PERPICH
TEACHING IN AND THROUGH THE ARTS

PAINT Annotated Bibliography
Articles on Arts Integration - 2012

Appel, M.P. (2006). Arts integration across the curriculum. *Leadership 36*(2), 14-17.

> *The article focuses on the importance of integrating arts across the educational curriculum to improve achievement in school. It mentions the findings of an educational study which reveals the different ways in which arts can cultivate the cognitive and behavioral skills of students that are necessary for educational success.*

Aprill, A. (2010). Direct instruction vs. arts integration: A false dichotomy. *Teaching Artist Journal, 8*(1), 6-15.

> *Aprill argues that our students and colleagues need the capacities and resources provided through discipline specific arts education and skillfully designed and delivered arts integration. The hand-in-glove relationship between arts education and arts integration requires that we put to rest an assortment of myths about arts and education. For example, the author lists the myths that those who can make art do not teach art; that any art in schools is better than no art in schools; that the arts never rely on logic or reason, and his list goes on. Rather than surrender to a dichotomized treatment of arts education and integration, Aprill suggests strategies for arts educators and teaching artists to lead and build leadership through the capacities and resources provided by the arts.*

Ballengee-Morris, C., Stuhfr, P. & Daniel, V.A. (2006). Suggestions for integrating the arts into curriculum. *Art Education, 59*(1), 6-11.

> *Features the development of arts integrated curriculum materials that include unit foundations, inquiry-based instruction and assessment of learning. Big ideas, key concepts and essential questions inform unit foundations. An inquiry-based approach encourages reflection and refinement of assessment activities in an ongoing process for both teachers and students.*

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Ballengee-Morris, C. & Taylor, P.G. (2005). You can hide but you can't run: Interdisciplinary and culturally sensitive approaches to mask making. *Art Education, 58*(5), 12-17.

> *Proposes strategies for building student cultural sensitivity, political and social awareness, and understanding of visual culture, as well as for adult creation of curriculum by keeping child stages of cultural development and state curricula guidelines in view. Mask making and use in visual art classroom is the vehicle for these proposals.*

Bequette, J.W. & Bequette, M.B. (2012).A Place for Art and Design in the STEM Conversation. *Art Education, 65*(2), 40-47.

> The authors offer observations on efforts to include artistic and creative processes in STEM (Science, Technology, Engineering, and Mathematics) education. Particular focus is given to the suggestion that making intersections between the arts and sciences could result in an alternate educational philosophy, STEAM (Science, Technology, Engineering,Arts and Mathematics) education. Additional topics discussed include how art can be made within interdisciplinary contexts and advice for art teachers on how to advocate for art programs.

Black , J. & Smith, K. (2008). Inspired by the poetic moving image. *Art Education, 61*(2), 25-29.

> *An essay is presented on a method of teaching art and poetry called "the poetic moving image." It explains that high school students were more interested in poetry when it was taught in conjunction with video art. Interdisciplinary education is explored and its benefits are discussed. Technological advancements in education are examined for their influence on teaching video art. Forms of poetry, such as performance poetry, are also examined.*

Bohannon, R.L., & McDowell, C. (2010). Art, music, and movement connections for elementary education teacher candidates. *General Music Today, 24*(1), 27-31.

> *The authors present a model elementary school lesson that engages learners through music,*

*movement and visual art, highlighting common elements and principles. Written for an audience of elementary education majors, the article urges an experiential approach to help adults understand fundamental and teachable ideas about the arts and how arts learning can interact with and extend learning in non-arts content areas.*

Brock, J. (2011). Integrating theater arts into the classroom: The new responsibilities of the elementary school teacher. Unpublished manuscript, Dominican University of California.

*Based on the assumption that teachers engage students more effectively if they are theatrical or involve theater arts in their instruction, and supported by evidence gathered through literature review and teacher interview, this thesis presents findings that theater arts integration in curriculum engages students in the learning process and promotes a positive attitude toward education.*

Brown, S. (2007). An arts-integrated approach for elementary level students. *Childhood Education, 83*(3), 172-174.

*The article presents information on the incorporation of the arts into elementary education practices. It defines arts integration as placing importance on the artistic processes in teaching and learning. The author states that the arts support student qualities including creativity, originality, and expression. Approaches described include subservient, interdisciplinary, and co-equal cognitive integration.*

Burton, J., Horowitz, R. & Abeles, H. (2000) Learning in and through the arts: The question of transfer. *Studies in Art Education, 41*(3), 228-257.

*Involving over 2000 students in grades 4, 5, 7 and 8, found in 12 different types of schools, the authors set out to determine if cognitive skill developed through the arts had an effect on learning and thinking in general. Though their study failed to generate evidence of uni-directional transfer from learning in the arts to learning in other content areas, it did*

*discover convincing patterns of higher order thinking skills, largely viewed through the lens of the Torrance Test of Creativity, and of individual dispositions toward risk taking, task perseverance and student efficacy observable as outcomes of arts learning.*

Campbell, V., et al. (2011). Using drama to enhance literacy: The school drama initiative. *Literacy Learning: The Middle Years, 19*(3).

*A 2009 pilot study of school drama involved 11 classroom teachers in 9 classes in five inner city Sydney schools, and included approximately 250 primary students across stages 1-3 as well as 2 professional actors. After a successful first year of piloting, in 2010 it was extended with 26 teachers participating in 15 diverse Sydney school contexts across all three school sectors. The study found increased student facility with word choice and vocabulary, as well as other improvements in writing ability. Teachers were enthusiastic about their experiences of theater learning.*

Cane, S. (2009). Collaboration with music: A noteworthy endeavor, *Music Educators Journal, 96*(1), 33-39.

*The article focuses on teacher collaboration between music educators and other disciplines within a school setting. Introductory comments are given noting the reasons for reluctance among music teachers to collaborate, but it is asserted that cooperation in interdisciplinary work is highly beneficial for the students in music and in general education. Guidelines are offered concerning the formation of teacher teams, noting the need for good cohesion and communication between participating teachers. Sample suggestions are offered for ways in which language arts and music curricula can be integrated.*

Carlisle, K. (2011). Inspire: The quest for coherent curriculum through a performing arts-focused curriculum integration project. *Middle Grades Research Journal, 6*(4), 223.

*The article describes the Inspire Project, a performing arts focused curriculum integration*

*project with a focus on music, theater and dance. Middle level students engage in activities related to the theme of Black History Month.*

Cohen, M.L. (2012). Writing between rehearsals: A tool for assessment and building camaraderie. *Music Educators Journal, 98*(3).

*Focusing on the implementation of a writing component in a community musical ensemble, the article explores the processes, benefits and challenges of writing for building community and assessing musical quality. Students wrote scripts for concert introductions, program notes, creative writing explorations and rehearsal comments.*

Colwell, C.M. (2008). Integration of music and core academic objectives in the K–12 curriculum: Perceptions of music and classroom teachers. *Applications of Research in Music Education, 26*(2), 33-41.

*Results of a post-course survey of teachers learning about arts integration indicated that teachers became more comfortable with the idea of integrating music and core academic objectives, with a slight increase in confidence level in integrating music with reading, math, science, or social studies objectives. The teachers participating in this course may have felt that time devoted to planning and implementing integrated lessons was not feasible when they return to their naturalistic classroom setting.*

Cordy, M., Gadanidis, G. & Hughes, J. (2011). Mathematics for gifted students in an arts- and technology-rich setting. *Journal for the Education of the Gifted, 34*(3), 397-433.

*The study provides insights into the design of challenging mathematics experiences for 7-8 grade gifted students, the integration of the arts with mathematics, and the use of technology in mathematics teaching and learning.*

Dorfman, D. (2008). Arts integration as a catalyst for high school renewal. *Studies in Art Education,*

*50*(1), 51-66.

*A narrative study of the development of a small career academy of the arts within a public high school that highlights negotiations between interest-based and compulsory learning among students, teachers and administrators.*

Donahue, D., & Stuart, J. (2008). Working towards balance: Arts integration in pre-service teacher education in an era of standardization. *Teaching & Teacher Education, 24*(2), 343-355.

*Based on an examination of pre-service teacher curriculum the article proposes that students benefit when they create in and respond to art in their arts integrated learning and that current teacher preparation does little to support teacher design or implementation of arts integrated lessons that balance production and response in the arts. Authors recommend changes to teacher preparation to help identify fieldwork placements and training in support of balanced arts integration, as well as continuing professional development in the strategy.*

Eubanks, P. (2012). Interdisciplinary study: Research as part of artmaking. *Art Education, 65*(2), 48-53.

*Anticipating a future of shrinking educational budgets and corresponding decrease in the number of opportunities for student learning in the arts, artists and researchers recommend alignment of the arts more closely with other core content areas such as science, math, English and history.*

Garrett, J. (2010). Arts integration professional development: Teacher perspective and transfer to instructional practice. Unpublished doctoral dissertation, Walden University.

*Abstract of dissertation study with implications for teacher professional development in the classroom use of arts integration. Teacher training in arts integration for teachers in five elementary schools is linked to change in classroom practice and to increased student*

*learning.*

Gullatt, D.E. (2008). Enhancing student learning through arts integration: Implications for the profession. *High School Journal, 91*(4), 12-25.

*Eight varieties of high school programs of arts integration are described and some of the ways they increase student achievement are reported.*

Hallmark, E.F. (2012). Challenge: The arts as collaborative inquiry. *Arts Education Policy Review, 113*(3), 93-99.

*With a focus on reform of teacher preparation in the arts, and arts integration, the article describes a co-equal process of collaborative curriculum planning among teachers and critiques extremes in the current environment for K-12 arts education that includes low quality integration of the arts and isolation of discipline specific high school programs. The author proposes three revitalizing lenses for teacher development: arts as craftsmanship, arts as play and arts as inquiry.*

Heise, D. (2010). Folk art in the urban art room. *Art Education, 63*(5), 62-67.

*With the goal of better equipping arts specialists in urban K-12 schools, the author describes the potential benefits of folk art for urban and at-risk student populations.*

Inwood, H. (2010). Shades of green: Growing environmentalism through art education. *Art Education, 63*(6).

*The article advocates for an integrated approach for arts education with environmental learning. Case study research and illustrative examples, including descriptions of a mural project, a theater production and biographical inquiry about a selected visual artist are presented.*

Kelner, L.B. (2010). Miracle moments: Tales of arts integration. *Teaching Artist Journal, 8*(4), 229-232.

> *A personal reflection on a year of teaching artist activity distilled into two moving accounts of arts integrated learning: one a mixed grade group of students with a range of disabilities and a kindergarten group of English Language Learners. Kelner teaches literacy through drama.*

Khourey-Bowers, C. & Croley, C.B. (2007). Art detectives. *Educational Leadership, 64*(8), 51-52.

> *Exemplifying high quality emergent curriculum in response to students' literary interests, the article is a close description of a fifth-grade art curriculum engaging students in developmentally-appropriate research, discussion, debate, judgment, and critical thinking in an authentic activity.*

Lynch, P. (2007). Making meaning many ways: An exploratory look at integrating the arts with classroom curriculum. *Art Education, 60*(4), 33-38.

> *Presenting findings about how students are enabled to use their hands, bodies and voices in meaningful ways through the performing and visual arts, the article focuses on students in K-5 arts magnet school in the southeastern U.S. The school employs arts specialists who deliver arts and arts integrated instruction.*

Marshall, J. (2010). Five ways to integrate: Using strategies from contemporary art. *Art Education, 63*(3).

> *The article highlights contemporary visual art practices with high value for arts integrated curriculum design. The author describes five vehicles for cross-disciplinary work including depiction, extension/projection and reformatting.*

Marshall, J. (2006). Substantive art integration = exemplary art education. *Art Education, 59*(6), 17-24.

> *The author summarizes current developments in contemporary art, research and theory on learning and in art education and responds with new theory of arts education and provides examples to illustrate implications for classroom practice. Substantive art integration is described as a pedagogical innovation better connected to the concepts and ideas behind art and art practice, and to areas of inquiry outside of art.*

Mason, C.Y., Steedly, K.M. & Thormann, M.S. (2008). Impact of arts integration on voice, choice, and access. *Teacher Education and Special Education, 31*(1), 36-41.

> *Based on research showing positive correlations between arts involvement and student social, cognitive and artistic development, the article presents research on special education services for student with disabilities integrated with the arts. The two-part study found the arts may assist students in academic areas, and participating teachers reported that it provided students with access to learning and to opportunities for students to express their preferences and interests.*

Mayo, S. (2007). Implications for art education in the third millennium: Art technology integration. *Art Education, 60*(3), 45-51.

> *The article anticipates some of the opportunities and challenges presented to art educators by the integration of technology into education and schools.*

McCarty, K.A. (2007). The effects of visual art integration on reading at the elementary level: A review of literature. [Online Submission] (ED496132).

> *This literature review includes current qualitative and quantitative studies through 2006 that examine the impact on student literacy, including emergent readers, comprehension and*

*reading test scores, of including visual art in the core school curriculum. Implications and suggestions for further study are presented with a discussion of core curriculum integration through visual art.*

Mitchell, R., Whitin, P. & Whitin, D. (2012). Interdisciplinary invitations: Exploring Gee's Bend quilts. *Art Education, 65*(1).

*The article presents a lesson plan for teachers of elementary and middle school students which explores art, design and mathematics through the study of quilts that were created by various groups of African American women living in Gee's Bend, Alabama, from the early twentieth century to 2012.*

Moroye, C.M., & Uhrmacher, P.B. (2007). Instituting the arts. *The Clearing House, 81*(2), 53-57.

*The authors describe ecology of schools and classrooms as a framework for teachers to find an approach to arts in education that best fits their needs. Four arts approaches are defined: discipline-based, utilitarian, interdisciplinary and transformational, each with a unique point of view toward curriculum, pedagogy, school structure, evaluation and school and community relations.*

Nathan, L. (2008). Why the arts make sense in education. *Phi Delta Kappan, 90*(3), 177-181.

*The article discusses the integration of arts education with traditional academic curricula in secondary education in the United States, highlighting the work and philosophy of the Boston Arts Academy in Massachusetts. Details are given outlining the school's educational philosophy of the importance of the arts, focusing on its tendency to create a more personal and unique connection to the learning material. Several examples are also given of the practical integration of the arts within classroom lessons from language to mathematics to personal development projects.*

Pennisi, A.C. (2012). A partnership across boundaries: Arts integration in high schools. *Teaching Artist Journal, 10*(2), 102-109.

> *Innovative high school curricula engage students through the study of visual art in conjunction with critical study of history and social movements.*

Petto, S. & Petto, A. (2009). The potential da Vinci in all of us. *The Science Teacher, 76*(2), 49-53.

> *The article presents an integrated learning approach to studying the arts and the sciences using the example of studying the human skeleton, based on the premise that understanding the human form is fundamental to both art and science. A student activity involving creating a model human skeleton is discussed, as are alternative activities on animal camouflage and architecture.*

Phillips, R., Gorton, R., Pinciotti, P., & Sachdev, A. (2010). Promising findings on preschoolers' emergent literacy and school readiness In arts-integrated early childhood settings. *Early Childhood Education Journal, 38*(2), 111-122.

> *Report of a quasi-experimental investigation of an approach to emergent literacy in early childhood through visual and performing arts.*

Popovich, K. (2006). Exemplary content, curriculum, and assessment in art education. *Art Education, 59*(6), 33-39.

> *An art educator argues for effective interdisciplinary integration of the art curriculum to update traditional teaching in visual art, and develop local curriculum and assessment measures.*

Purnell, P., Ali, P., Begum, N., Carter, M. (2007). Windows, bridges and mirrors: Building culturally responsive early childhood classrooms through the integration of literacy and the arts. *Early*

*Childhood Education Journal, 34*(6), 419-424.

*The authors investigate application of the arts in early literacy education in pursuit of culturally responsive early childhood education.*

Rinne, L., Gregory, E., Yarmolinskaya, J. (2011). Why arts integration improves long-term retention of content. *Mind, Brain, and Education, 5*(2), 89-96.

*Reviews well known findings from cognitive psychological research to argue in support of arts integration to improve long-term memory and retention of content knowledge.*

Robelen, E.W. (2011). Building STEAM: Blending the arts with STEM subjects. *Education Week, 31*(13).

*The author presents a brief representation of the national debate about education in science, technology, engineering and mathematics in combination with the arts. Multiple considerations by advocates and detractors in the sciences and the arts are presented and important questions outlined.*

Shaw Jr., E., et al. (2005). From boxed lunch to learning boxes: An interdisciplinary approach. *Science Activities, 42*(3), 16-25.

*In response to a collaborative meeting, university faculty members in the disciplines of mathematics, science, social science, English and visual art contribute to a collection of cross-content learning experiences with potential application in K-12 classrooms.*

Sloan, W.M. (2009). Making content connections through arts integration. *Education Update, 51*(3).

*Four exemplary approaches to supporting the understanding and use of arts integration are presented and briefly described. They include descriptions and comparisons of the Dana Arts*

*and Cognition Consortium, A+ Schools, the Alabama Institute for Education in the Arts and the (Out)Laws & Justice program.*

Smigel, E., & McDonald, N.L. (2011). Piecing together the 20th century: An interdisciplinary unit on principles of collage in modern music, art, and poetry (Grades 4-8). *General Music Today, 24*(3).

*A multi-lesson unit for a combination 4th & 5th grade classroom focusing on the use of collage across arts areas is placed in a theoretical context and thoroughly described for potential teacher application. Resources are extensively documented and presented for ease of procurement.*

Smilan, C. & Miraglia, K.M. (2009). Art teachers as leaders of authentic art integration. *Art Education, 62*(6), 39-45.

*The article argues for quality art instruction, led by qualified art educators, when schools build and deliver arts integrated curriculum*

Smithrim, K. & Upitis, R. (2005). Learning through the arts: Lessons of engagement. *Canadian Journal of Education, 28*(1/2), 109-127.

*This article describes the effects on student achievement and attitudes of a Canadian school-wide arts education approach, Learning through the Arts (LTTA). The sample included over 6000 students and their parents, teachers, and principals. The authors gathered data, both at the onset and after three years of involvement in LTTA on student achievement, student attitudes towards arts and schooling, and out-of-school activities. They found no baseline differences in achievement or in socioeconomic status in the LTTA and control schools. At the end of three years, the grade 6 LTTA students scored significantly higher on tests of computation than students in control schools.*

Strand, K. (2006). The heart and the journey: Case studies of collaboration for arts integrated

curricula. *Arts Education Policy Review, 108*(1), 29-40.

> *The article focuses on a model for collaborative arts integration curricula that honors the value of creative and critical thinking in the arts. It is intended to extend the work of several writers, including Liora Bresler, Nick Rabkin, Robin Redmonda and Larry Scripp, all of whom have provided studies to examine and categorize how arts are integrated into curricula. By examining the process of curriculum development in two case studies, the challenges and possibilities in collaborations between arts and non-arts organizations and teachers are presented. Two collaborative programs were examined to see what made the partnership work.*

Toren, Z., Maiselman, D. & Inbar, S. (2008). Curriculum integration: Art, literature and technology in pre-service kindergarten teacher training. *Early Childhood Education Journal, 35*(4), 327-333.

> *A model arts integrated early childhood example lesson developed by university faculty and used in the pre-service preparation of kindergarten teachers is fully described. Use of technology and implications for teacher preparation for Israeli multi-cultural classrooms are discussed.*

Walker, E., Tobine, C. & Weltsek, G. When achievement data meet drama and arts integration. *Language Arts, 88*(5), 365-372.

> *The article presents a study which examines the effect of a theater strategies project on both language arts and mathematics performance. It states that the failure of urban students to develop academic literacy skills is not rooted from the lack of intelligence but from the inaccessibility of the school curriculum to students who are not in the mainstream culture. Moreover, a space for interactive social interpretations is created through the use of theater arts within language arts instruction.*

Walling, D.R. (2006). Brainstorming themes that connect art and ideas across the curriculum. *Art*

*Education, 59*(1), 18-23.

> *A brainstorming approach to planning for visual arts integration is described. An example process involving two sample themes: conflict and common place, is described. Each provides multiple points of curricular connection which are thoroughly described.*

Wong, M.W. (2012). Integrated arts curriculum in Hong Kong secondary schools. *Arts Education Policy Review, 113*(3), 100-105.

> *An 8-year longitudinal study of two Hong Kong secondary schools examining the implementation of arts integrated curriculum finds the practice problematic and reports these difficulties: 1) arts integration introduces the wrong sequence of student meaning making and acquisition of arts knowledge and skills, 2) it is seen as diminishing the status of discipline specific arts instruction, 3) it demands teachers co-teach in ways they are not accustomed to, 4) teachers have little experience in conceptualizing cross-disciplinary instruction, among others.*

Wootton, K. (2008). A constant search: Arts-integration in cross-cultural environments. *Teaching Artist Journal, 6*(3), 185-196.

> *The article describes a cross-cultural summer laboratory school in Brazil developed by Brown University and including faculty from the United States and Brazil. Central principles of the laboratory include arts integration throughout the school, regular interactions between school and community, free participation by student from seven to sixty, multi-cultural and bilingual, and pedagogy centered on the Brown University Literacy Performance Cycle.*

Youm, H. (2007). Processes used by music, visual art, and first-grade classroom teachers for developing and implementing an integrated curriculum: A case study. *Applications of Research in Music Education, 26*(1), 41-52.

*Through observations, interviews, documents and artifacts collected from December 2004-May 2005 the author describes the six organic steps in the development of an integrated unit on geography. (scheduling, determining the topic, teachers' planning meetings, preparing for class activities, implementation, and evaluation) Teacher roles in development and implementation, co-teaching were also discussed.*

Zhbanova, K., Rule, A., Montgomery, S. & Nielsen, L. (2010). Defining the difference: Comparing integrated and traditional single-subject lessons. *Early Childhood Education Journal, 38*(4). 251-258.

*The article describes a mixed methods study comparing single-subject lessons in mathematics with integrated social studies instruction. It concludes by recommending integrated curricula because of the student-centered focus creates more student independent and self-direction and requires less expenditure of teacher energy.*

Zwirn, S.G. & Fusco, E. (2009). Interdisciplinary literacy unit: Transformation of Italian folklore through shadow theater: Pinocchio, son of Leonardo, survivor of Vesuvius. *Childhood Education, 85*(4), 223-229.

*Italian folktales provide a point of departure for arts integrated learning by a group of Hofstra University students through the use of shadow puppetry and elements of drama, art, music and movement.*