, 3) *production*, or respect and reverence for God-given skills, and 4) *emulation*, which allows the student to explore their own ideas in a Godly framework.

Carol Susann Stravroupolis (1994) has studied the area of assessment in art education. In Short’s 1993 study (as cited in Stravropoulos, 1994), a depth of understanding model was incorporated in a high school art studio curriculum to provide opportunity for students to discuss and write about art. The purpose of this study was to determine whether a studio curriculum using the depth of understanding model would:

1. improve students ability to write about works of art,
2. improve students understanding of works of art,
3. improve students ability to interpret works of art, and
4. challenge students’ misconceptions that artworks are based on technique alone.

Four experimental groups were randomly selected. Three beginning level high school drawing classes took part (n=54). Also, a class of advanced placement English majors

with no previous art experience served as a control group (n=28). Two groups received the normal studio lessons. The third group received the same lessons along with verbal interaction and writing activities about the works of art and was organized according to the depth of understanding model. This model provided emphasis on different areas of art understanding in the following sequence: formal qualities, description, and interpretation. In order to show the effectiveness of the lessons over the period of a semester, pre-test and post-tests directed students from each experimental group to analyze a work of art. As a result of the treatment that used the depth of understanding model, in addition to their regular studio lessons, overall understanding of artworks improved dramatically according to Short (1993) (as cited in Stravropoulos, 1994). Some of the other results of the study by Short (1993) (as cited in Stravropoulos, 1994) included:

1. gains in the amount of information they wrote,
2. substantial growth in formal and descriptive understanding of the artwork, and
3. significant increase in understanding of interpretive qualities.

The use of rubrics as assessment tools in the art process can be effective if they are based on sound criteria and evaluation category choices. “Scoring rubrics are descriptive scoring schemes that are developed by teachers or other evaluators to guide the analysis of the products or processes of students' efforts” (Moskal, 2000, What is a scoring rubric section, ¶ 1). Joan Herman, Lynn Ashbacher, and Pamela Winters (1992) give the following examples that illustrate the similarities between good assessment tasks and good teaching:

1. Do tasks pose an enduring problem that students are likely to face

in school or in their future lives?

2. Will tasks be seen as meaningful and challenging by students, parents, and teachers?
3. Will tasks be engaging to students so that they will be motivated to do their best work?

According to Bruce Upbin (1999), rubrics can be created in a variety of forms and levels of complexity, but at the same time contain common features which:

1. focus on measuring a stated **objective** (performance, behavior, or quality),
2. use a **range** to rate performance, and
3. contain specific performance characteristics arranged in levels indicating the **degree** to which a standard has been met.

Suggestions for the Process of Integration of Faith in the Art Curriculum

A solid biblically based philosophy of art can serve as a “biblical umbrella,” encompassing every facet of the art curriculum. The curriculum, in turn, should consistently point back to that biblical umbrella philosophy. Educational philosophy can be just a set of “pie in the sky” ideas if they are not integrated or work in conjunction properly with the curriculum for which it was intended. A biblical groundwork must be laid out before the more technical “meat and potatoes” of the curriculum are written and developed. A philosophy of art for the Christian high school classroom is to be more than just a statement of beliefs; it must flow through every aspect of the curriculum and classroom atmosphere.

As a Christian art educator teaching young artists, I have the privilege of sharing the beauty of God’s creation through the visual arts. In my classroom, I try to promote an

atmosphere that is conducive to productive learning and response by my students. My umbrella philosophy can be summed up in what I feel are three very important stages: (1) called, (2) commissioned, and (3) committed (see Appendix B).

Teaching young Christian artists to be humble and available to accept their calling can be a challenging one. "As a prisoner for the Lord, then, I urge you to live a life worthy of the calling you have received. Be completely humble, and gentle, be patient bearing with one another in love" Eph. 4: 1-2 (New International Version). It is easy for them to get so into their work that it becomes all about them and not about God. I explain the idea and importance of being commissioned to use our talents in producing works of art that will glorify God. Even though it may be difficult at times for artists, young and old, to follow through on the responsibilities that they have been given, Christian artists need to stay committed. By staying committed to the task, God will bless the artist. "For the eyes of the Lord range throughout the earth to strengthen those whose hearts are fully committed to him" 2 Chr.16: 9a (New International Version). By remaining accountable to these stages, the result I feel is *artistic living*. It is my duty as a Christian art educator to do everything I can to teach under this philosophy. A philosophical groundwork is important, but connecting it with a practical process of teaching art makes a more complete structure for student learning.

Philosophy can meet practice in a Christian school art program. Every unit I teach in art, whether to the introductory or advanced level classes, must be consistent with my teaching philosophy. Under the umbrella philosophy lie three practical steps which apply to every project and every unit. The three steps are: (1) perception, (2) production, and (3) reflection.

A typical unit would include time for *perception*. This first step is meant to prepare the hearts and minds of the Christian artist both spiritually and technically for the upcoming project. This involves prayer for the leading of the Holy Spirit, dialogue and brainstorming with peers and the instructor, initial planning, thinking about possibilities and different ways of accomplishing them, and establishing some essential questions (key objectives) for the unit. An effective strategy for the planning stage of an art project is the use of lists and sketches to visually brainstorm. Using lists and a series of thumbnail sketches in the classroom are excellent means to encourage students to think of ideas in the planning stages of their art projects. Thinking about what they are going to be doing makes the Christian artist a more perceptive and sensitive artist. Students need to understand the importance of what they are about to undertake. Thus, the key component of the perception stage is prayer. Not only does prayer invite the leading of the Holy Spirit, it also humbles the Christian artist. Without a sense of humility, the artist allows the devil a "foothold." Students who are encouraging each other and are receptive to God's calling will make the classroom atmosphere more conducive for learning and a more spiritually inviting place. "Do not let any unwholesome talk come out of your mouths, but only what is helpful for building others up according to their needs, that it may benefit those who listen" Eph. 4:29 (New International Version).

The second step, the *production* stage, involves the most time by far. This is the step where Christian artists must work hard to utilize the gifts which God has given them in a way that will not only spark curiosity and creativity, but will ultimately bring glory to him. Production requires a technical knowledge of the medium being used. I stress to my students that the technical and physical skills of the Christian artist are not the most

important aspect of their work. Because of this, skill should not be the main emphasis. Recognizing that the Christian artist is called, commissioned, and committed should be emphasized before learning the technical skill. Mind you, the technical skills needed in order to work in a certain medium must be modeled, taught, and reinforced in every unit in order for the artist to be successful in working in that medium. By understanding that the work of their hands is a gift from God through the work of the Holy Spirit, students will be able to bring appropriate praise and glory back to the Creator.

The third step involves a time for *reflection* and dedication of our work back to God. I designate one full class period as a reflection day. This is a special period of time set apart for a series of purposes. A reflection time includes looking back at the process via critique and analysis of the student work, a time to answer the essential question(s) for the unit, and a time to dedicate our work back to God through prayer. It is important to find out how students see what is happening as they grapple with the process as much as the content of learning. It is also necessary to make constant systematic attempts to find out how students are experiencing the classes you teach and to share this information with your students. A final dedication of our work to God comes during the reflection step of the process. After the students have created a piece of artwork, we as a class designate an area of the school to display their work. The purpose for display of student artwork in my art program is not to achieve a sense of status for my students. It is also not meant to focus attention on me as the instructor for how good my students are in art or how high of a caliber I am in terms of my art instruction. This is a time for us to look back over the process and production and to see firsthand the gifts God gives us by looking at the displayed work.

I conclude the session by praying with the students and encouraging them to remember to make themselves available to the Holy Spirit. The following is an excerpt from a litany that I have used during reflection times as a means of celebration and dedication (see Appendix C for full version of the dedication litany). This is just one example of how an instructor could get all of their students involved in a reflection time.

Closing Litany of Dedication (an example)

Leader: Students prepare your hearts to dedicate your work to the Lord.
Why should we dedicate our work?

Students: We are all CALLED.

Leader: "As a prisoner for the Lord, then, I urge you to live a life worthy of the calling you have received. Be completely humble, and gentle, be patient bearing with one another in love." (Ephesians 4:1-2)

Students: We are all COMMISSIONED.

Leader: "See, I have chosen Bezalel...and I have filled him with the spirit of God, with skill, ability and knowledge in all kinds of crafts, to make artistic designs..." (Exodus 31:2-4)

Students: We are all to be COMMITTED.

Leader: "And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through Him." (Colossians 4:17)

All in Unison: Father bless, Spirit move, to create visual reminders in Jesus name. Amen, Amen, Amen!

By reinforcing the umbrella philosophy throughout my program, students will learn to have a proper focus on what they do in art.

It is important to evaluate how students go through the entire Three-Step Process of the Christian Artist, not just an evaluation of the end "art product". The Christian art instructor needs to check for: (1) student preparation and planning in the perception stage, (2) the use of time and how the technical criteria for the project was met, and (3)

participation in critique, oral and/or written reflection and dedication of their work. In looking at teaching through a process, the Christian art instructor also needs to take into consideration assessment of artwork.

I have developed and implemented a detailed evaluation rubric for each of the art courses that I teach which covers the three steps of perception, production, and reflection (see Appendix D). Other methods I use to check for understanding of process and outcome in the reflection step include written and oral interpretations and critiques of their work. It is important to utilize different means of assessment so that students will develop a broader view of reflection and critique techniques.

I strive to show my students through my passion for teaching art, that everything we do, we do together to serve a purpose, which is to glorify God through our work. The work we produce as Christian artists is a small contribution of our praise and gratitude. Through my teaching, I hope that my students become inspired as artists and share in the excitement about God and his beautiful creation. It is my prayer that they see art being taught from a biblical perspective as a valuable educational experience. Seerveld (2000) emphasizes the need for students to be aware of God's creation and respond by reveling in the fact that he is indeed sovereign.

Bringing the Vision into Practice

My good friend and colleague Elmer Yazzie, a Navajo Christian artist and educator, has mentored me for years in the development of my philosophy and its incorporation into practice. He has helped me not only to understand my role as an art teacher, but also the importance of Exodus 31 and the story of Bezalel, the first artist mentioned in the Bible.

Bringing my umbrella philosophy into practice is not something that I labor to incorporate. It has become a special opportunity to share a biblical worldview of art and also how the Christian artist fits into the world. My students are constantly engaging in a “hands-on” manner in the art classroom. Before any physical work is started, an atmosphere that is conducive to working through the perception, production, and reflection steps must be present. Students, who are humble, available, and willing to work as a part of the body of Christ, are keys to building that atmosphere.

To establish a proper working atmosphere, I spend time at the beginning of each school year focusing on one word which helps understand the Christian artist’s place in God’s kingdom. That word is availability. Christian artists must make themselves available to God through the leading of the Holy Spirit. Elmer Yazzie emphasizes this concept by quoting David Ring: “God does not ask for our abilities, all He asks for is our availability” (Yazzie, Chapel Message, March 31, 2004). If students realize the power of availability, they can operate with a perspective that serves a purpose; serving God by creating works that will be glorifying. A second way that I try to establish a proper working environment is defining art from a Christian point of view so that we always have a basis from which we work. I believe that art consists of making and enjoying visual reminders of God’s creation. No matter if a piece of art is crafted in a representational or abstract method, if it is obviously a biblical scene or simply a beautiful landscape, the work needs to reflect the artist’s attitude toward his/her maker.

Promoting Availability as Christian Artists

Understanding one's role and place as a Christian artist must start with a knowledge and acknowledgement of the one true Creator God. When teaching the

concept and importance of humility to young Christian artists, I use an effective visual demonstration at the beginning of each introductory art course each school year. On the first day of class, I begin by asking for a student volunteer. Next, I explain to the volunteer (without the rest of the class hearing) what I am about to do. We proceed to take our positions with the volunteer directly in front of me. While we are standing in this arrangement, I explain to the class why we need to be humble as Christian artists. Using the idea of God not asking for our abilities, but instead our availability, I try to focus on how God wants us to make ourselves open to his calling. If we get too focused on what WE do and OUR abilities, we are allowing Satan to gain a stronger foothold. In the art classroom we need to pray for the Holy Spirit's guiding through the process of creating art and to provide a spirit of availability. After describing to the students how God is jealous of our attention just as he was of his people Israel, I whisper instructions to the volunteer to fall to a prostrate position as soon as I gently hit them behind the knees. When the Israelites turned away from God he had to sometimes *knock them down* and put them back in a humble state in order to recognize him. I proceed to take my hand and in slow motion hit the volunteer in the back of the knees. The student immediately falls to their knees. After this occurs, I emphasize the physical position which the volunteer is now in. I ask the students to think about what it would be like if they did not have the use of their legs or the use of their arms. They can now see how this is a tremendously vulnerable position where they need to be dependent on someone other than themselves. As Christians, when we get *full of ourselves*, we need to be humbled. "“Has not my hand made all these things, and so they came into being?” declares the Lord. ‘This is the one I esteem: he who is humble and contrite in spirit, and trembles at my word’” Is. 66:2 (New

International Version). It is God who is the creator and is in control of all things. As hard as we sometimes try, we as humans cannot control everything.

James 4:10 helps us see what my visual demonstration is meant to convey, "Humble yourselves before the Lord, and he will lift you up" Js. 4:10 (New International Version). Yes, God WILL lift us up if we know our place in relationship to him and acknowledge him as our Creator and sustainer. God will reward those who are humble and who make themselves available to him. "For the LORD takes delight in his people; he crowns the humble with salvation" Ps. 149:4 (New International Version). This is the first day I have the opportunity to teach my introductory art students, and for some students, their first exposure to my teaching. I use this visual demonstration to show them how important I feel it is to lay a biblical basis for art and the Christian artist in a way that becomes real for them.

Teaching the Importance of Humility in the Process

A highlight of each year occurs during my work with my introductory class in ceramics. Many students look forward to digging in and working with the clay. Before we start our projects, we have a time of perception in which I lead the class in prayer asking for the Spirit's leading in the upcoming process. At times, I will ask the students to lead this time of prayer. In the first couple of days of our production stage we spend time working the clay with our hands, learning about its structure and its various stages of moisture and drying, and learning how to prepare the clay properly by kneading and wedging it. This kneading process is essential to get out any air pockets that may be inside the ball of clay. I talk to my students about why this is so important. While doing this, I share with them verses from Jeremiah 18. In this passage, God tells Jeremiah to go

to the potter's house to receive God's message. Jeremiah saw the potter shaping a pot on the wheel. "But the pot he was shaping from the clay was marred in his hands; so the potter formed it into another pot, shaping it as seemed best to him" Jer. 18:4 (New International Version). As we construct our first pots using a simple hand-built technique, I emphasize the importance of not only preparing the clay, but also keeping the clay at a workable stage of moistness throughout.

After students have taken some time to refine, trim, and detail their first pots, I designate time to reflect on our first attempts in ceramics. Even though we have not let these clay pots dry, I ask the class to join me in holding the pots upright in the palm of our hand so we can have a prayer of dedication. This is the stage of the project where I throw a curve ball at the students. Before we pray and dedicate the pots, I ask the students to crush their pots by simply clenching together the hand that their clay pot is in. Students as a whole are generally shocked, surprised, and somewhat frustrated. Some students, when asked to do this, can be quite stubborn or even angry and do not want to follow through on my instructions. I respond to these students by asking them again to crush their pots and reminding them that this is part of the project. After the students calm a bit, I sit them down to discuss what I just asked them to do. I remind them again of our passage in Jeremiah 18 where it talks of the clay being marred in the potter's hands. After explaining to them that even though the clay was in good working condition when it came out of the bag and was kneaded to a point, as soon as they started to manipulate the clay, it could have easily become marred and contain air pockets or other imperfections. I go on to relate this situation with the marred pot in the hands of the potter. The potter realized that the clay he was working with had imperfections. Verse 6

of Jeremiah 18 says, "...so the potter formed it into another pot, shaping it as seemed best to him." In order to fully relate this scripture practically to my students in terms of the technical process of building their pots, I have them re-knead the clay and start that pot over. It would be too easy to give up on this project after crushing the pots, but God wants us to stay committed through the process. We discuss whom the potter and the clay represent, as well as how this story relates to us as Christian artists. I emphasize how we are not in control as artists but instead must give ourselves to the will of our maker, the Master Potter. "Like clay in the hand of the potter, so are you in my hand, O house of Israel" Jer. 18:6b (New International Version). I conclude the session by praying with the students and encouraging them to remember to make themselves available to the Holy Spirit. My goal in those first few days of ceramics is to not only teach technique and process, but to identify how the Christian artist views the clay and how that clay can be used in producing works that are praiseworthy to God.

Articulating a Biblical Worldview in an Art Lesson

Integrating a biblical perspective into the process of creating art has always been a priority in my art program. A powerful example of how I specifically integrate a biblical worldview into an art project comes through a lesson plan created especially for my Advanced Design students. I grew up in the Pacific Northwest and in doing so was blessed with being exposed to a rich Native American culture, especially in terms of their powerful art images. Because I have always been intrigued by this unique type of art, I thought I would have my students learn about the Pacific Northwest Native style, the specific symbolism that is a part of their imagery, and how that is a part of their larger worldview as a culture. The goals of this project are to: 1) expose students to another

culture and style of artwork, 2) gain a knowledge and appreciation for the technical aspects of their art, and 3) compare and contrast the Pacific Northwest Native Americans worldview with that of a Christian biblical worldview.

Using the Three-Step Process of the Christian Artist we begin the step of perception with a discussion of how we as Christians view God and his creation according to scripture. This is followed by an introduction to the Pacific Northwest Native view of creation and their pantheistic view of the world as opposed to a theistic view of God. After discussing these worldview differences, we move into a lesson in looking at the important symbols which they use in their artwork and the meaning behind each. Special attention is also paid to the traditional colors of black, red, and teal that these tribes used and why those colors are significant.

After this lesson we move into the production step of the process where we spend several days rendering Pacific Northwest Native symbols such as the whale, hawk, and bear. It is also during this time when I introduce to the students how they are going to select a Pacific Northwest design that appeals to them and find out the meaning behind the symbols in the work. They will then be challenged to take inspiration from the design and using the style and imagery of the artwork, create an original design that incorporates a distinct biblical theme and worldview. For example, a student of mine chose to illustrate Jonah inside the large fish by using an Orca killer whale that would be in the style of Pacific Northwest Natives. This student incorporated the technical aspects unique to these tribes artwork, specifically the elements of line, shape, color, and balance. But along with paying close attention to the technical elements in the design, this student also emphasized through carefully thought out symbols the power of God's plan for

Jonah in this story. Students finish off their pieces by choosing a black matting board which serves as an appropriate background color to bring out the very graphic black lines and vivid colors that make up these designs.

Before displaying these designs on the wall, students begin the step of reflection by first writing a description of their piece which includes an explanation of each symbol and how it fits into the bigger biblical theme which they selected. Their written description also includes evidence of a Christian response to the traditional symbolism of the Pacific Northwest Native Americans. Students are then ready to display their designs along with their explanations on the wall in preparation for the final critique and dedication time. This project comes to a conclusion after a time where the students and I look back at the process we just went through. I ask students what they appreciated about the style of the Pacific Northwest Native style of artwork, and what elements and principles of design are important in this style. But it is the differences in worldviews that become the most crucial part of our discussion. After going through all the steps of this particular project, students become very sensitive to these differences. As the instructor it is so exciting for me to see students appropriately using scripture to defend their Christian perspective against that of another worldview. The final moments of our reflection time includes a litany, closing prayer, and a dedication of these powerful images in the name of the One True Creator God, the Son, and the Holy Spirit.

Promoting a Spirit-Inviting Classroom Atmosphere

Like so many educators, I have goals for my students and the program and curriculum which I work to build. But like so many educators, challenges and frustrations may stand in the way of attaining those goals. Staying true to the philosophy

of my art program and staying accountable to the Three-Step Process of the Christian Artist can sometimes be difficult for both me and my students.

As the leader of my classroom, I need to be aware of how the classroom atmosphere is affecting the work of the students. For example, there are times in the art classroom when a sense of pride can develop. It is not all bad for an artist to take pride in their work, as long as that pride is more of an excitement for praising God through their talents and glorifying him through their work. A more dangerous form of pride can creep into the classroom atmosphere when the focus is on the individual artist and when the center of attention is placed on the individual's abilities and talents. Along with selfish pride, frustration can be a major hindrance to an appropriate classroom atmosphere. It is so easy to get "full of ourselves" as Christian artists. I can speak personally to the problem of allowing a string of successes in the art classroom (either through my teaching or the results of my students work) blur my focus away from who gave us the abilities to succeed in the first place. There are times throughout the school year when pride or even competition can show themselves and allow weaknesses to be exposed. In times like these, I try to bring things back into the proper perspective. Jesus stated, "My grace is sufficient for you, for my power is made perfect in weakness" 2 Cor. 2:9 (New International Version). Art instructors and students need to recognize themselves as sinful and in need of God's grace. We need to respond by laying our weaknesses before him. Bringing our weaknesses, errors, and lack of humility to God through prayer is an essential part of training Christian artists. "In the same way, the Spirit helps us in our weakness. We do not know what we ought to pray for, but the Spirit himself intercedes for us with groans that words cannot express" Rom. 8:26 (New International Version).

The more teachers and students are united in prayer and in the Spirit and work through the process and under the umbrella philosophy, the more students will understand what a biblical worldview in art is. They will also be able to see how powerful a tool art can be in not only the classroom, but in God's kingdom as well.

Young Christian artists can many times feel fragile in terms of how others perceive them or their work. Because of this, these students may feel inadequate or could become frustrated in the art classroom. I have encountered many of these types of *atmosphere downers* over the years and have worked to try to establish methods to combat this.

One of the most practical ways that I have found and used to help establish an uplifting and God-glorifying classroom atmosphere is the use of a word equation that helps remind us all of what makes our classroom an inviting place for the Holy Spirit. Robert Chewning (2001) suggests the following "cooperation equation" when working toward ways for appropriate response by Christians to God and his Spirit: "God's work + human response = 'to God be the Glory' progress and victory" (Chewning, 2001, p. 4). It is so important for the Christian art instructor and Christian artists to keep each other accountable toward the goal of responding to God appropriately through our work by remembering that everything is to be to God's glory. In times of frustration I am not afraid as an instructor to stop class, even in the middle of production, and ask the students to put their work aside and join me in discussing as a group what is causing frustration at that particular point. After identifying the frustration and how it is challenging our goal of an appropriate classroom atmosphere, I then ask for the students to join me in a time of prayer. I encourage students to offer prayers of admission and forgiveness as well as

prayers which include goals for improvement.

If I as the leader of my classroom allow the atmosphere to become one that is not in line with what God requires, I am not holding my students accountable. Likewise, if my students notice that I am not working towards, or willing to promote a classroom atmosphere that is conducive to effective and God-glorifying work, then I ask and EXPECT my students to hold me accountable because ultimately God will. "Not many of you therefore should presume to be teachers, my brothers, because you know that we who teach will be judged more strictly" Js. 3:1 (New International Version). The following is a list of suggestions for promoting a classroom atmosphere that invites the presence of God and his Holy Spirit.

The Christian art teacher:

1. recognizes every young Christian artist as an image-bearer of their Creator.
2. establishes the truth of God's Word as the standard for what we do in the classroom.
3. promotes humility of self and the class as a whole.
4. invites young Christian artists to be available to the Spirit's leading.
5. fosters a sense of camaraderie as we all are working together toward common goals.
6. demands accountability between the instructor, students, and God.
7. identifies challenges and frustrations which can pose a threat to conducive learning.
8. utilizes prayer as a means of inviting the Holy Spirit as well as combating

threats to that invitation.

These are a few examples of how I as a Christian art instructor can bring my philosophy into classroom practice. Integrating my umbrella philosophy can be more obvious in some projects and very subtle in others. My duty is to relate and make real to the students what we are doing in the classroom. Since forming my three-step process, I have made an effort to incorporate each of the steps into my year-long curriculum plan for each of my art courses.

Prayer is a vital component to the process of teaching art. I must continually keep my students in my personal prayers throughout the school year. In turn, there are times when I will lay a burden before the students and ask them to pray for me, especially if that burden pertains to an anxiety in the classroom. The more we are united in prayer and in the Spirit, and work through the process and under the umbrella philosophy, the more students will understand what a biblical worldview in art is. They will also be able to see how powerful a tool art can be in not only the classroom, but in God's kingdom as well.

Conclusion - Summary and Implications

The art curriculum in the Christian school should not only be based on a sound biblical philosophy, but this philosophy should also be *fleshed out* in practice. This fleshing out process is one that not only recognizes but also invites the Holy Spirit. Christian school art educators have not always dedicated themselves to the integration of faith in the art curriculum. The Christian School needs to devote itself to the work of integrating a biblical worldview in the art curriculum. The Christian art educator, with support from the Christian school, plays a crucial role in this process. The Christian art educator needs to make faith applications practical in their curriculum so that there will

be a deeper awareness of the student's relationship with their Creator. The educator is the individual who directly influences the Christian art student, and is responsible for broadening student understanding of the relationship of faith and art and the importance of the Holy Spirit's work in the art curriculum. It is the educator who needs to teach students the importance of bringing everything in submission to Christ. They need to show a commitment to helping students live and think Christianly. The process of incorporating a biblical philosophy that can be made practical for students needs to be done in the light of scripture. Integration of faith into the Christian art classroom needs to contain steps that will play out practically and that can be evidenced in the classroom so there can be knowledge of, and respect for, the process by which the Christian artist works.

The research on the suggestions for integration of faith and learning in this paper help to point to the importance of placing focus on a thorough process of integration. It is this emphasis on process that has helped me as Christian art instructor to base my art curriculum on a sound biblically-based process of teaching art. The Three-Step Process of the Christian Artist which I use in the teaching of art helps the student connect the ideas of a Christian perspective in art with the learning of technical skills. This integration of a biblical perspective into the everyday work of the student ultimately helps in the formation of a Christian perspective in art. In order for sound integration of faith and learning to occur, a devotion to the Christian mandate to teach things to the glory of God must take place. Solo deo gloria! To God be the glory!

References

- Bartell, Marvin. (2006). Teaching creativity. Retrieved March 1, 2006 from <http://www.goshen.edu/~marvinpb/arted/tc.html>.
- Bowditch, Heather. (2001). The teaching of art: A biblical perspective. (Lecture given to Emmanuel College, 2001). Retrieved February 3, 2005 from <http://www.christian.org.uk/html-publications/education7.html>.
- Chewning, Robert. (2001). A dozen styles of biblical integration: Assimilating the mind of Christ. (Presentation to the Faculty of John Brown University, 2001). Retrieved December 28, 2004 from http://www.cccu.org/resourcecenter/resID.2341,parentCatID.215/ns_rc_detail.asp
- Hasker, William. (2001). Faith-learning integration: An overview. *Christian Scholar's Review*, Retrieved December 28, 2004 from <http://www.cccu.org/resourcecenter>.
- Herman, Joan, Ashbacher, Lynn, & Winters, Pamela. (1992). A Practical Guide to Alternative Assessment, ASCD, p. 42.
- Moskal, Barbara M. (2000). Scoring rubrics: what, when and how? *Practical Assessment, Research & Evaluation*, 7(3). Retrieved March 7, 2006 from <http://PAREonline.net/getvn.asp?v=7&n=3>.
- National Assessment Governing Board. (1997). *Arts Education Assessment Framework*. Retrieved March 7, 2006 from <http://www.nagb.org/pubs/artsed.pdf>.
- Rookmaaker, H. R. (1978). *Art Needs no Justification*. Downers Grove, Ill: Inter-Varsity Press.

- Seerveld, Calvin. (2000) *In the Fields of the Lord*. Carlisle, UK: Piquant Press.
- Stravropoulos, Carol Susann. (1994). *Assessing student learning in the arts: Building a bridge between theory and practice* (Report No. TM-025-093). (ERIC Document Reproduction Service No. 395957)
- Taylor, J.W. (2000). Aesthetics in Christian education. . Retrieved December 27, 2004 from www.aiias.edu/academics/seminary/aass/vol3-2000/taylor_aesthetics.
- Taylor, J. W. (2001). Instructional strategies for integrating faith and learning. *The Journal of Adventist Education*, 63, 5-8, 12-14.
- Upbin, Bruce. (1999). Instant feedback in the classroom. Retrieved February 18, 2006 from <http://www.keepmedia.com/pubs/Forbes/1999/03/22/1013518>.
- Wolterstorff, N. (1980) *Art in Action*. Grand Rapids: Eerdmans Publishing Company.

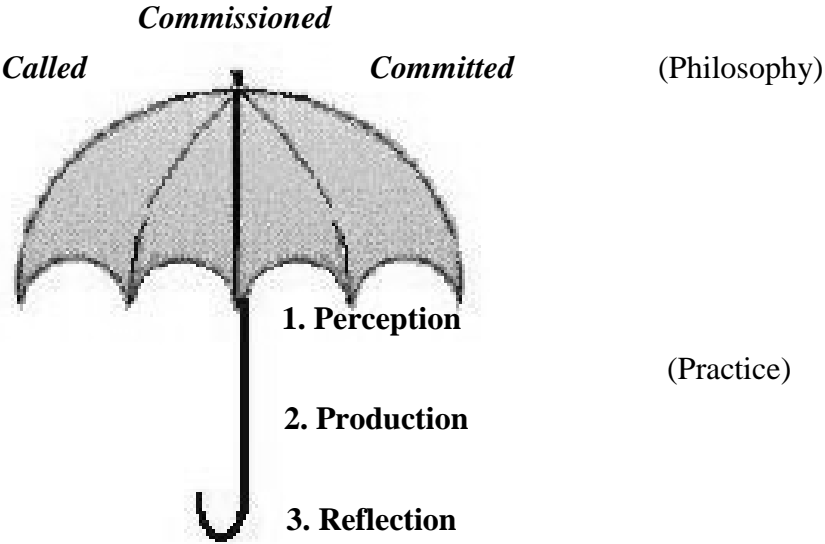
Appendix A

Sample Integration Themes in the Discipline of the Arts (Taylor, 2001)

Audience	Meaning
Balance	Medium
Beauty	Pattern
Celebration	Perspective
Contrast	Pleasure
Creativity	Reality
Culture	Repetition
Diversity	Responsibility
Dominance	Simplicity
Emotion	Talent
Excellence	Truth
Expression	Uniqueness
Flexibility	Unity
Harmony/Discord	Value
Humility	Worship

Appendix B

Umbrella Philosophy
(Including The Three-Step Process of the Christian Artist)



Appendix C

***A Celebration and Dedication of Our Work:
Example of an art class reflection time***

THE CREATION: CELEBRATION

Genesis 1

1 In the beginning God created the heavens and the earth.

2 Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters.

3 And God said, "Let there be light," and there was light. 4 God saw that the light was good, and he separated the light from the darkness. 5 God called the light "day," and the darkness he called "night." And there was evening, and there was morning-the first day.

6 And God said, "Let there be an expanse between the waters to separate water from water." 7 So God made the expanse and separated the water under the expanse from the water above it. And it was so. 8 God called the expanse "sky." And there was evening, and there was morning-the second day.

9 And God said, "Let the water under the sky be gathered to one place, and let dry ground appear." And it was so. 10 God called the dry ground "land," and the gathered waters he called "seas." And God saw that it was good.

11 Then God said, "Let the land produce vegetation: seed-bearing plants and trees on the land that bear fruit with seed in it, according to their various kinds." And it was so. 12 The land produced vegetation: plants bearing seed according to their kinds and trees bearing fruit with seed in it according to their kinds. And God saw that it was good. 13 And there was evening, and there was morning-the third day.

14 And God said, "Let there be lights in the expanse of the sky to separate the day from the night, and let them serve as signs to mark seasons and days and years, 15 and let them be lights in the expanse of the sky to give light on the earth." And it was so. 16 God made two great lights-the greater light to govern the day and the lesser light to govern the night. He also made the stars. 17 God set them in the expanse of the sky to give light on the earth, 18 to govern the day and the night, and to separate light from darkness. And God saw that it was good. 19 And there was evening, and there was morning-the fourth day.

20 And God said, "Let the water teem with living creatures, and let birds fly above the earth across the expanse of the sky." 21 So God created the great creatures of the sea and every living and moving thing with which the water teems, according to their kinds, and every winged bird according to its kind. And God saw that it was good. 22 God blessed them and said, "Be fruitful and increase in number and fill the water in the seas, and let the birds increase on the earth." 23 And there was evening, and there was morning-the fifth day.

24 And God said, "Let the land produce living creatures according to their kinds: livestock, creatures that move along the ground, and wild animals, each according to its kind." And it was so. 25 God made the wild animals according to their kinds, the livestock according to their kinds, and all the creatures that move along the ground according to their kinds. And God saw that it was good.

26 Then God said, "Let us make man in our image, in our likeness, and let them rule over the fish of the sea and the birds of the air, over the livestock, over all the earth, and over

all the creatures that move along the ground."

27 So God created man in his own image,
in the image of God he created him;
male and female he created them.

28 God blessed them and said to them, "Be fruitful and increase in number; fill the earth and subdue it. Rule over the fish of the sea and the birds of the air and over every living creature that moves on the ground."

29 Then God said, "I give you every seed-bearing plant on the face of the whole earth and every tree that has fruit with seed in it. They will be yours for food. 30 And to all the beasts of the earth and all the birds of the air and all the creatures that move on the ground-everything that has the breath of life in it-I give every green plant for food." And it was so.

31 God saw all that he had made, and it was very good. And there was evening, and there was morning-the sixth day.

Genesis 2:1-3

1 Thus the heavens and the earth were completed in all their vast array.

2 By the seventh day God had finished the work he had been doing; so on the seventh day he rested from all his work. 3 And God blessed the seventh day and made it holy, because on it he rested from all the work of creating that he had done.

THE FALL: CONFESSION

Genesis 2:15-17

15 The LORD God took the man and put him in the Garden of Eden to work it and take care of it. 16 And the LORD God commanded the man, "You are free to eat from any tree in the garden; 17 but you must not eat from the tree of the knowledge of good and evil, for when you eat of it you will surely die."

Genesis 3

6 When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it. She also gave some to her husband, who was with her, and he ate it. 7 Then the eyes of both of them were opened, and they realized they were naked; so they sewed fig leaves together and made coverings for themselves.

22 And the LORD God said, "The man has now become like one of us, knowing good and evil. He must not be allowed to reach out his hand and take also from the tree of life and eat, and live forever." 23 So the LORD God banished him from the Garden of Eden to work the ground from which he had been taken. 24 After he drove the man out, he placed on the east side [1] of the Garden of Eden cherubim and a flaming sword flashing back and forth to guard the way to the tree of life.

PRAAYER OF CONFESSION

SING: "Create in Me a Clean Heart"

Create in me a clean heart, O God, and renew a right Spirit within me.

Create in me a clean heart, O God, and renew a right Spirit within me.

THE REDEMPTION: PROCLAMATION

Isaiah 60:1-3

1 "Arise, shine, for your light has come,
and the glory of the LORD rises upon you.

2 See, darkness covers the earth
and thick darkness is over the peoples,
but the LORD rises upon you
and his glory appears over you.

3 Nations will come to your light,
and kings to the brightness of your dawn.

John 8:12

12 When Jesus spoke again to the people, he said, "I am the light of the world. Whoever follows me will never walk in darkness, but will have the light of life."

THE CONSUMATION: ANTICIPATION

Isaiah 60

17b I will make peace your governor
and righteousness your ruler.

18 No longer will violence be heard in your land,
nor ruin or destruction within your borders,
but you will call your walls Salvation
and your gates Praise.

19 The sun will no more be your light by day,
nor will the brightness of the moon shine on you,
for the LORD will be your everlasting light,
and your God will be your glory.

20 Your sun will never set again,
and your moon will wane no more;
the LORD will be your everlasting light,
and your days of sorrow will end.

Litany of Anticipation

Leader: He who testifies to these things says, "Yes, I am coming soon." Revelation 22:20-21

Students: Amen. Come, Lord Jesus.

Leader: The grace of the Lord Jesus be with God's people.

Students: Amen.

THE DEDICATION: RECOGNITION

Closing Litany of Dedication

Leader: Students prepare your hearts to dedicate your work to the Lord.

Why should we dedicate our work?

Students: We are all CALLED.

Leader: "As a prisoner for the Lord, then, I urge you to live a life worthy of the calling you have received. Be completely humble, and gentle, be patient bearing with one another in love." Ephesians 4:1-2

Students: We are all COMMISSIONED.

Leader: "See, I have chosen Bezalel...and I have filled him with the spirit of God, with skill, ability and knowledge in all kinds of crafts, to make artistic designs..." Exodus 31:2-4

Students: We are all to be COMMITTED.

Leader: "And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through Him." Colossians 4:17

All in Unison: Father bless, Spirit move, to create visual reminders in Jesus name. Amen, Amen, Amen!

Appendix D

Advanced Drawing Rubric (using the "3-Step Process of the Christian Artist")

	<u>Excellent</u>	<u>Good</u>	<u>Average</u>	<u>Needs Improvement</u>	
<u>Perception (planning & preparation)</u>					
Did the student pay attention to instructions, and use planning time wisely?	10	9	8	6 or less	_____
<u>Production (utilizing skills, talents, tools)</u>					
<u>Effort</u>					
Took time to develop idea & complete project? (didn't rush) Good use of class time?	10	9	8	6 or less	_____
<u>Craftsmanship</u>					
Neat, clean & complete? Skillful use of the art tools & media?	10	9	8	6 or less	_____
<u>Composition</u>					
Did the student use the elements and principles of design and composition in the production stage?	10	9	8	6 or less	_____
Specific criteria/required elements for this project: _____					

<u>Reflection (evaluation and dedication of work)</u>					
Participation in critique/ reflection and dedication session. Christian perspective evidenced/articulated?	10	9	8	6 or less	_____
Comments:			Grade:		

Department of Education
Dordt College
Sioux Center, Iowa

VITA

Name: Ron D. Van Der Pol Date of Birth: 3/28/1972

Home Address: 620 Center Ave. Oostburg, WI 53070

Colleges Attended

Dordt College	1990-1991	History, Education
Whatcom Community College	1991-1992	A.A. Degree
Central Washington University	1992-1994	B.A. Degree, History, Education & Art Education Certification

Special Awards

Who's Who Among America's Teachers – 2001, 2003, 2004, 2006
Semifinalist for the Kohl Teachers Scholarship Award – 2001
University of Wisconsin Sheboygan High School Art Teacher Award – 2005