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**The Effects On Third Grade Students' Learning
When Discipline-Based Arts
And Social Studies Curricula Are Integrated**

A Thesis

Presented to the

Teacher Education Department

and the

Faculty of the Graduate College

University of Nebraska

in Partial Fulfillment

of the Requirements for the Degree

Master of Arts

University of Nebraska at Omaha

by

Linda K. Kulm

July, 1998

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**The Effects On Third Grade Students' Learning
When Discipline-Based Arts
And Social Studies Curricula Are Integrated**

Acceptance for the faculty of the Graduate College,
University of Nebraska, in partial fulfillment of the
requirements for the degree of Master of Arts,
University of Nebraska at Omaha.

Committee

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Date 7/2/98

Abstract

This study examines the effects on third grade urban students when taught the social studies curriculum integrated with discipline-based arts curriculum. Three students were randomly chosen to represent high, moderate, and low ability levels. This is a qualitative research project using a triangulation of data, namely observation, interview, and analysis of products. The findings suggest that the integration of a discipline-based arts curriculum with a social studies curriculum enhances student learning, interest, and production. This method also allows students and teachers to identify learning styles and specific intelligences.

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Chapter 1

The Problem

Introduction

One of the primary goals of the schools is to educate students to be successful learners. It is believed that most successful learners will go on to be productive adults in our society, generally, as part of the work force. With this goal in mind, teachers, leaders of school systems, and members of communities must ask themselves many questions about the most effective ways to produce successful learners who fit into future job markets. Local and federal governments, large businesses, leaders of industry, and economists have provided educators with opinions and forecasts about the needs of workers in tomorrow's work force. A generally accepted "Age of Knowledge" has replaced the "Industrial Age" and the skills of the person who will be successful in this new age are different from those needed by the workers in the manufacturing era. Two major questions emerge: first, what kinds of jobs will be available in the future and what qualities will those workers need and second, how should students be taught today so that they will be able to fit into the future job market?

Recognizing, introducing, and developing these new skills in today's students is the responsibility of today's educators. There are many teaching tools and techniques used by teachers in order to give their students the skills they need. Recently there has been a resurgence of interest in providing future workers with greater exposure to the arts and humanities in their educational preparation (Boston, 1996). How to include the arts into curricula in this age of knowledge is of interest to educators. The specific emphasis in this

pilot study is to describe the effects of integrating the arts when teaching the third grade social studies curriculum. Skills that students acquire in this pilot will be examined against those skills identified in the literature as the desirable skills of future workers.

Background/Significance

Historically, education in America has been sensitive to the needs of the job market. In the age of industry when millions of people worked on assembly lines or followed routines on a daily basis, schools patterned this. Students were asked to memorize large amounts of information, literature, math facts, and procedure steps. This style of learning later served students well when they were also doing this on the job. However, the job market has changed and with it the needs of future workers (Boston, 1996).

Today the United States is part of a global market whose workers will have to compete for jobs in a global sense. These workers will no longer be able to successfully compete if they are educated and trained in the same paradigm of the "Industrial Age". It is predicted by economists that the factory style work will be done in developing countries. The future worker in the United States, and other developed countries, will need more sophisticated skills in technology, socialization, and problem solving areas (Boston, 1996).

The most detailed information related to the type of worker needed for today that has come from the business sector is the Secretary's Commission on Achieving Necessary Skills (SCANS, 1992). There are very specific performance outcomes and competencies listed in the report. These performance outcomes and competencies relate directly to the type of worker the business world expects for the future job market. Examples of the kinds of skills future employees will need include: (a) someone who works well in a group

or as an individual when problem solving, (b) someone who listens well to the needs and desires of others, and (c) someone who can creatively meet those needs. Keeping in mind these and other skills listed by various experts in the field, the question then becomes, what are the best approaches educators can use to help students acquire these skills?

Many business leaders of our country have spoken out about the kind of workers that will be valued in the "Knowledge Age." Leaders like William F. Kieschnick, former president of ARCO, and Richard Gurin, President and CEO of Binney & Smith, Inc., have not only contributed their ideas about what skills are needed, they have suggested that the best way for students to obtain these skills is to learn using the arts as a primary teaching tool (Boston, 1996). One reason cited is the need for creative thinkers in the work force. Creative writers, creative artists, and creative musicians make creative problem solvers, according to these business people (Boston, 1996).

Leaders in education reform have also contributed their philosophies and ideas regarding the skills the future work force will need. Many articles and reports have been published on the topic of using the arts to teach the elementary school core curriculum, as well as the value of studying the arts as a discipline based curriculum. Perrin (1994) found that research done in schools that devoted 25% or more of the curriculum to arts courses had students who acquired academically superior abilities. The chairman of the Center for Arts in the Basic Curriculum, Eric Oddleifson (1994) cites the success of a school in western Massachusetts that has integrated the arts into their curriculum. Oddleifson (1994) reports higher grades on standardized tests and better performance of students in classroom assignments. He suggests an integrated project-based curriculum for students,

with the arts becoming the connecting threads between academic subjects. Shaw and Rauscher of the University of California (Irvine) showed that music lessons among preschoolers produced a statistically significant correlation with gains in spatial reasoning (Boston, 1996). In 1995, SAT scores for students who studied the arts for four years were 59 points higher on the verbal portion and 44 points higher on the mathematics portion than students with no arts course work (Boston, 1996). All of this supports an educational philosophy and approach that would involve the arts as part of curriculum.

According to Eisner (1998) research showing improvement in core curriculum grades when the arts are also studied, is less than conclusive. However, he points to the fallacy of evaluating an arts program whose success is measured solely on non-arts skills. Eisner is a proponent of a discipline-based arts program included in the school's curriculum for the contributions that only the arts make possible. Eisner's discipline-based arts outcomes and philosophies are discussed in the literature section of this report. While his ideas may not be directly comparable with those who would foster the idea of the arts as an enrichment to the core curriculum, there would seem to be similarities in the kind of student traits the arts help produce. The characteristics Eisner describes for the students who participate in the arts are characteristics of the kind of creative thinker that is believed by many to be the desired person in the work force.

Because the arts are so varied in nature, from verbal to physical and many areas in between, they also meet another challenging need in today's classroom, that is, they address the variety of abilities of the students. One of the most widely accepted philosophies in education today is that not all children learn at the same pace, in the same

style, with the same retention, and the same ability to correlate new information with previously learned materials. One study addressing this philosophy is Project Zero done at Harvard University and directed by Dr. Howard Gardner. Gardner (1983) found seven different and distinct intelligences. At the time of this research Gardner did suggest that more intelligences were a possibility but it was not until 1995 that an eighth intelligence was labeled. These intelligences, listed in Table 1, help to explain the differences of learning styles in people and help educators identify the different ability areas within students. These intelligences foster more individualized teaching as material can then be presented to enhance strengths and build upon less skillful areas of learning. This helps to balance the student's learning style abilities.

In addition to the need for new skills for the information age worker and a proposal to integrate the arts, is the developing belief that students need a more sophisticated education than the traditional information-based style because of their different intelligence abilities and learning styles. The arts, by their nature demand many types of skills. For example, in order to dramatize a skit or a play well, understanding or interpretation of the character or the events is necessary. Playing an instrument, creating visual art, dancing, even singing a song require understanding. The more in depth the understanding the more successful the "artist" is in the performance or interpretation.

Including the arts in the core curriculum is not a historical tradition in education. One aspect of this style of learning does have a sound foundation in the American

TABLE 1
LIST OF GARDNER'S
MULTIPLE INTELLIGENCES

- 1) **Logical/Mathematical Intelligence** - Often called scientific thinking, this intelligence deals with deductive thinking, reasoning, numbers, and the recognition of abstract patterns.
- 2) **Visual/Spatial Intelligence** - This intelligence is the ability to visualize objects and create internal mental images/pictures.
- 3) **Body/Kinesthetic Intelligence** - This intelligence deals with physical movement and the knowing/wisdom of the body, including the brain's motor cortex, which controls bodily motion.
- 4) **Musical/ Rhythmic Intelligence** - This intelligence deals with the recognition of tonal patterns, including various environmental sounds, and a sensitivity to rhythm and beats.
- 5) **Interpersonal Intelligence** - This intelligence operates primarily through person- to - person relationships and communication. It relies on all the other intelligences.
- 6) **Intrapersonal Intelligence** - This intelligence deals with inner states of being, self - reflection, metacognition, and awareness of spiritual realities.
- 7) **Verbal/Linguistic Intelligence** - This intelligence deals with words and language, both written and spoken. This form of intelligence dominates most Western educational systems.

8) **Naturalist Intelligence** - This intelligence demonstrates the capacity to draw on materials and features of the natural environment to solve problems. Charles Darwin is one example of such a person displaying this intelligence.

education tradition, though. Dewey and Piaget (Flavell, 1993) both valued the need for experience. Dewey went further than the importance of experience in itself by stating that the quality of the experience was intricately significant to learning and subsequent experiences. Teaching and assessing using a disciplined-based art program promotes the achievement of the learning in that it allows for a variety of experiences. Learning takes place in context within these experiences. Students learning the music and the steps to a traditional folk dance rather than reading about the style of music and dance in a history book is an example of learning in context. Piaget explained that two processes were involved in any new learning. First, the new information is assimilated into existing knowledge, then a rationale takes place as to how the new knowledge coordinates with prior experiences.

Learning in the arts allows for the experiences to be of high quality in a variety of ways. For example, in drama the first reading of the literature can be extended into interpretation and critiquing in a natural flow. Prior knowledge of such things as a specific genre in literature to understanding of human nature can easily be built on with more complicated forms of literature. The arts all allow for new information to be added to existing understood information to create a greater depth of knowledge and appreciation.

Integrating the arts to teach skills and abilities to today's students, tomorrow's work force, would seem to satisfy both the goals of education to produce successful learners, and the goals of business to prepare competent workers for tomorrow.

Purpose of the Study

The purpose of this study is to examine the effects on third grade urban students when taught the social studies curriculum integrated with disciplined-based arts curriculum. The current district teaching objectives will be the guidelines as to the content taught. All students in the classroom will be taught using the same material and methodology. Three students will be identified as subjects for this study and will be observed during their work time. Their activities will be scripted by the teacher-researcher. These students will also be interviewed during and after the lesson in order to determine what they are learning and understanding, level of interest, extended ideas, and use of multiple intelligences. These interviews will be recorded then transcribed into the log book for later analyses. The three students, along with all other social studies students, will be expected to produce assignments or products that correlate with information taught in the social studies class and the objectives of the integrated art project. These products will be evaluated by a teacher-prepared check list to record skills and patterns that may be evident.

Statement of the Problem

It is common knowledge in the field of education that when the methodology of teaching involves the senses, hands on projects, and appeals to many different intelligences, students will be able to demonstrate a more detailed and conceptual knowledge. Working in the arts allows for this involvement of the senses with music or dance and a variety of media in the visual arts. Working in the arts also better allows for the possibility of students choosing to work in their strength, or most developed intelligence, for learning and assessment. Specifically, this study is designed to answer the

following question: What are the effects on third grade urban students when taught the social studies curriculum integrated with a discipline-based arts curriculum?

Significance of the Problem

If educators are responsible for preparing today's students to take their place in the job market and in society, then there is an obligation to prepare those students to the best of their ability. Research in the field of intelligence, such as Project Zero, has concluded that individuals have multiple learning abilities and styles (Gardner, 1983). Research done in the field of business has concluded that a new kind of worker is needed for the "Age of Knowledge" (Boston, 1996). Research also concludes that communities have a vested interest in an education that can help an individual compete in a world market, as evidenced by the Goals 2000 passed by the United States Government (Boston, 1996). Use of the arts in the school as a part of an integrated curriculum, as well as a curriculum containing its own unique values, is one method proposed to meet these goals. (Boston, 1996). This research project explores arts integration effects on third grade students in one core curriculum area, social studies.

Operational Definition of Terms

- 1) Arts - The arts used in this study include the performing arts, visual arts, music, dance, creative writing, and literature.
- 2) Different Intelligences - These intelligences are as defined by Howard Gardner in Harvard's Project Zero and include: (a) Visual/Spatial, (b) Body/Kinesthetic, (c) Musical/Rhythmic, (d) Interpersonal, (e) Intrapersonal, (f) Verbal/Linguistic, and (g) Naturalist.

3) Discipline-Based Arts - Generally considered to consist of four components: (a) Aesthetics, philosophical discussion asking questions such as what is art, what is the purpose of specific work, and how does it effect a person or people? (b) Art History, explores ideas that have been expressed in art and the recorded experiences of people and times; (c) Art Production, the process of imagining people, places, things, or events; and (d) Art Criticism, judges art's effectiveness, worth, and success in arriving at reasoned judgment.

All of the above components will be used to a greater or lesser degree as appropriate to the lesson objectives.

Delimitations

The research was done in one urban school setting, a third grade classroom in a primary center, grades K-3.

Limitations

Subjects were not tested on a culmination of materials studied, therefore, no long term effects were measured.

Organization of the Remainder of the Study

Chapter Two is a review of selected literature concerning the history and current trends of the arts in American schools. In Chapter Three, the research process is specifically detailed. A discussion of the findings and results of the study are reviewed in Chapter Four. Chapter Five contains a summary, conclusions, and recommendations of this research project. A bibliography list of references and appendices follow.

Chapter 2

Review of Related Literature

Introduction

For the last fifteen years there has been a great deal of talk among educators, the business community, and the United States Government, concerning education reform. The Federal Government has published America 2000, outlining goals for all U.S. school systems to accomplish by the year 2000. Corporate America, through the Labor Department, let their goals be known in a report called the Secretary's Commission on Achieving Necessary Skills (SCANS) Report. Education reformers have not published a consensus on their reform philosophies. However, there are some generally accepted and agreed upon philosophies, such as the diverse ways in which students learn. In the recent literature from these three sectors there are some unified ideas.

One of these ideas is the belief that the old "factory model" of schooling is no longer desired in this country. We as a nation, as well as a global society, have entered a "post industrial" age. Services have replaced manufacturing as the dominant sector of the American economy. The general consensus is that the students we are preparing for tomorrow's society and work force are facing entirely different concerns than the students of 100, 50, or even 10 years ago.

There also seems to be common ground about the types of skills workers will need to fit in well in the nation's future work force. Funk and Brown (1994) list some qualifications they, and many others, believe will be desirable. These are: (a) problem

solving skills as well as problem identifying abilities, (b) critical thinking, (c) writing and speaking effectively, (d) research information, (e) use of new technologies, and (f) listening to and understanding the concerns of others. Peter Drucker, our country's most respected management guru, takes the gathering of information or research ability a step further. Drucker, as quoted by Oddleifson (1994) says "The world's new realities are configurations and as such call for perception as much as for analysis." Drucker puts the perception of the information on the same level as the research of the information. Another desirable characteristic that is generally accepted is the ability of the future employee to work well in a group with a variety of personalities and be a successful independent worker.

The methodology of producing a person with these capabilities has not been agreed upon by all interested parties. The literature will be reviewed and presented outlining the needs of students today as future workers as seen by the Federal Government, the business sector of this country, and some representative educators. Because it is the contention of this researcher that using the arts extensively as an integrated subject in elementary education is beneficial, such rationale will be developed.

History

When the SCANS (1992), report was published it contained a list of conventional classroom characteristics compared with the ideal classroom characteristics as seen by the authors of the SCANS report. The ideal classroom characteristics were arrived at after studying what spokespersons from businesses reported would be demanded of the work force in the future (See Table 2). In general, the classroom becomes a place where

Table 2

PERFORMANCE AND COMPETENCIES

FROM THE SECRETARY'S COMMISSION ON

ACHIEVING NECESSARY SKILLS

Workplace Competencies - Effective workers can productively use:

- * **Resources** - They know how to allocate time, money, materials, space and staff.
- * **Interpersonal skills** - They can work on teams, teach others, serve customers, lead, negotiate, and work well with people from culturally diverse backgrounds.
- * **Information** - They can acquire and evaluate data, organize and maintain files, interpret and communicate, and use computers to process information.
- * **Systems** - They understand social, organizational, and technological systems; they can monitor and correct performance; and they can design or improve systems.
- * **Technology** - They can select equipment and tools, apply technology to specific tasks, and maintain and troubleshoot equipment.

Competency Skills - Competent workers in the high-performance workplace need:

- * **Basic Skills** - reading, writing, arithmetic and mathematics, speaking, and listening.
- * **Thinking Skills** - the ability to learn, to reason, to think creatively, to make decisions, and to solve problems.
- * **Personal Qualities** - individual responsibility, self-esteem and self-management, sociability, and integrity.

students have more flexibility in the learning techniques, more responsibility in the process of their education, greater responsibility in problem solving, more opportunity to learn in context with realistic audiences and authentic assessment available.

Historically, the arts have been taught to elementary students either as a separate class or as an extra in the classroom to supplement the core curriculum. For example, after the text was read and the questions were answered, students were allowed to draw a picture. The arts have also been used as fillers for teachers waiting for the real class to start, such as singing a song while the class waits for the bell to ring or the speaker to arrive (Christoplos and Valletutti, 1995).

Until as recently as fifteen years ago most elementary and secondary schools offered students what is considered a creative self-expression art education. Today many leaders in the field of art, as well as some school districts, are changing this style of only allowing student creativity to discipline-based art programs (Eisner, 1987). In the specific art classroom, such as music or visual arts, too many teachers have spent their time and energy identifying and nurturing the “talented student” rather than developing the artist in each student. This attitude of core classroom teachers and specialty teachers has helped to perpetuate the idea that the arts are extras therefore, expendable when finance cuts are needed. Until the past 15 years few schools even experimented with integrating the arts into the core curriculum or used the arts as a methodology for teaching the core curriculum. These old techniques and philosophies are being challenged and changed all over the country (Oddleifson, 1994).

Current Trends

Four perspectives of those with a vested interest in education today will be reviewed: (a) government, (b) business, (c) educators, and (d) communities at large. These groups share some basic philosophies, such as a belief that the future workers will need different skills from those of today, not all students learn in the same manner, and all students are deserving of the best education that our schools can provide.

Government involvement.

In Goals 2000: Educate America Act, the arts are included as a legitimate part of the curriculum for all students in the public schools. As Deputy Secretary of Education, Madeleine Kunin noted at the time, “The inclusion of the arts in Goals 2000 and the voluntary National Arts Education Standards establish the arts as serious and substantive academic subjects” (Boston, 1996). Since then, the Federal Government has financed hundreds of thousands of dollars on studies and pilot programs across the country working at advancing knowledge and skill in teaching with and in the arts.

The SCANS report (1992), compiled by the Secretary's Commission, was designed to let government and educators know what business in America sees as the necessary “competencies” and “foundations” for the future workers of this country. The wording of the SCANS report adds yet another dimension to the learning needs of the students:

These eight requirements, (compiled in the report) are essential preparation for all students, both those going directly to work and those planning further education. Thus, the competencies and the foundation should be taught and understood in an integrated fashion that reflects the workplace contexts

in which they are applied. We believe, after examining the findings of cognitive science, that the most effective way of learning skills is “in context,” placing learning objectives within a real environment rather than insisting that students first learn in the abstract what they will be expected to apply (SCANS, 1992, p. 2).

Two phrases that stand out as being frequently used by proponents of arts education are “integrated fashion” and “in context.” These are two major aspects in using the arts to teach curriculum.

Business involvement.

The arts are enjoying a prestige seldom seen in American history. Richard Gurin, President and CEO of Binney and Smith, Inc., and a member of the National Alliance of Business, expresses a growing consensus among business leaders:

After a long business career, I have become increasingly concerned that the basic problem gripping the American workplace is not interest rates or inflation; those come and go with the business cycle. More deeply rooted is...the crisis of creativity. Ideas...are what built American business. And it is the arts that build ideas and nurture a place in the mind for them to grow...Arts education programs can help repair weaknesses in American education and better prepare workers for the twenty-first century (Boston, 1996, p.2)

If we are indeed no longer an economy based on labor or capital, but knowledge itself, how does this effect the worker of today and tomorrow? According to Peter Drucker, W. Edwards Deming, and Peter Senge, three management gurus, it means that in order to

create value and spawn change the worker will have to add to the knowledge base. Many companies are adding “chief knowledge officers” CKO, to help them maintain a competitive edge in the world market (Boston, 1996).

According to Boston’s research the “Cutting-edge worker in the Information Age economy is thus the ‘knowledge worker,’ a continuous and highly-adaptable learner who possesses a wide range of higher order thinking skills. This employee is an imaginative thinker with high-level communication and interpersonal skills” (Boston, 1996, p. 3). These kinds of skill are what an arts program addresses and delivers.

Boston (1996) points out that the arts build such thinking skills as analysis, synthesis, evaluation, and critical judgment. The arts also stimulate imagination and creativity. In the arts, process is recognized as important while the focus remains on the content and end result. Team work is essential and collaborative skills are developed.

Will Tait, the creative director for software developed by ‘Intuit’ multimedia group, looks for a skill set in job candidates that is increasingly typical of companies today: teamwork and communication skills, an understanding of quality concepts and a background in the arts. “My own view is that the ability to use color, shape, music, rhythm, and movement is essential to the finished product, primarily because of the sense artists develop for idea sequencing - a crucial thinking skill” (Boston, 1996, p. 4).

Community involvement.

Many education techniques tend to cycle over a period of years, one of these that is frequently called for is the “back to basics” method of teaching. Often it is the community that resounds this cry the longest and loudest. Reform researchers are in agreement that

the students need to have a basic or working knowledge in reading, math, and writing. However, there is a debate centered around how the students are to learn these basic skills. Not all members of the communities are content with status quo or turning back the clock on education techniques.

Businesses, arts organizations, and educators around the country are beginning to form alliances with schools to provide students with such things as guidance in specific fields, materials, genuine audiences, references, process knowledge, opportunity to work in context, and authentic assessment skills. South Carolina's "Arts in the Basic Curriculum" project, the Pittsburgh Cultural Trust, and the Bronx Development Council are examples of the hundreds of cooperation efforts being developed today (Boston, 1996). Theaters, museums, and galleries often have their own education department designed to educate the public. They frequently work with educators providing materials, resources, workshops, exhibits, performances, and other education materials that might be difficult for the public school system to provide.

Educator's perspective.

Educators range from those who teach language-disabled toddlers to those who help adults develop and polish a thesis. There are those educators who are involved exclusively in research. Many educators spend their time encouraging students to perfect dancing techniques, piano recitals, or the deliverance of a soliloquy. Some educators work exclusively with students who are identified as intellectually gifted and others work exclusively with the mentally disabled. To expect these widely diversified educators to come to a narrow consensus on what should be taught and how it should be taught, would

be unrealistic. However, there are many general areas where educators are in agreement with one another. One of these areas is the accepted belief that not all students have the same learning styles, intelligences, or capabilities. Thus it would follow that no one teaching method would be equally successful for all students.

Students as Multiple Intelligence Learners

If we are to change the way students of today are taught and produce a change in the ultimate person graduating from these schools, a close scrutiny of who these students are and how they learn is in order. Gardner's (1983) multiple intelligences offer a framework for matching student unique abilities (strengths) with an integration of the arts. The following are examples of multiple intelligences from some generally respected researchers in the field.

Gardner's multiple intelligences.

It was Gardner (1983) who coined the phrase "multiple intelligences" to describe multi-knowing capabilities within learners. The research he and his team of researchers did suggests that we all possess at least seven intelligence areas or seven ways of knowing (Gardner, 1983). Gardner's definition of intelligence is:

An intelligence entails the ability to solve problems or fashion products that are of consequence in a particular cultural setting. The problem solving skill allows one to approach a situation in which a goal is to be obtained and to locate the appropriate route to that goal. The creation of a cultural product is crucial to capturing and transmitting knowledge of expressing one's views or feelings. The problems to be solved range

from creating an end for a story to anticipating a mating move in chess to repairing a quilt. Products range from scientific theories to musical composition to successful political campaigns (Gardner, 1983, p. 43).

At the time of the first publishing of the Project Zero, seven intelligences were identified and described by Gardner. This research was specific in denying that these seven were the only intelligences. While no others were identified at the time, Gardner and his team of researchers made reference to other possible intelligences. Gardner (1995) later argued that there is an eighth intelligence - naturalist intelligence - the capacity to draw on materials and features of the natural environment to solve problems or fashion products. Gardner (in press) is also exploring other possible intelligences, including a spiritual or existential intelligence (Hatch, 1997).

According to Gardner (1983) everyone has multiple intelligences. However, individuals have these intelligences in differing amounts and they are developed at different levels, some being used more effectively than others. Usually one or two of these intelligences are much stronger and more fully developed, but all intelligences can be developed throughout a life time.

Learning Style Differences

Identifying skills and capacities of all students would seem to be a concern for government, business, community, and educators alike. Two researchers who have developed techniques to identify abilities in a variety of students are Kranz and Sternberg.

Kranz (1995) developed the Kranz Talent Identification Instrument (KTII) in 1975-76 for the Fairfax County (Virginia) Public Schools. The KTII is a screening device to help teachers assess students on 10 talent dimensions:

Visual Arts	Performing Arts
Creativity	One-Sided Talent
Academic Talent	Leadership and Organization
Psychomotor Talent	Spatial and Abstract Thinking
Underachievement Talent	Hidden Talent

The KTII is deliberately designed to find skills of students that standardized tests fail to identify. The instrument is designed to be sensitive to a variety of cultures and ethnic groups. The identification process involves many facets of the arts. Students are involved in the performing and visual arts. They are asked to write, create, construct, dance and a variety of other tasks that are outside standardized tests range.

Sternberg (1992) suggests that conventional methods of identifying talents or special abilities are inadequate for screening among blue collar, poor, bilingual, culturally varied, and nonwhite groups. He introduced his Triarchic Theory as another means of identifying abilities of students. It is especially designed to identify students abilities or needs not identified in the mainstream or by standardized tests. Kranz (1995) argues that these evaluations could be done through the arts. The arts allow for the expression of the process of problem-solving or identifying the problem, two aspects of talent that Sternberg suggest are important.

There are other respected people in the field of education who have identified multiple learning styles. McCarthy (1997) in her “4MAT System” lists four types of learners: (a) the highly imaginative student who favors feeling and reflecting; (b) the analytic student who favors reflecting and thinking; (c) the commonsense learner who favors thinking and doing; and (d) the dynamic learner who favors creating and acting. McCarthy (1997) believes that “The learner makes meaning by moving through a natural cycle—a movement from feeling to reflecting to thinking and, finally, to acting. This cycle results from the interplay of two separate dimensions, they are perceiving and processing. In perceiving we take in what happens to us by *feeling* the experience, then we *think* as we separate ourselves from the event and then are able to interpret. We also process by reflecting then acting. The places in this cycle that we find most comfortable are our learning styles” (McCarthy, 1997, p. 48).

Another issue of learning abilities or styles is the different ways that the right and left hemispheres of the cerebral cortex process information (McCarthy, 1987). McCarthy (1997) refers to these contrasting mental operations as the Left and Right Modes. Left Mode is analytical and Right Mode intuitive. It is necessary to honor both sides of the brain in teaching students.

Students attending schools today also bring with them another aspect of individual learning styles rooted in the various cultures represented. Almost every state has multicultural laws in effect. These laws vary some from state to state. However, concern for every student’s ethnic, cultural, religious, or varied background was the central theme when developing each state’s laws. In the SCANS (1992) report, three basic elements of

student diversity are identified: (a) differences in family income, (b) limited English-speaking proficiency (LEP), and (c) differences in learning styles.

Other diversities

The self-contained classroom of today has more than one kind of intelligence and learning style to address. Inclusion laws have put students with physical disabilities and mental disabilities in the classroom with their own special needs. As much as 14% of our school's population do not speak English. These students, English as a Second Language, (ESL), are mandated by Federal Law to be in the "regular" classroom as much as possible. Students who have been identified as being gifted or talented, as well as those who have not yet been identified, reside in the self-contained classroom. Other diversities such as interest, ability level, experience, parental support, maturation, and culture need also to be taken into consideration (Maker, Nielson, and Rogers, 1994).

The identification of multiple intelligences, talents, capabilities, and the placement of this widely diverse group of students into one classroom would seem to demand a variety of teaching styles and avenues of expression. The arts provide for many of these teaching-learning avenues.

Why The Arts

Today the arts are being evaluated for their use in the nation's school. Not only are teachers interested in this potential universal learning technique, others outside the education field are interested also. Businesses, arts communities, communities at large, governments, and teachers of both the arts and the traditional curriculum are discussing the use and value of the arts in the educational setting. A. Thomas Young, former

executive vice president of Lockheed Martin, points out that Knute Rockne patterned backfield formations for Notre Dame's famed "Four Horsemen" after watching a dance performance, and military designers borrowed Picasso's cubist art to create more effective camouflage patterns (Boston, 1996).

Why the arts? If the arts are motivational, are there not other less complicated or demanding motivational tools? If the arts are able to teach students about the history of peoples and nations, might not courses in anthropology do as well? If the arts boost academic scores in areas such as math or language, might not some other course of study do so as well, possibly faster or better? Eisner (1998) sees these problems emerging in schools where the arts are not valued for their own strengths, but seen as valuable only to enhance the basic curriculum courses.

Eisner (1998) lists three levels in which discipline-based arts education might be expected to contribute to a student's education. First, is the art based outcome of art education which deals with the subject matter that an arts education curriculum was designed to teach. An example would be specific material related to a play or dance. These outcomes pertain to the performance within the art form. Second, is the arts related outcomes which makes a student aware of their environment in an aesthetic sense. Students would be made aware that "The difference between works of culture and works of nature is critical. Arts-based outcomes pertain to those outcomes that require an understanding of the culture and the personal side of the artist's work. Formal analysis alone simply does not go far enough." (Students must) "differentiate between the perception of forms as 'mere' forms and forms that are members of a class we call art"

(Eisner, 1998, p. 13). The third level, is the ancillary outcome of arts education. Eisner (1998) identifies four such outcomes: (a) students should acquire a feel for what it means to transform their ideas, images, and feelings into an art form; (b) arts education should refine the student's awareness of the aesthetic qualities in art and life; (c) arts education should enable students to understand that there is a connection between the content and form that the arts display and the culture and time in which the work was created; and (d) thus arts education should enhance outcomes such as a willingness to imagine possibilities that are not now, but which might become; a desire to explore ambiguity, to be willing to forestall premature closure in pursuing resolutions; and the ability to recognize and accept the multiple perspectives and resolutions that work in the arts celebrate. Eisner (1998) refers to these justification as the type of information being used to advance the arts in education.

Eric Oddleifson is Chairman of the Center for Arts in the Basic Curriculum (CABC). He believes that there are two outcomes for the students of today that everyone concerned can agree upon. He states, "That they (the students) be able to use their minds well and that they respect and value the opinions of others." (Oddleifson, 1994, p. 446). Oddleifson thinks it is only fair that the business people and the community at large have a say in the kind of students our schools are producing today. He acknowledges that the creative thinker, who works well with a group or independently, the problem solver who has developed astute interpersonal skills, and the analytical thinker who can creatively add to the current knowledge base, is the desired end product that an overwhelmingly large portion of Americans would like to see graduating from our school systems. Oddleifson

(1994) goes on to state, "What I found was that the arts - when taught during (not after) the school day, when offered to all students (not just to the talented), and when presented as serious subjects with high standards - are producing young people who are indeed educated" (Oddleifson, 1994, p. 447). He found that those who studied the arts showed respect for their peers and treated them well. They became motivated learners. Higher standards became the norm, relationships between students and teachers improved, the whole school "ecology" changed. Oddleifson (1994) quotes Ron Berger, a sixth-grade teacher in western Massachusetts as saying:

The infusion of arts has had a profound effect on student understanding, investment, and standards. As a whole, students not only do well on standardized testing measures, but importantly and demonstrably do well in real-life measures of learning. They are capable and confident readers, writers, and users of math; they are strong thinkers and workers; they treat others well (Oddleifson, 1994, p. 447).

In conclusion, the CABC research points to arts integration within schools as the most promising way to improve American education.

Eisner (1998) relates another ability of humans that goes beyond the ability to simply recall facts and images, and that is "...the ability to manipulate imaginatively the images or concepts that we are able to recall. It is through the process of imaginative transformation that human beings are able to conceive what is not, but what might be. It is this process that also gives us the new insight - the double helix as a model of DNA, for example-that makes our culture viable. It is this creative vision, in the mind's eye, that provides the

foundation for new forms in art and science, business and social life.” Creative thinkers and problem-solvers of the future will certainly need to be able to “...conceive what is not, but what might be.” (Eisner, 1998, p. 14). The arts provide this kind of training of the human intellect.

In the last 20 years, cognitive psychologists have studied about how people really do learn and have established that children do not absorb knowledge passively - they construct it actively. Learning must then be made meaningful. Neurologists, physicists, and cognitive psychologists believe that meaning can be arrived at only by combining the intellect with the senses. In other words, intellect and the senses must work together in order to construct meaning. This is backed by Gardner’s (1983) theory of multiple intelligences. The people who worked with Gardner at Harvard’s Project Zero now say emphatically that the arts represent these other intelligences (Oddleifson, 1994).

Another modern day educational reformer, Levin (1994) dismisses ideas that school can be improved by giving teachers more power over curriculum or by changing the amount or kind of resources, or even by the “intensification” approach, demanding that students learn more. He believes that motivation is the critical element. Levin refers to the literature on motivation which suggest that the “...most effective strategies have to do with treating students as capable persons capitalizing on their knowledge and interests, and involving them in determining goals and methods of learning” (Levin 1994).

Teaching through the arts would provide for such interest areas, methods of learning, and independent work.

Perrin (1994) cites research at schools that devote 25% or more of the curriculum to arts courses. These results show that students in such schools acquire academically superior abilities. According to Perrin (1994), "There is a relationship between learning in the arts and academic learning...the power of the arts is one avenue for learning that we should explore" (p. 453). The very nature of the arts often demands that students work in groups such as drama or musical groups. It takes interpersonal skills to get along with everyone and still produce a quality piece of theater or musical performance. At the same time, the individual student must decide how much to practice, rehearse, rewrite, or polish his/her particular aspect of the performance. This is developing intrapersonal skills along with a sense of self-esteem for a job well done. If the job is not well done the individual has his/her own work to scrutinize.

Specific programs

There are many schools and individual teachers using the arts to improve their curriculum. Lindquist (1995) uses historical fiction in her social studies program. She lists seven reasons why this produces a valuable program, among them that it promotes multiple perspectives. There is room for interpretation and a variety of answers instead of the teacher directed "right" answer. The literature allows for the diversity of students in their background and abilities the way an information-based curriculum could not (Lindquist, 1995).

Three general methods of using the arts in elementary education are predominate in American schools: (a) the arts can be taught as individual classes; (b) the arts can be used as a tool for instruction when teaching core curriculum; and (c) the arts can be integrated

into core curriculum (Davidson, Franz, Kun, & Zebley, 1996). This last method necessitates that elements of the core class, as well as elements of the arts be taught. Skills in both subject areas are expected to be presented in a truly curriculum-integrated class.

True integration of curriculum means that students learn something in both subjects, however, it need not be equal or equivalent amounts of learning. Davidson, Franz, Kun, & Zebley (1996) suggest that this integration is what every teacher should strive for. This can be accomplished through cooperation between the classroom teacher and the arts teacher. This takes planning and time to accomplish. Starting with small arts directives is recommended even when a true integration is the final goal.

Two first grade teachers at Barber Elementary School in Philipsburg, New Jersey are working with Gardner's Project Zero team at Harvard University. They are incorporating the philosophy of multiple intelligences and using the arts with core curriculum classes in order to facilitate a successful level of learning. These teachers state "The question that guides us is not, 'How smart are you?' but, 'How are you smart?'" (Vainonen, 1998, p.19). By appealing to many different intelligences the teachers are able to help students learn through their strongest intelligence and develop their weaker abilities. For example, a math class can be taught using music, small group discussion, visual art, and language. Thus the teachers have appealed to many different senses and intelligences while the students were able to learn in context. "Barber's second grade teachers, who incorporate multiple intelligences theory into their own teaching-report that the "graduates" are eager to learn, uncommonly cooperative, and extremely adaptable" (Vainonen, 1998, p. 19).

Taking arts integration further is the Nebraska “Prairie Visions” discipline-based art education project. This symposium brings together regular classroom teachers, who are responsible for teaching the core curriculum, and specialty teachers from the field of dance, music, visual arts, and drama. The plan is to “...involve teachers in a rich, multidimensional exploration of art as a fundamental aspect of human experience.” (Day, Gillespie, Rosenberg, Sowell, Thurber, 1998, p. 54). Because the teachers are given time to interact, discuss, share, and question the aspects of the arts, as well as the use of art in curriculum, teachers come away from the experience with a richer understanding of their own position in the arts as well as a sense of ability to integrate the arts and core curriculum. This program strongly promotes a discipline-based arts education. “...the interrelation of the disciplines of art should be kept in mind so that the selection and treatment of art itself becomes an integral part of classroom learning. Art works should not, in other words, be trivialized by using them, for instance, as mere “examples” illuminating other areas of study” (Day, et al. 1998, p.58). The conclusion of the group is that the regular classroom teacher and the specialty teachers have much to share with each other (Day, et al. 1998).

Success of schools and programs using the arts in various programs have been recorded. After the arts were integrated into the curriculum, at Guggenheim Elementary School in inner-city Chicago, daily attendance increased to 94%. The school reports that 83% of the students achieved at or above national norms in reading and math (Boston, 1996). Shaw and Rauscher (1994) demonstrated a statistically significant correlation with

gains in spatial reasoning with preschoolers, after administering music lessons for a given time (Boston, 1996).

Summary

Those involved with education, government, business, and community are in agreement that the typical student of the “factory age” is not the desired student of the “information age.” A consensus of the ideal student’s qualities today might read as such: creative thinker; problem-identifier; problem-analyzer; and problem-solver; judicial risk-taker; highly developed interpersonal and intrapersonal skills; has self-esteem: and respects the opinion and feelings of others; uses technologies; uses sound judgment; and writes and speaks effectively. Another consensus seems to be that there is no one type of student. Teachers today are dealing with a widely recognized diversity of students. This leads to the conclusion that no one methodology of teaching will be able to reach every student on an equally significant level. State and Federal laws in the areas of inclusion, multiculturalism, and human rights mandate that all students be taught to the best of a school district’s ability. With a reasonable amount of agreement in these three areas it would seem prudent to explore the avenues of education methodology that best addresses these conclusions. One of these avenues is teaching in and with the arts.

As Eisner, a leader in education today, points out the arts allow students to go beyond the rules that have been established for subjects like math and spelling. They allow students to work in the open-ended real world where there are often no “right” or “wrong” answers, only perceptions and judgments (Boston, 1996).

Creative people have been learning from the arts throughout history. With thoughtful contributions from leaders such as Young, Eisner, and others it seems productive to investigate more fully the benefits of arts integration programs.

Chapter 3

Methodology or Procedures

Overview of Procedure

The qualitative research methodology of a case study design was used to determine the effects of integrating social studies and a discipline-based arts program in a third grade classroom setting. The method of assessment was methodological triangulation, the use of multiple methods to study a single problem or program such as interviews, observations, questionnaires, and documents, as defined by Patton (1987).

Research Design

This study involved three third grade students in an urban school in eastern Nebraska. Three students were randomly selected from an intact classroom from within three different categories: high ability, average ability and low ability. The three areas of ability were chosen to allow for maximum variation sampling with a small group. The logic of this is that, "Any common patterns that emerge from great variation are of particular interest and value in capturing the core experiences and central, shared aspects or impacts of a program" (Patton, 1987, p. 53).

The research study began in January 1998 and continued for three months, until the end of March 1998. The students were in a social studies class approximately 180 minutes per ten-day school week. The one hour sessions were divided into two parts: 30 minutes of teacher presentation and 30 minutes of students activity time. All students were taught social studies integrated with an arts program. Students often participated in teacher presentation time in skits, role playing, singing, etc. The three student informants,

representing the high, average, and low end of the class academically, were specifically observed. Notes on their activities were kept. Details of any work they produced, such as creative writing, art project, or video of a skit or dance performance were also kept on file for evaluation.

Subjects were also interviewed twice during this three month time period. The interviews were recorded and categorically filed using questions developed by the researcher. Questions followed Patton's (1987) qualitative research guidelines for opened-ended and conversation research questions. The informants were asked questions about their participation in social studies, interest level, creative projects, and ability to retain and assimilate information. These three informants were not singled out for these activities. All students were observed, interviewed, and expected to complete assignments. However, the other students were not evaluated beyond the regular classroom requirements.

Because this study was attempting to evaluate the effects of an integration of the arts with the social studies curriculum, objectives for both courses are identified with each lesson. Six lessons were chosen for data collection. These six lessons appear in Appendices A-F. The analysis of the data took into consideration the objectives of both art and social studies when evaluating the work of the informants.

Teacher as Researcher

In this study the researcher plays a dual role as both teacher and researcher. This is a self-contained classroom situation. The teacher is responsible for all core curriculum, this includes math, reading, science, social studies, handwriting, English, health, spelling, and

literature. The lessons in this study were designed by the classroom teacher to be used as instructional materials suitable for both classroom objectives and the research project.

With the researcher also acting as the teacher, the observations can take place in the field. That has several advantages. First, the observer is better able to understand the context of the program activities. Second, the observer is experiencing the program at the same time as the informant, albeit at a different level. This allows for a more inductive discovery-oriented approach. Third, information contained in the often unreported routines of the program are familiar to the teacher, therefore to the researcher. Fourth, informants are often uncomfortable interviewing about certain subjects, as the teacher and the researcher one can often avoid that lack of confidence a informant may have for a researcher. Fifth, the researcher is no longer limited to a short span of time or the observations of others, observation can take place during the “free time” when formal record keeping is not taking place. Sixth, there is a holistic understanding of informants, content of the program, and environment on the part of teacher/researcher (Patton, 1984).

Research Site

The students were enrolled in a public school system of approximately 44,000 students in the Midwest. The informants were assigned to a primary center, grades K-3, total enrollment is approximately 360 students. The school is a Chapter I school where over 51% of the students qualify for free or reduced meals. The racial breakdown is as follows: African American 31.1%, Asian American 2.8%, Caucasian 48.3%, Hispanic 16.1%, Native American 1.7%. Two ESL third grade classrooms serve students from several different locations. The remainder of the student body is both neighborhood children and

students from four feeder schools. The primary language of the school is English. This school is part of a school district that adopted a discipline-based arts education program approximately seven years ago. This education program requires the art teacher to provide opportunity for the students to experience different forms of art along with instruction in the (a) production of any work of art; (b) criticism which allows for visual exploration of an art piece; (c) history and culture of the art work or related art pieces; and (d) aesthetics or judgments about the artistic excellence of a work of art.

Informants

Three students were selected at random, picking a name from a hat until there was a representative from each of three categories: high ability, average ability, low ability. This ability was evaluated by the teacher and was based on language and math grades and classroom performance. Parental permission was obtained from each child's parent/guardian. Approval was obtained from the school district and building site to use these students in the study. Approval from The University of Nebraska at Omaha Institutional Review Board (IRB), under which this study was done, was also secured before data were collected. Confidentiality was maintained both during and after the completion of the study. Data were coded to preserve anonymity. Pseudonyms were used to identify the informants. A brief biographical description of each informant follows.

Jack

Jack was an eight-year-old third grader at the time of this research project. He represented the high ability student. He was born in China and had been in the United States approximately 14 months when the research began. He spoke no English prior to that time. This is the explanation for his sometimes incorrect verb tense or sentence structure. He was the only child of professionally employed parents. Jack's standardized test scores and classroom performance identified him in the upper percentile of ability. Jack was well liked by students and faculty alike. On numerous occasions other staff members remarked what a special student he was. The school librarian and the school secretary have both confided in his teacher that Jack was one of their favorite students in the school. Jack was often sought out in the classroom by the other students. For example, if the class played a game he was invariably chosen by another student. When students were asked to choose a partner, Jack was one of the first students to be chosen. He and his parents have attended and participated in every activity that the school offered this year. For example, they attended both parent-teacher conferences, Drug Awareness Night, Open House, Curriculum Night, and National Children's Book Week. Jack's father, a heart surgeon, read and translated two short Chinese stories to the class during National Children's Books Week.

William

William was a nine-year-old third grader at the time of the research. He was the third child in a family of four children. Both of his parents worked at nonprofessional jobs. Both the scores of William's standardized tests and his classroom performance identified

him as an average learner. William was a tall and slender Caucasian boy with some athletic ability. He pushed himself to accomplish every task as quickly as possible. When instructions were being given on a specific assignment, William began working. Often his handwriting was difficult to read, not because he had coordination concerns, but because of his hurried attempt to finish the assignment before anyone else. When he did finish the assignment he read or worked on another project. He was not disruptive even if he were done long before the rest of the students. Seldom did the students ask for William's assistance on an assignment, even through it was obvious that he was finished. William's parents did not attend any of our school functions, however his mother did attend one field trip. William was very aware of using manners at all time. He often responded with, "Yes, Ma'am" or apologized for his unacceptable behavior such as rushing to be the first one in line.

Sherry

Sherry was an eight-year-old-third grader. She was of mixed race African American and Asian American. She lived with her mother and an older brother. Sherry was a pleasant student who smiled most of the time; she was well liked by students and staff members. Sherry's standardized test scores and classroom performance put her in the lower ability range of the class. Sherry's mother maintained minimal communication with the school. Sherry was meticulous in her dress and arrangement of her possessions. Her desk was always neat and organized, no extra papers or materials that should have been disposed of earlier.

Even though Sherry struggled with reading and math she rarely asked for help on these assignments. She usually chose to get help from other students. This behavior was encouraged in the classroom. However, on several occasions such as during a test when students may not help each other, Sherry has been observed getting answers from other student's papers. Her assignments were frequently not completed or turned in to be corrected.

Study Procedure

The lessons were presented to the students with two sets of objectives in mind, social studies and disciplined-based arts. The lessons were taught during a social studies time period. Lessons averaged 30 to 40 minutes per session. The lessons were presented to the students either in small group or whole group situations. The presentation of the materials involved some form of literature or the arts. The student assignments, or feedback to the teacher, were also done in the arts. Field notes were kept on the informants during both their instruction time and the time allotted to them to work. Interviews of the informants involved authentic assessment and self-evaluation of their work. Students were also asked to explain their work and their level of satisfaction with the products. The work of the informants was collected to be evaluated at a later time.

Instructional Materials Used

Six lessons were used for data collection. These lessons had their origins in the field of social studies. They were taken either from the third grade social studies materials on city or current events. The social studies curriculum objectives were combined with disciplined-based arts objectives. Lessons were then designed to teach and evaluate in

both areas. A brief overview of each of the six lessons follows. Complete lesson plans are found in Appendices A-F.

A lesson on the meaning of the Chinese New Year and some of the signs, symbols, customs, literature, ceremonies, and traditions, was presented in January. Much of the lesson was spent on the Chinese symbol of the dragon and the literature and history surrounding it. Creative writing, visual art, and storytelling were key elements in the assessment process for the students in this lesson.

During February, Black History Month, several African Americans and their contributions to the United States were studied. Students were asked to become familiar with one or more famous African American and then teach the class what they had learned about a specific African American Hero. Students relied heavily on drama and interview to retell the information they learned in this lesson.

For President's Day in February a few of the most famous United States presidents were studied. Abraham Lincoln, his childhood and his role in the Civil War, were a major part of the lesson. Painting and other forms of the visual arts were a part of this lesson.

Architecture, as it relates to the growth of a city was studied. Structures were classified into groups and elements were defined. The students also studied architecture as home. Drawing and three dimensional construction were incorporated into this lesson.

St. Patrick's Day as an adopted holiday was studied. Information about St. Patrick and Ireland was presented. Literature, dance, music, and traditions of the Irish people were presented.

Members of the Creighton family were introduced from the unit on our city. The history and contributions of this family were discussed. Drama, interview, and portrait drawing were three of the art forms used in this lesson.

Data Collection

Data were collected by three methods: direct observation, interview, and materials produced by the informants. According to Patton (1987) direct observation by the researcher allows for the researcher to view the program in context, be inductive in approach which allows for less need to rely on prior concepts, allows the observer the advantage of observing details that untrained persons may miss, and allows the researcher to observe things that the subjects may be unaware of or unwilling to share in the interview situation. The observations and descriptive data obtained were dated and recorded in a log for future analysis.

The students were also interviewed on at least two separate occasions. The style of the interview format was a combination of two qualitative interviewing techniques, open-ended standardized interview format and conversational interview format. According to Patton (1987) all interview questions, whether formal or conversational, can be conducted asking six basic kinds of questions. Five of those six basic questions were formulated to use with the informants in this study (see Table 3). All three informants were asked the same sample questions in the standard open-ended segment of the interview, however, questions did vary in the conversational interviews (see Table 3). For instance, in the conversational interview, students were asked: (a) "Tell me how you did _____ (the work)." "How long did it take you to do this?"; (b) "Why is this _____

(element) in you project?” “What does it mean to you?”; and (c) “What was the reason you decided to use this _____ (specific element) in the project?” These questions fit within Patton’s (1987) categories of questions. These categories are: (a) Experience/Behavior - questions are aimed at eliciting descriptions of experiences, behaviors, actions; (b) Opinion/Belief - questions are aimed at understanding the cognitive and interpretive processes of people; (c) Feeling - questions are aimed at understanding the emotional responses of people to their experiences and thoughts; (d) Knowledge - questions are aimed at finding out what factual information the informant has; and (e) Sensory - questions are about what is seen, heard, touched, tasted, and smelled. The questions for this study were modeled after these categories.

Background/Demographic is the sixth interview question category described by Patton (1987). A profile of each informant was developed inclusive of demographic data such as race or ethnicity, birth order, and other pertinent information such as economic status. However, because these data were already known to the researcher/interviewer, and the informants were aware of this, it would have been unnatural to interject them into the conversational section of the interview.

Questions in the conversational segment varied from informant to informant, according to information the informant gave the interviewer. These further questions were “probes” designed to follow-up initial responses. There are standard probe questions that fall into three categories: (a) Detailed-oriented, “Tell me how you did this activity?” (b) Elaboration, “Why does this project contain that element?” and (c) Clarification, “What was the reason for doing a particular aspect of this project?” (Patton, 1987).

Table 3

**OPEN-ENDED STANDARDIZED QUESTIONS
CATEGORIES AND POSSIBLE QUESTIONS**

Experience/Behavior - Designed to elicit a description of experiences.

“What are the steps you have taken to get this far in your project?”

Opinion/Belief - Related what the interviewee thinks about the project.

“What do you think about this lesson?”

Feelings - Questions aimed at understanding the emotional responses of people to the experience.

“How do you feel about this project?”

Knowledge - Designed to find out what the person being interviewed considers to be factual”

“In your own words, tell me what this _____ is about.”

Sensory - These questions attempt to have the interviewee describe the stimuli to which they responded, they ask the interviewee to relate what is smelled, tasted, seen, heard, and felt.

“Tell me why you have chosen this color, food, music, or material?”

CONVERSATIONAL QUESTIONS

CATEGORIES AND POSSIBLE QUESTIONS

Detail-Oriented - These are the who, what, when, why, and how questions used to get a complete picture of the activity.

“Tell me how you did _____ (the work).” “How long did it take you to do this?”

Elaboration - Designed to keep the interviewee talking about the project.

“Why is this _____ (element) in your project?” “What does it mean to you?”

Clarification - These probes tell the interviewee that the interviewer needs more information.

These questions were in the conversational segment of the interview and as such were not written down prior to the interview. For example, an interview question might refer to a specific color, movement, design or element of a project the informant was describing. These questions then became very personal and specific to that informant and not generic questions that could be asked of all informants. The open-ended standardized questions are in Patton's (1987) suggested sequence. These sample questions contain vocabulary and sentence structure already familiar to the informants and the social studies class.

All interviews were audiotaped and transcribed in a log for further analysis. The researcher/interviewer also took notes during these interviews in order to write down the probe questions as they became evident in importance to understanding the thoughts of the interviewee.

The third form of data collection was the gathering of all assignments and products of the informants. These items were described in detail in the log book. Non-tangible products, such as a dance or a skit, were videotaped and later detailed in the log book.

These procedures were followed for three months, January, February, and March, of 1998, and provided the data needed to answer the research question.

Data Analysis

Profiles of each informant were written based on the descriptive data that were collected on the three informants (logged observations, interviews, and social studies products detailed in the log book) profiles of each student informant were written. These profiles described patterns, interest level, relationship to personal lives, possible correlation to other experiences or acquired knowledge, creativity, retention of details,

ability to generalize, ability to assimilate information, building of vocabulary, acquisition of self-esteem, and other desirable student characteristics. Reoccurring themes were noted. Patterns of behavior and ability were recorded. Data were analyzed to discern the number of times informants chose a specific media to work in, noting a particular strength or intelligence in that area.

The credibility of this study's analysis was safeguarded by an independent judge, another third grade teacher, assisting in the analysis with the researcher and the collection of written documents (log entries) for analysis. This third grade teacher, who has 32 years of experience, also reviewed the data and collaborated on the reporting of the data. She has done considerable work with students in the fields of art, drama, and creative writing. Her input was incorporated into the data analysis.

Summary

This study was designed to assess the effects on third grade urban students when taught the social studies curriculum integrated with discipline-based arts curriculum. Six lessons were developed and taught over a three month period. Objectives for both areas of study were developed. Several areas of the arts were made available to the students to both receive the information, as well as be assessed through that medium. A triangulation method was used to gather data, namely interview, observation, and analyses of products. Data were reviewed and analyzed by both the researcher and an independent judge.

Chapter 4

Data Collection

The purpose of Chapter Four is to present the findings from the triangulation method of qualitative research on the effects of social studies and discipline-based arts integration in the third grade classroom. The data collected during the study period were descriptive data and included: (a) pictures and three dimensional art works done by informants; (b) written observations done by the researcher; (c) interviews of the informants; and (d) written transcripts of audio tapes done of the informants during dance and drama performances. All data were collected during three months, January, February, and March of 1998, and are related to six lessons taught during that time period. The data were collected during the time period of only these six lessons. Two of the lessons were from the social studies curriculum provided by the school district and four of the lessons are social studies units designed by the classroom teacher using the district objectives as goals. The topics of the lessons were as follows: (A) Chinese New Year, (B) Famous African-Americans, (C) Presidents' Day, (D) Architecture, (E) St. Patrick's Day, and (F) Creighton Family (see Appendices A - F).

Three informants were randomly selected to represent three levels of learners, high, average, and low. These cases were selected because they serve a particular evaluation purpose, that is a variety of ability level students. The intent of this chapter is to review the work of these informants in detail. "Regardless of the unit of analysis, a qualitative case study seeks to describe that unit in depth, in detail, in context, and holistically" (Patton, 1987, p. 19).

Data were examined to determine if patterns in student skills were present in the students' performances during the implementation of the six lessons. From the literature review, possible skills that might be identified were: (a) acquired knowledge, (b) creativity, (c) retention of details, (e) ability to generalize, (f) ability to assimilate information, (g) building of vocabulary, and (h) acquisition of self-esteem. Patterns identifying learning strengths and specific intelligences, as described by Gardner (1984) were also considered.

The data were analyzed by examining each informant's response to each of the six lessons. From these analysis four patterns of informant response to the six arts integrated social studies lessons emerged. These were: (a) establishing priorities for oneself using insight into personal strengths, (b) interaction with peers, (c) ability to internalize details, and (d) demonstration of multiple intelligences.

Establishing Standards For Oneself Using Insight Into Personal Strengths

The first pattern identified by analysis of data from the three informants was the ability to set priorities of performance for themselves. In doing so the informants showed an insight into their own personal strengths. The standards of behavior varied from altruistic treatment of others to the personal satisfaction derived by one student from finishing a task before other students finished the task. These standards also included consideration of values and attributes.

Jack

Jack, the high ability informant, was able to communicate his priority for treating all people with respect and a high degree of equality. During a class project Jack displayed

his ability to sympathize with other people as well as transfer the emotion from one situation to another independently. For Rosa Parks' birthday the class followed a "No blue eyed people" set of rules (see Appendix B). Students with blue or green eyes were not allowed the privileges that the other students had. After a half of a school day with these rules the students were asked to write about how they felt towards these rules and the two groups of people who had to live with these rules. Jack, a brown-eyed child, was adamantly against all of the rules. In his letter to the government, which was part of the assignment, Jack stated, "These rules make me mad and sad. I do not want to have them anymore. I do not want to be on the computer if some kids can not do this. I do not want to be in the front of the line if some guys are always have to be at the end of the line."

Later in class discussion about these rules in relationship to the rules that demanded that Blacks in the southern states sit in the back of the bus, Jack told the class, "Our rules are bad just like the bus rule, let's don't have it anymore." The whole class agreed. Jack was able to say how he felt about the laws, give specific examples of why he felt these laws were unacceptable, and ask that these laws be changed. This was a good example of the complete and high quality of work that Jack exhibited during this study. Jack also demonstrated that his desire to treat people with respect was greater than his desire to be among the privileged few. As a brown-eyed child, he had had all the privileges of the classroom.

Jack often demonstrated a desire to have time to think about a project before attempting the actual work. During the construction of a dragon, as a symbol of Chinese New Year, (see Appendix A) Jack was asked why he was not painting when all of the

other students had started. His response was, “I am thinking if I want a friendly dragon like the Chinese people have or if I want a brave and scary dragon like Prince George have. I guess I make up my mind for friendly dragon.” He was asked why. “Because I think friendly dragons have more friends.” This was an example of Jack prioritizing getting along with other people. The importance of maintaining friendships was shown not only in his treatment of other students but also in his art products.

During several of the lessons Jack demonstrated an ability to relate events or situations to his own life, for example when studying President Lincoln on President’s Day (see Appendix C). Jack was asked to paint a picture of a serious nature like the pictures in the book the class had read about the Gettysburg Address. When asked about his picture Jack related the theme of the war between Japan and China. From the shaking sound of his voice and the still position of his body it was obvious that Jack felt very saddened by this event. He told the interviewer that, “In the war when the Japanese peoples attack my country, they bury peoples when they are still alive. Also they kill womens who are going to have baby by sticking a knife into the stomach and then everybody die.” Because the child was becoming so visibly shaken, the interview subject was changed to allow Jack to recover from this saddening event. He was asked what the people in the picture were doing. “They are suppose to be dead, but they just look like they are floating. I am not such a good drawer of dead people.” Both Jack and the interviewer agreed that it was more fun to look at “floating” people anyway and Jack was able to shake off his saddened feelings for a more positive attitude. His ability to sympathize with people who were in a situation that he personally had never experienced was truly sincere.

Jack demonstrated his intrapersonal skills several times during interviews about his work. He seemed to realize that he likes to think about a project prior to starting the work. He generally had an answer when asked how he felt about something or why he did a specific task the way he did. He seemed very comfortable with himself when he was not able to perform a task with much skill, for example the dancing for the Irish dance (see Appendix E). He was not able to keep time with the music or do the steps in succession fast enough to stay with the group. This did not seem to bother him. When asked later if he would like to try something like that dance again his response was, "Sure, that was lots of fun." He is comfortable enough with himself that success with a specific task is not a prerequisite for him to be able to enjoy it.

Jack had a high priority for peaceful relationships between people as demonstrated by his concern about fair laws towards African Americans, choosing a friendly dragon, and sincere sympathy for those who suffered in the wars between Japan and China. He prioritized planning and thinking about a project as demonstrated in his decision-making time on the dragon picture. Jack had no trouble relating aspects of events to his own life as demonstrated in his understanding of the suffering of the African American people during the time of the Rosa Parks incident and the Chinese people during the time of war with the Japanese people. Jack demonstrated high quality work in planning a project as well as in the construction of the project. This was seen when he took the time to think about the aspects of the project. When the projects were completed they were of high quality as far as skill and understanding of the information.

William

William, the average ability informant, set speed as one of his performance goals. This goal motivated him to work fast and waste no time in starting and finishing a project. When his writing assignments were examined, it was apparent that whole words and phrases were left out. For example, when writing to the government about changing unfair laws, this was an assignment related to Rosa Park's birthday (see Appendix B), he wrote, "I want these laws changed to be more fair for." When asked about this sentence he said, "Oh, I meant to say for everybody." Later in the letter he stated, "I like any of these laws." When William was asked to clarify that sentence he said, "I mean, I don't like any of these laws." William's handwriting was also larger and more sprawled in many handwriting assignments than it is when he is being observed to be careful. The careless handwriting is another indication of a hurried manner. William is capable of precise handwriting as he demonstrated in other situations. Yet the importance of finishing the project before anyone else caused him to prioritize speed over quality of work. In another context, during the learning of the Irish dance (see Appendix E), William was able to learn the steps however, he was in such a hurry to do all the steps in the right order that he didn't keep time with the music and other students were not able to follow him.

Students were sometimes given choices on the presentation mode of their assignments. For example, they could do some creative writing, create a visual art, dance, or perform a skit; the requirements for the information to be presented remained the same. On the three occasions that the students were given this option, William chose dramatization for each assessment lesson that he was give the opportunity to do so. William displayed his ability

for details when he was acting. When playing the role of Matt Henson, a famous African American explorer, William included many details that he was not coached to include. For example, when pretending to put on a coat to go explore with Robert Perry, he buttoned five pretend buttons. He left his job at a general store to go exploring, before he walked out the pretend door he called to his boss, a person not mentioned in the play, that he was quitting, then he closed the pretend door. He was never observed encouraging others to include these kinds of details, however, William displayed them often.

In doing creative writing assignments William omitted details, in creative skits he added details that other students in the class did not. William chose to have his knowledge assessed in a drama performance whenever possible. William seemed to know that his skills and priorities can best be served in drama. He could speak and move quickly and still exhibit a great deal of knowledge about a subject.

Sherry

One of Sherry's (the low ability students) strengths was seen in her decisive manner when selecting supportive material. When she portrayed Mary Creighton, she borrowed a vest from another classmate that had a high lace collar. Then she added some black material around her shoulders and clipped her pony tail up high on her head. While she didn't look like Mary Creighton, it did make a great effect. With her naturally soft voice, pleasant facial expression, and chosen wardrobe she did have an old world look to her that the students responded to in a positive manner with such as comments as, "Sherry looks cool." While this eight year old girl of mixed race did not look anything like the

middle-aged Caucasian Mary Creighton, Sherry had managed to develop a mood or a setting that allowed the students to connect her with Mary Creighton.

The unit on dragons (see Appendix A) required students to make individual pictures of a dragon. Sherry's dragon was a deep blue, purple, and violet. The color combination, along with the sharp angles on the dragon, was very dramatic. She won the praise of many students. Sherry did not minimize their praise nor did she encourage them with leading statements such as "No, it's ugly." Sherry's response to the praise was generally a large smile on her face, she made no verbal responses to the praise. This showed that she too had confidence in her ability. While she appreciated the compliments, she didn't feel the need to encourage the students to say more.

Sherry's written work was difficult to understand. When she was writing to a government official about changing unfair laws (see Appendix B) her letter was difficult to read. When talking about the changes needed she wrote, "I went new law caus tha are not far me. My frend say there to." When Sherry was asked to read this letter to the researcher she had a difficult time and was hesitant about saying some of the words. After a few minutes, the sentences were transcribed as, "I want new laws because they are not fair to me. My friends say this too." Spelling was a problem area in writing this letter. She did look up the spelling of "new" and "law" in her small dictionary that each student keeps at their desk. When asked if she did any proofreading for this project, she responded, "Yes." While her grammar, spelling, and composition were well below grade level, Sherry's handwriting was exceptionally controlled and neat. Records show that she had always received outstanding grades for her penmanship. Sherry did personalize the

problem with the law, in that she did not think it fair to her specifically, instead of the law not being fair to people in general.

Even though Sherry often produced art projects that were of high quality, field notes show that she either gave away or threw away every one of these items. When asked by the teacher why she didn't take these items home she responded, "I hate a paper mess." Sherry seemed to prioritize neatness and orderliness in her life. She liked things to be visually pleasing in appearance, even if the information was not of high quality as demonstrated in her letter to the government officials in the state of Alabama. This was also demonstrated in her appearance as Mary Creighton and the appearance of her art work. Apparently this need was carried over from her classroom work into the appearance of her school desk and her home, as evidenced in her rejection of the extra papers that could cause clutter. However, Sherry put less effort into the finished product of the written word as demonstrated in the low quality of content and mechanical accuracy of her written papers. As a general rule, the students' papers were not seen by other students. Therefore, the visual effect on others of the written assignments did not exist the way it did for example, in a visual art piece or a skit.

Interaction With Other Students

The interaction of the informants with other students showed patterns of behavior for each of the informants in this study. This interpersonal interaction included a variety of verbal and non-verbal interaction.

Jack

On several occasions during the observations Jack displayed the ability to take a leadership role, as well as concede to the wishes of the rest of the group. During the building of the log cabin Jack asked the others to, "Please add more windows." The others refused saying at first that they didn't need them. At Jack's last request they stated that they didn't know how. Jack offered to take the roof off and show them how, they refused. Jack allowed the group to have the last word on how the cabin would be built. He gave a slight shrug with his shoulders and remained quiet for a time. However, later Jack asked the teacher for permission to build his own version of a log cabin. When working with the group, Jack was able to let the majority rule his actions, however, he felt it important to complete the cabin at another time, using his choices. In complying with the group, Jack once again demonstrated his understanding of how to get along with others. Even though it was apparent to the group that Jack had the superior knowledge in constructing the cabin, he did not demand the final word in the decision-making. Jack also felt the need to satisfy his own desire to complete the cabin in his more demanding and complicated form, another example of his own high expectations for his work.

During this early period of putting the logs together for the home, Jack repeatedly stated to the other students "Let's think about this, guys." The other two students were unwilling to do this and continued to physically try different log patterns. Jack rejected these patterns verbally, yet did not try to present another pattern. When asked by one of the students what he wanted to do, he responded, "I'm still thinking about it." This continued for about five minutes before Jack made a move to offer his design. Jack was

allowing himself the thinking time that he knew he wanted, as well as working out the design in his mind before placing the logs in a pattern, thus demonstrating a spatial intelligence. During this time Jack did not try to dismantle the other student's cabin nor did he act angry with the others for not complying to his wishes. He did continue to try to verbally communicate his wishes. Most of his suggestions, with the exception of additional windows, were followed by the others in the group after Jack began to work. During the entire building time Jack's group worked together with no arguments or angry attitudes. Jack had demonstrated leadership with his ability in a positive and supportive manner so that no one in the group got hurt or angry.

Jack displayed his interpersonal skills when working with the students in small group, such as when he agreed to let another student play the role of Matt Henson even when Jack had the greater knowledge about the play material. In another example of Jack's understanding of people, he came to a conclusion about Mary Creighton. During the interview when Jack was playing the role of Mrs. Creighton the reporter asked why she gave the money for a free college to be started in the city. His response was, "Because Edward told me to do it so that poor kids would get to go to college." Later the researcher asked him if he thought Mary Creighton would have done the same thing if her husband hadn't told her to do so. His answer was, "It depends if she is a person who likes to do what ever she wants to do or not." This shows Jack's understanding that people have certain personality traits and behave accordingly.

During the planning time of the Matt Henson play, (see Appendix B) Jack asked if he could play the role of Matt Henson. He was told, "No", by a William who had assumed

the role of the person in charge. Jack took this disappointment without one word of complaint. Although he accepted the lesser role he was given, Jack took responsibility for problem-solving on many occasions during the practice of the play. When the list of props for the play was made, Jack suggested eleven items such as coats, tents, blankets, food, and other appropriate items for explorers; the other two students suggested only five items between the two of them. During decisions about which material was to be included in the play, Jack chose all three of the story elements to be included, the meeting of Robert Perry and Matt Henson, the men reaching the North Pole, and Matt Henson getting an award from the President. The other students readily agreed to these story elements. Once again, he demonstrated his willingness to take leadership roles and also to accept a cooperative role when it seemed prudent in order to accomplish the task.

William

Generally, William did not seem to let the other students influence his actions. In every group situation observed by the researcher, William immediately assumed some sort of a autocratic style of leadership. This was demonstrated by (a) his assigning a reading part or task to students or quickly stating his preference as to the part in the project he would play and (b) making unilateral decisions that would ordinary be discussed in a group first. When the small groups were assigned, William would quickly say, "Okay, guys, I'll be the leader." Another response to the assigned group was, "I'm the director and you guys do the parts I tell you to do." One example of this decision-making was determining which of thirty- two minority hero stories would be presented as a play to the class. William came to the group with the idea of Matt Henson and that was the skit performed, even though

other members of the group had another topic in mind. William demanded a leadership role and at times the other students were willing to allow him to have it.

At another time, the students were asked to choose a symbol of St. Patrick's Day (see Appendix E) and design a poster for that symbol. William chose the rainbow and would not change his mind even though the other students both wanted a shamrock. Rather than compromise, William got another sheet of paper and did his own poster. Clearly the other students were not always ready to accept William's choices or decisions.

There was only one incident recorded in the field notes where William seemed to concede to the desires of the others in the group. When coloring some background and portraits for the Creighton family interviews, William was coloring first in one direction and then another, with no pattern or consistency to his work. This was unsatisfactory to another member of his team who is a meticulous artist. She asked him nicely to please follow a pattern; he refused. William did not choose to cooperate with her wishes. Later she tried to demonstrate a pleasing pattern when coloring, he ignored her. On her third attempt to make him do a nice job, she told him that his coloring was "Like a kindergartner's." William became hurt and angry and refused to help for almost five minutes. When no one acknowledged his absence from the project, he asked if he could help, wisely choosing a pleasant voice in doing so. The response from the other two members of his group was, "Sure." William resumed coloring. This time he did follow a pattern and on three occasions asked the interviewer if he was doing a good job. This is the only recorded compromise for William when working with a partner or group. This compromise was noted however, after a period of social isolation from the work team.

When working with the other students, William was always kind, but rarely did he display the ability to compromise when the other students had ideas that did not agree with his plans. When working on the ten foot dragon for Chinese New Years, (see Appendix A) he quickly assigned parts of the dragon to the other five students working on the project with him. His directive to them was, "I'm going to do the head, so you three guys do the middle and you (a girl) can do the tail." All but the girl complied. The girl also wanted to construct the head of the dragon. William's voice got noticeably softer and softer. He told her that the tail, her assignment from him, could be any color she wanted. That did not entice her. Then he told her that the head was too hard for her to do, she did not agree. Then he tried to enlist help from other students in the group, but they did not help him. However, he did not accept her compromise that they work together on both sections. In the end the girl joined another group, the remaining students did the middle section of the dragon, and William did the head. William had once again demonstrated his inability to cooperate with another student unless he was the major decision-maker.

Sherry

While Sherry volunteered for group activities, she avoided leadership roles. In the play about Matt Henson (see Appendix B) Sherry readily accepted her very minor role as President Eisenhower. Eisenhower gives a medal to Henson many years after his explorations with Perry have taken place. Sherry had one speaking line. While pinning the award on Mr. Henson she said, "This is for being a great explorer and going to the North Pole." That was why Henson received the medal from the President. This was not a line

she was told to memorize. She therefore was able to understand the material well enough to realize that this was an appropriate statement to make.

Sherry, on several occasions, displayed a strong concern towards assisting the other students. Students sometimes asked for her assistance in selecting a costume or locating an item to be used as a prop for a skit. Often assistance from Sherry was unsolicited. She was quick to find a certain crayon for someone, help clean up a mess, get paper towels, open a window, hold an item, arrange a set, provide a prop, or run any errands.

The music and dance steps for the St. Patrick's Day activity were easy for Sherry to quickly learn. Other students noticing this were eager to ask for her assistance. Sherry very readily helped as many students as time allotted. Her voice and body language remained calm and patient while reteaching the steps of the dance. Sherry asked if the music could be taken to the gym that day, it was an indoor recess day, so she could work with the students. This was impossible because of school regulations, however, later in the afternoon, the class had recess in the classroom. Sherry and eight other students worked on the dance with the music. Sherry acted as the instructor for this. The students were eager for her attention. By Sherry's facial expression she was extremely pleased with her role as teacher. Her ability to quickly learn the steps to the music shows her strength in musical or rhythmic intelligence. Because of her interpersonal skills she was able to communicate this skill to other students and teach the lesson to her peers.

Ability to Internalize Information

The three informants displayed very different ability levels for internalizing information and retaining details for a later time. However, all three of the informants showed an

ability to pay great attention to detail in a manner in which they were personally comfortable.

Jack

Jack displayed a strong ability to remember details about material presented and an ability to place these details in logical order. Jack was then able to verbally repeat this information to the class. He was able to make possible conclusions about people or events when given facts about these things. For example, during his interview on the Creighton family, Jack mentioned several facts about John, Edward, and Mary Creighton. His assignment was to role play each person during a newspaper interview with another student acting as the newspaper reporter. When asked why he moved to Omaha, Jack, as Edward Creighton, stated that he had "... come from Ohio to build telegraph lines because I can make a lot more monies than just driving a wagon for a living." Jack managed to relate three facts about Edward Creighton and a conclusion about the financial rewards of particular jobs in that one answer to the reporter.

During the architectural unit, the students built model homes (see Appendix D). Jack chose to use the Lincoln Logs for his building tools. He immediately told the other two members of his group, "We will need to make walls and a roof and a door for it to be a house, because this is what we read in our book." He was referring to a picture book that we had read a week earlier, Walls and More Walls, where it stated that these were necessary elements of a building. He was able to recall the information then generalize, "A house is a building so a house must have walls, a roof, and windows too."

When the class was discussing leprechauns, (see Appendix E) Jack asked, “Do all peoples have these little people that are magical because I hear this kind of thing in Chinese stories and African stories that we talked about already?” He was able to remember and associate details of stories that had been read from Japanese and African American literature earlier in the school year to the Irish stories. This combined his ability to retain details over a long period of time and see relationships between events and groups of people who would seem to have little in common. He was independently recognizing patterns in literature.

William

When presented information in any media used in the classroom, William was able to understand and retain many details. After the lesson on Gettysburg, (see Appendix C) William was able to tell the interviewer seven specific details about the occasion when Lincoln gave the famous address, even though some of this information had not been the main thrust of the presentation. William remembered that the Governor of Pennsylvania had refused to let families from the North or South claim the bodies of their family who had died. He also remembered that this was to prevent the spread of disease. William also recalled that Lincoln had not been asked to be the main speaker at Gettysburg, however he did not remember the name of the man who was the main speaker. William also remembered that there were some freed slaves who attended the dedication at Gettysburg. He also knew that everyone there was sad that so many people had died in the battle.

When presenting his work, William usually had several facts, however, he did not always put them together in a clear manner. When he was being interviewed as John Creighton he did not answer the question the reporter had put to him on two different occasions. Instead he related events in John Creighton's life that were accurate, however, inappropriate to the questions being asked. When specifically asked why he, as Mr. Creighton, had moved to the Omaha area, William responded, "I used to drive a wagon and deliver things to people."

Nonetheless, this lack of coordinated ideas and gaps in sentences, seemed to reverse itself when William acted out a play or created a picture. He gave great attention to detail when he became physically involved. William demonstrated this in an assignment to draw his own house. The students were told specifically not to put any furniture in the drawing, but to include as many architectural details as possible. Examples were given to the class (see Appendix D). He included all windows, exterior and interior doors, closets, porches, chimney, exterior and interior steps, siding, roof shingles, drain spouts, garage door, and door bell. This was far more detail than other students had in their drawings. However, the drawing had a rushed look to it. Students had been advised to use rulers to achieve straight lines and make walls even, it was obvious that William had not used a ruler. Items were also out of proportion, such as a doorbell the size of a window. Yet the details that most students had missed in searching their memory for the details of their homes, William had remembered, even if he had recorded them quickly and carelessly. William was at his best incorporating details with main ideas when he was physically involved such as acting out a skit or creating visual art.

Sherry

Sherry was attentive during group presentations, and she frequently volunteered to participate in group discussions. She demonstrated a desire to participate in role-playing when the opportunity arose. However, she had trouble remembering facts and information. During the Creighton unit, (see Appendix F) Sherry was the first to volunteer to role play as one of three different Creighton family members. She was the first to be chosen to portray Mary Creighton. She remembered only one fact about Mary Creighton, even though the class had discussed the information one day earlier. The information Sherry did remember was that Mary Creighton had been married to Edward Creighton, however, this information was given in the form of a question. When asked by the reporter who she was married to, Sherry responded, "To Edward Creighton?" When asked what great gift she gave to the people of Omaha, Sherry answered, "Money?" When Sherry was reminded that Mary Creighton donated the money for a free college to be started in Omaha, Sherry's body language indicated that she did remember that information being given to her. She rolled her eyes, and pointed in the direction of the buildings that were mentioned with a big smile she said, "Oh, right!"

Three days later, when Sherry was given the opportunity to portray John Creighton, she was able to relate three details about Mr. Creighton. When asked by the reporter to tell the audience something interesting about himself, Sherry responded, "My nickname is "Count Creighton." This is a true statement and one mentioned only minimally in presentation during class time. The reporter also asked what nice thing he had done for the people of Omaha, Sherry responded, "Built a hospital?" This is also a true statement,

however, it was given in the form of a question. The third fact Sherry remembered was that John Creighton was Edward Creighton's brother. Sherry did not remember other important information, like John Creighton's leadership role in the community.

On another occasion when asked to be the chairperson of her group to construct a dragon, (see Appendix A) she politely refused, once again demonstrating her reluctance to take a leadership role. Sherry also showed little interest in constructing a log cabin. She offered to make paper flowers instead to put in the yard for the log cabin. When told that she and her partners needed to construct the cabin first, she held back with her conversation to the other members of the group. She sat with her arms folded for a few minutes before participating in the building of the log cabin in a minimal way. She was clearly not happy about the situation. Sherry gave only three clear suggestions. She suggested, "The cabin should have two doors so you could go into the back way if you wanted." This proved too complicated for the builders. She also suggested, "I think there would be a big fireplace in the cabin, so we need a chimney." Her third suggestion was to build a fence around the log cabin. Sherry told her fellow builders, "Lets make a fence out of these green things." She did some of this work herself.

While field notes record little interest on Sherry's part when working in creative writing or the construction of a log cabin, she did show creativity in other areas. In order to teach vocabulary words with each unit of study in this research, students were often asked to participate in one-minute skits or vignettes. Sherry frequently volunteered to participate in these activities. For example when studying dragons, (see Appendix A) Sherry chose a short action scene to relate "St. George the Dragon Slayer." She went to

the “props department” of the classroom, got a piece of aluminum foil, and wrapped it around her waist. She then got a dragon stuffed animal, which is also part of the props kept in the classroom. She used a yard stick to help her with threatening swings at the stuffed animal. The students who had a list of vocabulary words, characters, and phrases to choose from, guessed correctly immediately. Sherry did an excellent job of communication to the students through her short dramatization. The class had read a story about St. George earlier, as well as many other stories about dragons and individuals who have met up with dragons. Sherry was able to assess the information in the stories and choose one scene that would communicate to the class the story she was detailing in her one-minute skit.

While Sherry showed little ability to remember details of information presented or interest in construction of a log cabin, she did show an interest in the visual picture of the products she produced and the skits she appeared in.

Demonstration of Multiple Intelligences

Jack

When reviewing the data, three intelligences seem to be dominate in Jack: linguistic, interpersonal skills, and intrapersonal skills. He demonstrated his linguistic ability when he was able understand the material that was presented to him, retain so many details, and connect ideas together to make a more complete thoughts, identify inference, and relate events to his personal life. He displayed an exceptional capability when describing the thinking involved in his “serious” painting and in choosing the information to go into the

Matt Henson play. On at least one occasion, Jack displayed his spatial intelligence in attempting to visualize the log cabin mentally prior to the actual construction.

Jack demonstrated interpersonal skills that helped him work with other students in projects such as constructing of a log cabin, producing a play, learning a dance, and demonstrating insight as to what others may be thinking, as in the case of Mary Creighton. He was able to lead without being forceful, as in the case of the Matt Henson play.

Jack also showed well developed intrapersonal skill in that he understood what was important to him as a learner. For example, he was able to identify his need for thinking time prior to the accomplishment of the task according to his high standards, as in the case of reconstructing the cabin after the lesson period.

William

William's strengths seem to be in his creative ability, his spatial sense, his linguistic skills, and some intrapersonal knowledge. His ability to express himself in the fine arts' products as well as the dramatic presentations was demonstrated on several occasions. His recollection of details in the architectural project about his home was especially strong. He demonstrated this creative ability with details many times in skits and plays by such things as pulling an imaginary canoe half way out of the water so that it wouldn't float away. He often walked around things that no one else saw, explaining about objects that would most likely be in that location. His retention for the details in any learning situation was high, therefore validating the assumption that he had a good understanding of the material as it was presented. This demonstrates a linguistic ability because so much of the presentation of information was given orally with the use of an art form.

William often demonstrated that he was very aware of what he wanted. He would seem to have intrapersonal skills that allow for this insight to his own thinking. He had precision in thought in some dimensions, such as the details he included in projects. William possibly did not see the total picture well, as demonstrated by his inability to put details together for a clear story. This is possibly due to his hurried attitude about completing a project with speed instead of with quality. Field notes show no record of William allowing himself any thinking time before attempting to do an assignment.

As often as William set himself up as leader, there are no incidents in the field notes to suggest that the students in the class saw him as a leader. There are no noted incidents where a student asked for his advise, help, or leadership. However, once William had made his wishes known, the others generally allowed him to have his way. William's most obviously lacking skill is interpersonal skills. He did not display any ability to converse with others in order to make decisions or solve problems.

Sherry

Sherry's strengths were in her creative abilities, intrapersonal skills, and interpersonal skills. She volunteered for tasks where she had previously experienced success, such as small roles in skits. She also showed self-awareness in her picture of the fire as her serious picture (see Appendix C). She understood that fire is a fear of hers, even though she has never experienced being involved in even a minor fire. In choosing roles to dramatize that require more effect than understanding of detailed information, Sherry seemed to be setting limits for herself and avoiding areas for which she lacked confidence or didn't naturally prefer.

Sherry also showed creativity in her unique picture of the dragon, her portrayal of Mary Creighton, and her suggestion that the log cabin may have a fireplace in it.

Interpersonal skills were also a strong point for Sherry. She tried to please the students with her ready help, as in the case of the St. Patrick Day dance. She seemed to be able to anticipate what the students needed and provided that item almost as soon as they realized the item was needed. She has a strong sense of self-worth, as seen in her body language, her willingness to volunteer, and her carefree attitude in the classroom.

Summary of Categories

In summary, the three informants showed similarities in establishing standards for themselves based on their own strengths, interaction with other students, ability to internalize information, and a demonstration of multiple intelligence.

Jack, the high ability learner, demonstrated several desirable and outstanding qualities with few limitations to his work. William, the moderate ability level student, also demonstrated characteristics that were positive and some that were less desirable in a student. Sherry, the low ability students, displayed strengths and weakness as well. These characteristics are summarized according to specific categories found in this study (see Table 4).

Table 4

Summary of Characteristics of Informants

a. Establishing Priorities For Oneself With Insight Into Personal Strength

Jack:

- ❖ High quality work
- ❖ Treating people with respect
- ❖ Maintaining friendships
- ❖ Sympathizing with others
- ❖ Think, plan, relate events to own life

William:

- ❖ Finishing assignment before anyone else
- ❖ Speed takes priority over quality of work
- ❖ Dramatization choice of assessment

Sherry:

- ❖ Developing setting or mood
- ❖ Neatness and orderliness
- ❖ Creating a visually pleasing appearance on projects

b. Interaction With Peers

Jack:

- ❖ Positive and supportive leadership
- ❖ Did not demand attention; cooperative in decisions

William:

- ❖ Demanded leadership
- ❖ Students not willing to readily accept him
- ❖ Did not always cooperate with other students

Sherry:

- ❖ Avoided leadership roles
- ❖ Showed concern in assisting other students
- ❖ Ability to teach
- ❖ Helping other students

c. Ability to internalize details

Jack:

- ❖ Verbally
- ❖ Excellent recall of information
- ❖ Recognizing patterns

William:

- ❖ Best when he is physically involved

Sherry:

- ❖ Shows little strength in remembering details
- ❖ Needs a visual picture

d. Demonstration of Multiple intelligences

Jack:

- ❖ Linguistic, interpersonal, intrapersonal skills

William:

- ❖ Creative, spatial sense, linguistic, intrapersonal skills

Sherry:

- ❖ Intrapersonal, creativity, interpersonal

Chapter 5

Discussion

Summary of Analyses

The specific emphasis in this pilot study was to describe the effects of integrating the arts when teaching third grade social studies curriculum. Students of today are being prepared for a new type of job market, that of information and knowledge. The SCANS, as well as many business leaders, have listed desirable competencies of America's future workers. Among these competencies are creative problem-solving, interpersonal skills, and calculated risk-taking. Preparing students for a new kind of job market means teaching methods will have to develop different skills in students than were needed in the industrial age of education. One possible way for developing these new skills is to integrate the arts with the standard core curriculum. An integration is when objectives of both subject areas are considered together in the same lesson.

This pilot study used a qualitative research method of triangulation in order to collect data on six social studies lessons that were integrated with a discipline-based arts program. Three informants were chosen at random to represent the high ability, moderate ability, and low ability student. Data were collected by interview, observation, and evaluation of informants' products during these six lessons. Data were analyzed by the researcher and an independent judge with 32 years of teaching experience.

Overview of Discussion

The description of the effects of integrating social studies and a discipline-based arts program in a third grade classroom setting are discussed in this chapter. The information

is organized in the following order: (a) Informant's Individual Stories, (b) Educational Implications, (c) Limitations of Study, (d) Recommendations for Further Study, and the (e) Conclusion.

Informant's Individual Stories

Jack , William, and Sherry all displayed consistent characteristics that became apparent during the different activities in the arts/social studies classes. These characteristics and abilities were not apparent in isolation, but instead woven into each of the informant's behavior patterns. The following is a overview of each of the informant's story.

Jack's Story

Jack represented the high ability student in the class. He was attentive during the information presentation, whether it was presented by the teacher or other students. Jack asked questions frequently about the information or the meaning of words that were unfamiliar to him. He rarely asked to have the same word explained more than once. Even though English is his second language, his linguistic abilities were evident. He volunteered for nearly every question and task asked by the teacher. Jack always appeared to be eager to be part of the activities.

His work showed insight into his own feelings and preferences. He often took leadership roles, yet was a supportive participant when he was not the major decision-maker. Jack's work was complete and of high quality. He was willing to spend whatever amount of time it took to complete a task to the best of his ability. When assessing his own work, he was often critical and demanding of himself.

As his teacher I was able to discover the wide range of his ability and knowledge through our interviews, his art projects, and role-playing that probably would have gone undetected in a traditional teaching approach of information presented then questions asked with the students reciting the right answers.

Jack also was able to verbalize much about himself. His need for thinking time, reworking what didn't meet his high standards, having fun during a project, and getting along well with people were all important factors for Jack when he was working.

William Story

William's initial interest in each lesson was always high. He seldom asked questions, and sometimes did not have the completed project as instructed because he had rushed into it without listening to all of the directions. His interest was peaked when he could act out his acquired knowledge. He was most eager to play a major role in all group activities. William, sometimes demanding leadership, was not always accepted by his peers. He had little skill in compromising when his desires were different from those of his classmates.

William was a most enthusiastic art student, but his completed projects had the look of being done in a hurry. His criticism of his own work was very lenient. He would put more work into a project only if the teacher demanded it of him. William was very polite and tolerant of teacher critique. Even when his art projects were seemingly without much thought, he would talk prolifically about the meaning of his work during interviews with the researcher. He often went into great detail that only he recognized in the art.

The details that William could express both in his interviews and his acting were a surprise to the teacher. He showed no such skills in his creative writing or other classroom work. William soon realized his own skill in acting and asked frequently to be able to do a skit for his assignment.

Sherry Story

Sherry was noticeably more attentive and responsible during an arts presentation of material than during a more traditional presentation. She didn't often ask questions, however, she did volunteer much information that she deemed relevant. She was a willing volunteer for skits and demonstration situations. Sherry worked well with other students and was usually very supportive of them. When asked to appraise her own work, Sherry was hesitant to respond. She did not seem unsure of herself, only hesitant to verbalize what she was thinking.

Sherry's neat and orderly tendencies had been noticed, however, her ability to set a stage for visual appearance would not have been noticed without the use of the arts to provide her with the opportunity to do so. Also, for a low reader to be able to reverse the leadership roles with strong readers during a music/rhymic lesson was enlightening. Sherry had the interest and respect of all of the class during our St. Patrick's Day dance lesson. Other students benefit from being made aware of another's talents and strengths. It was also rewarding for Sherry to realize that she has abilities that not all students have.

The data collected using these three informants of varying academic ability shows the positive advantages to the students when lessons are taught using an integration of disciplined-based arts program with a core curriculum subject such as social studies. Five

dominating benefits of the social studies and arts integration lessons were observed by the teacher/researcher. These benefits were: (a) A heightened interest level of the students; (b) Greater participation of the students; (c) Authentic assessment; (d) New insights to students' abilities; and (e) Opportunity for self-assessment of personal strengths. Individual informants responded to these benefits to varying degrees.

Educational Implications

Integrating the arts into the curriculum does not mean every school in America becomes a Julliard School for the Performing Arts. Integration of the arts allows for intelligences other than language and math to be explored, developed, and used to the benefit of the students. At the same time, the objectives established by school districts across America can be met. Arts integration is meant to enhance learning not subtract from it or replace core curriculum.

The instructional design of a discipline-based arts and core curriculum program integration would require several considerations. Materials detailing the procedure of such an integration are available through some arts councils, but may not be readily accessible to all teachers. Therefore, the school districts may be the one responsible for these materials. Workshops and symposiums would need to be available to teachers who are interested in this style of teaching. Lesson planning would require more time and subject integration because two sets of objectives would have to be taken into consideration. Materials would need to be gathered for teacher presentation and student participation. These materials would often be more extensive than for a single subject lesson. This would require teachers and schools to have resources they have previously

have not considered. This need not be a financial burden to any school though, because many of the materials used for arts are inexpensive and often “found” items will do nicely. A tremendous resource and teaching partner to the classroom teacher would be the specialty teachers in the building. The art, music, media, and other specialty teachers in the building would often have the resources and the knowledge to assist in the integration and teaching of the arts.

Teacher’s knowledge of using the arts in lessons is a consideration because some may not be comfortable enough in any of the arts to work with the students in this way. Along with this concern is the attitude of teachers towards the arts which undeniably is conveyed to the students, whether positive or negative. Professional growth workshops would be a likely source for helping teachers who feel uncomfortable or unprepared to use the arts integration. College programs that prepare educators would also need to include arts integration training to assist teachers with these skills.

Another implication would be that assessments would need to be authentic and not just paper test. Evaluating the arts would require an understanding on the students’ part, as well as on the part of the teachers, of the four disciplines of the arts and be able to evaluate themselves and their work accordingly.

Limitations

One factor limiting this study is the researcher’s interpretations of the findings. Qualitative research dictates descriptive data to be shared and interpreted by the researcher. Because of this source of data and interpretation, the results may reflect the researcher’s opinions and biases which may affect the outcomes. A second limitation of

this study is that this is a context-based study. Other studies would have their own contexts.

Recommendations for Further Study

Based on what was learned in this pilot study, several possibilities present themselves for further study. The study could be replicated in more than one site with analyses of data compared. Researchers could use a quantitative experimental design with a larger sample. The study could be replicated using different age levels of students. The same study might use different experience levels of teachers. The male/ female aspect of data analysis could be tested. Social-economic effects among students could be studied. Data collected on the same informants in a subject area not being integrated with the arts and a subject area that is being integrated could be compared. A longitudinal study with subjects from early childhood through sixth grade or older might add interesting information to be evaluated by educators. A number of possible variables could be manipulated to gather information in the area of core subject integration with a discipline-based arts program.

Conclusion

Students learn best when they are interested, feel successful, are having fun, and can contribute to the knowledge base of the lesson or activity. Integrating a disciplined-based arts program with core curriculum allows for all of these things to happen in a classroom. It is generally accepted in education that the surest way for students to understand and retain information is for the student to teach the material. In allowing students to do their assignments and assessments through the arts they could become the teachers. Students

also develop the skills of creativity, problem-solving, and working with other people. These skills are believed by many to be the desired qualities of a worker in the classroom as well as in America's job market.

Students gain insight into their own learning strengths which builds confidence and sustains a positive attitude toward learning. Multiple intelligences can be recognized by students and teachers. Many students never learn to recognize their learning strengths or strongest intelligences during their elementary and high school years. Unfortunately, even some adults are not consciously aware of their special talents or intelligences. Learning with a curriculum that includes a discipline-based arts program allows students to find these special intelligences. They are given the opportunity to go in more learning directions than a linguistic-based curriculum allows. At an early age, students can learn to identify and use their strongest intelligences. Students can also identify their weaker intelligences and work to strengthen that area of their abilities.

Not only can individuals recognize their special areas of learning, other students are made aware of strengths in their classmates that might never be noted in a simple linguistic-based curriculum. Sherry's status in the classroom grew as other students recognize her ability to dance in time to the music, memorize dance steps in a short amount of time, create unusual and meaningful art, and set a mood for a skit or vignette. As students sought her help in these areas, Sherry's self esteem grew. As teacher and researcher I had the opportunity to see this growth of appreciation for self and others not only with the informants in the study, but also with other students in the classroom. This class of students worked and played well together with little conflict. At least three

teachers in the school building mentioned that they felt this class of students was the nicest in the building. I think this behavior of the students was due to the respect they had for themselves and each other. Each student earned status and appreciation because of their contribution to the class. This contribution may not have been recognized without the disciplined-based arts integration into core curriculum. The integration also helped to build community in the classroom.

Not only were the students made aware of their own and each other's contributions to the class, as their teacher I discovered their intelligences that might have gone unnoticed with a linguistic curriculum filled only with ditto sheets and fill in the blank testing. I was able to assess each student's knowledge to a greater degree. For example, because William was so concerned with speed in his written work he rarely added details to his sentences. Yet, he had a great ability to recognize details and use them in appropriate places as demonstrated in his skits and architectural drawings. Sherry would have had little opportunity to demonstrate her strengths in a linguistic-based curriculum. Jack would probably be a successful student in any situation, however, most students do not have his math and linguistic intelligence, enormous parental support of excellence in education, nor his high standard of performance for self. For students who do not have these bases for education, working with a discipline-based arts program integrated into the curriculum would seem to give them an advantage both in their education and in their personal growth.

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Appendix A

Chinese New Year

Lesson I

Title of Lesson: Chinese New Year, Customs and Dragons

Subject Areas: Social Studies / Language Arts / Literature

Objectives:

Social Studies: 1) Identify examples of cultural diffusion found in the Omaha community.

Language Arts & Literature:

- 1) Read children's literature stories which are not included in textbooks.
- 2) Describe and explain the feelings and actions of a character in a story.
- 3) Recognize and distinguish fantasy and real life events in a story.
- 4) Compare and contrast cultural values that are found in literature.
- 5) Use standard grammar and syntax in oral and written language.
- 6) Choose a subject and write several expanded sentences describing a real or imagined happening.

Materials Needed:

Knowledge / What I want to learn / Learned information (KWL) chart, Chart of the 12 symbols of the Chinese Cycle Calendar, Picture of a typical Eastern Dragon, Informational background on the Eastern Dragon, Informational background on the Western Dragon,

Art supplies for creating a dragon, Writing supplies for writing a story, Props for drama, and Books about both Eastern and Western dragon.

Time Frame:

Four 30 to 45 minute class periods

Procedure:

Students, as a group, complete a KWL Chart: topic dragons and the Chinese New Year Celebration. Teacher shows the chart of the twelve Chinese symbols that designate a specific year in the cycle. Each student receives a ditto sheet with the same information and symbols as the chart. Teach the students how to correlate the year of their birth with the appropriate symbol. Read the characteristics of the animal symbols represented by the students in the classroom. Allow for time for the students to discuss these characteristics and how they might or might not apply to themselves. Extend this activity to family members if time allows.

Read Men Yo and the Moon Dragon. Discuss the characteristics of the Eastern Dragon. Teacher leads discussion critiquing the books. Discuss how the book made us feel about the dragon. Ask students questions such as, "How do you think the author felt about dragons?" or "Do the illustrations work well with the text?" Ask the students to discuss different ideas about the story, for example different characters, or another adventure, or maybe a different ending. Discuss the completion of the KWL Chart asking the class, "Are all the questions answered?" "Do we need to ask more questions?" "Do we need to look elsewhere for more information?" "What are some vocabulary words we learned?"

Read St. George and the Dragon. Go through a similar discussion process on the Western version of a dragon. Work on the KWL Chart if needed as a class.

Assignment:

Ask them to read at least two of the available books on dragons before the next class period. At least one of the books should be about an Eastern dragon and one about a Western dragon. They then need to be ready to compare and contrast the Eastern dragon verses the Western dragon.

Second Class Period

Discuss with students how the New Year is celebrated in China, discuss information such as colors, clothing, foods, activities, and participants. Allow time for the students to complete their reading assignment.

Ask the students to write a story about an Eastern and a Western Dragon who both attend a Chinese New Years Celebration. Answer questions such as what would the dragons see, eat, wear, and do? Also important to the story is how the dragons act. Do they act differently? Students chose to write a poem, play, short story, or a letter. They illustrate their story after the text is completed. Allow work time. Allow some students time to share their work with the other students. Ask students questions about what they liked and didn't like about their stories, what they might change or rework if given the chance. Then ask students to comment on other students' stories. Check each other for story mapping content, i.e. setting, characters, main idea, problem, events leading to the solution, and the solution. Ask students to help each other edit for spelling and punctuation errors. Allow time for revision of stories. Display revised stories if possible.

Students who chose to present a dramatization should be ready to present during the next class period.

Third Class Period

Students present dramatizations. Give students time to evaluate their performances.

Ask the audiences for their responses.

Assignment:

Divide the class into groups of 4 or 5 students. They are given paper and paints to create a ten foot dragon. These dragons will travel throughout the school on Chinese New Year Day with candy for the other class rooms, to replicate a typical Chinese New Year celebration with a parade of the dragon throwing small treats and tokens to the people.

Fourth Class Period - Conclusion

Finish dragon if the time is needed. Now or at a later date, Parade. Classroom celebration with Chinese tea and fortune cookies. Students share the most interesting things they remember about the unit.

Appendix B
Famous African Americans

Lesson II

Title of Lesson: Famous African American Heroes

Subject Areas: Social Studies / Drama / Language Arts

Objectives:

- Social Studies:
- 1) Identify examples of cultural diffusion found in the Omaha community.
 - 2) Describe contributions of prominent local citizens who have had major influences on the historical development of our city.
- Drama:
- 1) Aesthetics: Discuss important ideas expressed in art.
 - 2) Human Diversity: Analyze the ways different cultures; traditions and customs affect themes and subject matter.
 - 3) Art History: List some subject matter and themes that have been used throughout history.
 - 4) Production: Create art that relates to subject matter, themes.
 - 5) Criticism: Compare and contrast the use of themes and subject matter in European and non-European traditions.
- Language Arts:
- 1) Read children's literature stories which are not included in textbooks.
 - 2) Describe and explain the feelings and actions of a character in a story.

- 3) Recognize and distinguish fantasy and real life events in a story.
- 4) Compare and contrast cultural values that are found in literature.
- 5) Use standard grammar and syntax in oral and written language.
- 6) Choose a subject and write several expanded sentences describing a real or imagined happening.

Materials Needed:

Six posters stating new rules of the classroom. 1) No blue-eyed children can be at the front of the classroom line. 2) No blue-eyed children can use the computers. 3) No blue-eyed children can sit in the beanbags during literature time. 4) No blue-eyed children can earn Center time. 5) No blue-eyed children can get drinks. 6) No blue-eyed children can sit by the windows.

Letter writing materials, Rosa Parks information booklet, booklets about 32 famous African Americans, props for skits.

Time Frame:

At least one hour of classroom time immediately preceding a social studies period.

Three 40 minute social studies class times.

Procedure:

When the students are out of the classroom, distribute the posters stating the new rule. When the children enter the classroom allow them time to identify all the rules and comment on them. Do not answer "Why" questions nor allow time for discussion about the origin of these rules. Quickly established who the blue-eyed children are. If the blue-

eyed students do not total approximately 50% of the class add green, gray, and hazel eye color in order to allow the class to be nearly balanced. Too few students in the blue-eyed group might appear to the students that they personally are being persecuted, some students may be too young to handle that situation.

Begin class as usual, seemingly to ignore the rules except to enforce them. After about an hour read the Rosa Parks story to the whole class. Allow for comments on the similarity of the situation Mrs. Parks had and what the class is experiencing. Allow time for all students to add their opinion to the discussion.

Discuss ways citizens can demonstrate their dissatisfaction with laws. Rosa Parks simply refused to obey the law, others refused to use the bus system in the city, and some chose to write to the mayor, senators, and other government officials.

Assignment:

Write a letter to a government official telling that person how you feel about the laws in our classroom. Tell them if you are satisfied or would rather the rules be changed. Also tell them why you think the way you do. Write a rough draft and have it checked by the teacher before the final draft is written.

Conclusion:

Place final drafts of letters on bulletin boards with pictures of Rosa Parks and her famous bus ride. Cupcakes are shared by students in honor of Rosa Parks' February birthday. Students share information about their favorite African American and when that person did to become famous.

Appendix C

Presidents' Day

Lesson III

Title of Lesson: President's Day - Abraham Lincoln

Subject Area: Social Studies/Literature/Visual Arts

Objectives:

Social Studies: 1) What are some contributions of prominent citizens?

2) Read about selected major historical events.

3) What are the rights and responsibilities of citizens.

Visual Arts: 1) Aesthetics: Discuss important ideas expressed in art .

2) Art History: List some subject matter and themes that have been used.

3) Production: Create art that relates to subject matter and themes that have been used throughout history.

4) Criticism: Compare and contrast the use of themes and subject matter in European and non-European traditions.

Materials Needed:

Book The Gettysburg Address by Michael McCurdy, 13"x18" white paper, various colors of tempera paint, various objects to recreate a block style picture, for example wooden blocks, pieces of cut fruit or plants, and objects from students' desks.

Time Frame:

One 60 minute or two 30 minute class periods

Procedure:

Teacher shows class several pictures of Abraham Lincoln. Students discuss information they may already have on President Lincoln. Make a class list of what the class knows about President Lincoln. Teacher introduces The Gettysburg Address by Michael McCurdy asking what the students know about Lincoln's famous address or the Battle of Gettysburg. Book is read to class along with an explanation of what each section of the address means. Teacher directs the students' attention to the art work in the book. Examples of questions asked by the teacher of the students:

- 1) How did Mr. McCurdy create these pictures?
- 2) What materials did he use?
- 3) How do these pictures make you feel about the battle or Address?
- 4) How do you think McCurdy feels about these historical events?
- 5) How are the pictures like the battle or Address themselves?
- 6) How might some one who was in the battle have made these pictures?
- 7) Is there anything in your life that you feel very serious or sad about?
- 8) What would we need to do to create some block style pictures?

What ever the students conclude about the process of block style add the materials and basic procedure steps to their conclusions.

- 1) Materials - tempora paints, paper towels for blotting, 11x18 sheets of white paper, items for stamping the paint.

- 2) Procedure - place the object in selected paint, blot on paper towels, stamp on white paper, change painting object for different colors, size, and texture.

Assignment:

Choose a serious happening, or something that might happen, in your life. Create a picture using the block style of printing that is depicted in Mr. McCurdy's book The Gettysburg Address. Allow work time. Discuss with students how their paintings were created. Ask questions about their opinions as to how their work turned out, its effectiveness and their satisfactions with the work.

Conclusion:

Also discuss with the students how they feel other people will feel about the work they have produced. If time allows ask students about each other's work, allow class time to select examples of work that they consider to be "good examples" of a serious subject.

Students must explain their choices to the class.

Appendix D

Architecture

Lesson IV

Title of Lesson: Architecture, Homes and Buildings

Subject Area: Social Studies/Visual Art

Objectives:

Social Studies: 1) Identify examples of community collaboration, architecture.

Visual Art: 1) Aesthetics: Discuss important ideas expressed in art.
2) Art History: List some subject matter and themes that have been used throughout history.
3) Production: Create art that relates to subject matter, themes.
4) Criticism: Compare and contrast the use of themes and subject matter in European and non-European traditions.

Materials Needed:

Building Blocks, Legos, Lincoln Logs, Tinker Toys, Playing Cards. Selection of Literature Picture Books about Homes and Buildings.

Time Frame:

Two or Three 60 minute class times.

Procedure:

Display blueprint of a home, discuss with students the symbols on the blue print representing walls, windows, doors, roof, mechanical, and levels. Read to class The Big

Orange Spot describing unique characteristics of someone's home. Allow class time to discuss both the story and blue prints.

Assignment:

Students are given large sheets of white paper and blue soft lead pencils to draw the blue prints of their homes. Vocabulary words are displayed for the students to refer to if needed. They are: walls, windows, doors, porch, trim, roof, basement, wood, bricks, floor, ceiling, archways, and chimneys.

Second Class Period:

Students are allowed approximately 15 minutes to use the building manipulative to explore and create. Teacher directives inform the students that the class (after being divided into small groups) is going to build a city with the manipulatives. Students start with homes that would have been constructed in the area when early settlers arrived. (This information is available to them from previous social studies lessons). A building of post Civil War, Victorian era, School, Mall, and a modern day home are constructed. Many pictures of these structures are displayed in the classroom. Model of "town" or "city" is left on display in the classroom.

Assignment:

Students are asked to label any of the elements in the display with small sticky notes available to them. For example, "door" or "log cabin."

Conclusion:

Class discussion about the buildings in reference to: 1) personal preference of style, 2) materials available, 3) needs of owner, 4) visual appeal to community, and 5) uses of structure. Use either word webs for categories or construct word walls.

Appendix E

St. Patrick's Day

Lesson V

Title of Lesson: St. Patrick's Day Customs and Symbols

Subject Areas: Social Studies/ Dance/ Music/ Literature

Objectives:

Social Studies: 1) Identify examples of cultural diffusion found in the city.

Dance/Music: 1) Aesthetics: Discuss important ideas expressed in art.

2) Human Diversity: Analyze the ways different cultures; traditions and customs affect themes and subject matter.

3) Art History: List some subject matter and themes that have been used throughout history.

4) Production: Create art that relates to subject matter, themes.

5) Criticism: Compare and contrast the use of themes and subject matter in European and non-European traditions.

Literature: 1) Read children's literature stories which are not included in textbooks.

2) Describe and explain the feelings and actions of a character in a story.

3) Recognize and distinguish fantasy and real life events in a story.

4) Compare and contrast cultural values that are found in literature.

Materials Needed:

Several literature and picture books to be available to students for their personal reading. Irish jig music and words for students. Directions for the folk dance. Lucky Charms cereal and graph paper. Visual display of pot of gold, rainbow, shamrock, leprechaun, pipe, and banshee. Video tape of Riverdance .

Time Frame:

Two 60 minute classes.

Procedure:

Introduce St. Patrick to the students with a Know/Want to Know/ Learned, KWL, chart. Read St. Patrick of Ireland to students. Locate Ireland on the world map. Discuss climate and land formations. Discuss why the color green is representative of the Irish people. Introduce other symbols of Ireland. Learn song to Irish jig. Discuss symbols in the song. Give each student one half cup of Lucky Charms cereal and graph paper to graph the symbols in the cereal (shamrocks, moons, stars, rainbows, diamonds).

Review graphing procedures if necessary. Share result of graphs. End class with Irish song. Eat the graph manipulatives (Lucky Charms)!

Assignment:

Independent reading of available books.

Second Class Period:

Show class selected parts of Riverdance. Discuss and ask students to mimic dancers. Students learn steps to Irish jig. Play music with dance after initial steps are practiced.

Conclusion:

St. Patrick's Day party. Share leprechaun stories, sing the songs, dance the jig, green drink and green shamrock cookies for refreshments. Finish KWL chart.

Appendix F**The Creighton Family****Lesson VI**

Title of Lesson: Famous Citizens of the Community

Subject Areas: Social Studies / Drama / Visual Art

Objectives:

Social Studies: 1) Describe contributions of prominent local citizens who have had major influences on the historical development of our city.

Drama/Visual Art:

- 1) Aesthetics: Discuss important ideas expressed in art.
- 2) Art History: List some subject matter and themes that have been used throughout history.
- 3) Production: Create art that relates to subject matter, themes.
- 4) Criticism: Compare and contrast the use of themes and subject matter in European and non-European traditions.

Materials Needed:

Reporters notebooks and hat. Miscellaneous clothes to be used for costuming.
Examples of portraits of people. Large white paper for student portraits.

Time Frame:

Three 60 minute class periods.

Procedure:

Role model reporter/interviewee with a few students with teacher as the reporter. Allow students to develop five interview questions. Then with partners allow them to choose someone famous in history or today to be interviewed by the reporter. Reporter and interviewee exchange places. Teacher introduces Mary, John, and Edward Creighton by playing the role of each person during an interview by a student reporter. Class gathers information about each person using a word web. Webs are left for students to study.

Assignment:

Each student is expected to learn information about the three Creighton family members from the word web. Each student must also develop and write five interview questions to ask the Creightons.

Second Class Period:

Students take turns role playing different Creighton family members being interviewed by a reporter. Students are asked to use props provided to enhance their appearance during the interviews. Students are asked to share thoughts about each others interviews as well as their thoughts on the interviews they participated in themselves.

Assignment:

Bring a "Portrait" of themselves or another family member into class to be shared.

Third Class Period:

Students share their portraits (could be photographs) of themselves and their families. Brief discussion of why we like to have pictures of ourselves and those we love. Share a brief history of making likeness of people. Discuss making a likeness of a person before

photography or from ancient times. Review the basic steps to make a human face, the students recently learned this in art class.

Assignment:

Students are asked to do a portrait of one of the Creighton family members. When this assignment is completed the students may have additional paper to do a portrait of a fellow student or a self-portrait. Discuss this term.