

© 2014 Ritu Radhakrishnan

“PAINTING THE LILY”: AN EXAMINATION OF 5TH GRADE STUDENTS’ LEARNING
EXPERIENCES IN AN ARTS-INFUSED CURRICULUM

BY

RITU RADHAKRISHNAN

DISSERTATION

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy in Curriculum and Instruction
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2014

Urbana, Illinois

Doctoral Committee:

Professor Sarah McCarthy, Chair
Professor Liora Bresler
Associate Professor Christopher Higgins
Assistant Professor Bekisizwe Ndimande

Abstract

This study examines how a recreated art-infused curriculum shapes 5th grade students' learning experiences. The curriculum was re-envisioned to include more critical theoretical approaches to instruction. Particularly, I looked for ways in which social studies and art could be integrated in a more holistic and thematic curriculum. Since the inclusion of NCLB, instruction in social studies education and the fine arts has significantly decreased. My study seeks ways to make students' learning more connected, rather than segmented by discrete content areas. In my research, I highlight how a newly conceptualized curriculum offers authentic learning opportunities through student engagement, student agency, and development of student voice. These opportunities are often not enacted as a result of constraining standards and assessment practices. In my analysis, I suggest that students' hesitancy in expressing voice and agency may be seen as a result of a restraining and standardized curriculum. I suggest that reconceptualizing, or re-envisioning, curriculum towards more holistic and critical pedagogical approaches is a significant part of offering students opportunities to increase their engagement in their learning, to develop agency and voice in their learning, make relevant and personal connections to learning, and to develop critical awareness and higher-order thinking skills.

For Carleton-
“The master’s tools will never dismantle the master’s house.”—Audre Lorde

Acknowledgments

First, I would like to thank the teachers and administration of Western Elementary School. Thank you for trusting me with your work, your students, your ideas, and your struggles. This dissertation would not be possible without you. I can't express how much it means to me to have written about something for which I care deeply, and to include individuals whom I respect, admire, and for whom I hope only the best. To the real Ms. Martin, thank you for your professionalism, your willingness to answer any question, and complete openness with your classroom, curriculum materials, and access to your students. To the real Mr. Finn, thank you for all the access you've given me to the students' journals, recording and copying students' narratives and digital work, and allowing me inside of your classroom. Thank you both for your friendship. Western Elementary School will always have a special place in my heart, and I only hope I have done justice to the incredible work that you all have done.

I would like to especially thank my adviser, Dr. Sarah McCarthy. I am grateful for her limitless patience and guidance with my whole doctoral experience. From the day I applied to University of Illinois at Urbana-Champaign, she has nothing but been encouraging, supportive, knowledgeable, and most importantly, a calm and guiding presence when I most needed it. I can honestly say that working with Sarah and having her guide my UIUC experience has been a one of the best parts of being here. Words cannot express my gratitude.

For their knowledge, guidance, encouragement, and unrelenting patience, I'd like to thank my committee. Dr. Liora Bresler, for her genuine interest and guidance in my work. Her knowledge and passion for curriculum, qualitative research, and art education provides a model for and gives me a wonderful example to follow. Dr. Christopher Higgins, for his continued good humor, support, and patience. I am thankful that he encouraged me to develop a deeper

understanding of the philosophies that underlie my beliefs. Finally, thank you to Dr. Bekisizwe Ndimande. For the last five years he has been a mentor, colleague, and friend who encouraged me in my professional goals. I am grateful to have your continued support, interest, and collaboration.

On a personal level, I would like thank Dr. Lisa Monda-Amaya and Dr. Susan Noffke. Dr. Monda-Amaya gave me a space to flourish. I started out as a volunteer for the After-School Arts Program in the Center for Education in Small Urban Communities, and I was able to plié, tap, and navigate my way through my research. I am eternally grateful for the opportunity, the built in support of the Center, and her continued encouragement and compassion.

I'd also like to acknowledge Dr. Noffke's role in my UIUC experience. I am saddened by her passing, especially knowing the significant loss that social justice and social studies education have endured. She was a constant source of good cheer, encouragement, and wisdom. I miss her and hope to continue in the same vein as she did as she fought for social justice through education.

To Anne, Barry, Kate, Lila, MC, Phil, Sonia, and Tina, words will not express how much I appreciate your encouragement, your editing and suggestions, and your patience with my endless worries and ramblings. To Linda and Dennis Sims, thank you for providing me with multiple dinners, and a venue for Bears games and Project Runway. And to Ian, my love and gratitude for your love and support.

Finally, I would like to thank my parents for supporting me throughout this process. I'm fortunate to have two people who allowed me to follow my goals by minimizing as many obstacles as they could. They've created a foundation for learning by which I continue to live. I hope that my work can in some small way repay the sacrifices they've made for me.

Table of Contents

Chapter 1 Introduction.....	1
Chapter 2 Review of the Literature... ..	11
Chapter 3 Research Methodology	60
Chapter 4 Creating an Arts-Infused Curriculum: The Imagined Curriculum versus the Enacted Curriculum.... ..	77
Chapter 5 Examining Student Engagement	114
Chapter 6 Reflections on the Curriculum: Enhancing Opportunities.....	146
Chapter 7 Seeing the Whole Picture	174
References	191
Appendix A Continuing to Shape a Shared Vision of WAS:IS	206
Appendix B Interview Questions.....	210
Appendix C Makeba!.....	212

Chapter 1

Introduction

Therefore, to be possess'd with double pomp,
To guard a title that was rich before,
To gild refined gold, *to paint the lily*,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess.

(Shakespeare, W., *King John*, Act 4, Scene 2)

When I was 15, we had a chocolate Labrador Retriever named Chewbacca. Although no one in my family could qualify as a Star Wars fanatic, he looked like a Chewbacca, and was appropriately named. As anyone who has had the privilege of owning a Labrador Retriever or anyone who has seen/read *Marley and Me* (Grogan, 2008) knows, Labradors love to chew-everything. Chewbacca was no different, and promptly chewed up our dining room furniture, beginning with the chairs at the table and ending with the legs of the table. As my mother yelled at my father, he told her that she should appreciate Chewbacca's artistic talent. Chewbacca was simply, "painting the lily." Unenlightened about Chewbacca's artistic abilities, I asked for an explanation. My father told me that it was a Shakespeare quote, a highly misquoted Shakespeare quote (my father is nothing if not full of inane facts). He proposed that Chewbacca had enhanced the furniture in a way that humans (i.e. my mother) would have never imagined. She bought new furniture; Chewbacca and my father remained inseparable, and I gained a dissertation title that I

would use two decades later-everybody won. I decided to use this title (and change it from the one in my Preliminary Examination) for two reasons: (a) I realized what my committee spent a good portion of my preliminary examination and the first part of 2012 trying to tell me - this curriculum wasn't fully "emancipatory," and (b) this curriculum was complicated, messy, blurred, and art (in the eyes of at least one beholder - me).

Although in the eyes of Lord Salisbury and Lord Pembroke, "painting the lily" was actually a way to describe wasteful excess, King John insisted that the excess (of reclaiming his throne) would represent a symbolic statement to his subjects. The metaphor isn't perfect. Yet, there is an element of the argument that echoes arguments surrounding education and policy, or what, in this study, I consider curriculum, today. The dichotomy in the argument between King John and his Lords about the necessity of "painting the lily" could be symbolic of the argument surrounding curriculum today. Traditionalists believe that there has been and always will be a discrete set of knowledge and this knowledge should be transmitted from teacher to student. Progressives, including John Locke, Jean-Jacques Rousseau, and John Dewey, have argued that knowledge should be constructed and experienced through students' natural curiosity and learning. And while many people are outwardly supportive of the fine arts and the inclusion of art education, it is difficult to find individuals who are more than advocates but believers in the cognitive and meaning-making experiences that art and art education can offer learners.

There appears to be a disconnect between the quest for academic achievement and success and students' actual learning experiences, which are comprised of so much more than academics and the official curriculum. Students' experiences in school are often a combination of academic and social experiences. Instead of continuing to focus educational efforts solely on assessment, competition, and standards, perhaps our focus needs to be on creating innovative and

meaningful curricula that allow students to engage in positive learning experiences. This quotation by Ellen Santora illustrates how students' learning experiences have the potential for creating knowledge in ways that will last them and benefit them long after the tests are over and the curriculum has been taught.

As students are encouraged to experience knowledge of themselves, their peers, their community, and the present and the past aesthetically and to share their experiencing with each other, they are reconstructing their beliefs, their values, and their worlds. That is an essential step in encouraging students to act as participating citizens in a pluralistic democracy, challenging normative values and beliefs that thwart equity and obstruct social justice. (Santora, 2003, p. 256)

Statement of the Problem

“Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.” –Albert Einstein

I believe significant positive changes in students' learning experiences can result from examining curriculum-how it is theorized, how it is created, and how it is enacted. Closer examinations of curricula reveal underlying philosophies that may range from didactic to critical in nature. Creating curricula in which students are constantly forced to replicate and reiterate information is not working, and is actually harming students, specifically students from historically underrepresented and marginalized groups (Apple, 1996; Giroux, 1993; Hursh, 2008; Sleeter, 2005). Curricula should seek to challenge students academically, creatively, and personally. Education should foster a sense of curiosity and interest in learning. Because of the increased attention to standardization and accountability, our educational system seems to be lacking such a focus.

Curriculum has changed in several different ways over the past few decades. The way curriculum is considered, created, enacted, and evaluated is often shaped by historical, economic, political, social, and cultural forces. Upon closer examination, we can recognize that each curriculum represents its own culture. Each curricular system may reveal implicit and explicit norms, beliefs, values, behaviors, endeavors, and customs (Joseph, Bravmann, Windschitl, Mikel, & Green, 2000; Weis, McCarthy, & Dimitriadis, 2006). The examination of curriculum theory, research, and practice encourages educators to increase our consciousness concerning curriculum and begin to critically consider the implications of curriculum on students' learning.

Currently, there appears to be a lack of students' agency in their own learning. As high-stakes standardized testing and recent reforms have influenced and constrained curriculum, schools have failed to help many students develop critical, higher-order thinking skills (Hursh, 2008). As curriculum becomes more standardized, aspects of holistic learning (e.g. social studies, science, fine arts, and physical education) are pushed aside in the interest of increased instructional time in reading or English/language arts, science, and math. Critical approaches to curriculum, specifically art-infused curriculum, offers an opportunity for students to experience agency, empowerment, and voice in their learning and could be demonstrated in multiple approaches to creating their artwork. A curriculum that enacts a more critical philosophy does not emphasize specific content or skills, nor does it de-emphasize content or skills. Instead, practices such as critical thinking and agency should be integrated into meaningful learning experiences. Discrete outcomes can be replaced with broader, more holistic products and understanding.

Ultimately, learning is a social activity and a significant focus of students' learning experiences should be acceptance and understanding. As human beings with mostly prosocial

behaviors, we seek acceptance from others. We are all searching for validation, for support, and most of all to be heard. Education has often been considered a way for people to experience success and a sense of accomplishment. However, it also offers an opportunity for understanding and acceptance. Simply focusing on standard academic and content areas does not always offer individuals an opportunity to learn, produce, and create independently. Examining “non-core” topics such as social issues, aesthetics, global understanding, and multiculturalism offers opportunities to promote understanding and to validate students’ existences and identities. A curriculum that reflects emancipatory philosophies encourages students to be themselves, and to express innermost thoughts that are often intimidating and may seem adversarial to those who operate within an expected framework. The teachers and university partners who collaborated on this curriculum entered the collaboration process with the intent of creating something innovative, creative, educational, and art-infused. The collaborative members discussed specific ideas about encouraging students’ voices and relevant meaning-making experiences. Without explicitly acknowledging or stating the concept, the collaborative members were attempting to create a curriculum based on critical theoretical approaches and philosophies. With this study, I hoped to examine how the choices that educators make on topics, methods, conceptual understandings, and skills are actually educational questions, not simply questions to be answered in response to what content area curricula dictate. More specifically, this study attempted to understand how adjustments to philosophical approaches to curriculum and instruction played a role in students’ learning experiences.

Significance of the Study

Traditional curricula often reproduce societal expectations, norms, and taboos (Apple, 1996; Apple, 2006; Apple & Weis, 1983). These are often the expectations that already dictate

the beliefs and actions of our larger society. Art has often been portrayed as a social commentary and, in many cases, a form of resistance to oppressive measures. For students, a curriculum that incorporates aesthetic understanding and social awareness offers a freedom that may not be recognized in today's narrowed curriculum.

School is much more than simply a place where "education" in its simplest definition takes place; school is a representation of larger society and students should have the opportunities to make real and crucial connections to their lives. Education should not be a reflection of policymakers' ideas and beliefs; instead students' needs and experiences should be considered when creating and enacting curriculum. Curriculum should encourage students to develop identities and make meaningful connections to their learning experiences. Introducing art, or aspects of art to students, particularly students who are entering adolescence, encourages students to consider "who am I?" Through this study, I hoped to examine how an art-infused curriculum encourages students to develop a sense of empowerment in their learning experiences through a reconceptualized curriculum.

In order to conceptualize an art-infused curriculum, I reviewed the literature surrounding the recent narrowing of curriculum as a result of increased standardization through educational policy. I suggested that by examining critical considerations of curriculum, an art-infused curriculum would move beyond the way that art education is currently considered and enacted, and the art-infused curriculum would incorporate a more integrated and interdisciplinary approach. For this study, I focused specifically on the art-infused curriculum by supporting aesthetic awareness and social studies education. The literature focused on supporting these areas because they reflected the interests and goals of the collaborative curriculum planning group. Moreover, I believed that there were natural connections that occurred within the art-infused

curriculum among stretching the curriculum, aesthetic awareness, and social studies education.

This study posed the following research questions:

How does an art-infused curriculum shape 5th grade students' learning?

- How does an art-infused curriculum reveal aspects of critical philosophies of curriculum?
- What connections, academic and personal, do students make to an art-infused curriculum?
- What are students' perceptions of their roles in learning from an art-infused curriculum?
- What are teachers' perceptions of students' learning from an art-infused curriculum?

Key Terms

Within this study, I refer to several key terms. I use the term *reconceptualized curriculum* in the same way William Pinar (2009) proposed the idea of *currere*. Pinar used this approach to demonstrate that curriculum can be considered as a verb, and in doing so, curriculum as a verb is often seen as a way to approach curriculum studies in a way that encourages critical and emancipatory learning for students. The term *reconceptualizing curriculum* is used, in my study, to refer to a curriculum that was created specifically to encourage students' critical thinking, foster personal connections, and deepen understanding.

The terms *agency* and *voice* are a reflection of the goals of critical approaches to curriculum and instruction. Agency (Giroux, 1992; 1993) refers to the autonomous thinking by a learner and the way in which a learner can navigate standards and objectives that would empower him or her to make relevant connections to official standards and objectives dictated by

the curriculum. Voice (Giroux, 1993) refers to a way in which the students demonstrated their agency in their learning by invoking voice or personal connections through various forms of text and discourse (i.e. visual art work, written artifacts, student reflections).

Student engagement is used as a way to describe how the students respond to the curriculum and instruction and the significance this response may have in the students' learning experiences. Student engagement is used in contrast to the idea of procedural display (Bloom, Puro, & Theodorou, 1989), which is defined as "display by teacher and students to each other of a set of interactional procedures which themselves count as doing a lesson" (p. 265). Student engagement is considered a more active and authentic response to the interactions that occur between the teacher and student. From students' interviews and their artifacts, I try to identify engagement through ways that demonstrated understanding, application, and reflection of the parts of the art-infused curriculum.

Finally, I also use the terms, *application*, *analysis*, and *synthesis* when referring to the concept of *learning*. These concepts are classifications of learning objectives from Bloom's Taxonomy; many practitioners employ the classifications from Bloom's Taxonomy to guide their instruction and lesson plans. I use the terms application, analysis, and synthesis when referring to the (hidden) opportunities for learning that emerged from the art-infused curriculum. In this study, these terms are not considered to occur sequentially within students' learning opportunities. I consider these forms of learning as interrelated, and they highlight the opportunities for student learning beyond the official curriculum or NCLB. These terms are also revisited and re-defined within the chapters.

Outline of the Chapters

In chapter 2, I explore the literature surrounding my approaches to considering a reconceptualized, art-infused curriculum. First, I examine how the narrowing of curriculum as a result of educational reforms has played a role in minimizing social studies and art education. I suggest that the minimization of social studies and art education actually obstructs students from demonstrating agency in their learning and becoming independent learners because of the natural critical processes that may emerge from these two content areas. I also consider how the curricular and pedagogical aspects of art education need to be considered in order to understand art-integrated curriculum. Finally, I suggest that a link between fine arts education and social studies education offers an approach for creating an art-infused curriculum that would reflect a reconceptualized curriculum that advocates for more progressive learning opportunities.

In chapter 3, I draw attention to the methods of data collection and analysis used in this study. Specifically, I explain how I used a critical theoretical framework to identify ways in which the reconceptualized, art-infused curriculum was recognized by the students when they engaged with it. I also introduce the eight students featured in this study and provide a background of my role as a researcher and a context for the school.

In chapter 4, I explore how the art-infused curriculum was created. Specifically, I examine the learning opportunities offered from the teachers' construction of the activities that helped students explore collaboration, creativity, and critical thinking. This chapter also studies students' responses to these opportunities. I also discuss the tension between the imagined curriculum (as considered by collaboration and planning) and the enacted curriculum (how the curriculum actually unfolded in the classroom during instruction).

In chapter 5, I explore students' engagement with the curriculum. Specifically, I analyze the teachers' and students' perceptions of the students' engagement with the curriculum and how students made meaning from parts of the curriculum. I specifically use a critical, theoretical lens to analyze how students' work and their reflections on their engagement with the curriculum may display voice and agency, or opportunities for voice and agency to emerge.

In chapter 6, I explore how outcomes of this curriculum increased learning opportunities in both traditional and more progressive and personal ways. Additionally, I also explore ways that opportunities for learning were created in the wake of No Child Left Behind and as a result of the teachers' approach to reconceptualizing their curriculum through art infusion.

Finally, in the Discussion section, I consider the promise of a reconceptualized, art-infused curriculum and the way in which opportunities for relevant, meaning-making experiences emerged in a 5th grade student's learning. Additionally, I explore the realities of school, including issues of teacher accountability, classroom management, and the structure, norms, and expectations of the school day. I conclude with considerations of future implications that may be informed by this study. I examine how this study may offer potential instructional ideas for teachers in the continued pursuit of Common Core State Standards and expectations. I suggest that findings from this study may inform pre-service teacher education and teacher education programs. These suggestions may help teacher candidates to consider ways to navigate curriculum policies and build pedagogical philosophies and approaches as they develop their own teaching practices. Finally, I offer the possibility that art-infused approaches to education may serve as a platform for introducing social justice education by considering how students may connect to social issues in an increasingly diverse society, both locally and globally.

Chapter 2

Review of the Literature

Everything is connected to everything else –Leonardo da Vinci

In the following section, I review the literature that provides a foundation for an art-infused curriculum. I discuss how the narrowing of curriculum through standardization hinders both teachers' and students' agency. I then specifically examine how art education, aesthetic connections, and social studies education are minimized in more standards-based curriculum. I suggest that the intersection of these areas can provide a basis for art-infused curriculum to help develop more holistic and critical learning opportunities for students.

A New Vision for Curriculum

Curricula are often shaped by historical, economic, political, social, and cultural forces. Each curricular system may reveal implicit and explicit norms, beliefs, values, behaviors, endeavors, and customs (Flinders & Thornton, 2009; Joseph, Bravmann, Windschitl, Mikel, & Green, 2000). The examination of curriculum theory, research, and practice through a critical lens encourages educators to increase our consciousness concerning curriculum and begin to critically consider the implications of curriculum on students' learning.

Past and current educational policies and initiatives have promoted standardized curriculum; subjects such as social studies, arts, and physical education have been pushed aside in the interest of increased instructional time in literacy, science, and math. As high-stakes standardized testing, Common Core requirements, and recent reforms have influenced and constrained curriculum, schools have failed to help many students develop critical, higher-order thinking skills (Apple, 1996; Hursh, 2008; Weis, McCarthy, & Dimitriadis, 2006). As students engage in the learning dictated by external individuals, institutions, and cultures, traditional

curricula that reflect Tyler's (1949) "basic principles" implicitly suggest that students resist their own thinking and awareness in order to perform according to standards. More stringent adherence to curriculum by educational policy stresses standards and accountability; teachers are experiencing "deskilled" approaches to their instruction (Sleeter, 2005; Weis, McCarthy, & Dimitriadis, 2006). Scripted curriculum has become a more regular occurrence in the classroom; teachable moments and flexibility are reduced in hopes of simply finishing the curriculum.

Federal educational policies during the past three decades have reflected the nation's fear of falling behind other nations (Amerin & Berliner, 2002; Gaullledi, 2002). Since its implementation in 2001, No Child Left Behind (NCLB) had heavily influenced the way curricula have been implemented and enacted in our nation's schools (Amerin & Berliner, 2002; Hursh, 2008; Sunal & Sunal, 2008). Such policies have mandated standardizing curriculum through standardized testing, "standardized testing is promoted as a means of assessing the quality of students, teachers, and schools, thus ensuring that all children are treated fairly" (Hursh, 2008, p. 85). However, evidence indicates that these types of educational reforms seem to be harming many students rather than helping them. Less time is available for personal exploration within the classroom (Cuban & Tyack, 1995; Tyack & Tobin, 1994), and there is evidence that high stakes testing has a connection to decreased student engagement (Vadeboncoeur, 2006).

Evidence indicates that curricula have been narrowed in hopes of improving students' literacy and math skills since the implementation of No Child Left Behind (NCLB) (Center for Education Policy, July 2007; February, 2008). Students who have been historically marginalized through race, class, and gender are more likely to be adversely affected by standardized testing measures that actually reproduce inequities in society (Darling-Hammond, 2007). It is because of these obstacles in curriculum and instruction that the reconceptualization of curriculum is encouraged

(Pinar, 2008; 2009). Reconceptualization acknowledges policy standards and supports teachers' abilities and students' voices and agency in learning.

In this literature review, I provide a framework for reconceptualizing curriculum through a juxtaposition of current considerations of curriculum, policy, and instruction. I draw upon literature that examines critical philosophies of curriculum, issues in the curricula and operation in art education, and consider how social studies education and the connection between aesthetics and education can help to reconceptualize a 5th grade curriculum towards an art-infused curriculum. In the first section, I examine how the curriculum has been narrowed since the implementation of NCLB and Race to The Top (R2T)¹. Specifically, I highlight how social studies education and art education have been deemphasized in order to meet assessment expectations. I then explore how reconceptualizing curriculum (Pinar, 2008; 2009) towards more critical philosophies of curriculum offers opportunities for student agency, voice, and higher-order cognition to emerge during students' learning experiences. Finally, I examine how art education and social studies are affected by NCLB and the way in which critical approaches can integrate both fine arts and social studies in students' learning opportunities.

I do not contend that art-infused curriculum can automatically be considered reconceptualized or entirely critical in its approach. However, I explore how art-infused curriculum offers opportunities for aspects of critical philosophies of curriculum to develop. The literature included in this framework suggests that critical theories focused on reconceptualizing curriculum may counteract such educational policies developed as a result of neoliberal

¹ The Common Core State Standards (CCSS), introduced in 2010, are also a factor in how curriculum is narrowed today. However, I do not include the CCSS in the literature review because it was not discussed by the teachers during any of the Phases of the Study.

tendencies that encourage standardization for a competitive, capitalistic society (Apple, 1996; Hursh, 2008). The manner in which curriculum is deliberated, created, and enacted shapes the practice of teachers and the learning of students. Through my examination of these areas of research, I construct an argument for art-infused curriculum that demonstrates opportunities for a holistic education as well as increasing opportunities for art education, aesthetics, and social studies education.

The Continued Narrowing of Curriculum

NCLB was created as a way to build on earlier educational policies (the Elementary and Secondary Education Act of 1965, Goals 2000, and Educate America Act of 1994), but in some ways it has also initiated several changes that have narrowed the curriculum and hindered teachers' independence and instruction. NCLB brought an emphasis on testing, standards, teacher qualifications, and accountability, and as a result teachers are often obligated to narrow the curriculum and focus on basic skills in reading, writing, and math (Amerin & Berliner, 2002; Banks & Banks, 2005; Darling-Hammond, 2007; Hursh, 2008). The narrowed focus on reading and math has taken attention away from broader approaches to education including a liberal education that students will need to live and function effectively in an increasingly global and multicultural society. While students need knowledge of basic skills such as reading, writing, and math, it is also important that students acquire knowledge, skills, values, awareness, and beliefs that "will enable them to live, interact, and make decisions with fellow citizens from different racial, ethnic, cultural, language, and religious groups" (Banks & Banks, 2005, p. 5). Curriculum that is solely focused on academic achievement and success on testing may not adequately prepare students to become effective citizens who will be involved in a democratic or socially just society (Ayers, Quinn, & Stovall, 2009; Banks & Banks, 2004; Dewey, 1921b/2010b).

No Child Left Behind. No Child Left Behind (NCLB) was signed into law by President George W. Bush on January 8, 2002. Although NCLB has often been referred to as a policy of the Bush Administration, the proposal was supported by Republicans and Democrats alike, and was actually passed with large majorities in both the Senate and the House, although opposed by most advocacy groups for educators. While this policy was apparently supported by a majority of people involved in its conception and implementation, the policy remained problematic for progressivists and reconceptualists. Apple (2008) suggested that, “the major components of the legislation center upon testing and accountability, but also provide inroads toward a larger agenda of privatization and marketization” (p. 29). Closer and recent examinations of the policy have demonstrated how key concepts of neoliberal and more traditional conservative notions of education and curriculum have been reinforced as a result of NCLB (Apple, 2008; Hursh, 2008; Sleeter, 2005; Smith, et. al, 2004).

Consequences of NCLB have indicated that while reading and math had been significantly encouraged and emphasized in the classroom, students’ learning has been suffering. NCLB listed fine arts and social studies as two of the “10 core academic subjects” qualifying both disciplines to receive federal funding. However, many schools used this funding toward literacy and math promotion. Moreover, evidence indicated that schools had increased time in English/Language Arts and Math instruction, which resulted in less time for instruction in other disciplines (NCES, 2008). Teachers reported feeling the pressure to “squeeze out,” or remove, other parts of the curricula to make room for increased instruction in reading and math in hopes of improving test scores (Pace, 2008; Sunal & Sunal, 2008; VanFossen, 2005; VanFossen & McGrew, 2008). School districts that reported any gains in NCLB testing have also reported a disproportionate amount of increased time devoted to reading instruction. Neoliberal educational

policies suggested that standards are necessary for students to compete in a globalized economy. Evidence has suggested that increased standardization caused many teachers to narrow curricula and was actually harming students, specifically students in low income schools that often serve historically marginalized students. A curriculum that employs emancipatory principles may allow for students and teachers to explore more progressive approaches to learning and teaching (Flinders & Thornton, 2009; Freire, 1972; Ladson-Billings, 2009).

Minimizing social studies. Since the implementation of NCLB, research has indicated that social studies is being de-emphasized in schools (NCSS, 2011; Sunal & Sunal, 2008). When social studies is included in a teacher's curriculum, it is often regarded as superficial and relegated to the last 3-6 weeks of the school year, after testing has been completed. Teachers in elementary and middle schools have reported that they spend fewer than four hours a week on social studies in 70% of the classrooms (Fitchett & Heafner, 2010; Leming, Ellington, & Schug, 2006).

While most states have structured curricula that include social studies instruction, often the curriculum contains the minimum course of study in social studies. Moreover, many teachers choose to forgo social studies because of: (a) perceived lack of administrative support for implementing state social studies standards; (b) lack of state-wide assessments for social studies at K-5 level; and (c) teachers' lack of a clear understanding of the goals and mission of the social studies at the K-5 level (Sunal & Sunal, 2008; VanFossen, 2005; VanFossen & McGrew, 2008). Additionally, teachers at low-performing schools that serve largely minority and low income populations are often subject to highly prescribed curricula that force teachers to remove social studies instruction from their daily instruction; teachers report their decision making is highly

influenced by state testing (Amerin & Berliner, 2002; Pace, 2008; Sunal & Sunal, 2008; VanFossen & McGrew, 2010).

In addition to the increased pressure by high stakes testing and accountability, teachers have also reported that they lack a clear understanding of the goal and mission of social studies, specifically in grades K-6. Sunal and Sunal (2008) suggest that the lack of understanding may be in part due to the lack of focus on social studies education in elementary education programs and the heavy focus on literacy, including integrated language arts and social studies methods courses. Teachers who do manage to include social studies in their curricula have reported that although they teach social studies, it is without elements of meaningful pedagogy in which higher-order and critical thinking are encouraged and supported (Wills, 2007).

In Gaudelli's (2002) analysis of the 2002 National Assessment of Educational Progress (NAEP) Study, he found that nearly 60% of high school seniors failed to demonstrate basic knowledge of United States history. Gaudelli's analysis suggests that social studies continues to be minimized in the curriculum. One suggestion for improved social studies instruction is not only integrated instruction with literacy, math, science, and fine arts, but also integrating social justice themes into the social studies curriculum (Davis, 2007; Santora, 2003; White, 2008). This type of curriculum allows for a more critical approach to curriculum, one in which students can develop a sense of self and a commitment to social action. By incorporating concepts from both global education (Anderson, 1968; Case, 1993; Gaudelli, 2003; & Kniep, 1986) and multicultural education (Ali & Ancis, 2005; Banks & Banks, 2005; McCarty, 2007; Sleeter, 2005; Zerbe Enns & Forrest, 2005) students are privy to an enhanced curriculum. An enhanced curriculum offers an examination of the impact of culture, ethnicity, race, gender, sexuality, and other related aspects of identity on human experience. Inherent in this type of reconceptualized approach to

curriculum is the inclusion of critical pedagogy (Apple, 1996; Freire, 1970; Giroux & Simon, 1994), and student and teacher agency in creating learning opportunities in the classroom.

Students of all ages have the ability to make meaningful connections between the ways in which they experience the world, and curriculum content. “Placing students’ experiences and their experiencing at the center of the social studies curriculum appears to be a reasonable outcome of efforts to reconceptualize the curriculum and reconstruct the way we view the relationship between teaching and learning” (Santora, 2003, p. 256). Clearly classroom teachers face a dilemma in their classrooms concerning what they “should” be teaching. While job security often rests on the results of high-stakes testing and standardization, it is clear that students are receiving a “standard” education, instead of an enhanced education. In addition to the reduction of social studies education, the fine arts have also experienced a significant lack of emphasis during the school day.

Minimizing the fine arts. Various studies from advocacy groups (Americans for the Arts, Arts Education Partnership, and the National Arts Education Association) have asserted the positive links between learning in the arts and academic and social skills. However, many tensions still remain, both inside of and outside of the advocacy community, about the importance of art education in schools and what art education should look like. Moreover, the quality of instruction in school arts program has been on the decline since the implementation of No Child Left Behind (NCLB) in 2001. Many of the studies conducted by advocacy groups did not draw explicit connections between an individual’s success and quality arts instruction, but often indicated how arts instruction is associated with students’ learning and holistic development (Deasy, 2002; Fowler, 1996). Studies conducted by the Americans for the Arts and Art Education Partnership originally suggested that playing instruments helped students to math

and English/language arts skills. However, the evidence of students acquiring such skills is minimal, and not an indication of academic achievement in the era of accountability:

Art educators have been particularly fond of emphasizing the benefits of process over product and the many possibilities of cognitive and attitude transfer. Some art educators have claimed that art study involves the general thinking skills and behaviors of creativity, problem identification, problem solving, tolerance for conceptual ambiguity, and that these will transfer and translate into an increase in mathematics test scores, a rise in reading levels, job-related skills, and a generalized creative attitude towards life. . . .

Unfortunately, these claims also tend to obscure or call into question the actual, research-validated benefits of art study. (Hamblen, 2002, p. 17)

Because it is difficult to prove the impact of art education in an achievement-driven education system, many of the positive benefits of art education become lost in the discussion. Part of the problem in conceptualizing effective research is that the arts and the field of art education is not seen as a uniform entity, but are comprised of conflicting values and perspectives (Bresler, 1998; 2002). The tensions that exist in the arts (forms include dance, drama, music, and visual arts) often influence what art education looks like in schools and how instruction in art education is enacted. The result of this lack of uniformity also plays a role in the way in which art education is regarded by school boards, administrators, teachers, and parents. Art education is not perceived by many to be a core academic discipline (Efland, 1976; Fowler, 1996; Hallmark, 2010). In his 1976 seminal article, Arthur Efland examined how school art, “the form of art that is produced in school by children and under the guidance and influence of a teacher” (p. 37), was generally regarded as an extracurricular activity by teachers, administrators, and parents. It served as a “break” for students during the academic school day. Art education has progressed

since Efland's article was published, while theoretical perspectives of art instruction still vary greatly within the field. During the 1980s, art-integration was presented as a way for students' creativity and cognition to develop. Studies in art integration have suggested that art education should not be a "break" during the school day, but an essential component of the curriculum that encourages deep learning (Broudy, 1985; Eisner, 1982).

The minimization of both social studies education and art education affect how an official curriculum is enacted. Both content areas offer students enriched learning opportunities through meaningful connections and embodied experiences. Unfortunately, it is because of the potential for students to create their own learning through these content areas that they are purposefully overlooked in the curriculum. They are difficult to measure through traditional systems of assessment and quantifiable achievement in these areas. In the latter part of this review, I explore how reshaping approaches to art education and social studies education can be a significant step in moving towards critical philosophies of curriculum.

Race to the Top. The Obama Administration has recognized that NCLB is not working and has begun to make changes through Race to the Top (R2T). R2T was created to provide funding through competitive grants that will encourage and reward individual States that indicate movement toward innovation and reform in education. Current implications of R2T, however, suggest that the current highly competitive structure within the curriculum is being reinforced. According to the U.S. Department of Education website, the current policy states that R2T:

rewards states that are leading the way in comprehensive, coherent, statewide education reform across four key areas:

- Adopting standards and assessments that prepare students to succeed in college and the workplace

- Building data systems that measure student growth and success, and inform teachers and principals how to improve instruction
- Recruiting, developing, rewarding, and retaining effective teachers and principals, especially where they are needed most
- Turning around lowest performing schools.

(<http://www2.ed.gov/programs/racetothetop/index.html>)

These key areas indicated that attention to curriculum is still heavily focused on assessment practices and measuring achievement in quantitative ways. This study was conceptualized, in an indirect way, as an opportunity to reduce the effects of a narrowed curriculum on students' engagement and learning experiences. In the next section, I investigate critical concepts of curriculum. The literature focused on theoretical considerations of reconceptualizing curriculum. These considerations are presented as a way to identify opportunities for an art-infused curriculum to be considered reconceptualized and critical in its approach.

Critical Concepts of Curriculum

In reviewing critical concepts of curriculum in the following section, I attempt to move past progressivism by identifying aspects of critical approaches that engage the learner in more than inquiry-based and individualized learning. I suggest that an examination of critical theories aimed at reconceptualizing curriculum has the potential to counteract curriculum influenced by neoliberal tendencies. Specifically, curriculum that encourages standardization for a competitive, capitalistic society often does not offer opportunities for students to make connections between social movements and their learning experiences through a critical lens. (Apple, 2008; Hursh, 2008; Sleeter, 2005). Progressivism suggests an acknowledgement of the individuality of the student and the support of his/her own individual curiosities. Critical approaches push this

curiosity a step further in hopes of encouraging the student to make changes either locally or globally, or both. Critical approaches have the potential to be more significant for students' learning experiences as they encourage the questioning of dominant perspectives provided to students through many aspects of the curriculum (i.e. planning, instruction, and textbook use) and encourage a more democratic process of learning through increased teacher-student dialogue and collaboration (Apple, 1996; Beyer & Apple, 1998; Freire, 1972; Greene, 2009; Joseph, Bravmann, Windschitl, Mikel, & Green, 2000; Posner, 1998).

The original concept of curriculum planning, attributed to Ralph Tyler (1949) as the Tyler Rationale, prescribed four essential questions/points that curriculum planning must address: (1) defining appropriate learning objectives; (2) introducing useful learning experiences; (3) organizing these learning experiences in ways that are significant for learners; and (4) evaluating the process (or enactment of the curriculum) and adapting. Tyler's Rationale dominated perspectives of curriculum for the next 50-60 years, and its effects continue to be seen today.

Hilda Taba (1962) first introduced the idea of revising the framework for a curriculum by suggesting that curriculum should be developed through an inductive approach. Curriculum should be developed by the teachers and not handed down by higher authorities (Oliva, 2001). By first creating teaching-learning units for students, teachers would work backwards to build a curriculum design. This inductive approach allows for more student-centered learning and allows the student to be present for his/her own learning. However, Taba's approach still represented dominant perspectives in the field of curriculum as it enforced linear approaches to learning (Pinar, 2008).

Joseph Schwab's (1970) critique of curriculum planning based on Tyler's Rationale and prescriptive approaches suggested that curriculum planning should "weigh alternatives and their costs and consequences against one another, and choose, not the *right* alternative, for there is no such thing, but the *best* one. During the 1970s and 1980s, curricular theorists and educational progressives like John Goodlad (1964; 1984), Mauritz Johnson (1967), and Decker Walker (1971) followed Schwab's directives and began to recognize the learner's role in curriculum planning and suggested less linear and prescriptive approaches. Closer examinations of prescribed curricula revealed how issues of power and control were implicitly and explicitly manifested in earlier forms of curriculum planning (Apple & Beyer, 1994; Flinders & Thornton, 2009).

This study was inspired by research conducted over the last ten years on NCLB's effect on curriculum and the lack of students' agency and voice in their own learning as a result (Apple, 2008; Smith, et al., 2004; Whitty, 2002). Theorists who advocate for including personal, and aesthetic aspects as well as choice in the curriculum suggest that learners should have a significant say in what they study or do not study, "because what schools teach is a political as well as an educational decision, intertwined with issues of choice or standardization are questions of power" (Flinders & Thornton, 2009, p. 141). The main premise of reconceptualizing curriculum in critical ways may be to confront the social, political, economic, and cultural forces that often shape instruction and students' learning, but critical pedagogy also seeks to engage students in acquiring critical and higher order thinking skills by engaging students in critical consciousness (Fischman & Haas, 2009; Freire, 1970/2003; McLaren, 2003; 2007). This also allows students' learning experiences to develop in ways that such experiences become part of the students and not just a part of the curriculum. As students become conscious of how power

and privilege work, they are better able to confront these forces. Critical philosophies of curriculum offer curricular approaches and pedagogical practices that encourage students not only to think and discover learning “out of the box,” but also outside of the classroom and textbooks. Encouraging students to identify relevance in their learning from society requires students to deliberate in ways that are not often encouraged in standardized curricula.

Individual educators have been successful through specific critical pedagogical practices because the instructional practices used by the educators allow for teachers to consider the *best* approach to help students create knowledge and meaning, as Schwab originally suggested, and not simply the *right* approach. However, past research has demonstrated the significance of critical pedagogy on students’ agency, cognition, and learning experiences.

Among all that we critique and debate in education, there is one fact on which we have relative consensus. From child psychology to pedagogical theory, studies show that positive self-identity, hope, and a sense of purpose are essential prerequisites for academic achievement. (Duncan-Andrade, 2009, p. 451)

In narrow curriculum, the student as an individual is not acknowledged. Students are traditionally labeled by their abilities in the academic sense and appropriately sorted by an aptitude of assessment. Arguably, it can be proposed that in order for students to succeed in any venue, they must develop a sense of self and purpose to engage in the learning process.

Curriculum as Culture: The Hidden Curriculum

We recognize culture as the knowledge, beliefs, art, morals, law, language, customs, capabilities and habits acquired by humans as members of society. The culture of curriculum reflects these aspects as well as the political influences and intentions of those in power; these cultures can also be classified by philosophical approaches to education and curriculum.

Philosophies of curriculum range from traditionalist/technical to reconceptualized/critical. Curriculum that is created with a traditional philosophical approach is a political act and often reproduces social inequalities and reflects the dominant culture (Hursh, 2008). The current curriculum climate in our nation's public schools demonstrates such an approach. As a result, there has been a decrease in curricular decisions by teachers and students and an emphasis on technique and/or skills through learning objectives rather than the substance of learning.

The concept of the hidden curriculum has been, and continues to be, debated by researchers (Vallance, 1983) since the idea emerged from Philip Jackson's (1968) book, *Life in the Classrooms*. Jackson introduced the notion of the hidden curriculum; the hidden curriculum referred to the implicit lessons that are taught through instruction and curriculum planning as a result of the transmission of norms, beliefs, and values not just limited to the school culture. Economic, political, and societal values are also unintentionally learned through the hidden curriculum. Jackson highlighted three characteristics of the hidden curriculum: crowd, praise and power. Jackson suggested that the students were first introduced to the idea of a crowd in schools. It is through negotiating the crowd that students were exposed to praise and power. Likening the teacher to the child's first boss, Jackson believed that the praise the child received from the teachers or administration leads to power. Thus, the hidden curriculum taught children that the competition they engaged in with a crowd of their peers and the evaluation that they received from their teachers were ways to differentiate between the empowered and the powerless.

Since Jackson's (1968) work was published, several theorists have examined the aspects of the hidden curriculum and theorized how the hidden curriculum actually encouraged many of the social issues that continue to complicate society today, including: inequity in our

socioeconomic society, racism, and sexism to name a few. Jean Anyon (1983) investigated how values of social power are transmitted through what is taught in classrooms to students from different socioeconomic (SES) backgrounds. Anyon determined that working-class students and schools were often taught a curriculum based on rote behavior; middle-class schools and students were engaged in activities that were mainly basic skills that did not require any creativity nor did students assert any agency or control in their work; students in affluent professional schools were often given work that was carried out through students working independently and creatively and also allowed students to engage in negotiation with teachers and each other; students in executive elite schools were able to develop analytic and intellectual power and were given the most agency and voice in their work.

Similarly, Eisner (1985) highlighted the official, implicit, and null curricula in students' learning experiences. The official curriculum represented what teachers were required to teach as mandated by federal, state, district, or administrative policies. The implicit curriculum is similar to the hidden curriculum as it reveals the transmission of norms and expectations that reflect the ideas of larger society, in addition to expectations of the schooling. Finally, the null curriculum acknowledges that there are areas that are simply overlooked or not included in the curriculum that is being enacted. Social studies education and fine art education are examples of how whole content areas can be excluded. The lack of representation of minority and oppressed populations in textbooks, chapter or trade books, or even in classroom discourse, illustrates how the curriculum can exclude those who are already marginalized

The hidden curriculum manifests many hegemonic educational, cultural, economic, social and political forces. The confluence of these forces with standardized practices such as assessment and the curricula diminish opportunities for students to receive a holistic education.

The juxtaposition of arts instruction and critical pedagogy offers opportunities for students to actively engage in their learning by exploring and confronting hegemonic practices through social thought and commentary, expression, and agency. These skills appear to be fundamental for students' learning and achievement. The hidden curriculum also transmits values of sexism, in addition to class bias. Martin (1994) emphasized the relationship between the hidden curriculum and sex role stereotypes. In an earlier work, Martin (1985) suggested that the taught curriculum actually reflected the hidden curriculum, "because the exclusion of women from the subject matter of the 'curriculum proper' constitutes a hidden curriculum in the validation of one gender, its associated tasks, traits, and functions, and the denigration of the other" (p. 208). Acknowledgement of the hidden curriculum and its role in shaping students' learning experiences is a significant first step in identifying ways to include and encourage critical approaches to curriculum and instruction. Highlighting and recognizing the influence of the hidden curriculum encourages the approach toward reconceptualizing the curriculum.

Adapting and Reconceptualizing Curriculum

I used the term *reconceptualized curriculum* (Pinar, 2008; 2009) as a way to explore *currere*, Pinar's suggestion that the curriculum has an infinite form. Curriculum as a verb is often seen as a way to approach curriculum studies in a way that encourages the idea that educational experiences ultimately shape an individual's understanding of their role in the larger society. Identifying curriculum as having an infinite form allows for curriculum to be reconsidered in ways that include more relevant and essential learning experiences for students. Curriculum can be reconsidered to encourage students' critical and higher-order thinking, deeper understanding, and engagement in their learning.

Traditional approaches to curriculum are limited by assumptions about the type of knowledge that students should learn. Reconceptualists or critical theorists such as Freire, Greene, Apple, and Sleeter believed in the idea of recognizing the learner and his/her role in the curriculum. Reconceptualists differ from traditionalists and progressivists in that their perspectives have political emancipatory intent - they are seeking to activate student agency and voice in a way that propels the learner toward social action and change (Pinar, 2009). Curriculum considered by reconceptualists has no prescriptions or traditional rationales. Instead, each approach is based on the learners' involvement with the curriculum. As a result, there is no core group of reconceptualists' approaches. For this study, I used the reconceptualists' approaches of Paulo Freire and Maxine Greene for their relevance to an art-infused curriculum. Freire is often considered to be the pioneer in critical theory and thought, and many reconceptualists and neo-Marxists have used his work in developing their own theoretical frameworks. Maxine Greene presented another approach to a reconceptualized curriculum, but included the aesthetic and the personal (of the learner) as a part of the reconceptualized curriculum.

Emancipatory curriculum. The purpose behind Freire's critical approach to pedagogy is to confront the dominant order. A significant basis of Freire's beliefs about curriculum was grounded in his opposition to "banking education." Banking education was a curricular concept enforced by the oppressor to make the learner passive in his/her own learning, "the dominant elites utilize the banking concept to encourage passivity in the oppressed, corresponding with the latter's 'submerged' state of consciousness, and take advantage of that passivity to 'fill' that consciousness" (Freire, 1972, p. 150). When standardized approaches to learning are accumulated or banked by the learner, the learner is forced to accept the material as fact without considering the implications of the material presented. Such approaches to curriculum

reproduced existing inequalities and represent the traditional notions of curriculum that Freire opposed.

Freire encouraged activism in learning; emancipatory curriculum is enacted through lived experiences and engagement in learning for social justice. Freire's notions of curriculum moved past concepts of democratic classrooms, but encourage students to become agents of change in society. Curricula that represented Freire's ideals highlighted issues of justice, and compassion. Employing emancipatory curriculum gives personal purpose to students' learning and creates a context in which students are encouraged to demonstrate agency in their own learning.

Freire emphasized that the organizing program content of education, or the curriculum, should reflect the problems, aspirations, and ideas of the people learning within the content/curriculum. The learner should be engaged in learning that represents and reflects his/her situation. If curriculum does not represent the needs of the learner, it becomes oppressive and increases the probability of positioning the learner as the passive receiver of information.

Interior journey. Maxine Greene (2009) also suggested that traditional curriculum does not allow for the learner to exist within the curriculum and his/her own learning. Although traditional philosophies of curriculum present implications for the learner's experiences, the learner is not in control of his/her own learning. Instead, the student is guided by the objectives, organization, and evaluation processes that are already structured. Greene argued that prescribed curricula do not allow for the learner to be conscious of his/her own role in learning; this becomes a disadvantage to the learner when s/he engages in an ever-changing non-prescribed world. Instead, curriculum should offer the student an opportunity to engage in his/own learning, "he may realize what it is to generate the structures of the disciplines on his own initiative, against his own 'background awareness' (Greene, 2009, p. 165).

Curriculum that encourages students' interior journeys invites students to create their learning beyond cognitive structures. Curriculum that emphasizes skills and objectives obstructs students from merging their identities with learning. The world that exists outside of the classroom is diverse and not structured in a traditional manner. The learner needs to complete an interior journey to be conscious of his/her own place in our complicated society.

Greene's (1988) approach to curriculum focused on the part the "artistic-aesthetic" might play in the curriculum:

It derives...from a sense of the anaesthetic character of so many institutions in our culture, including schools. It derives from a sense of social structures and explanatory systems pressing down on human beings and rendering them passive: gazers, not see-ers; hearers, not listeners. (Greene, 1988, p. 284)

Greene suggested that the technical procedures of curriculum often serve the interest of the current and dominant social, economic, and political institutions. While Greene did not advocate that aesthetic experiences would be the only way for the learner to engage in critical perspectives, she suggested that the curriculum presents an opportunity for multiple approaches to offer meaning-making opportunities for the learner. Through aesthetic connections in curriculum, the learner is able to create his/her own knowledge and engage in self-reflection. "The tests, finally, is in the aesthetic experiences we can make possible, the privileged moments through which we can enable our students to live" (p. 294). Greene's approach to connecting the aesthetic to curriculum presented a critical approach after which an art-infused curriculum could be modeled.

"Deskilled" Teachers

Researchers have suggested that standards have been implemented not only to control the student and his/her knowledge, but to also control teachers. Fears about the state of education in the United States compared to other industrial countries began to take control away from the States and allowed for the Federal government to introduce educational policies. These increasing mandates led to a decrease in power for teachers and have resulted in a loss of professionalism, skills, and autonomy in the teaching profession (Apple & Weis, 1983; Luke, 2006). Giroux and Penna (1983) suggested that curriculum developers and curriculum reformers need to view schools within the context of the larger society and focus on the implicit teaching and transmission of ideological messages that occur in the taught curriculum. Giroux and Penna explicitly connected ideology, instruction and curriculum and stated that schools are agents of socialization and there is far more social conflict that occurs in schools than was previously thought. Critical philosophies of curriculum encourage a re-envisioning of pedagogical practices. This may be done, in part, by giving control back to teachers instead of creating uniform curricula for all districts and states. Adapting a curriculum through critical approaches offers a way for teachers to make thoughtful connections to the curriculum through instruction.

Considering the Art-Infused Curriculum

The idea of art-integration or art-infusion is not a new one to art educators and art policy makers. I used art-infusion and art-integration interchangeably in this review. Much of the literature researched and cited addressed art-integration or arts-integration. Although I used the terms interchangeably, these terms should not automatically be considered interchangeable in all discussions surrounding art education and curriculum. For the purpose of the review, I used the terms interchangeably because they provide a framework for the information and research about curriculum that includes significant aspects of art education. Most art educators are educated in

finding ways to make holistic connections between traditional academic disciplines and the fine arts. However, these approaches are often included tangentially and do not often last more than a couple of lessons or a few weeks, and little research has demonstrated positive and significant approaches to art-integrated instruction (Appel, 2006; Deasy, 2002; Gullat, 2008; Mishook & Kornhaber, 2006; Strand, 2006).

The approaches to art-integration differ in implementation. Art-integration can be considered subservient, co-equal, affective, or social in nature (Bresler, 1995). Subservient integration is often the most used approach to art-integration where a teacher will include art activities such as singing songs or creating art work relevant to the unit or lesson. An affective approach is composed of a change of mood and creativity. Students are often passive when they engage in mood-changing activities. While creativity-based activities activate students' engagement, they are forms of self-expression and may not necessarily be cognitively connected to the unit or discipline being taught. A social approach to integration is also a tangential approach because it often complements the curriculum as a social function of the school, including evening concerts or special assemblies. The most cognitive and significant form of art-integration is the co-equal approach. This approach most parallels the critical approaches to curriculum since it includes discipline-specific knowledge or skills. The co-equal approach may encourage students' learning experiences of discipline-specific knowledge or skills through more student-centered approaches. These types of approaches are generally *not* enacted through the transmission of information from teacher to student and has the potential to encourage students' voice and agency in highly cognitive ways. Conceptualizing an art-infused curriculum requires consideration of how different types of reconceptualized, adapted, or critical curricula may be blended and blurred to create new approaches to curriculum planning.

In order to understand how to reconceptualize or adapt curriculum in a way that would move toward an art-infused curriculum, art education as a movement needs to be understood and acknowledged. Considered a part of the progressivists' approach, art education became a way to enhance a student's learning by having students experience art in ways that create meaning in their own lives (Dewey, 1934). Attempts to implement art education in schools are met with resistance and, perhaps, hostility because it detracts from traditional curricular requirements and systematic educational beliefs (Eisner, 1976). Moreover, most attempts to integrate art education into school subjects were done as byproducts and implemented as teaching strategies rather than as an approach to reconceptualizing the curriculum as a whole or integrating art in a co-equal/cognitive method. However, the impetus behind the integration of art education into curriculum was comprised of more than simply an attempt at cultural appreciation. Implementing art education introduced positive relationships among cognition, academic achievement, and human development. Art education has transformed in its intent over the years as noted by Bresler (2002):

During the 150 years of its existence, school art rode different ideological and pedagogical waves, assuming radically different advocacies: serving utilitarian goals to earn a living (e.g., by training in drawing skills); spiritual goals (e.g., singing to praise the Lord); humanistic goals (e.g. providing children with means of self-expression and emotional outlet); and public relations goals (representing the school in the community). (p. 1073).

As Bresler indicated, advocates of art education often had different purposes for implementing art education. As a result, the way that art education was created, constructed, and implemented often varied across schools and much of the research reflects these inconsistencies. Research

indicated that most studies were unable to demonstrate a causal relationship between art education and improvement in academic skills (Winner & Hetland, 2000). The fact that the relationship between art education and academic achievement could and can still only be described as *correlational* at best, indicates that the influences that art education may have on students are complex. It should be acknowledged that there continues to be significance in the *process* of art education and not simply its *outcomes*. The way art curriculum is enacted is closely linked to critical concepts of curriculum as the assumptions, beliefs, and objectives embedded in creating art curriculum are often representative of ideological and pedagogical trends (Bresler, 1994). Art education has multiple constructions that reflect opportunities for students' development. There is potential for the climate of students' learning experiences to become richer if it is thoughtfully integrated into curriculum and instruction.

Eisner (2002) suggested four ways of integrating art education into a more comprehensive curriculum that encourages students' learning: focus on a historical period or culture; focus on the similarities and differences between and among the art forms themselves; identification of a major theme or idea that can be explored through the arts and other fields as well; and access through the process of solving a problem that has roots in the arts and other content fields. This approach highlights curricular connections to students' learning as well as making curriculum content more relevant to students' lives. Similarly, Chin (2010) offered a curricular approach that encourages non-confrontational multicultural art education in hopes of establishing cultural representations other than the "European roots of U.S. art education" (p. 19) through art integration in curriculum.

In spite of many schools decreasing arts instruction in favor of increased attention to reading and mathematics instruction, some schools have implemented arts in their curricula to

encourage students' personal growth and academic success. Approaches to art integration in curriculum have proven to be successful. Additionally, the collaboration among teachers and artists created a more cohesive curriculum and learning environment for the students (Stuht & Gates, 2007).

In consideration of the need for more critical approaches to curriculum and the tensions within the field of art education, art-infused curriculum offers a potential solution. However, while many applications for art-integration and methods of instruction are offered in this area, there continues to be very little theoretical research expressly devoted to art-infusion. Since several fields may offer theoretical frameworks from which art-infused curriculum may be shaped and enacted, I suggest that an art-infused curriculum offers an opportunity to link aspects of aesthetics and social studies education. Over the past decade as accountability and standardization seem to become more central, aesthetics and social studies have decreased. I believe that aesthetic experiences and social studies education are necessary for students to engage not only in a holistic education, but also offer the opportunity for human development and fulfillment. Aesthetics and social studies education do not have to be considered mutually exclusive concepts. In the following section, I explicitly connect the significance of aesthetics education and social studies education to a theoretical basis for how arts-infused curriculum might be structured.

Broudy's pedagogical remedy for remoralization- a credibility curriculum-is a program of genuinely liberal studies that encourages the cultivation of selves in pursuit of the good life and not the promotion of specialized interests or social expediency. Intellectually, a credibility curriculum is charged with fashioning the cognitive and evaluative maps that citizens need in order to act wisely in behalf of the public good. Morally, the curriculum

is justified by its commitment to democratic values. . .the specific epistemological rationale liberal education is grounded in a conception of the uses of knowledge—replicative, applicative, interpretive, and associative. . .Broudy believes that learnings acquired explicitly during the school year function tacitly later in life. (Smith, 1992, p. 2)

Smith's quote suggested that the incorporation of the fine arts through an art-infused curriculum is not simply a way to advocate for the connection between the fine arts and cognition/academic achievement. Instead, the arts as a whole and appreciation of them is needed for a "good life," a life that encourages an individual to engage in an educative process throughout a lifetime and not just in a prescriptive setting or as a means to an end. I examine how the operational curricula and pedagogy of art education suggest that the tensions within the field can offer an opportunity for more critical approaches to curriculum and instruction.

Examining Art Education: Operational Curricula and Pedagogy

A significant tension within the field of art education is the development of context for art education. Specifically, where and how art instruction should be conducted during school hours is an issue due to lack of space for art instruction in schools. With the term *space*, I am not referring just to the physical space, but, also to time and context. For many teachers who want to include art education, a tension exists between preparing students for a competitive world and allowing students to explore more freely in their learning. Scheduling and assessment practices position literacy or math instruction as a priority, replacing art education class time and implicitly convey the message that art education classes are not as relevant as the other disciplines that are most regularly assessed. Evidence also suggests that a lack of knowledge on the part of the teacher in charge of art instruction contributes to the perception that art is less important than other subjects. While physical space often becomes a consequence of

restructuring and curricular needs during the school year, in this review, I used the term space in regards to context. Context affects both *what* is taught and *how* it is taught (Bresler, 1998, 2002; Hamblen, 2002).

Context. Many primary school teachers were not well versed in the field of art instruction and felt uncomfortable making specific choices about their art educational practices, even as they believed that art education offered an awareness of student diversity and increased motivation in the students, as well as an increase in students' enjoyment of learning (Oreck, 2004). Many teachers felt deterred by their lack of knowledge of the fine arts as a whole, a lack of professional development, and increasing pressure to perform according to the mandated standards. Moreover, the skills and information that are actually learned during school art instruction may not transfer to or have relevance in other art related contexts. Most instruction in K-12 art programs is decontextualized and concepts of context are largely overlooked. As a result, art education in schools does not always resemble how art is experienced in non-school settings (Hamblen, 2002), and students are receiving an inauthentic education.

Research has indicated positive ways in which art education can be integrated purposefully and successfully in schools. Barkan (1966) directed art education towards the process of inquiry. He suggested that art education should be more contextualized in the students' world; art instruction should help students to consider their relationships and identities in the larger society. More recently, Burnaford (2007) suggested that art education should not be unintentional or created as a "byproduct" of larger curricular ideas. Instead, art education should be fully integrated in ways that have students learning through and with the arts, incorporating curricular content and encouraging interdisciplinary connections, and fostering collaborative engagement of students and their learning (Burnaford, 2007).

It is clear that the arts have a role in the world outside of school. However, this has not translated to art education programs, specifically programs in school. Students are constantly engaged in narrowed curricula and decontextualized learning in order to achieve standards and be considered “high performing” (Hursh, 2008). Promoting art-integration through art education programs offers connections for students that they do not seem to be encountering in school. However, this type of integration needs to be considered through the curriculum and pedagogy.

Curriculum. Issues surrounding the context of art education influence the curriculum of art education and vice versa. Social, political, and economic forces shape the learning environment of schools. As a result, attempts to implement art education in schools may be met with resistance and, perhaps, hostility because it detracts from traditional curricular requirements and underlying educational beliefs (Eisner, 1976). The impetus behind the integration of art education into curriculum is comprised of more than simply an attempt at cultural appreciation. For instance, a project entitled “Escher’s World” (Cossentino & Shaffer, 1999) integrated mathematics and visual spatial activities. During the project, high school students explored symmetry and composition from mathematical and aesthetic perspectives. At the conclusion of the project, students demonstrated the ability to describe the works of art in meaningful ways, and their spatial skills were enhanced as documented by test scores.

Similarly, Strand (2006) conducted a case study in which a theater company collaborated with a third grade classroom in an urban neighborhood elementary school. The theater’s mission was to “activate citizenry” and pursued collaboration with the elementary school. The theater company chose the story of Gilgamesh and the teachers began to make connections between the text and their official curriculum. Students were introduced to the story as an archeological exploration and a way to examine the story of Sumerian cultural practices. Students were asked

to consider concepts such as cities, leadership, fears, friendship, gods, mortality, and journeys. Strand emphasized that the project was considered a success because the planning team observed improvements in student engagement and learning, although these results were not quantified but included students' reflections about learning.

Several approaches to art-integration in curriculum have proven to be successful. In 1998, Dallas Public Schools implemented a curriculum that focused on a partnership between local artists and elementary school teachers. The curriculum integrated field trips and artists-in-residence for "core" subjects such as reading, math, science, and social studies. Data from the first three years of the study demonstrated that students performed better on their writing assignments than in previous years, and students conceptualized mathematical concepts such as fractions and ratios in an alternate way. Additionally, the collaboration among teachers and artists created a more cohesive curriculum and learning environment for the students.

Moreover, issues associated with human development such as identity, culture, voice, and agency intersect to foster growth, cognitive, social, emotional, and moral growth in individuals. Leshnoff (2003) found that artistic expression, fostered through a structured school art curriculum, may lead to an advanced and independent level of moral development. Leshnoff examined the dialogue of her students that reflected the students' violent themes in their artwork, and found that the conversations that resulted from the students' self-expression helped students to consider the moral implications of good and evil.

The issues surrounding space and the lack of respect shown towards art education led to a surge of attention given to art education in the 1980s and 1990s and highlighted existing tensions within the field. It was suggested that discipline-based art education (DBAE) should be enacted in schools (Greer, 1984), allowing art to be taught as standards-based curriculum that included

art criticism, art history, and aesthetics. This approach was met with resistance by many art education advocates who believed that standardizing art education was not only counterproductive to the art experience, but would also decontextualize art in a way that would make instruction low quality. In 1994, the Music Educators National Conference published voluntary national standards for each of the disciplines within the arts: dance, music, theatre, and visual art for K-12 schools (MENC: National Association for Music Education, 2010). This approach was met with apprehension as well; many in the field of art education did not believe that creating standards was an adequate solution for improving the quality of art instruction in schools. Few schools have applied the standards to their art education programs and very few art specialists have been hired at schools that do. Thus, it seems significant to incorporate positive pedagogical approaches to art instruction in after school programs, where an art specialist will most likely be in charge of the curriculum and instruction. Bresler (1995) identified three distinct orientations in the visual art curricula: the rote teacher-centered orientations, the open-ended student-centered orientations, and the higher-order cognitive orientation. Each orientation represented different philosophies and assumptions about the nature of art instruction in school. The following section examines how theories of instruction in art education have evolved.

Approaches to Pedagogy

The concept of *school art* (Efland, 1976; Bresler, 2002) has evolved over the past 150 years and has exhibited various ideological and pedagogical perspectives. Many of these practices were a result of the presumed function of school art. School art was considered to be: “a highly utilitarian skill, a humanistic discipline assumed to cultivate the mind and spirit, or an embodiment of the child’s self-expression and emotional outlet” (Bresler, 2002, p. 170). Bresler indicated that there were four types of art associated with school art: (1) child craft; (2) child art;

(3) fine art; and (4) art for children; each of these types of revealed a pedagogical practice that revealed contradictory assumptions about the nature of art and how art instruction should be enacted. These approaches could be divided into teacher-centered and child-centered pedagogies.

Teacher-Centered Pedagogies. Much of the teacher-centered art instruction encouraged highly utilitarian and quick productions of art. Bresler's (2002) notion of "Child Craft" was connected to notions of art education from the 19th century. The purpose of arts instruction was to achieve predetermined ends, and pedagogies were teacher-centered. In 1872, Walter Smith employed the *mimetic theory of art* (Efland, 1995), the belief that a world of art represented some aspect of nature. Students "created" art through a step-by-step process and replicated art by copying from workbooks, blackboards, and cards. This type of pedagogy represented low-quality instructional practices using procedural teaching practices and close-ended activities with an emphasis on product.

In 1899, art educator Arthur Dow introduced *formalism*. He believed that instead of instruction through copying nature, an art curriculum should be "based on certain elements of beauty that he believed were found in all works of art: lines, shapes, tones, colors, and textures, and the underlying principles by which these are organized" (Efland, 1995, p. 26). While Dow's approach was a bit more complex than previous mimetic theories, it was still teacher-centered and didactic.

The concept of formalism could best be applied to Bresler's (2002) concept of "Fine Art." This approach supported the examination of artworks created by established artists and was a focus of the Discipline-Based Art Education approach during the 1980s and 1990s. This approach also incorporated a view that aesthetics was a part of moral education. Exposure to

formalism and “Fine Art” would reveal students’ humanistic goals, and pursuit of excellence and acquisition of cultural knowledge. However, this method also brought less of an emphasis on viewers’ personal interpretation and focused on structured perceptions and the acquisition of transmitted knowledge. This method also drew on cognitive and factual approaches, and was elitist in the approach to art instruction (Feldman, 1992; Freedman & Stuhr, 2004). Form in art is usually representative of religious, political, moral, narrative, and formalism removes these representations in a way that decontextualizes, removes form from context, and standardizes the aesthetic experience (Feldman, 1992).

Child-centered pedagogy. Viktor Lowenfeld in 1947 (Lowenfeld & Brittain, 1975) was the pioneer in advocating art education for a child’s creative development, in the same spirit of the progressive education movement. Lowenfeld developed and articulated art-specific goals and pedagogies. In 1928, progressive educators Harold Rugg and Ann Shumaker developed an *interpretive-expressive* approach to arts instruction that reflected students’ creative self-expression. As a result, copying and imitation were discouraged. This approach, reflected in “child art” (Bresler, 2002) exemplified the notion of progressive education. Pedagogy by art specialists included encouraging students to engage in original open-ended creations. Students’ interpretations and ideas were also supported. While students’ art products were still quickly produced, art specialists incorporated art vocabulary, and instruction revealed practice of concepts and skills in sequence.

There are three distinct types of art instruction in schools: *the little intervention orientation; the production orientation; and the guided exploration orientation* (Bresler, 1993). Bresler stated of the orientations, “all three orientations reflected instructors’ choices concerning what was worthwhile and important for children to know, which pedagogies were the most

suitable for these learning opportunities, and how best to organize learning resources and opportunities for children” (p. 5). Thus, the instructors’ underlying theories about the function of art and art instruction guided the pedagogical practices enacted in the classroom.

The *Little Intervention Orientation* occurred in classes that had little to no pressure in terms of accountability (i.e. primary grades and English as a Second Language Classes). The materials students used were restricted to what was provided by the school and what was available; however, students had independence, autonomy, and used their own initiative. While this was a child-centered pedagogical model, there was very little instruction by the teacher because they were most likely not art specialists. Assignments were open-ended for the students, and they were able to explore the materials in an environment that was supportive and appreciative of the fine arts. However, because of the lack of instruction and lack of knowledge from the teacher, the learner’s quality of art instruction was actually minimized.

The *Production-Orientation* approach was highly prescribed by the teacher and most often incorporated in the classroom. This approach rarely included students’ voices, imaginations or creativities. Instead, students were encouraged to reproduce models and there was very little attention, if any, given to expression or form. Teaching was extremely didactic, and students were exposed to what the instructors believed to be high quality artists. Such artists were usually considered traditional and classic in nature; this process often marginalized students’ whose backgrounds were outside of the dominant forms of art.

The *Guided-Exploration Orientation* was considered the most child-centered and offered the most autonomy for the student. This method used aesthetic concepts to help students make interpretations of art that helped them to conceptualize and construct their own products. In this orientation, attention was also given to aesthetic qualities such as dynamics, form, shape, and

balance, such as they were in formalism. However, the student was not asked to identify or reproduce these ideas in teacher-created projects. The student was, instead, encouraged to consider these concepts in their own productions.

The theories of art education often directly influence the methods of teaching and curriculum content for art instruction. However, schools are still experiencing low levels of guided exploration orientation. Students are not *experiencing* art, including materials, mediums, concepts, and inquiries, deep interpretation, and meaning making; instead they are simply *doing* art. Lessons in art education should be experiences that include challenges, creativities, interpretations, and productions. Most importantly, these experiences should be connected and authentic, and the maker and the perceiver need to be considered within the aesthetic experience (Hamblen, 2002; Stinson, 2002). In the above pedagogical practices either the maker or the perceiver is privileged, much like either the teacher or student is privileged. Successful art education should encourage a balance in which teachers and students are able to engage in empowering pedagogical practices that are emphasized by appropriate content and curriculum integration.

The implementation of art instruction has proven to be an incentive for students to become more engaged in their learning. Students begin to identify relevance through art instruction as forms of art serve as social commentary and a venue for social justice and equity (Eisner, 1994; Quinn, 2010; Reeves, 2007). Furthermore, many proponents of art education suggest that the only way to minimize the gaps in opportunity that are often based on race and socioeconomic status is to offer students access to rich and diverse curricula.

Critical Approaches through Arts-Infusion

Considering aesthetics as part of the theoretical framework in this study suggests that art education is more than just “art for art’s sake” (Anderson & McRorie, 1997). Formalist approaches to art education tend to standardized art education and encourage students toward mastery and may minimize opportunities for appreciation and understanding. As a result, students who may not have a proclivity for art are often removed or remove themselves from these experiences (Efland, 1992; Smith, 1994). Art education then becomes a construct and loses the aesthetic quality (Baldacchino, 2008). Instead, a focus on aesthetics offers an educational experience and focuses on context and process, rather than formalism and mastery. Advocates for aesthetic education suggest it may be an essential part of the education of any member of our society (Broudy, 1951; Dewey, 1934, 1921/2010; Higgins, 2008; Parsons & Blocker, 1993). As aesthetics often derives from philosophy of education, for this study, I focus on aesthetics as a connection to holistic learning experiences. In this section, I highlight imagination and cognition and meaning-making experiences as the significant aspects of the connection between aesthetics and education that would allow for a move toward a reconceptualized, art-infused curriculum.

Imagination and cognition. I combine imagination and cognition because research has indicated the two are closely aligned and can offer more enriching learning experiences: “[t]o tap into imagination is to become able to break with what is supposedly fixed and finished, objectively and independently real” (Greene, 1995, p. 19). Imagination encourages the learner to create ways of incorporating perception, cognition, and affect to help individuals develop ways of knowing. In order to learn or to create knowledge, the individual must be able to build upon

and leave behind previous understanding to capture and realize new ideas. Imagination allows for this breakthrough to become cognition and knowledge.

In the 1970s Harry Broudy advocated for art integration because he believed that learning could be enhanced through imagination. Broudy's suggestions encouraged the idea that imagination should be encouraged and supported in school, specifically, through art-integration. Broudy expressed that curriculum should serve three functions: "to improve one's life with oneself, with groups of people, and with the material world that needs to be transformed to maintain human activities" (in Vandenberg, 1992, p. 9). Similarly, Broudy's belief in moving art education to the core of school curriculum demonstrated how imagination through aesthetic awareness could provide essential aspects and functions to an educated mind (Murphy, 2009; Palmer, Cooper, & Bresler, 2001).

Similarly during the 1980s and 1990s, Eisner introduced and continued to advance the idea that art should not be considered a means to an end, but an end itself. Experiencing art was actually a cognitive process, and that including art in students' learning experiences would bring a deeper understanding to students' learning and construction of knowledge. Eisner (2002) stated:

the most complex and subtle forms of thinking take place when students have an opportunity either to work meaningfully on the creation of images-whether visual, choreographic, musical, literary, or poetic-or to scrutinize them appreciatively. To be able to create a form of experience that can be regarded as aesthetic requires a mind that animates our imaginative capacities and that promotes our ability to undergo emotionally pervaded experience. (p. xii)

Eisner's assertions provide a foundation for acknowledging that the fine arts have a role in transforming an individual's consciousness, and to help an individual learn about him or herself. The fine arts allow for aesthetic awareness and forms of meaning-making to be realized by the individual. In considering how critical approaches to curriculum may connect to an art-infused curriculum, it is important to understand how the processes of imagination and cognition are a partnership necessary for students' voices to be developed as part of their learning experiences in this type of approach to curriculum.

Meaning-making experiences. Dewey's ideas presented in *Art as Experience* (1934) introduced the idea that art itself is an experience. Individuals engaging with art create meaning through the experience; experiencing art is learning. Dewey suggested that an interaction with art created a relationship between the producer (artist) and the perceiver (audience) in a way that created an experience. The experience between the producer and the perceiver needs to be fully completed in order for the perceiver to make meaning from the experience. The interaction cannot be superficially enacted, but embodied in a way that is felt and understood by the perceiver.

Similarly, Eisner (2002) identified four forces that affect what students learn in/through the fine arts:

[T]here are constraints and affordances provided by the activities and the materials with which students work; there are the prompts, cues, and scaffolding that the teacher provides to enable the student to succeed; there are classroom norms, the kind of thinking and behavior that is encouraged and discouraged in the setting; and there is an ambiance we can refer to as the classroom milieu. (p. 71)

Eisner's recognition of these four forces seems to be similar to how learning occurs in the other academic disciplines (English/Language Arts, Science, Mathematics, and Social Studies). There are the same types of forces: constraints, prompts, thinking, and milieu. Even within the context of these forces, students have the ability to engage in awareness, imagination, and cognition in ways that provide a space for them to create meaning from the experience.

At the core of advocating for the recognition of art and aesthetic awareness as forms of cognition and learning is the belief that when an individual encounters these processes and opportunities in his/her learning, understanding is enriched and deepened. This learning is more than simply reading and writing print text in (typically) decontextualized settings such as textbooks and standardized curriculum units. Instead, the arguments surrounding an inclusion of the fine arts and aesthetic awareness in the curriculum promotes the idea that students must interact with raw art materials such as music, dance, drama, and art in ways that can open their perception and understanding so they can learn to create meaning from experiences in the world outside of the classroom.

“At the heart of what I am asking for in the domains of the teaching of art and aesthetics is a sense of agency, even of power. Painting, literature, theatre, film—all can open doors and move persons to transform” (Greene, 1995, p. 151). Aesthetic education incorporates personal experiences, critical thinking, beliefs in ways that allow an individual to imagine, create, produce, and evaluate aspects and items of beauty, natural or man-made. In light of the way curriculum has continued with cultural and social reproduction and the transmission, rather than the creation, of knowledge, aesthetics offers an opportunity for students to engage in appreciation and creation. The inclusion of aesthetics offers an opportunity to move curriculum beyond mastery and recall, and encourages the development of the senses in students' learning.

The ideas put forth by Eisner (2002), Dewey (1934), and Greene (1995; 2001) are not necessarily revolutionary, but do not seem to be recognized or acknowledged by policy makers and those who dictate the way that curriculum is officially structured. However, these ideas have continued to be advocated over centuries of education. These ideas, also, are not different from what many who analyze and research the effects of globalization have put forth about the type of individuals that are graduating from American schools (Freidman, 2007). At the core of the discussion about globalization is the realization that American students are not well-versed in imagination and innovation. Moreover, this criticism is like what many in the field of social studies education believe to be a significant part of quality social studies education. In the next section, I explore how theories behind social studies offer an opportunity to enhance an art-infused curriculum.

Enhancing Social Studies Education

The rationale for the National Council for Social Studies (NCSS) states as its vision for teaching and learning a way to reverse the marginalization of social studies curriculum and instruction that has occurred over the last twenty years, and particularly since the implementation of NCLB. NCSS expresses concern that education for citizenship has taken a back seat to education for career and college.

As Judith L. Pace wrote in Education Week in December 2007, "... depth of historical, political, and cultural understanding" is essential if this democracy is to survive and thrive. Powerful social studies teaching helps students develop enduring understandings in the core content areas of civics, economics, geography, and history, and assure their readiness and willingness to assume citizenship responsibilities. Powerful social studies

learning leads to a well-informed and civic-minded citizenry that can sustain and build on democratic traditions. (NCSS, 2011, Position Statement)

Broadly speaking, social studies education encourages the study of the actions and consequences of men and women over time. As curriculum narrows and continues to force social studies to the periphery, students' education regarding civics, ethics, geography, and history becomes minimal or non-existent. This type of education is a disservice to students who will be entering a more globalized, multicultural society (Friedman, 2007). Social Studies education does not need to occur exclusive of aesthetics. Social studies education can provide a space for students to engage in global awareness and cultural diversity through holistic understanding. It is more than simply a few facts and locations; Social Studies education promotes meaning-making and understanding of the way society (local, national, and global) interacts and affects individuals and institutions.

Global education. The importance of global education, in today's world, is clear. Global education includes the study of how people encounter individuals, ideas, and items, and beliefs from different parts of the world (Chin, 2010; Ho, 2009; Lucas, 2010). According to the National Council for Social Studies (NCSS), global and international education serve as one of the ten themes crucial to a comprehensive social studies education: "Global education and international education are complementary approaches with different emphases. The integration of both perspectives is imperative to develop the skills, knowledge, and attitudes needed for responsible participation in a democratic society and in a global community in the twenty-first century" (<http://www.socialstudies.org/positions/global/whatisgloaled>, 2011).

The terms global education and international education are used collaboratively by NCSS to describe strategies for students to: gain knowledge of world cultures; understand the historical, geographic, economic, political, cultural, and environmental relationships among world regions

and peoples; examine the nature of cultural differences and national or regional conflicts and problems; and act to influence public policy and private behavior on behalf of international understanding, tolerance, and empathy in the field of social studies. Moreover, the NCSS explicitly stated in their position statements regarding global and international education, “the human experience is an increasingly globalized phenomenon in which people are constantly being influenced by transnational, cross-cultural, multi-cultural and multi-ethnic interactions” (NCSS Position Statement, Preparing Citizens for a Global Community, 2001).

Global and international education theorists have acknowledged the ambiguous nature of global education and the implication of this ambiguity for curriculum. In the 1920’s, the World Education Fellowship was created by a group of progressive teachers, and in the late 1930s it became the Council for Education in World Citizenship (Hicks, 2003). During the 1960s, researchers at the University of London Institute of Education coined the term “world studies,” while Anderson (1968) introduced a broader conceptualization of global education as a development of students’ understanding of connectedness, particularly: the Earth as one planet, mankind as one species, and the international system as one system. Anderson’s work suggested that the curriculum should help students develop an awareness of the world, critically examine information, and understand and adapt to the ways in which the world changes and the realities of the human condition.

In its inception, Hanvey (1976) characterized global education as framed by five characteristics: perspective consciousness, knowledge of world conditions, cross-cultural awareness, knowledge of global dynamics, and knowledge of alternatives. More recent definitions suggest that global education should incorporate both substantive (knowledge about global systems, events, and issues) and perceptual (empathy, understanding, and open-

mindedness) dimensions (Case, 1993; Ho, 2009). Gaudelli (2003) suggested that global education has been characterized as a “curriculum that seeks to prepare students to live in a progressively interconnected world where the study of human values, institutions and behaviors are contextually examined through a pedagogical style that promotes critical engagement of complex, diverse information toward socially meaningful action” (p. 11).

In a balanced social studies program, students should be able to experience and understand the way social, political, economic, historical, cultural, and global concepts interact. These concepts lose their significance if they are reduced to simple facts and information. Social studies learning should be taught in a broader context. There is no single correct way to teach or incorporate global education; instead it should be evolving continuously based on both current events and historical understanding to create meaningful learning opportunities in the classroom. Connecting global issues and ideas within an art-infused curriculum offers an opportunity for understanding on a larger, more integrated scale. Students learning about the connection between art and artists and global education have an opportunity to make connections among background, problems, values, and actions (Richardson, 1976 in Hicks, 2003). Continued research in this area is needed.

Multicultural education. Multicultural education suggests that traditional, standardized curricula do not reflect the backgrounds and culture of historically marginalized and disenfranchised population. Sleeter (2005) asserts that it is the hegemonic nature of standardization, and not standards themselves that often replicates existing power structures. Sleeter’s four central curriculum questions parallel Tyler’s (1994) principles of curriculum: (i) What purposes should the curriculum serve, (ii) How should knowledge be selected, who decides what is most worth teaching and learning, and what is the relationship between those in the

classroom and the knowledge selection process, (iii) What is the nature of students and the learning process, and how does it suggest organizing learning experiences and relationships, and (iv) How should curriculum be evaluated? How should learning be evaluated? (pp. 15-16).

Sleeter's concept of multicultural teaching and curriculum may be founded on similar principles as Tyler's principles; however Sleeter's notions of curriculum encourage students' background and identities to merge with the curriculum to create knowledge.

Students in curriculum with multicultural perspectives are supported in their efforts to examine the implicit beliefs and values transmitted through textbooks. Additionally, students are supported in their confrontations of stereotypes and generalizations of marginalized communities. Multicultural approaches not only acknowledge and affirm the attributes of non-dominant cultures, races, and ethnicities, but they assign power to individuals of diverse backgrounds.

Critical philosophies of curricula may be enacted in several different ways. The main purpose behind such a philosophy is to disrupt the hegemony of cultural influences. Pedagogy should encourage students and teachers to confront the dominant order of the curricula (official, taught, learned, and tested), and enact discourse that is centered on morality and justice. The current climate of our curriculum is considered to be resistant, with an inability to change. There does appear to be a lack of vision on the part of policymakers, curriculum developers, and, in some cases, teachers. "Change is difficult because educational practices are rarely subject to critical internal and public reflection beyond those related to efficiency in maintaining the status quo" (Windschitl, Mikel, & Joseph, 2000, p. 166). While the official curricula are influenced by several political, economic, and social factors, critical approaches to curriculum provide an opportunity, despite standardized curriculum, to encourage diversity, equity, and agency in

students' learning. Curriculum can be considered as a continuum. Traditionalists and reconceptualists appear to be on opposite sides of the spectrum. Yet, their ideas about education and learning are actually not so different from each other. Curriculum development is often dominated by policymakers and higher authorities who often do not have knowledge of educational practice and pedagogy. More empirical research would be helpful if conducted in a way that variables are isolated to identify the way types of curriculum influence students' learning experiences. Apple (2008) and Giroux (2012), and Smith, Miller-Kahn, Heinecke, and Jarvis (2004) have all examined educational policy in a way that highlighted its negative influences on the profession of teaching. Suggestions for reconceptualization and adaptation include offering opportunities for professional development to support and encourage critical discussion around critical pedagogy. Educational policy and reforms should be aimed at allowing schools and local districts to create their own conversations about curriculum and the goals of education.

In 1991, the National Council for Social Studies (NCSS) revised a framework for multicultural education:

Multicultural education helps students understand and affirm their community cultures and helps to free them from cultural boundaries, allowing them to create and maintain a civic community that works for the common good. Multicultural education seeks to actualize the idea of *e pluribus unum* within our nation and to create a society that recognizes and respects the cultures of its diverse people, people united within a framework of overarching democratic values. A unified and cohesive democratic society can be created only when the rights of its diverse people are reflected in its institutions, within its national culture, and within its schools, colleges, and universities. A national

culture or school curriculum that does not reflect the voices, struggles, hopes, and dreams of its many peoples is neither democratic nor cohesive. Divisiveness within a nation-state occurs when important segments within its society are structurally excluded and marginalized. (NCSS Website)

Multicultural education can be manifested through an idea or concept, an educational reform movement, and a process. Theorists in curriculum studies, social studies education, and art education who support multiculturalism emphasize the often distorted representation of historically oppressed groups (i.e. African American, Latino/Latino American, Native American, Women, and Gay, Lesbian and Transgender). “Multiculturalism is based on four presuppositional values with regard to curriculum: Human nature tends to be neutral, culture is outside of the individual, consciousness should be focused on the past and present, and value is found in the mind and soul” (Gaudelli, 2002, p. 200). Multiculturalism stretches curriculum further than simply tolerance and acceptance, but emphasizes social justice, understanding, and valuing.

Banks and Banks (2005) developed dimensions of multicultural education that provide a framework for how multicultural education should be addressed within curriculum: *content integration, equity pedagogy, prejudice reduction, and the knowledge construction process, and empowering school culture and social structure*. *Content integration* deals with the way information about diverse groups - that addresses a complex understanding of culture - is integrated into the curriculum; *Equity Pedagogy* refers to how teachers modify teaching tactics and strategies to address individual students’ learning styles; *Prejudice Reduction* relates to the ability of instruction to decrease a tendency to stereotype and to increase the students’ potential to see each individual human being as a valuable contributing member of society; *Knowledge*

Construct and Transformation emphasize the promotion of critical thinking in order to help students to recognize that knowledge is socially constructed and influenced by a source's frames of reference. *Empowering school culture and social structure* addresses components of the school structure system, and encourages students to take social action based on knowledge from transformational reflections related to issues of oppression. Using this framework, even implicitly, within a curriculum that incorporates aesthetics and social studies education offers an opportunity for students to expand a narrowed curriculum in ways that are meaningful and contextualized. Multicultural education can be considered a "meta-discipline" (Banks & Banks, 2005; Sleeter, 2005), and incorporating these aspects of the framework for multicultural education may encourage critical thinking and agency. The reduction of social studies education in classrooms naturally reduces opportunities for global and multicultural education.

Additional Considerations

The theoretical frameworks presented within this literature review point to the idea that education should be more than simply the transmission and recall of knowledge. Instead, curriculum should aim to develop the imagination, as well as encourage the moral and social development of students. Moreover, learning experiences should demonstrate more forms of learning than simply identification and recall (Bloom, 1982), and encourage students to develop processes of application, synthesis, and analysis. These processes may transfer to the larger society as students begin to exert their own agency and voice through more advanced forms of learning. The main focus of this study is to examine how an art-infused curriculum shaped 5th grade students' learning. The curriculum was considered in a way that it was not stretched beyond the official curriculum and NCLB, but it was also a way to move past the ambiguity that surrounds art education. In addition, the study showed how an art-infused curriculum revealed

aspects of emancipatory learning as well as students' connections and perceptions of their learning during the enactment of an art-infused curriculum.

As minimal as theoretical approaches to art-infused curriculum appear, there is evidence of several practitioner journals providing ideas for art integration through instruction. While these journals are helpful for practitioners who hope to implement a connection between core subjects and art education, there appears to be a disconnection between significant and insignificant integration. Specifically, many practitioner journals offer minimal ways to include "artwork" (considered Production-Oriented work) and focused conceptions of art. However, these approaches often fail to fully allow students to make meaningful and authentic integrated, interdisciplinary connections (Bresler, 1995; Gullat, 2008; Strand, 2006). Moreover, teacher facilitated "art" often reproduces the same issues of inequity in learning. This curriculum often represents traditional learning practices, thus creating a detached curriculum for many students from historically oppressed minority groups (Apple, 1996; Heath, 1983). Students, who may not connect to the established curriculum, including an art-integrated or art-infused curriculum, also need to make connections through their own discourse (Gee, 2001) and knowledge (Moll, 1994). Moreover, while the United Kingdom, Singapore, Australia, and Canada have already begun to implement global and multicultural education within their curriculum, the United States has yet to support the need for global, multicultural, and/or art education on a national platform.

It is problematic to measure the impact of art education on curriculum, instruction, and academic achievement. In particular, it is difficult to quantify the quality of instruction and experiences students have. Future research needs to assess the quality of teaching in art education and how art integration can help shape curricula, administration, and students' in-school and out-of-school learning (Burnaford, 2007). Moreover, future research should

investigate how teacher-centered and child-centered pedagogies differ in high quality art instruction.

What Can an Art-Infused Curriculum Do?

The need for this study may be different for each teacher or university partner who played a role in this curriculum. However, the main interests in this study were to (a) Examine how students engaged in a year-long, comprehensive art-infused curriculum, (b) examine how a truly integrated, co-equal, cognitive art-infused curriculum is received, (c) highlight how critical approaches to curriculum and instruction could help shape a highly interdisciplinary curriculum that stretches beyond standardized curriculum dictated by NCLB, R2T, and the newly included the Common Core State Standards (CCSS).

The motivation behind conducting this study was to examine an approach to curriculum that would be educational, identify how this curriculum could foster a sense of curiosity and wonder in students' learning experiences, and examine ways students could explore learning opportunities beyond the official curriculum. Many educational researchers, educators, and policymakers have argued about the nature of education, as do every day citizens based on their own schooling experiences. The issue that continues to be debated in education is what knowledge and whose knowledge should the focus of the curriculum (Apple, 1982/1999; Noffke, 1994); what are students' experiences in the classroom. Regardless of whose underlying philosophies guide a curriculum (traditionalists, reconceptualists, or critical theorists), the objectives featured in the curriculum do not always indicate what the learner has actually learned, nor does it indicate how the learner may have received the curriculum. Considering the philosophical approaches to curriculum and the role of the official, hidden, and null curricula can demonstrate insights into what students' learning experiences may look like and how students

reflect on their learning experiences. This study examined how reconsidered and adapted approaches to curriculum may play a role in students' learning experiences.

Too often educational policy and reform measures do not consider students' voices. Not only do such policies as NCLB, R2T, and CCSS minimize students' voices in the classroom, but student agency, choice, and voice are non-existent when reform is considered and policy is enacted. The spectacle (Smith et. al, 2004) of educational policy ensures that the few voices in power are heard and integrated into curriculum and instruction. Giroux (2012) describes the current state of education as an "assault" on teachers, students, and public education, "public schools are reduced to containment centers-holding institutions designed to punish young people marginalized by race and class" (p. ix). This study examined ways in which a reconceptualized curriculum might encourage students to neutralize this marginalization through their engagement in an art-infused curriculum.

Finally, a significant issue that continues to hinder the educational process as a result of policy and reform movements is the lack of dialogue and collaboration. Learning is a social process (Vygotsky, 1978). With the incorporation of standards-based learning and high-stakes testing, a valuable approach to teaching and learning may be lost. The expectation that the students exposed to this art-infused curriculum could engage in collaboration and social learning activities was consistent with the approach of a reconceptualized curriculum. This study considered how dialogue and collaboration may play a role in the way curriculum is approached and enacted, and how students may engage with more critical approaches to curriculum.

Chapter 3

Research Methodology

Research is what I'm doing when I don't know what I'm doing. -Wernher von Braun

In this section, I explore the methodology used to conduct the study. The study occurred in 3 phases. Phase I detail the individuals involved in the collaboration and the curriculum planning process. Phase II: Observations and Understanding Contexts, examines the context that helped inform this study. The findings in chapters 4-6 are a result of Phase III: Close Examinations of Curriculum and Students.

Theoretical Perspective of Methods

For this study, I used a critical theoretical perspective, or what can be seen as ideologically-oriented inquiry (Guba, 1990 in Willis, 2007) to guide my data collection and analysis. My main focus was to examine how a reconceptualized curriculum that focused on art-infusion may have shaped or influenced students' learning experiences. My data included observations, individual student and teacher interviews, and student artifacts. In my analysis, I attempted to examine and interpret the data collected by using a Critical Theory Perspective (Guess, 1983).

By using the Critical Theory Perspective (Willis, 2007), I attempted to examine data and tried to identify evidence of issues of power, agency, and voice. Specifically, I wanted to identify the ways that students may express empowerment, through agency and voice, in their own learning by examining the ways that they chose to engage in an art-infused curriculum. Using critical theory as a framework in this research allowed me to identify and recognize the ways in which power and agency may have played a role in the students' resistance to school and the

way their learning experiences may be shaped by how they engage with the curriculum. The three overarching themes that guided my critical theory perspective, as dictated by The Frankfurt School (1983):

1. Actions of critical theory are aimed at producing enlightenment in the agents who hold them, i.e. enabling those agents to determine what their true interests are; they are inherently emancipatory, i.e. they free agents from a kind of coercion which is at least partly self-imposed, from self-frustration of conscious human action.
2. Critical theories have cognitive content, i.e. they are forms of knowledge.
3. Critical theories differ epistemologically in essential ways from theories in the natural sciences. Theories in natural science are ‘objectifying’; critical theories are ‘reflective’. (Geuss, 1981, p. 1-2)

I approached the students’ responses in interviews, comments during classroom observations, and their created artifacts based on above tenets of critical theory.

Overview of the Study

Research Context

WAMS (Western Art Museum Study) was a pilot program in the fall of 2011 and an expansion of an original program (WAS:IS- Western African Studies: International Studies) implemented in a public, K-5 school. The goals of the program included a collaboration among 5th grade teachers, fine arts (visual arts, music, dance, and drama) teachers, the University Art Museum, University Performing Arts Center Outreach, and the Center for Education in Small Urban Communities that would allow teachers to fully engage students in an art-infused

curriculum, while allowing students to make real-time connections between their work and the disciplines.

The collaborative group created a curriculum based on the book *Chasing Vermeer* by Blue Balliett, (2004) a story about two 6th grade students from Chicago who solve a case of a missing painting by the artist Vermeer. The painting turns out to have been stolen from the Art Institute of Chicago. The adventure unfolds as the boy and girl learn to ask questions, think critically, and find clues until they solve the mystery. The curriculum, then, was built around the idea for students to think critically.

The art-infused curriculum included art, music, dance, drama, math, science, writing, and social studies (history, geography, multicultural education, and global education). Lessons were based on the book, *Chasing Vermeer* (2004), as well as the current exhibitions at the University Art Museum. The pilot project included musical and historical lessons based on the music of Miriam Makeba, a study of Dutch art, Dance and movement using codes and art as inspiration, musical composition, the creation of camera obscura, and an in depth study of the work of Joseph Cornell (an American artist and sculptor. He is most known for his Cornell Boxes which featured collage, assemblage, and surrealism). Students created their own Cornell Boxes using objects from their own lives. Students also made connections between the work in the museum and the work of other artists including Vermeer, Picasso, Rene Magritte, and choreographer, Merce Cunningham.

At the end of the WAMS week during Fall 2011, parents were invited to come and explore the projects that were created. Families viewed a musical performance as well as had the opportunity to see student videos, artwork, and various projects. Students presented their artwork and artist statements to their audience and made connections between their products and the

current University Art Museum exhibits. This experience helped to set a foundation for future projects (during Phase III) in which students constructed digital narratives, created videos, and experienced the following units in the curriculum as a part of an art-infused curriculum: The Civil War, World War I, The Jazz Age, World War II, and Civil Rights.

School. All data were collected at Western Elementary School². Western Elementary School was located in a small, urban community. The city's population, according to the 2000 census, was 36,395. Demographic information reveals that 67.01% of residents identified as Caucasian; 14.34% of residents identified as African-American; 14.24% of residents identified as Asian; 3.54% of residents identified as Latino/a; 0.18% of residents identified as Native American; 0.04% of residents identified as Pacific Islander; 1.76% of the population was labeled as "other races"; and 2.45% of the population identified as having 2 or more races.

Western Elementary School was a K-5 school, and had a reported population of 288 students during the 2010-2011 school year. Demographic information revealed that 50.3% of students identified as Caucasian; 31.3% of students identified as African-American³; 5.2% of students identified as Asian/Pacific Islander; 0.3% of students identified as Latino/a; and 12.8% of students identified as multiracial.

Western Elementary School had met adequate yearly progress during the 2010 school year, and a reported 79.70% of all subjects earned a "meets" or "exceeds" in accordance with the Illinois Standards Achievement Tests. Although the trends in assessment showed increases in test scores, the administrators were concerned about maximizing students' educational

² All names are pseudonyms.

³ Many of the students identified themselves as "Black", "White", "Korean", or "Mexican". However, for the purpose of consistency and continuity, I chose to retain the demographic information as listed by the 2000 Census information and Western Elementary School's official website.

opportunities and in particular, the principal and teachers at Western Elementary School were committed to creating global and holistic curricula that would help students become excited about learning as well as experiencing academic achievement. During the 2010-2011 school year, two 5th grade teachers and the fine arts teachers (Visual, Music, and Dance/Drama) collaborated to develop the Western African Studies program. In this program, guest artists from African nations visited the school to introduce various forms of art to 3rd and 5th grade students. During the school year, students experienced African Drumming and Visual Arts with a visiting artist from Cameroon. During the summer, the Principal, the 3rd and 5th grade teachers, the fine arts teachers, and representatives from community arts organizations collaborated to create an art-infused curriculum to help students to make interdisciplinary connections.

Classrooms. One 5th grade classroom and the Visual Arts Classroom were the foci of the study. At the beginning of the year, students regarded the 5th grade class as the one in which they did “regular work” and the visual art classroom as the one in which they did “fun learning and art.” Primarily, most of the art-infusion took place in the visual art classroom. The visual art classroom was one of the larger classrooms in the building and was located across from the 5th grade classroom. Very bright and airy with many windows lining the back wall, the walls were filled with student art work and professional art work. Replications of many non-traditional painters decorated the walls. There were 6 large desks placed in a U-shape that seated 4-5 students at a time. In the center of the U, the teacher kept the spare art supplies such as pencils, glue, brushes, and the day’s extra worksheets. At the front of the room, there was a white board and a projector screen. Powerpoints and digital representations of art work were often shown to introduce students to artists and artwork.

The 5th grade classroom was a secondary place for the art-infused curriculum to occur. The 5th grade classroom was warm and inviting. There was a table at the front of the room with a chair for the teacher and 5-6 student chairs. This table was often used during literacy groups or math groups. Each student had his/her own desk, and desks were clustered into twos and threes. Posters of encouragement surrounded the room as well as students' work and reminders of permission slips and upcoming events. Often, college students from a nearby university would volunteer in the classrooms to help some students with their math skills. Volunteers remained on the far right side of the room at a small round table. Students were chosen by their teacher to go to the table and work with the volunteer at the teacher's discretion. On the far left side of the classroom, there was a rectangular, longer table with room for 10 chairs. This table was used for group work, students who were distracted were placed at this table to work, and the Title I Literacy and Special Education teachers often used that table to work with individual students during independent work. When there was a whole class activity, students who required additional services often left the 5th grade classroom to attend work with the Title I Literacy and Special Education teachers in the library.

Researcher's Role

My interest in the fine arts and an art-infused curriculum stemmed from my own participation in pre-professional dance programs from childhood through my undergraduate education. I originally joined the After-School Arts Program as a volunteer to assist in teaching dance classes. I then became a research assistant and examined connections among the students' learning and students' engagement. I looked for connections among students' learning experiences, my interest in critical theory and critical philosophies of curriculum, and I used the fine art and art awareness as a social medium to advocate for social justice. During the study, I

was the After-School Arts Program (ASAP) Coordinator. Although I collected data for the program as the Coordinator, I used separate data for my dissertation. For this study, I focused on the data collected in Phase III; however, Phase III was influenced by findings and considerations from Phase I and Phase II of the larger project. The first two phases of the study helped inform my research focus, and only the WAMS unit was included in the analysis in chapters 4-6. For the bulk of my dissertation data collection, I focused on 8 students, of varying academic abilities and backgrounds (i.e. SES, race/ethnicity, and gender). In order to use a critical theoretical lens, I used Axiological philosophical assumptions. I was aware that my data and subsequent analysis were often value laden and biases were present in my analysis (Cresswell, 2007).

Data Collection Procedures

There were three phases of data collection. I chose to divide the data into three different phases because of the differing foci of each phase. This study is focused on the third phase of the data collection, but was informed by how phases I and II shaped my approach to the study and helped to inform the types of data collected. The three phases were:

Phase I: Curriculum Planning and Collaboration

Participants. About ten adults were involved in the curriculum planning and collaboration of the “Vermeer” unit: two 5th grade classroom teachers (Ms. Martin and Ms. Redding), the visual art teacher (Mr. Finn), the music teacher (Ms. Hansen), the dance/drama teacher (Ms. Williams), the school’s Principal, a representative from the University Museum (Ms. Anderson), a graduate assistant to the University Museum representative, a Director of Arts Outreach, and I (as the After School Arts Program Coordinator).

Data collection. Initial collaboration took place during the Chancellor’s Academy, a week-long conference from June 20-25, 2011. Subsequent collaboration and planning took place

through emails, phone calls, and two meetings after school. I took Field Notes and Observation Notes and kept track of the emails that were sent in regard to this collaboration.

Findings. The following reflected a summary of the collaboration that took place during Summer 2011 (June-August). Members of the collaboration met daily during a week-long conference in June, continued email correspondence during July and met weekly during the first two weeks of August to continue planning the art-infused curriculum. An email summarizing main goals and objectives, as well as ideas for lessons and activities during the year was distributed to all collaborators (See Appendix A). While all collaborators involved acknowledged that the objectives and ideas discussed during the planning were a strong framework, it was recognized that planning would be a reiterative project, as it is during the school year, and projects would be subject to adaptation and reorganization.

Phase II: Observations and Understanding Contexts

Participants. Participants from this phase of the study were students who agreed to be a part of a larger study conducted by the After School Arts Program (ASAP) which is housed in the Center for Education in Small Urban Communities. I only included observations of students who agreed to participate in the study by signing the IRB consent forms. ASAP began its partnership with Western Elementary School in Fall 2010. The partnership allowed ASAP to help provide funding and visiting artists as a part of Western Elementary School's WAS:IS Program (Western African Studies: International Studies). During Fall 2010, ASAP partnered with the Center for World Music to introduce African Drumming with a visiting artist from Africa and a university staff member from the Center for World Music. During Spring 2011, ASAP sponsored a visiting visual artist from Cameroon who introduced landscapes and African symbols to selected students. All students participating in this study were 5th grade students at

Western Elementary; 36 students have parental permission and consented to be in this study. Demographics of students include: 17 girls and 19 boys; 16 students identified as African-American, 19 students identified as Caucasian, 1 student identified as multi-racial. Students ranged in academic ability and socioeconomic background.

Data collection. Data collection for this phase of the study consisted of observations of the Visual art classes with Mr. Finn, observations of art-infusion classes with Mr. Finn (art teacher), Ms. Martin (5th grade teacher), and Mrs. C (5th grade teacher), Ms. Hansen and Ms. Williams. I observed two-three 50-minute art- infusion classes per week during from August 15th-September 20th, 2011. In addition to the Field Notes and Researcher Notes taken from my observations, I also collected artifacts (student art work, journals, and worksheets on artists). I initially intended for Phase II to continue to the end of the school year in May. Instead, I ended Phase II at the end of September. The most significant parts of the data collected were evidence of teacher collaboration and the inclusion of observations of larger groups of students during the WAMS unit and their trip to the Art Institute of Chicago. I chose not to include the field trip to the Art Institute of Chicago because I was only able to observe the group of students whom I chaperoned. Moreover, I felt that the Art Institute field trip was not a part of the initial collaboration and not intentionally tied to the curriculum. Instead, the opportunity came about because Mr. Finn had been a student at the Art Institute of Chicago School. The WAMS unit and corresponding data were included in Phase III and helped inform many of the questions and themes that were analyzed from Phase III.

Findings. Many of the initial findings from Phase II of the study indicated a majority of the students appeared to be engaged in the WAMS portion of the art-infused curriculum. A majority of the students expressed pride and ownership in their artwork. Student-written artist

statements reflected students' personal connections to the explicit curriculum, including information about surrealism, collages, and specific artists. Students who were often described as "disengaged" or "struggling" (by teachers) during much of the academic day were more engaged during the art-infusion classes and the creation of their Cornell Boxes⁴. For example, students brought personal items to add to their boxes in addition to various art materials indicating engagement in the process. Student journals often revealed information about the significance of their Cornell Boxes and the steps the students took in creating their Cornell Boxes. For example, students drew on aspects of their identity to create their Cornell Boxes (e.g. taste in music and artists, sports, and childhood memories). Artist statements were written by the students to reflect on their creations. These statements provide insight on students' processes of creation and their personal connections. Students were encouraged to find strong personal connections to their products in ways that mimicked how Cornell created his art work.

Phase III: Close Examinations of Curriculum and Students

The data I collected in Spring 2012 (January-June) built on previous data by focusing on particular aspects, including identifying a select group of participants based on observations and teacher reflections and curriculum adjustment and enactment. Data collection included field notes and researcher observation notes (taken during class and during curriculum and teacher meetings), curriculum materials, student artifacts, and formal individual interviews with students.

Participants. The students that participated in Phase III of the study represented a purposeful sampling from the larger data set in Phase II. Eight 5th grade students at Western

⁴ The most characteristic art work by surrealist Joseph Cornell (1903-1972). The Cornell Boxes were boxed assemblages created from found items. Found items could be described as items that Cornell found around his house and may have been considered ordinary items for most people, but were actually used meaningfully and symbolically in the assemblage.

Elementary School were selected purposefully based on consent forms, their observed engagement during Phase II of the study, and independent choice to continue to read the *Chasing Vermeer* (2004) Trilogy. Students who chose to read the second book in the Trilogy, *The Wright Three* (2006) also continued to complete the Trilogy by reading the third and final book, *The Calder Games* (2008). The group of students was affectionately and practically labeled “The Wright Three Group” by Ms. Martin and Mr. Finn. Both Ms. Martin and Mr. Finn alternated in facilitating the activities surrounding this group. See Table 1 for student participants’ demographic information.

Table 3.1: Student Participant Demographic Information

Pseudonym	Gender	Race/Ethnicity
Alex	Male	Caucasian
Amy	Female	Multi-racial
Christi	Female	Caucasian
David	Male	Caucasian
Donald	Male	Caucasian
Kevin	Male	Caucasian
Serena	Female	African-American
Will	Male	African-American

All names used were pseudonyms chosen to represent the backgrounds of the students as accurately as possible without compromising students’ anonymity. Students ranged in academic achievement, race/ethnicity, and gender. Four girls and four boys were included in the study. Two of the students identified as African-American, five students identified as Caucasian and

one student identified as multiracial. Amy and Donald were labeled Gifted and Talented, while Kevin was labeled as receiving additional literacy assistance from the Special Education teacher (but not the Title I literacy teacher). The remaining students included in the study, including Kevin, often received “Meets” or “Exceeds” standards on their student report cards. Although I looked at student records as a way to understand students’ past academic experiences and how they were labeled in a more “traditional” notion of learning, I did not use the data from students’ records and standardized assessments in my findings. I chose to focus on how the related artifacts revealed aspects of the attributes of the reconceptualized curriculum.

Data collection. Data used in this dissertation were from both Phase II and Phase III of the study. In my analysis, I also referred to information gathered during the planning stage of Phase I. Curriculum planning during Phase I did not cover March-May as extensively as September-March. Subsequent curriculum planning meetings included discussions about inviting visiting artists from the University and from an Independent Artist Studio to highlight specific aspects of the art-infused curriculum. For instance, an architect from a local firm was brought in to speak and work with the students twice during February 2012 as a way to help students understand *The Wright Three*. Although only The Wright Three Group had read the book at the time, Ms. Martin hoped the architect would help encourage other students to continue the Trilogy. Data collected during Phase III consisted of Field Notes from classroom observations and informal discussions with the students and teachers, Researcher Observation Notes, Curriculum Materials (team teacher meetings, handouts, books, and PowerPoints), Student Artifacts (Art Work, Collaborative Materials, Written Reflections), and Individual Interviews, Interviews with both the students and the teachers focused on students’ engagement with the

curriculum and both the teachers' and the students' perceptions of how the students engaged with the curriculum.

Types of Data Collected

Data collected in this study included field notes, researcher observation notes, curriculum materials, student artifacts, and individual interviews. I also had opportunities to speak with teachers informally and I included those informal conversations in that day's field notes.

Field notes and researcher observation notes. Field Notes constituted a data source during the art-infusion classes (2 days/week; 50 minutes class periods, September-March). Art-infusion classes represented the curriculum created by only a few members of the original planning team from Phase I (See Appendix A for curriculum planning ideas). Ms. Martin, Mr. Finn, Ms. Hansen, and Ms. Williams facilitated most of the activities and curriculum planning during Phase III. Additionally, I included field notes and observation notes from the Art Museum Week and Art Institute Field Trip from Phase II.

Field Notes included in Phase III include my reflections/observations of (a) assignments or directions from either Ms. Martin or Mr. Finn, (b) student conversations that pertained to the curriculum and instruction that students received, how students appeared to be learning, and observed student engagement during the Art-Infusion class, and (c) descriptions of students' process creating the artifacts and the students' artifacts. Art-Infusion was described by the teachers as, "an opportunity for students to make meaningful connections between fine arts and other subjects to further develop understanding of content, presented as collaboration between fine arts and classroom teachers." Art-Infusion, as a definition, also included 4C's: *collaboration, communication, critical thinking* and *creativity*. I observed both Ms. Martin and Mr. Finn in how they instructed students on the unit material and the relevant activities. Through

my Research Notes, I identified gaps in the connection between the enacted curriculum and the imagined curriculum from Phase I. Observations of the teachers were used primarily for contextual analysis. I observed how students responded to the instructions and guidance from the teachers. These observations helped to understand students' reactions to the material presented and assignments. As a result, the observations informed my analysis and questions for student interviews, particularly regarding the students' reflections of their engagement with the art-infused curriculum.

I composed Researcher Observation Notes after reading through my Field Notes from my original observations. Researcher Observation Notes often included my recognition of themes observed throughout the school year (for both curriculum and instruction) and helped me to consider possible questions that arose from my observations. I was the only one with access to these Notes, although they were shared with my advisor for other insights. I also referred to the Notes when speaking informally with both Ms. Martin and Mr. Finn. I primarily used the Notes to help me find key themes in the data, but did not include specific data examples in my analysis.

Conversations between peers that occurred during observation of Art-Infusion time and related to students' learning, students' engagement, and students' reflections of the class material were recorded in my Field Notes. I obtained consent from students and their parents to examine students' artifacts and school records, as well as had permission to interview the students during the school year. I interviewed each student, formally, three times during Phase III. I also included information from informal conversations with all the participants in my Field Notes and Researcher Notes. I also received consent to use audio recordings for my Field Notes and Interviews.

Curriculum materials. Curriculum materials included all worksheets and handouts that students received during the school year, and particularly during Phases II and III. I also included teacher e-mails that focused explicitly on conversations about the curriculum as part of the curriculum materials. I sorted through the materials by only including students' artifacts as part of the analysis. While the curriculum materials helped to inform my understanding of each teachers' goals and objectives during instruction, I was most interested in how the students engaged with the curriculum materials.

Student artifacts. Student artifacts included art products constructed by students during the school year. Artifacts in my analysis also included written responses, journal assignments, informal journal entries, and students' completed worksheets. All student artifacts were photographed and all identifying information has been removed. Student artifacts were analyzed to help me recognize students' reflections of how curriculum material was enacted and how the students seemed to engage in voice and agency during the enacted curriculum.

Individual interviews. Student interviews were conducted after WAMS, after ISAT testing, and at the end of the school year (See Appendix B). Although the original questions were created based on my assumptions about the curriculum revealing itself to be more emancipatory, I changed the nature of the interview questions to (a) allow students' reflections of their learning reveal aspects of the tension between the imagined and enacted curriculum, evidence of student engagement, and opportunities for learning, (b) identify how school norms and constraints played a role in student' engagement, and (c) elicit students' perceptions of how and what they thought they were learning. It is also important to note that I allowed myself to ask follow up questions that were not generated before the interview. I used follow up questions when students' responses highlighted the possibility of students including more specific information or

clarification. I also attempted to identify ways that students connected to the curriculum, both academically and personally, through the interviews. It was also important to document if students were not connecting to the curriculum and in what ways they perceived themselves to be disengaged. The questions were formulated to focus on students' learning experiences, including what they were learning and how they felt about the manner in which they were learning and taught.

Analysis

By approaching the analysis through a critical perspective, I hoped to understand students' engagement in an art-infused curriculum, the relationship it may have with their learning experiences, and perceptions of their own learning. The interviews were audio-recorded and transcribed verbatim except where identifying information was removed to ensure privacy. All Field Notes, Researcher Observations Notes, and Individual Interviews were recorded, audiotaped and transcribed, and filed electronically. I also created charts to identify the main focus of the day for each day of Field Notes. Curriculum Materials were photographed and filed electronically.

My analysis of the data began with my Researcher Observation Notes that were created as a result of my own inquiries of the Field Notes. I used the Researcher Observation Notes to identify major themes that emerged from the Field Notes and Student Interviews. Once the major themes of my findings were identified, I created word documents to identify significant quotes from student interviews or data examples from my Field Notes to inform my analysis. In my analysis, I attempted to identify discussions and situations that reflected influences of the Art-Infused curriculum including the tensions between the forms of curriculum, how the art-infused curriculum was perceived by the students, and the students' and teachers' responses to how the

curriculum was enacted. Students' responses to the curriculum and student discussions centered on the activities from the curriculum demonstrated aspects of how aesthetics and social studies understanding were emerging in students' learning experiences.

During my analysis, I examined each transcript of each individual interview (audiotaped and transcribed) and coded similar responses. I used emergent themes that connected the influences of the hidden curriculum and critical theory on students' learning and educational experiences. Chapter 4 describes the emerging themes of tensions between the imagined curriculum and the enacted curriculum, particularly how they manifested themselves within the units of study (WAMS, Civil War, World War I, World War II, and the Jazz Age⁵). Chapter 5 describes the emerging themes of student engagement. Specifically, I examine the ways in which teachers' and students' perceptions of student engagement may reveal aspects of agency and voice in students' learning experiences. Chapter 6 describes the ways in which opportunities for learning beyond the official curriculum, or NCLB, are offered to the students. These opportunities are highlighted as opportunities for the development of: (a) higher forms of learning (Bloom, 1982), (b) aesthetic awareness, and (c) social studies education. Chapter 7 engages a discussion of the study and the implications the study may have on current teachers and teacher candidates. Specifically, I consider ways the art-infused curriculum can create opportunities for critical thinking and learning in an era of increasing accountability and standardization.

⁵ The units of study are presented in the same way in which they were taught over the school year, and not how they occurred historically.

Chapter 4

Creating an Arts-Infused Curriculum: The Imagined

Curriculum versus the Enacted Curriculum

An educational system isn't worth a great deal if it teaches young people how to make a living but doesn't teach them how to make a life. -Author Unknown

Various forms of curriculum (official, implicit, and null) (Eisner, 1985) shape students' learning experiences; the way in which curricula is imagined or developed often varies in the way in which it is enacted because of academic and social forces. In this art-infused curriculum, I examined the students' work, reflections on their work, and curricular materials (including worksheets, teacher emails, and conversations with teachers) to determine how students interpreted the original curriculum goals as considered by the teachers during Phase I planning.

The curriculum included 5 distinct units: WAMS (Western Art Museum Study)-Museum Study, Civil War, World War I, World War II, and the Jazz Age. I did not include World War II because the unit was not fully developed or completed in the classroom due to time constraints. In this section, I: (1) introduce the imagined (as planned by the teachers) curriculum and the enacted curriculum; (2) highlight the tensions that occurred within the 4 observed curriculum units as the students' responses to the assignments varied; and (3) provide a brief introduction to the chapters that follow to provide an overview of student engagement, and outcomes of creating an art-infused curriculum. In this chapter, it is important to acknowledge that tensions were not always considered to be negative. Instead the continued tensions provided an informal evaluation of the curriculum and teachers' instruction, and created opportunities for the teachers to adapt instruction. However, there were times when I refer to the tensions that existed between my interpretation of the curriculum and the teachers' goals for enacting the curriculum. Particularly,

I tried to address tensions that surfaced as I interpreted the curriculum and students' engagement to the curriculum through a critical lens.

At the conclusion of the 2011-2012 school year, the school district proposed art integration to their fine arts teachers. As a result, fine arts and 5th grade classroom teachers at Western Elementary School came together to define what constitutes art-integration and to find ways to be more purposeful in their students' learning while trying to implement 21st Century technology. The following section describes the approach to creating this art-infused curriculum.

The Imagined Curriculum

I used the term *imagined curriculum* to describe the curriculum that was developed during the week-long planning and collaboration session at the Academy, offered by a local public university in the Midwest, during the summer of 2011. Collaborators involved in developing this curriculum were focused on the ideal opportunities for learning through arts infusion, and not necessarily concerned with the logistics involved in completing the curriculum and its subsequent activities. Detailed curriculum planning occurred among the Western Elementary School teachers separately before and during the school year. The imagined curriculum was focused primarily on finding ways to integrate art to help students make personal and relevant connections to the curriculum. Conversation surrounding this curriculum was filled with suggestions about activities, and teachers wanted to find ways to improve student engagement and understanding by making thoughtful connections between fine arts, literacy, social studies, math, and science:

Developing a framework for WAMS, brainstorming Spirit of Uganda school engagement; planning 2011/2012 collaborations using the framework of ART's (sic) Infused Education to explore, connect, and enrich learning across the curriculum;

discussing commitment for incorporating visual teaching strategies (VTS) as a common instructional method; considering use of various technology for project based learning; discussing how to deepen past and present collaborations with university and community partners; devising opportunities for parent involvement; encouraging project based philosophy of WAS: IS⁶ . (Email 07.29.11)

The planning group also hoped that the curriculum would reveal: commitment and collaboration by the teachers that would help students develop not only as learners, but also as individuals by reflecting on the guiding curriculum questions: *Who Am I?* and *What is Art?* The foundation of the art infused curriculum would be a focus on *collaboration, communication, critical thinking, and creativity.*

Much of the planning during Summer 2011 focused on activities that would occur towards the beginning of the school year. Specifically, efforts were focused on the WAMS museum study, a field trip to the Art Institute of Chicago, and on making explicit connections among the museum study, student learning, and the previous WAS:IS philosophy. Much of the conceptual planning occurred during the 2011 Academy week. However, specific information particularly involving lesson plans, activities, and daily student needs (i.e. transportation, lunch, separating students into groups, and individual student accommodations) was transmitted by phone calls, meetings among the Western Elementary School faculty members and e-mail updates to the collaborating partners.

⁶ Western African Study: International Studies-This is a program that has been in existence since the 2008-2009 school year. Western Elementary School worked with University partners to help students learn about Africa through African musicians and artists.

As the researcher, my assessment of the conversation surrounding the imagined curriculum was that critical approaches to curriculum were going to take place, particularly because the teachers were focused on the guiding questions, *Who Am I?* and *What is Art?* These questions suggested that the knowledge and meaning that students would create from their interaction with the curriculum could lead to instances of agency and voice. However, the teachers' discussion centered on how the curriculum was more constructivist in nature; students would engage in meaning-making and knowledge producing learning experiences to which students could make personal connections. These personal connections would help students to approach and answer the guiding questions.

The Enacted Curriculum

The *enacted* curriculum refers to the curriculum with which the students engaged during the school year. The goals put forth by the collaboration of Western Elementary School teachers and the University Art Museum Director focused on creating opportunities for art infusion throughout the school year. Art-infusion developed more easily with some curricular units than others. The following units are examined (listed in the order that they were taught in the classroom): The Western Art Museum Study (WAMS, Civil War/Civil Rights, World War I, The Dust Bowl, World War II, and the Jazz Age/Research Project).

WAMS-The Western Art Museum Study

The central questions that guided the art-infused curriculum at Western Elementary School were *Who Am I?* and *What is Art?* The idea was to create opportunities within the curriculum in which students could find personal and relevant connections. During the beginning of the unit, teachers focused the curriculum primarily to prepare students for the Western Art Museum Study (WAMS). In preparation, students read, *Chasing Vermeer* by Blue Balliett, a

story about two 6th grade students from Chicago who are involved in an art mystery. While preparing for WAMS, students were exposed to the concept of surrealism and specific artists who represented surrealism and incorporated aspects of identity and social issues including, Joseph Cornell, Mariam Makeba, and Keith Harding. During this unit, students created many art products and reflected in journals. In the following section, I focused on one particular project, the Cornell Box⁷ as a representation of the varied ways in which students responded to the assignment.

Exploring creativity. Creativity was one of the goals of teachers for this curriculum: “What we teach is who we are. Who we are incorporates how we see the world (including those parts of it we call the curriculum, what we know of children, what we think about teaching and learning” (Stinson, 2002, p. 157). Much of the art work was completed in Mr. Finn’s class; literature and history lessons were the focus of Ms. Martin’s class. Mr. Finn presented the genre of surrealism through introductions of artists, their backgrounds, and examples of their art. Through PowerPoint, background information on the artists, and analyzing art work, Mr. Finn introduced students to the ways in which art work may reveal aspects of the artist’s identity.

Students were first introduced to Joseph Cornell and Johannes Vermeer. Students learned about Cornell in Mr. Finn’s classroom and Vermeer in Ms. Martin’s classroom as they discussed the book. The lessons in Mr. Finn’s class revolved around examining Cornell’s background and work, and learning vocabulary that would help students engage with and make meaning from Cornell’s work. The lessons in Ms. Martin’s classroom often revolved around discussions from

⁷ The Cornell Box, is actually the Joseph Cornell Box. Joseph Cornell was a surreal artist who collected and juxtaposed found objects in small glass boxes. Cornell made boxes to symbolize ideas, fantasies, memories, and dreams.

the book and Mr. Finn modeled the process of paper mache so that the students could transform recycled shoe boxes into Cornell Boxes by covering them with paper mache. Students then began to create their boxes based on their varied desires and wishes. Students were introduced to Joseph Cornell as an explanation for their own creation of the Cornell Box. Stinson writes, “I am reminded how important it is for young children to see themselves as creators, as makers, as inventors” (Stinson, 2002, p. 162). Mr. Finn wanted the students to engage in the Cornell Boxes as creators, and the eight students in this study did seem to enjoy that role. Each student displayed aspects of their identity in different ways. In their interviews, the students all acknowledged that they created their own Cornell Boxes through connections through their identities.

Students were given the prompt of creating Cornell Boxes as a wish or a dream. Mr. Finn encouraged students to think of “a place they wanted to go, a person they wanted to meet, or something that they really liked.” After students learned how to create the paper mache outside of the Cornell Box, they were then encouraged to choose items to best represent the subject of their Cornell Boxes. Students were encouraged to bring personal items from home, and Mr. Finn provided several options for found items and assemblage based on students’ topics. He also printed out pictures from the internet that connected to students’ topics. The three girls in the study chose to create Cornell Boxes that revealed interests that connected to their future selves. Amy and Christi chose to represent locations, while Serena chose to focus on an item she would like to have in the future: money.

In Amy’s Cornell Box (Figure 4.1), she chose a place she wanted to visit. Although she had never been to the Bora Bora Islands, she had heard and read about them. She stated she wanted to visit, but it was “too expensive.” Amy’s Cornell Box was unique because it revealed a

location that she hadn't visited before, but wanted to in the future. When Mr. Finn offered students the opportunity to create their Cornell Box representing a destination that they wanted to visit, many students picked states that they had visited before and enjoyed on vacations (i.e. Christi's Florida Cornell Box), or a destination that was connected to a relative (i.e. David's North Carolina or Kevin's Grassy Ponds). Amy's Cornell Box more closely resembled the assemblage that Cornell himself created as he attempted to display several found objects.



Figure 4.1: Amy's Cornell Box

Amy's Cornell Box reflected a "beach" aesthetic. Amy used the pictures that Mr. Finn had printed out for her, but also chose items that represented the beach to convey how she imagined the Bora Bora islands must appear. She included tissue paper and long stick-like lego pieces to represent what appears to be palm trees, and use a piece of wicker to create a cabin/hut-like dwelling. She also surrounded the box with shells that she strung together, almost like garland on a Christmas tree, and painted the sections blue and green to create a calm, beach-like atmosphere. In Amy's artist statement, she described the Bora Bora Islands as a "Dream Vacation":

A Dream Vacation

I was inspired by some pictures off the Internet to create my box.

I used seashells and blue tissue paper to represent sand and the ocean.

The environment is a sandy and warm environment.

Amy responded strongly to the pictures looked up online after hearing about the Bora Bora Islands from her mother. Although the choice of creating a Cornell Box that was dedicated to a location wasn't as personal as some of the other boxes, it did reveal Amy's interests and the way she understood how Joseph Cornell communicated his ideas through his own Boxes—through future ideas and desires. Amy's Cornell Box suggested that she understood the idea that Joseph Cornell's Boxes represented desire and his hopes for the future.

Christi's Cornell Box (Figure 4.2) was a representation of Florida, named, "A Day at the Beach." Her artist statement reads,

I was inspired by a warm getaway to the beach in Florida. My box is about a wish to go to Florida. My box is about my dream to get a way for a year. My box is about a wish to catch a sea turtle. I used yellow and green materials to display Florida's beachy (*sic*) scene and summer environment.

Christi's Box was more a representation of her perception of Florida and items she associated with Florida. She included all of the pictures Mr. Finn printed out for her. On the top half of the Cornell Box, she painted the inside of the box yellow and pasted pictures of the beach to the background. On the bottom half, Christi painted the background a light green and pasted sea shells around the border of the bottom half of the box. She pasted pictures of the Florida panhandle and a close-up of a map of the Florida Islands. In the bottom half, Christi chose to decorate the half with a starfish and a couple of shells. While much of her Cornell Box

represented items normally associated with the beach, Christi also included items that seemed much more personal to her. For instance, she found a plastic cylinder and put a twisted yellow pipe cleaner inside of the clear cylinder. Finally, she put a plastic straw on top of the yellow pipe cleaner so that the item looked like a drink one might have on the beach. She also placed a turtle sitting under an umbrella, as her wish was to find a sea turtle. Christi also seemed to interpret Cornell's Box as a way to reveal a wish or desire, however, she also included items that seemed to connect personally to her.



Figure 4.2: Christi's Cornell Box

The most notable desire revealed by the Cornell Boxes was Serena's *Rich Wish* or desire for money (Figure 4.3). While many other students chose to represent their wishes and desires through meeting people such as musicians or athletes or picked certain destinations, Serena's Cornell Box was probably the most grandiose of wishes. In Serena's Artist Statement, she wrote:

Rich Wish

I was inspired by fame and fortune and my collection of money. I used jewelry and money to create a rich personality. My box is a mansion environment.

Serena's Cornell Box was divided into two horizontal halves. She painted the top half red and pasted the pictures of \$100 bills that Mr. Finn had printed out as the borders of a large dollar sign. She draped a string of (faux) pink pearls across the top half. There were also pictures of \$100 bills that were pasted to the bottom of the top half, as well as a set of pearls coiled up at the bottom sitting in between to the \$100 bills. The bottom half of her Cornell Box was painted green and also had a large dollar sign painted on the back. The dollar sign was bordered by two strings of dangling sequins. Serena also decorated the bottom of the Cornell Box with fabric and a copper bracelet on the bottom and at the top of her Cornell Box.



Figure 4.3: Serena's Cornell Box

When I spoke to her about why she chose money, she simply stated because she could “always use it and need it.” When she created her Cornell Box, however, she included items that represented richness and wealth, rather than just using money for basic needs as she described in her interview. In her interview, Serena's approach to the Cornell Box and her desire for money was very practical. She spoke of feeling like there “was never enough money.” When Serena made that statement, I chose not to pursue the level of questioning that I felt might make her uncomfortable because it would offer insights about her socioeconomic status. I felt that asking

her about instances where she felt that there “was never enough money” would be intrusive. However, it may have revealed how Serena interpreted the assignment and how she connected her ideas with Cornell’s.

While each of the girls made personal connections to the Cornell Box, they seemed focused on the creativity aspect of the Cornell Box. They spent a great deal of time focusing on the details of the Cornell Box (i.e. Amy’s garland or Christi’s beach drink). Their engagement in the details indicated that they were interested in the creation of the product and exploring different ways that they could express their interests.

While Donald’s Cornell Box (Figure 4.4) showed he engaged in the creative process, his “wish” was not as personal as the majority of the Boxes. Donald chose the topic of “Fudge.” In my interview with him, he stated that the motivation behind his Cornell Box was that he “couldn’t think of anything else” and he “was hungry.” Donald’s Cornell Box included a great amount of detail, even though it may not have revealed the same personal connection that the other students revealed. He created a lid to close the Box and a clasp for the front of the closure. The outside of the box was painted brown, and there was a clasp in the middle of the box holding the bottom half of the box closed together like two closet doors. The top of the box was folded over and the flap could be flipped up to reveal the top half of the Cornell Box. On the top of the box, the rectangular flap read “FUDGE” in letters made out of pipe cleaners. Underneath the flap, was the top half of the Box. Donald had painted the inside back wall brown, but then covered all of the insides with green tissue paper. On the back wall of the top half of the Cornell Box, he had pasted a picture of a plate of fudge. On the right of the picture, he had made a smiley face (eyes and a smile) out of brown pipe cleaners. On the left of the picture, Donald had put several brown blocks that resembled fudge.

The bottom half of the Cornell Box seemed even more intricate. On the left side of the back wall, Donald had pasted a picture of an oven. On top of the oven, he pasted a crumpled up piece of brown tissue paper that looked like a piece of fudge in the oven. Next to the oven, Donald had taken a toilet paper roll, covered it with a diagram of fudge that Mr. Finn had given to him, and placed it in the center of the bottom level. The roll was placed vertically and appeared as if it held up the top shelf of the Cornell Box. On the right of the toilet paper roll, Donald had made a cardboard swing held together by two twisted brown pipe cleaners. On the swing, another piece of fudge made out of smashed brown tissue paper was resting. When I interviewed Donald he said very little about his Box, but his Artist Statement and attention to detail in his Cornell Box suggested that he was engaged in the process.

Fudge Machine

Joseph Cornell's boxes and good tasting fudge inspired me.

I used green and brown to show how fudge tastes soooo good in an interactive environment.



Figure 4.4: Donald's Cornell Box

Students created their Cornell Boxes by developing an understanding of why Joseph Cornell created these Boxes as a way to reveal his own desires. Students engaged in the creative process by exploring their own interests and wishes, but focusing on ways to creatively explore the outlet of the Cornell Boxes. While students made connections to the symbolism of the found items, they seemed to be focused on the creative process that Cornell underwent including placing the found items in ways that best represented their topics. Not all students focused on desires in the future. Some students focused more on revealing aspects of their identity through exploring their interests.

Revealing identity. David chose to represent North Carolina with his Cornell Box (Figure 4.5) because his older, 21 year-old brother lived in North Carolina, and he “wanted some way to remember him easily” (Interview, 043012). Although he had never been to North Carolina, he knew that his brother was in college, but did not know the name of the school. While he was given many pictures of North Carolina from Mr. Finn, David chose one and displayed the rest in his journal. This approach was different than the majority of students who chose to display their pictures in their Cornell Box instead of placing them in a journal as a reflective practice-even though this practice was encouraged by Mr. Finn and Ms. Martin.



Figure 4.5 : David's Cornell Box

David's Box highlighted the picture of North Carolina on one side, the larger side. On the more narrow side, David decorated the rectangular area with crepe paper, pipe cleaners, and colored building blocks. When I asked him about his process, David was very clear about how he chose to put together his Cornell Box. The colorful blocks that appeared to me, both as an audience member and a researcher, like they had been haphazardly put together were actually supposed to represent the Pokémon characters that his brother loved. David was also very clear in how he went about creating his box:

I split it up into 2 parts. The blue part was to represent the oceans there. And the red part to represent the heat there since it is very hot. The pipe cleaners represented a ring of fire because it was so hot.

David was intentional when he chose symbolic items to display in his Cornell Box; some students indicated that they chose items because they liked the way the item connected to their Cornell Boxes. David's interpretation of Cornell's work was even more literal because Cornell often used found items to symbolize his relationship to his own brother. Although David did not

indicate Cornell's own background in the production of his Cornell Box, it seemed there may have been a connection.

Kevin also chose to create a Cornell Box (Figure 4.6) that represented a personal connection. Kevin's Cornell Box was inspired by his great-grandfather. He originally stated that he didn't know what to do. In his Artist Statement interview, he liked the idea of being able to meet with or see anyone. He chose his great-grandfather and focused on objects that reminded Kevin of his great-grandfather's house.

Grassy Ponds

I was inspired my great-grandpa to make my box. I used seashells, little toy spiders for materials. It makes me think of seashells and nature. It's all in peaceful environment.

Kevin painted the outside of his Cornell Box brown, and used blue and a teal/bluish-green color to represent the peaceful environment. Kevin used several objects to create his box. He also chose to display his box vertically instead of horizontally and created doors that made it look like a closet. Kevin chose to leave the doors open, and the insides were covered with blue construction paper on the left side and teal construction paper on the right side. On both sides he glued small green building blocks and miniature sea shells. On the left side he hung a spider from a piece of green pipe cleaner on one of the miniature building blocks; on the right side he pasted a picture of a red flower cut out from a magazine. Kevin's Box was one of the only Boxes that did not display any of the pictures that Mr. Finn gave to him. Instead he seemed to be focused on highlighting the peacefulness and natural environment that went along with his memories of his great-grandfather.



Figure 4.6: Kevin's Cornell Box

Although students' Cornell Boxes varied in the extent to which they reflected personal matters, their varied responses indicated positive reactions to developing creativity and identity. David and Kevin chose to make personal connections to their creations, while Amy, Christi, and Serena chose large scale desires that they had for the distant future. Alex and Sean chose to display their athletic affiliations and Donald took a more playful approach to his Cornell Box. Despite the varied responses in how personal the students chose to make their Cornell Projects, students were engaged in the process. They enjoyed creating their Cornell Boxes, and found ways to express their identity and individuality through their Cornell Boxes in the structure and the attention to detail them. Students stated in their interviews they enjoyed the Cornell Box assignments; their Cornell Boxes revealed a level of intricacy and detail that also suggested that they were engaged in producing their own work of art. Students also displayed ownership of their created work. Each student had family members that attended the WAMS art show, held at the end of the week. Each student took time to take their family member(s) and discuss his/her work of art.

The Cornell Boxes created by the students were displayed in the University Art Museum (UAM). Many works of school art often stayed in classrooms displays, or were taken home after the classroom assignment has been completed. The Cornell Boxes were displayed in UAM,

which made this a unique experience for the audience and the artist, and thus validated them as pieces of art. The way that the teachers perceived the Cornell Boxes seemed particularly important. The teachers recognized the students' pride in their art. Students discussed their Cornell Boxes with friends and family during a culminating celebration at the end of WAMS week.

Students revealed aspects of their identity in personal ways through the creation of their Cornell Boxes. Their identity was demonstrated through the topic choice of the Cornell Box, their representations of the Cornell Box (construction and application and placement of items), and their artist statements. As the year continued, students became more comfortable exploring their creativity. Aspects of critical approaches to curriculum emerged slowly and through a seemingly natural progression, in Chapter 5, I examine the ways students are able to demonstrate voice and agency through their engagement with their created products.

Civil War

Ms. Martin wanted to ensure that the Civil War, a major part of the curriculum that had to be taught during the 5th grade school year, was a focus of the art-infused curriculum. She felt that students could not always relate to the Civil War, but incorporating art in meaningful ways would allow students to make more personal and relevant connections to the Civil War. However, the manner in which the arts curriculum was segmented played a role in how the curriculum unfolded. After the WAMS unit, teachers took a "break" and mentioned that they were "burned out" from the rapid pace and major projects that they had undertaken during the WAMS unit from mid-August through the end of September. The fine arts teachers were at an alternate school for 6 weeks immediately after the WAMS unit ended. During this time, Ms. Martin had students spend a majority of their time on writing. Students (a) wrote narratives that

stemmed from their Cornell Box, (b) engaged in writing workshops with a teacher collaborator from the university, and (c) worked on developing stories and details from pictures or occurrences. The writing activities were planned to serve as a scaffold for future projects using digital narratives.

When Mr. Finn returned in Mid-November, the collaborative group began to consider ways to continue the art-infused curriculum, drawing on ideas considered during the planning that took place during the Summer of 2011. As a result, the group decided that the next art-infused project would be digital narratives that centered on the Civil War. However, the students at Western Elementary also had a Multicultural Presentation in January. The teachers were asked to create a product for parents, and the teachers believed that the best way to tie the projects into the curriculum was to create a Civil Rights narrative in the same manner in which the Civil War narratives were created. As a result, the Civil War unit and the Civil Rights focus (this was not an official part of the planned curriculum) were conflated. Students understood some of the more prominent overlapping concepts such as inequality and racism. Students displayed this understanding in their narratives.

Students were given an assortment of pictures from which to choose for the Civil War narratives that the students created. Once they chose a picture, they were required to create a narrative about the individuals depicted in the picture. Students created narratives from what they learned about the Civil War in Ms. Martin's class, reading from their in-class reading chapter

book, *Charlie Skeddadle*⁸(Beatty, 1988), and any information they may have gleaned from Civil War informational texts that were available in their 5th grade classroom and Mr. Finn’s art room.

Students searched for Civil War pictures from a selection of pictures taken from a Civil War photography book. Mr. Finn mentioned that he specifically tried to find pictures that captured issues of race or demonstrated a great deal of emotion that would allow for the students to create more detailed narratives (Personal Communication, 02.12). Mr. Finn’s selection process was not considered a negative factor in the students’ engagement narratives. However, it changed how I examined and interpreted narratives because the students’ selection of the visual artifacts came from a narrowed sample selection. Although the students had access to the informational texts that were brought in by Ms. Martin and Mr. Finn, students used the information that they learned in Ms. Martin’s class to make connections to and understand the historical photographs. They did not search for materials or information regarding the Civil War independently. Students’ engagement in the historical narratives will be explored in *Chapter 5: Student Engagement*.

World War I

Although *World War I* chronologically occurs before the Jazz Age, the units occurred simultaneously, rather than sequentially. This was (a) in part because of the segmented nature of the fine arts teachers’ blocks of teaching, and (b) in part because of the recursive nature of writing a research paper on the Jazz Age. The Jazz age was largely connected to the students’ musical, *We Haz Jazz*. The majority of the musical needed to be taught when the music teacher

⁸ Students in Ms. Martin’s class read this book in connection with the Civil War. In the book, Charlie is in a gang in New York City. He joins the Union Army when his brother is killed at Gettysburg. The book recounts Charlie’s experiences in the Civil War.

was still at Western Elementary School. Therefore, the jazz age unit took place a little later so that students could make connections between their research projects and the concepts learned from the musical. The Jazz Age will be discussed further in the next sections.

The World War I unit was probably the one unit that did not reveal explicit efforts to create art-infused curriculum. Part of the reason for this was because the unit occurred directly before and during the mandatory state testing (ISATs). Also, Mr. Finn was not scheduled to be at Western during the period before testing. Much of the work completed during the World War I unit was often teacher-directed through teacher-facilitated note taking, in-class reading, and worksheets.

Out of the Dust

After the ISATs had been completed, the curriculum moved chronologically forward. Most of the work was connected to the chapter book, *Out of Dust*⁹ (Hesse, 1999). During this unit, students learned about The Dust Bowl, and how a family of farmers survived during 1932-1934. A large part of this unit was structured in the same as the World War I unit. First, students were asked to read a section of the book aloud in class together. Students were chosen one at a time to lead the reading for the whole class. Three students often left the room during this time for remedial reading assistance. The remaining students stayed in the classroom and continued to read with the whole class. During the reading, Ms. Martin asked students questions regarding the reading. Often, Ms. Martin asked students to summarize what Billie Jo's poem indicated (*Out of Dust* is written from the point of view of the protagonist, Billie Jo and in free verse poems). In

⁹ Students in Ms. Martin's class read *Out of Dust* as a way to understand what occurred between World War I and World War II. The book is written in short poems/verses from Billie Jo's (a 14 year-old girl) point of view. The setting is Oklahoma and tells about the life of a family of farmers from the years 1932-1934

one case, Billie Jo mentioned her brother's work with the Civilian Conservation Corps (CCC), prompting Ms. Martin to ask the students, "Who knows what the CCC is?" Most students were unaware of the CCC, and Ms. Martin referred them to the supplemental readings to find answers.

At the beginning of the school year, each student received a journal, a basic composition notebook, in which they could record their reflections, create artwork, and take notes for projects and activities throughout the school year. The teachers decided to include the journal as a way to assess students' progress with the art infused curriculum, including any connections that students may have made with what they learned and experienced. The journal eventually became a space for important classroom information to be included and highlighted. During some of the units like World War I and *Out of the Dust*, students were told which items to include, where to put the items and how to include them. Ms. Martin guided students from the beginning of the lesson to the end of the lesson. The worksheets that students were asked to complete often required that students recall aspects of the book. Each worksheet had a section for students to write free verse, in the style of writing that the author used in the book. Students were encouraged to engage in more creative forms of thinking, and many chose to change specific items or words to make their responses more personal.

Figure 4.7 highlighted the directions from the student's worksheets reproducible *Out of Dust* worksheet. This worksheet (a reproducible that is created by publishing companies to guide instruction with the novel) guided students to write their own prose piece beginning in the same way that the author began "The Empty Spaces." Students completed this assignment in the last 10-15 minutes of class on April 10, 2012. Students had been reading *Out of Dust* as a whole class for the previous three days.

Directions:
Reread “The Empty Spaces” in “Summer 1934.” Write an unrhymed verse or prose piece beginning with the following line:
I don’t know _____ anymore.
Finish the piece with a stanza or paragraph that begins with the following line:
We are both changing.

Figure 4.7: Directions - Out of Dust Worksheet

After Ms. Martin led the whole class in a choral reading of the chapters, students were asked to complete the worksheet. Most students did not finish the task before the end of the day and were asked to take it home to complete as homework. Figures 4.8-4.10 highlighted three different students’ poems.

Christi
I don’t know my brother anymore He sits in his room all day texting, he smells like he always does, he does the same old stuff everyday, he puts cologne on everyday like my brother, but he is a stranger.
I get so irritated when he talks, and I want to talk to him but I am scared to.
We are both changing.

Figure 4.8: Christi’s Out of Dust poem

Christi's poem pointed to a strained relationship with her brother, as Billie Jo also referred to a strained relationship with her brother and father in the book. Christi's poem revealed her understanding of the text, as well as a text-to-self connection. Christi's poem connected to a strained relationship just the character, Billie Jo, did; Christi revealed a personal issue and allowed her to voice her frustration in a way that basic recall comprehension questions do not. Christi was often highlighted by both Ms. Martin and Mr. Finn as a hard worker and extremely helpful. Christi was always engaged in her work, completed assignments on time, and followed academic and behavior guidelines well. She engaged in free verse writing in creative and outwardly personal ways. She enjoyed the opportunity to make personal connections (as seen throughout her journal). Christi was one of the students who truly engaged with the journal in a personal and individual way.

Amy
I don't know Lal "Amy" anymore, she sits across from me, she drinks soda like Lal, she gets her food from the same places, she walks like Lal, but she is a stranger.
I am awkward with her, I think I am wasting time, trying to conversate (sic) with her, I want to walk away by I am terrefied(sic) of walking away.
We are both changing

Figure 4.9: Amy's Out of Dust poem

Amy's poem also revealed a strained relationship - to herself. Amy's poem revealed personal aspects and displayed her doubts and insecurities, as indicated by her use of the term "terrefied". These lessons occurred at the end of the day, and there was not an opportunity to follow up with the students on many of their *Out of Dust* assignments as they were dismissed from school after the lesson was completed. As a result, it's unclear to what Amy is referring in the poem because there was no interview from that day. However, I observed Amy to be a quick worker and often completed assignments quickly to be finished with them so she could read independently. She enjoyed reading, but often remarked that she didn't enjoy being told what to do (in terms of what she should be reading or writing). Specifically with her journals, she remarked that the teachers always "tell us what to put in there." She seemed to enjoy the opportunity to create the poem, and her poem revealed personal connections and creativity.

Both Amy and Christi created poems that voiced issues with relationships in the same way that the protagonist, Billie Jo, did in the book. Amy and Christi demonstrated their understanding of the poem, and were able to make personal connections in a way that voiced their thoughts and exhibited creativity.

Donald
I don't know cells anymore, they look the same they move same But they are slightly different They are interesting and variable, They want to be at one but food is in dumps.
We are both changing. We are still shifting to fill in empty spaces left by extinct species, They keep their secrets behind their nucleus so we do not have to go through the horrors of cloning.

Figure 4.10: Donald's Out of Dust Poem

Donald, however, completed the assignment in a more playful way, much as he did with the Cornell Box. Donald often mentioned through interviews and informal discussions that he was extremely interested in science and that it was his favorite subject. His poem offered an opportunity for him to make connections between his understanding of the free verse used in the book and his personal interest in science. Donald also echoed many of Amy's sentiments about the lack of freedom in creating his journal. In some ways, Donald seemed to be making ironic statements about the assignments and projects. However, his work illustrated creativity and understanding of the text in ways that reveal higher-order cognition. While Christi and Amy created free verses that strictly imitated the original verse, Donald created a completely different approach to the free verse prose and integrated his affinity for biology within it.

All 3 students were considered strong students by Ms. Martin as demonstrated by their report cards. Christi was considered an above average student, as indicated through report cards; Donald and Amy were labeled “gifted”, and often given “exceptional” marks on their report cards. While it is important to acknowledge that all students were strong students and tended to complete assignments without many issues in the classroom, the students seemed to enjoy the opportunities to create more products and benefitted from the opportunities offered through the teachers’ adjusted instruction.

The Jazz Age

The Jazz Age is identified as beginning in the 1920s. However, because of the structure of the school day and the segmented positions of the fine art teachers (fine arts teachers switch schools within the district every 6 weeks), *The Jazz Age* unit ended up following both the World War I and World War II units. The Jazz Age unit corresponded with the school musical and Ms. Martin decided to wait until Ms. Hansen, the music teacher, was assigned to be back at Western Elementary School.

The research project. After the curriculum units of WWI and WWII were completed, Ms. Martin used the “Jazz Age” to connect the 5th grade requirement for a research project with the 5th grade musical concert. Students were asked to choose a person or trend during the jazz age that they would research. When students tended to choose the same person, Ms. Martin either had the students work in pairs or she would choose which students would research which character. The research project allowed students to make connections between the research they gathered and the musical performed at the end of the year. Moreover, Ms. Martin continued the practice of having experts in specific fields come in to talk to students as a shared learning experience. A college music major whose focus was jazz, came to speak to the students on April

3, 2012. Students and the guest speaker discussed jazz with students telling the guest what they knew about jazz and the guest elaborated on some of the information.

Guest: What are some new things you've learned about the 1920s?

David: Many people did not follow the law and there were Speakeasys.

Guest: You learn about their life experiences through the music. You learn how much of an impact jazz has on other styles. A lot of people borrow from jazz.

Students were able to learn information for their research projects from the guest speaker. They were also engaged in learning about the musical interests of the guest and how he became interested in music. A few students, such as Will, asked if he could play the saxophone for the guest. The specific instructional approaches used by the teachers offered students opportunities to examine art in multiple ways. Ms. Martin made deliberate efforts to bring in experts that could speak to how students could engage in art outside of the classroom. When I observed the students listening to the guest speaker and sharing their ideas with him, they appeared to enjoy finding a venue for them to demonstrate what they learned about the jazz age through discussion and an exploration of music instead of relaying their research through a traditional written paper.

The musical. *We Haz Jazz: Exploring the History of America's Own Music* is a musical written by John Jacobson and Kirby Shaw. The musical was held at the end of the year; it was a celebratory event for graduating 5th graders and a culminating event for the year's art-infused/focused curriculum. This musical was chosen at the beginning of the year, by the music teacher, and it also had a structured lesson plan, script, and original songs. The unit traced jazz from its original African roots to more contemporary perceptions of Jazz. Since every 5th grade student participated in the musical, there were many roles for the students to play. Although

specific songs were featured, the musical was highlighted specifically as a “swingin' 30-minute musical by John Jacobson and Kirby Shaw that traced the history of America's own music, from the cotton fields to the Cotton Club”. At the center of the musical were the 5 “modern day kids”; these modern days kids provided the discussions about the jazz musicians that would be highlighted during the musical. These characters would interact with famous jazz musicians such as Louis Armstrong, Benny Goodman, Billie Holiday, and Dizzie Gillespie (to name a few) in order to learn the facts about the evolution of jazz. The script involved the 5 “modern day kids” who talked to the jazz musicians and learned more facts about the musicians’ jazz playing. Chicago and New Orleans were the primary foci for the development of jazz. The script, and students’ lines, revealed how jazz evolved and specific musicians’ connections and influences on the jazz age.

The musical offered students an opportunity to understand the context of the Jazz age in a way that could connect to the research project. From the interviews, I was able to see how certain students engaged with the musical in a way that connected with their findings from the research project. Many of the students originally chose musicians because of the musical or the role that they had been given. The musical provided an opportunity for students to present their learning in a venue other than a standardized examination. Performance offered students the opportunity to engage in research in a different form of representation.

Instructional Tensions

I referred to the taught curriculum as the *enacted* curriculum. In this case, I used the term enacted to show how students’ work demonstrated their understanding of the assignments and the connections that they may or may not have developed as a result of engaging with an art-infused curriculum. The teachers’ main goal of this project was to develop a curriculum that

demonstrated art infusion. There were several influencing factors that shaped how the curriculum was created: (a) contributors' interests and backgrounds, (b) the official curriculum, and (c) time available to create the curriculum. In one of the first meetings, collaborating partners shared their personal visions for the curriculum. Each contributor had a personal vested interest besides simply teaching it. Teachers were interested in increased student engagement and academic achievement; the University Art Museum (UAM) Director and University Engagement Director were interested in creating a successful pilot program to model continued curricular connections with the University's College of Education and developing future professional development opportunities for community teachers. Although I was mostly observing and taking notes at the meetings, I did have a voice when teachers asked my opinions on specific aspects such as children's literature. However, most of the actual planning of the curriculum (including goals, objectives, activities, and products planned) occurred among the 5th grade teachers, the fine art teachers, and UAM Director. Moreover, because we all had different expectations and goals for our participation, different intentions may have shaped how the curriculum was eventually enacted, and created tensions that were revealed over the school year.

A major factor in planning the ideal curriculum was the need to take into consideration the school district's official curriculum. Ms. Martin, the lead 5th grade teacher, was extremely cognizant and deliberate in making sure that while the curriculum was art infused, it was also connected to the curriculum that she was expected to teach and would help her evaluate students through mandatory assessment practices (district and school-wide skills-based assessments, ISATs (Illinois Standard Achievement Test), and report cards/evaluations). As fine arts teachers and the UAM Director discussed possibilities for specific art projects that would make connections among discrete art skills, knowledge about artists and their motivations, and

understanding about concepts and the larger issues of identity development, Ms. Martin identified ways to make connections to official curriculum.

During the beginning of the year, WAMS was the focus for the first 6-8 weeks of school. After WAMS was completed, there was a pause in the art infused curriculum. This was due to the mandate that the district fine arts teachers split their time between two schools. Mr. Finn spent the first 6 weeks with the Western Elementary School, during the highly significant WAMS period, after which he had to move to another school. The structure of the hidden curriculum (administrative policy for art teachers to share schools) often made it difficult to extend units or activities. Most of the planning and a majority of the art infusion projects had to wait until Mr. Finn returned to Western Elementary for a teaching block. The planning was done in between periods, over planning periods, lunches, and dinners, and mostly over the phone or by email.

Teachers were aware of the tension that a lack of time caused in the classroom and it was clear that it affected the teachers' instruction. Ms. Martin mentioned the tension she felt while teaching many of the units involved with the art infused curriculum. She did not feel comfortable facilitating the art projects without Mr. Finn, and preferred to focus on the English/ Language Arts or Social Studies content, while the students completed their artwork during the art infusion time with Mr. Finn. During the summer planning, the teachers wanted to create thoughtful and enriching opportunities for learning through art. However, as Ms. Martin emphasized, her job was to prepare the students for 6th grade. Ms. Martin could not give complete agency to the students during art infusion. Daily instruction in Ms. Martin's class was often interrupted as a third of the students left the classroom during the day for resource learning and additional academic support.

One of Ms. Martin's frustrations was her perception that the students lacked knowledge that should be evident at the 5th grade level, such as basic grammar. She was frustrated by the lack of grammar and mechanics demonstrated in their writing. Ms. Martin often stated, "I don't know why they don't know by now that they should start a sentence with a capital letter and end the sentence with a period" (Field Notes, 04.10.12). Often, Ms. Martin's writing lessons included grammar reviews in which she focused on conventions (i.e. capitalization, punctuation, and spelling). As a result, when students created digital narratives as they did during the Civil War/Civil Rights unit, a balance developed between teacher-centered and child-centered instruction. While students created narratives based on historical photographs in Mr. Finn's classroom, they received direct instruction on their writing.

Another source of tension was between child-centered and teacher-centered curriculum and instruction. When the imagined curriculum was created, the goals and objectives seemed more child-centered. The student would be able to make explicit connections among art, history, and themselves. Students' engagement with the art infused curriculum would manifest itself in different ways, but the goal was for students to make relevant connections between their own products and what they were learning. The teachers used new vocabulary with the students, such as more technical terms regarding artists and concepts associated with the artists. While planning the curriculum, teachers consistently used the term "art infusion." It was a significant part of the WAMS week. However, when the students were interviewed they were not aware of the term, and had differing interpretations of what the term meant. Ms. Martin stated, "I never actually use that term, so they don't know it" (Personal Communication, 04.10.12). Although not having knowledge of the term did not seem to affect the way that students' artifacts were created, it seemed that students in a child-centered curriculum would understand the curriculum goals as

they were engaged with it. The teachers' goals during the creation of the curriculum were to have students make personal connections to the curriculum for deeper understanding. As a researcher, I wondered how students' learning would have been enhanced and their work further developed if they were introduced to the teachers' goals for the curriculum. How would students' engagement with the curriculum vary if they had an understanding of what art infusion was and the role that it played in their learning?

Students enjoyed the WAMS unit and the opportunity to explore creativity in their school work. However, I expected the WAMS unit to be more holistically connected to the units that followed. The Western teachers were mostly focused on the WAMS unit because they were interested in the outcome of a museum study and considered ways to infuse art concepts and projects throughout the curriculum. While I considered the addition of art infusion to be an attempt at reconceptualizing the curriculum, the Western Elementary teachers were mainly attempting to create a relevant interdisciplinary museum unit that would engage the students and help them to make personal connections to the material. As a result, my interpretation of the students' work did not reveal aspects of critical approaches which I had originally expected, but revealed more sociocultural approaches in which students made connections to the work and the curriculum. This was not a criticism of the curriculum or the teachers' enacted instruction, but a tension in my understanding of the curriculum during the planning phase. This understanding shaped how I observed the ways in which teachers and students engaged with the curriculum and the way my interview questions were structured.

Some of the units lent themselves to creativity and arts-infusion more easily than others. For instance, the reproducible worksheets used with *Out of Dust*, did seem to curb some of the students' creativity. Students' responses seemed more limited in the worksheets than they did

with the Cornell Boxes. Unlike the Cornell Boxes where students felt comfortable enough to take risks by changing the structure of the original Cornell Boxes, students followed the pattern that was given to them, and changed minimal aspects of the poems. Although parts of the worksheets allowed for students to engage in creative writing and product creation, the worksheets did not offer students authentic opportunities to be creative as the art work did. A goal of the arts integrated curriculum was to help students appreciate the process of creating their products and to help them make personal connections to the curriculum. Because of the pressure from the upcoming ISATs and concerns about students' performance for report cards, the process was minimized in the middle of the school year.

Often, the pressure from mandates, both district and state, shaped instruction in ways that were more structured. For instance, Ms. Martin often used the literacy block to organize students' items. In this instance, Ms. Martin had students organize their desks after a whole-class reading of *Out of Dust*. Ms. Martin directed the students:

I want you to put the vocab book for *Out of the Dust*, into the book *Out of the Dust* and put that book into your desk. I didn't go over the analogy sheet, I'll go over that tomorrow. Put that in your literature folder. Now, you should be in your math folder and I should see your desks cleared off. Except for your books that you are using for research. Get the books out that you are using for research. The journals should be on your desk. The journals and the books should be on your desk.

(Field Notes 04.10.12)

Ms. Martin organized students in order for them to remain on task and complete their assignments. The majority of the class was unable to follow the directions because they didn't have the correct materials, or chose not to follow the directions. For the first 15 minutes of the

observation, Ms. Martin directed students *in how to prepare* their desks in order to take notes as a part of their research projects.

Ms. Martin was concerned about the research unit because of the pressure involved with meeting the requirements as mandated by the official curriculum, designed by the district. She was concerned about the short time in which she had to make sure the projects were completed. Most of Ms. Martin's lessons during this unit were focused on introducing students to specific research skills like picking a topic, researching the information, and then organizing the information by themes. Earlier, she had expressed concerns about students' levels of writing, mechanics, and grammar, and much of the writing process was structured, instead of the originally planned approach which was a writing workshop focus. The original plan for the students' research project was to create a magazine article that reflected students' interests through research. Students were instructed to identify a topic of interest from a class-generated list of topics, research their chosen topic, and then begin to construct three emergent themes from their research and note-taking. Because many of the students' interests overlapped, Ms. Martin decided to assign topics and, in some cases, group students together. Students had difficulty in note-taking and in identifying themes and information that would provide evidence for the themes. As a result, Ms. Martin often instructed students on note-taking, specifying which statements of research should be included in their journals. When students did have the opportunities to demonstrate their learning through their conversation with the guest speaker or their understanding of the musical, they did seem to demonstrate learning from the research project.

Conclusion

Tensions within curricula will always exist in any classroom, particularly the imagined versus the enacted curriculum. Teachers are constantly lamenting the lack of time in the classroom and the pressures from outside factors and circumstances that shape the way that curriculum may be enacted. In this curriculum, however, the tensions that occurred were not always a negative consequence of competing curricula. Instead, the tensions within the curriculum offered glimpses of how art-infusion could present opportunities for students to engage in more relevant, more exploratory and more creative ways of meaning-making. The way in which students chose to display creativity in their assignments varied in the forms of the assignments. Students extended their creativity and revealed more aspects of their identity through more open-ended, non-traditional assignments.

When tensions surfaced between what teachers expected and what students seemed to connect and understand, teachers often collaborated and planned ways in which they could adjust the materials to students. During ISAT preparation, art infused curriculum was not the primary focus and the shift needed to move towards the expected 5th grades standards and objective. Moreover, this shift resulted in a change in instructional approach from child-centered to teacher-centered. While an art infused curriculum offered many opportunities for students to engage in creativity, critical thinking, collaboration, and communication, it was still difficult when classroom teachers were encouraged to focus on instruction based on standards-driven assessment.

One of the more interesting aspects of the curriculum was the idea that the teachers wanted the foundation of the art infused curriculum to be focused on collaboration, communication, critical thinking, and creativity. Over the course of the school year, students had

opportunities to collaborate, communicate their ideas, engage in critical thinking and demonstrate creativity. The curricular tensions, specifically the tensions between the imagined curriculum and the enacted curriculum, provided the context for these opportunities, and students took advantage of them. As the school year progressed, teachers adjusted their initial ideas for the curriculum based on formative observations of the students' engagement and interests in the activities. The teachers' focus on the collaboration, communication, critical thinking, and creativity also influenced how teachers adapted to changes from the official and hidden curriculum, the values and beliefs dictated by the district, the administration, and school-wide directives. In Chapter 5, I examine the way the students' interests in continuing the *Chasing Vermeer* (2004) trilogy allowed them to engage in collaboration and critical thinking. While the teachers had only planned for the students to complete the first book as part of WAMS, students initiated a book group that allowed them to focus on aspects of the trilogy. As a result, future units were adjusted so that students could continue their study.

Teachers were able to find ways to integrate more arts-infused and aesthetic connections for the students even with pressures from district and state expectations. As a pilot curriculum, the teachers were able to create multiple opportunities for students to learn about the presence of art in multiple venues from museums and performing arts centers to literature and careers. The opportunities created from the tension between the imagined and enacted curriculum offered possibilities for teachers despite constraints of the continued standardization of the curriculum. This study took place while No Child Left Behind was still in place. However, the same issues have emerged with the inclusion of the Common Core State Standards (CCSS).

Instead of talking about children, we are urged to talk about subjects. Instead of talking about teaching, we must talk about treatments. Instead of talking about aims and

aspirations, we must talk about dependent variables, performance objectives, or competencies. (Eisner, 1976, p. 138)

When I began this study, there was an aspiration to uncover an art infused curriculum that offered students not only relevance and personal connection in their learning, but a sense of critical action. For me, it seemed that the way to challenge or replace a standards-based curriculum was to implement a completely reconceptualized, critical curriculum. I experienced a sense of frustration when I realized that the curriculum was less reconceptualized in nature. Part of this frustration came from having a different understanding of an art infused curriculum than the teachers at Western Elementary School did, and also having clearly different goals connected to the curriculum. However, the lack of critical approaches did not mean that there were not opportunities for agency and voice to emerge. In chapter 5, I explore ways that student agency and voice still emerged through the different ways in which students engaged with the activities and the artifacts associated with the curriculum.

Chapter 5

Examining Student Engagement

All subjects are the same. I memorize notes for a test, spew it, ace it, then forget it. What makes this scary for the future of our country is that I'm in the tip-top percentile on every standardized test. I'm a model student with a very crappy attitude about learning.

-Jessica Darling in [Megan McCafferty's Sloppy Firsts](#)

Considering How Students Engage with Curriculum

It is difficult to prove that engagement with the arts can produce higher student achievement in content. It is equally difficult to measure student engagement. As I observed and considered how the students interacted with a curriculum that was purposefully created to be more relevant and engaging for them, I did not attempt to measure engagement with surveys or quantitative information. Instead, I sought more qualitative and descriptive indicators that suggested students were interested in and understanding aspects of the curriculum. All eight students included in this study were considered engaged because of their inclusion in self-selected special group (“The Wright Three Group”). Students included in this group asked the teacher, Ms. Martin, if they could read independently *The Wright Three* (2006) and *The Calder Game* (2008) - the remaining two books in the trilogy written by Blue Balliett. As a result, I interpreted the students in The Wright Three Group as being more engaged than other students observed with the curriculum. After students displayed their interest, Ms. Martin and Mr. Finn decided to create activities for the eight students based on their reading. The students then engaged in a separate book group and also participated in supplemental activities such as conducting research about issues, specifically architecture, related to the books. The eight students were the first students to read the book. After seeing these students continue with the

trilogy and participate in several outside activities, other students in the class followed on their own as a choice for independent reading.

All students were included in an additional unit on architecture based loosely on “The Wright Three Group’s” interest in the book and after finding out more about Frank Lloyd Wright and his work. All students in Ms. Martin’s class participated in the extracurricular architecture portion. This included a guest speaker from a local and private architecture firm and a special visit to the University’s architecture building with a presentation from a University professor and a few of his students. This portion of the curriculum was not structured during the initial planning process, but was created in response to students’ growing interests in a natural way. As a result, there were no articulated objectives to the unit. Ms. Martin was mostly concerned with students getting an overview about architecture in ways that students could make relevant connections to the literature; she also wanted to offer an opportunity for students to continue to pursue a topic in which they seemed interested.

In the following section, I examine the perceptions of student engagement by both the teachers and students. Additionally, I examine the ways in which students demonstrated their engagement by identifying instances of agency and voice in their learning. The examples of student engagement, voice, and agency used in this section also indicated how the struggles between the imagined and enacted curriculum discussed in chapter 4 shaped students’ learning experiences in the classroom. The findings suggested students were offered more opportunities to engage with and develop agency and voice in this art-infused curriculum, even though these opportunities were not always consistently introduced by the teachers or consistently taken by the students.

Perceptions of Student Engagement

In this section, I examine teachers' and students' perceptions of student engagement during the art-infused curriculum. I define engagement by the ways in which students' responses indicated their levels of understanding of and connection to material from the enacted curriculum. Although I did consider the aspect of "enjoyment" or "fun" when identifying key words or phrases from the students, I looked for students' responses to indicate a connection to the teachers' original goals of the curriculum or aspects of student acknowledgement of curriculum material, agency, or voice. A student may have described the assignment or activity as "fun," however there needed to be an explanation beyond "fun" that included the student's recognition of concepts the teachers had originally identified as part of the curriculum. Additionally, I also considered students' expressions of neutrality or discouragement with parts of curriculum and instruction. In some situations students' frustrations with the assignments or curriculum demonstrated engagement, because they felt constrained or uncertain about the assignment. In these situations, I tried to examine what about the assignment frustrated students.

Through an interpretive lens of critical theory, I used interviews and field notes from students and teachers to demonstrate how student engagement is multifaceted and to describe the opportunities for student engagement in an art-infused curriculum. When I reviewed student artifacts, with informal assessments from the teachers, I identified the ways that the students' work revealed their understanding of the concepts and ideas. I then interpreted what the artifacts suggested about the students' connections to the curriculum. When I analyzed the interviews, I identified phrases that indicated students' thoughts about the assignments, their expressed interests in the materials, and their positive and negative reflections of the material. I wanted to focus on how students perceived different aspects of an arts infused curriculum created to

specifically engage the students in a curriculum that attempted to be holistic and comprehensive to enhance learning. In some cases, follow-up questions would have been helpful but were not completed due to lack of time or the possibility of follow-up questions was considered only in retrospect. Additionally, I chose the interview questions that highlighted aspects of the curriculum that a) addressed my interest in critical approaches, and b) addressed teachers' initial goals.

My findings suggested the ways in which teachers perceived students' engagement of the curriculum differed from how students reflected upon their own engagement. The differences in the teachers' and students' perceptions suggest that while the art-infused curriculum offered students ways to explore learning, students did not always recognize their engagement as learning and learning opportunities were not always extended, often as a result of constraints of the curriculum. Conversations with the students and an examination of their journals revealed that students perceived themselves to be engaged or enjoying the activity or assignment. However, they did not necessarily identify engagement with learning and/or mastering skills. Their interviews suggested that they considered traditional instruction (reading a text and answering questions while sitting at their desks) to represent "learning". Often, they arrived at the realization during their interviews that they did learn from the art-infused curriculum, despite its non-traditional forms of instruction. Students' interviews suggested that although they demonstrated appropriate procedural display (and as a result, appeared to be engaged in the activities and learning), their actual understanding of the curriculum varied in how they communicated their understanding and learning to each other and to me during interviews.

Teachers' Perceptions

When Ms. Martin spoke of students' engagement with the reconstructed art-infused curriculum, she often spoke favorably of the special activities (i.e. newly created assignments, invited speakers, special field trips, performances, and workshops), "It was exciting. I think the kids learned a lot." Moreover, she continued to highlight specific students who may have been labeled as struggling readers or had their own Individualized Education Programs (IEPS) and the ways in which they seemed more engaged in learning as a result of the reconceptualized curriculum. These activities were connected to concepts such as classroom management/student discipline, enthusiasm, recall, identification, and students' definitions of particular concepts and activities. Such activities were important for Ms. Martin to evaluate and adjust her planning and instruction. While many of the art-infused activities seemed separate from the curriculum that was directed towards preparing students for the Illinois Standardized Assessment Tests (ISATs), Ms. Martin and Mr. Finn wanted to find ways to include concepts of art and art creation when preparing students for the ISATs. While there were few of these instances, they often resulted in students engaging with their journals and demonstrated various levels of student understanding of or connection to the curriculum and its themes.

Ms. Martin was known within Western Elementary School for her strong classroom management skills; thus, it was difficult to identify whether students were genuinely engaged in the created curriculum or if they were exhibiting procedural display as a result of Ms. Martin's approach to classroom management. Ms. Martin often remarked to me that students enjoyed many of the special speakers. She highlighted the significance of bringing in experts in specific areas (e.g. musicians, artists, architects, and professors) as a way to deepen the students' learning and their engagement of reading *The Wright Three*. In an email to the local architect who spoke

to the students over two sessions, Ms. Martin asked the architect to reflect on the following in his presentation:

It would be exciting if you could share anything about architecture that you find exciting or interesting. Why did you enter this field? What do blueprints look like? Do we have architects in our community and what do they do? Do we still find evidence of Wright's work in our own community?

(Email, 02.02.12)

Ms. Martin and Mr. Finn's deliberate efforts in bringing in "experts" in certain fields offered students an opportunity to make connections between the art-infused curriculum and real world experiences and opportunities. During the speakers' visits, students were often engaged in listening and occasionally asked the speakers personal questions, not always content related. There was not always time to reflect on the speakers in ways that would enable students to make deeper connections to the learning. However, students received a more elaborate introduction to different concepts than they would have simply by reading the texts. The art-infused curriculum offered students foundational opportunities on which they could continue to build knowledge. Students recognized a general connection between the speakers and ideas from the text and received additional information about Frank Lloyd Wright and information on his buildings and architectural style. The students enjoyed reading about Frank Lloyd Wright and included information about him in their journals. Introduction to these new ideas offered students an opportunity to develop outside interests, "The Wright Three Unit is going really well. The students are learning about Frank Lloyd Wright, and Amy even asked her father to take her to the Robie House over Spring Break" (Mr. Finn, personal communication, 03.12). Although there

was not always enough time during the school day, and consequently, the school year, for students to fully engage in some of the topics introduced by the art-infused curriculum, students became engaged in specific ideas and were able to explore these ideas individually outside of the classroom.

Students also attended the College of Architecture at a nearby large public University. The professor and select graduate students introduced students to a few architectural concepts and vocabulary. Although students did not apply information from the architectural visit to their reading of *The Wright Three* or identify concepts in actual architecture, students developed vocabulary about architecture that could serve as a foundation for future learning. When I asked about the architecture unit and the field trip activities, the students did not make connections between the activities surrounding Frank Lloyd Wright created by Mr. Finn and Ms. Martin and the concepts learned during their architecture field trip. Students identified ideas that seemed familiar from their readings of the Balliet book, but did not have an opportunity to reflect further on the vocabulary and concepts in connection with the book. During their work with WAMs and *Chasing Vermeer*, they had several opportunities for reflections on connections between UAM and the book.

During the Jazz Age unit, a jazz musician was brought in as a special speaker to enhance students' learning experiences about jazz as a genre. While the major project of the Jazz Age unit was the research project, Ms. Martin and Ms. Williams (dance/drama) wanted to continue to give students more relevant and personal connections. Students were engaged in the musician's playing and descriptions of his own music education, and often made personal connections to their own musical backgrounds. While students enjoyed engaging with the speaker, they were still confused about the expectations for the research project and did not complete the projects.

Ms. Martin stated she was especially disappointed by the incomplete research projects because (a) conducting a research project is an official district objective for the curriculum, and (b) she viewed the incomplete research project as an anomaly because she had been able to complete the project in previous years. Students were expected to create a magazine similar to *Life* magazine depicting pictures and articles based on the research collected about the Jazz Age. For example, many students received a jazz musician as their topic (Dizzy Gillespie, Charlie Parker, etc.) and they were told to research the individual's background, influences, and accomplishments. Once students researched this information and recorded it in their journals, they were then instructed to write articles on their individual. While Ms. Martin was disappointed that the actual magazine was not created, students did engage in the research process and were able to discuss their research during interviews with me, through discussions with their peers, and as they assumed their roles during the Spring Musical, *We Haz Jazz*.

The art-infused curriculum offered both teachers and students a chance to explore learning opportunities in “non-traditional” ways. However, official standards and curriculum influenced teachers' practices. During the school year, formal assessments included: the Illinois Standard Achievement Tests (ISATS), and formative and summative assessments in math and reading. These formative and summative assessments informed students' grade reports at each quarter. During the periods in which art infusion was actively and purposefully enacted, informal assessments were made by the teachers. These informal assessments were often discussed during faculty meetings and informed the curriculum and related activities.

The teachers' informal observations and assessments of student academic and social behaviors identified some positive outcomes of the students' engagement with the curriculum. All of the teachers involved in curriculum planning (Ms. Martin, Mr. Finn, Ms. Hansen, music

teacher, and Ms. Williams -drama/dance) identified Alex as a prime example of how the art-infused curriculum engaged students in unique and unprecedented ways. Alex was a 5th grade, Caucasian male student from a lower middle class background. Before Alex entered 5th grade, Mr. Finn and Ms. Hansen also had Alex as a student in grades K-4 during art classes. Alex was known for his lack of attention and minimal behavior problems such as being prone to distraction and socializing during class. Alex responded positively to learning about art during Western Art Museum Study (WAMS). During the exhibition for parents, Ms. Martin and Mr. Finn were excited to notice Alex spent the entire evening showing his parents the University art museum and describing many of the concepts and paintings about which he had learned during the week. The noticeable engagement and attentiveness Alex showed during the week at WAMS excited the teachers about the unit and contributed to their perceptions that student engagement was at an elevated level at the beginning of the curriculum and during the first complete unit of study. Ms. Hansen said:

Alex can be class clown but he could rattle off everything that was done during WAMS. He even stated at one point, "It's really frustrating when some people are disrespectful because it takes away from our learning time".

(Interview, 05.23.12)

For the teachers, Alex's engagement indicated the success of WAMS units: A student who was generally regarded as a behavior problem by the teachers during the school day was engaged and productive during the week-long study. Alex confirmed his enjoyment and interest in the curriculum materials during my interviews with him, though he still struggled with larger connections among the material learned. Alex was also aware that the art-infused curriculum

provided a better environment for him to learn and prosper as a student. The art-infused curriculum offered him an opportunity to develop and recognize a new interest in art.

The teachers believed the students were more engaged in their learning during the art-infused curriculum. They believed that the way students revealed their knowledge during various activities and through their artifacts and journals demonstrated student learning and engagement in ways that previous students had not engaged with the curriculum. Mr. Finn identified positive outcomes from students' engagement with the art-infused curriculum:

- “Critiquing of art work, literature, and images got progressively better to the point where it seemed like I wasn’t dragging them through a critique
- The students seemed to have more ownership of their projects
- Created a classroom community, where they shared personal opinions and views and kids were more respectful.

(Mr. Finn, Interview, 06.22.12)

For the teachers, the curriculum offered students an opportunity to engage in deeper and more enhanced learning experiences. Moreover, by collaborating with each other and observing the students' engagement, the curriculum also encouraged teachers to think about what aspects of the curriculum could be enhanced by arts-integration; activities included guest speakers and field trips (such as the University Art Museum or an art museum in a major Midwestern city) that offered students an opportunity for richer and more connected learning experiences.

Students' Perceptions

Students' perceptions of their own engagement in their learning were reflected in their thoughts about the curriculum through interviews and side conversations. Side conversations occurred among the students during my observations and interviews. Much of the students'

revelations about their work included the notion they were learning more about art than about other parts of the curriculum such as “math,” “science,” or “language arts.” They were aware that the teachers encouraged students to make personal connections and explore aspects of their personalities, specifically in their art products and in some of their written narratives. Students were specifically guided to make connections through their art projects and by reflecting on their learning experiences in their journals. In their first project, students’ Cornell Boxes demonstrated students’ personal connections. Students were encouraged to creatively represent their ideas through guidance from Mr. Finn’s model. Students’ creativity was demonstrated through their choices of structure, design, form, and color.

Students expressed positive reactions to the curriculum and their learning experiences. Many of their comments suggested that students viewed the art work they did as “fun,” recognizing that the work was more related to “art” than “regular” work. When students were asked about the connection between learning and the art portions of the curriculum, they acknowledged the different settings and instructional approaches of the arts-infused curriculum. Moreover, they considered personal connections in ways that were not usually encouraged in school or traditionally associated with learning. In interviews (05.03.12) students provided positive responses about what they had learned:

Alex: I learned about the sculptures and that when you magnify things, you could make some things a lot cooler; showing them the paintings that I really liked and the sculptures; I showed them this painting; even if it's like; it made me use that imagination; it gave me a boost.

Serena: It was more fun; you got to be more creative when you were there instead of doing math or reading.

David: Well, I learned about I saw a lot of real cool pictures, also some sculptures and seeing a bunch of sculptures and pictures that were really cool.

Students' perceptions of their engagement is evidenced by their reflections that they learned "a lot" about art-including their beliefs that art could be a "story." Students identified their learning as "learning a lot about paintings," and were developing connections between the paintings and the larger focus of an art-infused curriculum. Students acknowledged that the curriculum was intended to teach them something different; however, they had difficulty describing *what* was different about the curriculum material and *how* it was different from previous learning experiences in school. Often students remarked that their learning was different because they learned about "art," but students were not consistent in how they explained connections between their learning about art and the reconceptualized curriculum. Specifically, the connections that were explicitly discussed and created by the teachers during the restructuring of the curriculum were often not recognized by the students as intentional.

Students were aware that they were involved in a different type of curriculum and activity, and recognized they were engaging in something new and exciting. When I discussed the curriculum with Alex, he stated that there was an increased attention to creativity that seemed more engaging.

Alex: I didn't make 10 things, but what happened was that, um, we made a story, like, we had this letter box and then you'd pick out a letter and then you'd make a story about it. Or you'd do the list, and the list is, like, 10 things you want to write about and then you'd pick one of those.

Ritu: Was it easier to write about the story or easier to make the Cornell Box?

Alex: Easier to make the Cornell Box.

Ritu: Ok. Why?

Alex: Because, the Cornell Box was a lot more fun and creative.

Ritu: You feel like you can't be creative while you're writing?

Alex: I feel like I can, but it's more fun while you're doing art because you actually kinda get to, instead of just imagining it, you actually can build up your imagination and see it in real life.

(Alex, Interview 05.03.12)

Like many 5th graders, Alex did not associate traditional schoolwork (i.e. writing) with “fun.” His reflection on his engagement as the “building of his imagination” and “see(ing) it in real life” suggested that he was able to express his imagination through his art work and created something tangible.

As the school year progressed, students showed more voice and appropriation of the material in their products. The gradual increase in student voice suggested that students were developing ways to make deeper connections with the material. Alex noted that he did more creative activities and explored different content areas.

Ritu: How was this school year different from last year?

Alex: It feels like it went a lot faster, but still slower the whole entire year we did a lot more creative stuff;

Ritu: What did you learn about jazz during the musical?

Alex: I learned a lot about my character. I learned a lot about the dances that they did, um and I learned about how they sang the blues and stuff like that.

Ritu: Were there any connection between what you learned with the concert and things that you did in Ms. Martin's class?

Alex: Well, we looked up various characters and then we would write about something about jazz for this magazine. And the magazine that we did, we weren't able to finish it, but we were learning about other jazz artists and I did Benny Goodman because I'm Benny Goodman and, then, it helped me feel, like, in the play that I was actually him 'cause I knew a lot of information about him.

Ritu: Was there anything that you learned about Benny Goodman that you didn't know?

Alex: [Yeah

Ritu: (cont.) other than he was an immigrant and he made a lot of money as a teacher? Anything that you didn't know?

Alex: His dad, um Benny Goodman with all the money that he had to his dad because his dad was a really busy worker. So he made his dad get a new job and the dad was a newspaper man and the dad's first day of the job he got ran over by a car.

Ritu: Oh! So he died?

Alex: Uh huh (yes). He died. His name was David Goodman.

Ritu: Did that play into his music at all? Do you think?

Alex: Kinda because then it said that while his family was crying Benny Goodman just kept on playing his clarinet so everybody in the world could hear. That's kinda like his influence.

(Alex Interview, 05.21.12)

Although the research project was considered incomplete from Ms. Martin's perspective, Alex's comments indicated he completed the process of researching his topic. He learned a lot about Benny Goodman, and made connections between what he learned from his research and how to connect this information to his character in the musical. Ms. Martin was disappointed that the students did not complete the research magazine project, an implicit objective of the official curriculum. Ms. Martin expected the research to be conveyed in a written form-the magazine. Yet, Alex conveyed his understanding of his character in the musical. Alex's reflections suggested that he was engaged and learning, but the way that he demonstrated his learning was not endorsed by the official curriculum.

Examining Student Agency and Voice

In this section, I refer to agency as an action that seeks to counteract the traditional "banking" method of education (Freire, 1972) in which students are simply receiving information from teachers and, instead, actively create knowledge that is relevant to their lives. Additionally, when I identified examples of *agency* in students' work, I looked for opportunities in which students used the knowledge they constructed to further their ideas through demonstrations of choice and interest. *Voice* was defined as a "form of narrative and dialogue-around which students make sense of their lives and schools" (Giroux, 1986). I identified examples of *voice* in students' work when their work demonstrated instances of using their own backgrounds and knowledge to demonstrate perception and evaluation.

Although the curriculum was not constructed to explicitly encourage *voice* in students' work, there was the understanding among the teachers that students would make connections to their identity through initial activities that allowed students to express preferences, interests, and

even explore the question “Who am I?” in connection with “What is art?” In this section, I examine how students’ demonstrations of voice developed gradually. It was not consistently encouraged and was often counteracted by attention to the official curriculum. In their interviews, students revealed frustration at not having more opportunities to explore agency and voice during instruction.

Agency

Students chose to engage in *The Wright Three* and teachers recognized that they were interested in completing the trilogy. Student interest was cultivated through teachers’ activities rather than students identifying areas of interest to them. The teachers chose architecture as the next area of focus because it connected to the book. Although students’ engagement may not be labeled as demonstrating agency in the traditional Freirian sense, students had some choices and identified a venue for their interests. Students were realizing that art has the potential to be much more than skills such as painting and drawing, but is rooted in context. This understanding extended to other assignments as several students demonstrated. Will considered how Joseph Cornell’s background was symbolized in his work. At the end of the year, Will told me he could have incorporated more symbolism in his Cornell Box than he did. Alex and David made connections to their performances in *We Haz Jazz* from their research about specific artists; they specifically alluded to how the information influenced their performances. Amy became interested in architecture from reading *The Wright Three* and being able to explore the topic further in class; she had her parents take her to visit Frank Lloyd Wright’s architecture during her Spring Vacation. More than one student suggested in their interviews that “art was everywhere” and “art could be anything”. These students have learned to create arguments in such topics of discussion and draw from their learning experiences during this curriculum.

When students were asked to choose a photograph from the Civil War, the Industrial Revolution, or Civil Rights, students were able to make connections to the social studies content that they learned in Ms. Martin's class to create stories for the photographs. Amy made the connection between the social studies material learned in Ms. Martin's class and the more creative and "fun" approach to narratives that they were given to complete in Mr. Finn's class:

Ritu: Do you see any connections between what you learn in Mr. Finn's class and Ms. Martin's class? How are they similar or different?

Amy: Like the Civil War stuff and we read a book about; whatever stuff we learned in Ms. Martin's class we learned in Mr. Finn's Class.

Ritu: Can you describe your iphoto and story (Civil War narrative) for me? Where did you get the idea? Why did you create this picture?

Amy: We had this picture or photograph of a soldier or a couple soldiers in different settings. And we chose one and wrote story about that soldier from their point of view. And, we did a lot of research to see how they lived and how photos were taken back then. And then we read it out loud (inaudible)

Ritu: Do you see that more as art or writing?

Amy: Writing; but it was fun.

Ritu: Why?

Amy: Because you write about anything you want outside of school.

(Amy Interview, 05.01.12)

Amy did make overt connections between the material learned in Ms. Martin's class and Mr. Finn's class. She understood that research was completed and applied to the project, but

described it as fun because “[she] could write about anything.” The opportunity for students to develop and display agency made the assignment more engaging and excited Amy to complete the project.

Students suggested that they did not always have the opportunity to engage with art in more meaningful and productive ways. In interviews, some students expressed frustration with not being able to choose their own written reflections in their journals, stating that they received specific instructions from Ms. Martin or Mr. Finn on what to include. In her final interview, Amy stated that although she “liked the journal,” she felt constrained by the way in which the journal assignments were given. When I asked Amy how she used her journal this year, she stated, “We wrote everything we did, except I wish we had a little more freedom. Mr. Finn just told us to do stuff and I kinda wanted to do other stuff, but we didn’t have time.”

It is important to note that this was a reflection of Amy’s perception stated in her interview. I observed Mr. Finn tell students at the beginning of the year that they should use their journals to express ideas “however they wanted” including drawings, paintings, writing, or affixing papers or handouts. As the school year continued and the arts-infused curriculum merged with the more standardized practices of ISATs preparation, students had forgotten the initial encouragement to write freely in the journal. Amy’s statement also revealed that students felt the constant pressures from policies and standards. Although Amy attributed her frustration with a lack of freedom to the instruction, my observations of the classroom and interviews with the teachers indicated that the lack of time was a result of outside expectations.

The curriculum did offer students who were often considered “discipline problems” and classified as “disorganized” and “behind” in their work by their teachers, opportunities to take advantage of the journals. Alex and David were often described in the above terms. David often

had to stay with Ms. Martin during lunch or recess to complete missing or incorrect work. Ms. Martin had several conferences with David's mother about his progress. While David had the cognitive ability to complete much of the work, he often misplaced his work or was easily distracted. David, however, really enjoyed the journals. Often when he was distracted and not completing necessary curricular materials, he was filling his journals with drawings and pictures on his own. In Figures 5.1- 5.3, David decided on his own to include the following in his journal. In Figure 5.1, David was the only student to include the remaining pictures from his Cornell Box in his journal. As mentioned in Chapter 4, David chose the topic of North Carolina for his Cornell Box because that was where his brother lived at the time. He told me that did not know much about North Carolina itself, but used the Cornell Box to represent the connections. He kept the remainder of his North Carolina pictures in his journal, while the other students all threw out their extra pictures.

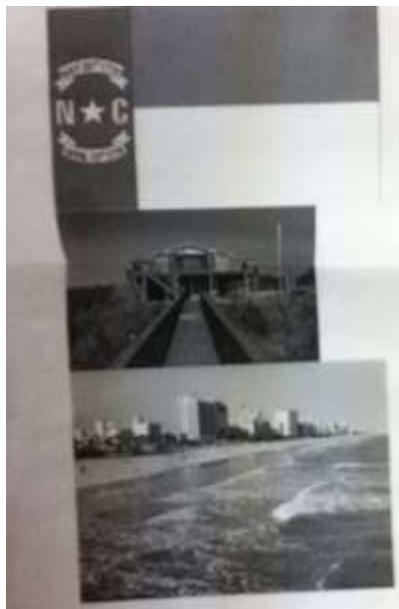


Figure 5.1: David's Pictures of North Carolina

In Figure 5.2, David utilized the option of the “fun page” where students could draw whatever they wanted. Not many students used this option, and if they did, they often used words

or pasted pictures or artifacts received from the University Art Museum. David chose to draw. He showed me these “fun pages” during his final interview. When I asked David about how he used his journal over the school year, he described it more as a reflective practice than an assignment:

I used it to write down things. Like about stories that we might write, like our Joseph Cornell Boxes, and inspirations, a fun page (that I showed you). I glued in our paintings in our journals and one poster for the University Art Museum.

Although the students were told at the beginning of the year that they could use the journals to be “creative” and use it as a way to remember items that were considered inspirational (or as Mr. Finn described: “something you liked and wanted to remember,”), David used the journal as a space to reflect his own ideas and creativity.



Figure 5.2: David's "Fun Page" Drawings

In Figure 5.3, David created a picture of himself. There was no related-assignment, but he seemed to enjoy the activities that activated personal relevance. As a result, he independently chose to draw a picture of himself.



Figure 5.3: David's Self-Portrait

Although David appeared to enjoy working in and using his journal more than the other students included in this study, he was not certain if he would use his journal after the school year ended. David's use of the journal diverged from the way many of his classmates used their journals. He demonstrated more agency in how he chose to record activities from the curriculum. However, even though David demonstrated more agency than many of the students, and he did view it as a way to make personal connections, his work was not recognized by his teachers as exemplary.

When teachers wanted to display work that they felt was representative of excellence and learning and creativity as a result of the curriculum, they often chose Donald's or Christi's because of the level of completion. David's work, on the other hand, was considered average to above by the teachers. However, he seemed the most engaged with the assignments - even if this engagement did not translate into academic achievement according to curricular (or the teachers') expectations. When I asked David if he would continue to use his journal after the school year, he responded, "Maybe - to draw Pokémon. Cause if you study Pokémon, I would want to be video game tester. I love video." David saw an opportunity to use his journal outside of the curriculum. However, his agency was limited as he did not deepen the connection between his enjoyment of video games, Pokémon, and art. Although David demonstrated aspects of

agency in his engagement with the curriculum, it was difficult to identify whether or not his learning was enhanced. From the teachers' discussions, David demonstrated a lack of engagement in the formal curriculum. He was off-task many times during discussions and his homework was often turned in late. However, his journal illustrated his increased engagement in seeking out alternate opportunities to express his voice, agency, and knowledge through his journal. David's engagement in his journal offered an opportunity to understand how students' background and interests can serve as a bridge to the formal curriculum through their learning experiences. His interviews suggested that he enjoyed learning from the art-infused curriculum. Although it was not easily seen by his teachers on a daily basis, David was engaged with and learned from the opportunities given from newer, innovative curriculum.

Voice

During the first days of school and the introduction to the WAMS unit, students were encouraged to explore different parts of their identities. For instance, the Cornell Boxes were used to help students think about the question "Who Am I?" Students studied the artist, Joseph Cornell, in relation to the Cornell Boxes. They were aware that he made collages of many different items and created these collages in boxes that expressed his hopes and desires. As a result, students were instructed to make their own Cornell Boxes by creating their desires. Students were given further instructions of "thinking of somewhere they want to go; someone they want to meet; something that they really want." Alex created an item that raised ideas about race. Whether or not Alex intended to or not, he created a Cornell Box that represented a significant part of history when African American athletes began to integrate with Caucasian athletes through sports. Sports are often a way in which social connections are made, and Alex's creation of his Cornell Box symbolized this in an aesthetic and creative way.

Initially, Alex's Cornell Box (See Artifacts A & B) did not seem to be a particularly significant connection to social justice. The Box was gray and red, and it seemed to resemble the team colors of a baseball team. Upon further examination, it was clear that these were the colors of the St. Louis Cardinals of Major League Baseball. Alex's Cornell Box showcased a circular item that looked like a pendant. This medal was the most significant part of the Cornell Box for me as I interacted with the Cornell Box. I began to wonder what the significance of the medal was for Alex. The medal read "The Negro Leagues" and the baseball bears the name "Barons" which I assumed to be the name of the team. The concepts of "The Negro League" and "Barons" revealed connections to the baseball team, "Birmingham Black Barons." The significant historical connection to the "Birmingham Black Barons" is Willie Mays who began his career in the Negro League and finished his career in the Major league. There seemed to be some significance to the placement and the appearance of the medal. This was an interesting revelation because Alex is Caucasian, and his personal connection to the medal was unclear. The medal was important to Alex so he placed it on the right side of the Cornell Box, but it was so large it took up the whole right side of the box. While Alex may have not have consciously attempted to connect to a social movement with his inclusion and placement of the medal, his Cornell Box offered an opportunity for his voice to be displayed and richer dialogue to occur.

At the beginning of the year, students created and illustrated *I Am* Poems. This is often a standard activity for many teachers and students during the first days of school-I've even used it with my pre-service teachers. The poem encouraged students to be creative and explore different parts of their identities in a way that is not threatening and also lets other students and the teacher get to know the individual. In this example, I examined Donald's work. Donald was labeled as a high achieving student; the majority of his classwork always received 95% or above. He was

always on task, finished his assignments ahead of everyone else, completely filled up his journal with assignments and personal connections and ideas, but he appeared to be extremely bored by this whole unit. Ms. Martin and Mr. Finn often used Donald's work as an example of the effectiveness of the activities. Donald engaged in every assignment thoughtfully and upon viewing his journal, it seemed that he was highly engaged in the curriculum and its activities. When I spoke to Donald during his interviews, however, his responses indicated that he was not as personally invested as it seemed to the reader or viewer. He easily recalled information but was not able to make a deeper personal connection to the material.

Ritu: Can you tell me about the architecture school? Did you learn anything from it?

Donald: It had lots of projects; I learned some forms of architecture.

Ritu: Like what?

Donald: The arch and vaults

Ritu: Did you connect it in any way in how you read *The Wright Three*?

Donald: They...No.

(Donald Interview, 04.05.12)

During this interview, Donald demonstrated basic knowledge of what he experienced during their second visit to the University Art Museum; not all students did. He was able to recall and identify what he was expected to learn. When speaking to him, though, it seemed that he realized that larger connections may have been made between the material in *The Wright Three* and what he learned from the field trip to the Architecture School at the University. He did not seem to want to consider it further through our interview. Donald seemed to demonstrate voice through assignments or his journal (Figure 5.4) rather than in interviews.

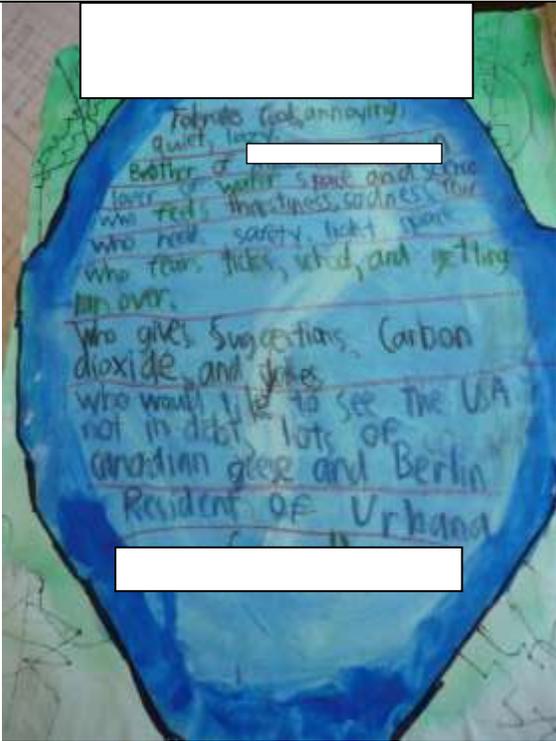
	<p style="text-align: center;">Donald</p> <p>Tolerates fools, annoying, quiet, lazy.</p> <p style="text-align: center;">Brother of __Carrie__ and Andrew</p> <p style="text-align: center;">Lover of water space and science</p> <p style="text-align: center;">Who feels thirstiness sadness for</p> <p style="text-align: center;">Who needs safety, light, space</p> <p style="text-align: center;">Who fears ticks, school, and getting ran(sic) over.</p> <p style="text-align: center;">Who gives Suggestions, Carbon dioxide, and jokes.</p> <p style="text-align: center;">Who would like to see the USA not in debt, lots of Canadian geese and Berlin.</p> <p style="text-align: center;">Resident of Urbana.</p> <p style="text-align: center;">Last Name.</p>
--	---

Figure 5.4: Donald's "I Am" Poem

In Donald's *I Am* Poem, he displayed a different sense of humor from most 5th graders, advanced levels of knowledge (the national debt), and his avid interest in science. Donald's entire journal followed this pattern. He completed the required assignments, but there was also

an element of playfulness or tongue-in-cheek responses. However, when I asked him how he used his journal, he was extremely vague in his response.

Ritu: Can you tell me how you used your journal this year?

Donald: We made it and we put lots of things that we learned like *Chasing Vermeer* and lots of pictures.

Ritu: Are you going to continue to use your journal?

Donald: (Shakes his head “no”).

(Donald, Final Interview, 05.21.12)

To the teachers and me, Donald was extremely engaged with the journal. He not only completed the required assignments, but he went above and beyond and expressed himself. However, he did not identify himself as “engaged.” This could also be a result of Donald’s reserved personality. It was not until the end of the year that Donald opened up to me; previously he consciously did not open up during his interviews especially when I had the recorder or my laptop for documentation. After the final interviews concluded and I was speaking to the students about their move to Middle School in the fall in an informal manner, Donald began to speak up about his interests in reading in science fiction. He shared that there were not enough chances to read what he liked in school. He was aware of what he should have been learning and demonstrated an understanding that pleased his teachers and established high academic achievement. For most teachers, Donald was an ideal student. He finished his work on time, never disrupted other students, and performed well on most assessments. With these qualities, Donald probably would have performed well in any curriculum from the most rigorous and traditional to the most critical and emancipatory.

When I interviewed Donald about his journal and specific assignments/artifacts, he always seemed reserved when he was reflecting upon the assignments. Donald completed the assignments, as expected, and usually understood the material covered during instruction. Instructional opportunities during the art-infused curriculum allowed him to display his voice. In his Reconstruction assignment, Donald expressed criticism of class differences and his interpretation of an oppression of the workers during the Reconstruction period, as seen in Figure 5.6.

During the art-infused portion of the students' Civil War/Post-Civil War/Civil Rights unit, students created narratives during each of the significant time periods. First, students were asked to choose from a variety of photographs Mr. Finn had brought in. During their pre-writing, students were asked to examine and critique the pictures, and then identify the environment, items seen in the picture, and expressions of the individuals in the photographs. In Figures 5.5 and 5.6, I include Donald's pre-writing and written narrative as examples of how voice may develop and be displayed when given the space.

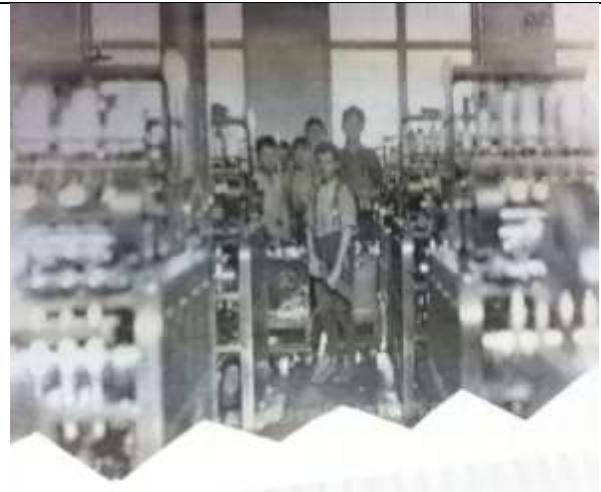
	<ul style="list-style-type: none">• <i>Environment:</i> Machinery, Light• <i>Items:</i> Carts, Shelves• <i>Expressions:</i>
---	---

Figure 5.5: Donald Photograph and Pre-Writing-Reconstruction Narrative

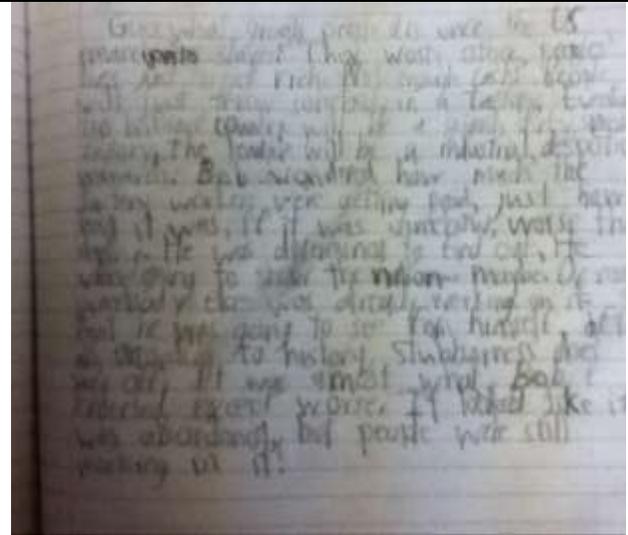
	<p>Guess what greedy people do once the US emancipates slaves. They waste other peoples' lives just to get rich. Not enough cash? People will just throw somebody into a factory. Eventually this brilliant country will be a giant, dirty, factory. The leader will be a industrial despot manager. Bob wondered how much the factory workers were getting paid, just how bad it was, if it was somehow worse than dying. He was determined to find out. He was going to show the nation. Or not if somebody else was already working on it. But he was going to see for himself of all according to history. Stubbornness does pay off. It was most what Bob expected except worse. It looked like it was abandoned but people were still working in it.</p>
---	--

Figure 5.6: Donald Reconstruction Narrative

Donald usually demonstrated a clear understanding of the material in both Ms. Martin's and Mr. Finn's classes. The fact that he was able to highlight issues of the time period in his writing was not surprising. His voice, however, came through in this narrative about reconstruction more strongly than it had appeared in previous assignments. The Reconstruction narrative was the third narrative students had completed (Civil Rights and the Civil War being the first two, respectively). Donald's voice seemed to gradually emerge as the school year progressed and students became more comfortable expressing voice in their work. However, students were not able to fully acknowledge or identify the ways in which their voice developed. When I asked Donald about the Reconstruction assignment, he simply recounted the process and chose not to

expand on what he was thinking during the assignment or why he highlighted oppression and issues of power in his narrative.

Students seemed to learn how to develop and display their voice in their artwork or writing, however, they seemed to have difficulty articulating their reflections. The reasons for the lack of reflection could span from unwillingness to converse with me, as a researcher, to the idea that they were still learning how to reflect and what a reflection entailed. The art-infused curriculum offered students increased opportunities for engagement in learning experiences that encouraged creativity, artistic skills, and aesthetic awareness. Although these learning experiences may not reflect critical approaches, they represented a learning environment where instruction was consistently adjusted and reconsidered to acknowledge and include students' needs and interests.

Curricular Influences

The official curriculum and aspects of the values transmitted by the hidden curriculum, such as school expectations and classroom management, all influenced how student engagement was examined in this chapter. As explored in Chapter 4, tensions between the imagined curriculum and the enacted curriculum were present when considering how the teachers' perceptions of student engagement differed from students' perceptions of their own engagement in their learning. Ms. Martin remained constrained by the official curriculum throughout the school year. Particularly before the ISATs, Ms. Martin felt increased pressure to prepare the students for learning how to approach the tests and making sure students possessed the skills necessary to perform well on them. Additionally, Ms. Martin continued to express her concern about making certain all units of the curriculum were covered despite having to reteach particular skills and lessons. She often expressed curricular pressure and she did not have an assigned

teacher's aide in the classroom. She often had to manage students by separating them into groups isolating the skills they would practice or material they were reading.

In addition to the official curriculum, perceptions of student engagement were influenced mostly by aspects of the hidden curriculum such as school expectations and classroom management. The term *school expectations* refers to the schedule of the school dictated both by the district's calendar and the administrative scheduling decisions such as fire drills, tornado drills, and special assemblies. Fire drills and tornado drills were regularly practiced so students could learn the correct safety procedures in case of an emergency. However, these drills often took 20-30 minutes out of Ms. Martin's instructional time. Additionally, during one instance I observed an unplanned fire drill that occurred because the school's kitchen had set off the fire alarm. In this instance, the fire alarm failed to notify the local fire department. The emergency situation interrupted all of the morning's instruction. Another fire drill had to be scheduled the next day to ensure the fire department received the school's fire alarm. Ms. Martin expressed frustration with having to miss two days of classroom instruction and expressed concern about falling behind in the curriculum units.

Another aspect of the hidden curriculum that shaped how student engagement was examined was the role classroom management played in perceptions of student engagement. Ms. Martin demonstrated effective classroom management as her students were typically engaged in assignments, appeared on task, and followed directions without a lot of discipline problems. Ms. Martin was described as "strict" by many of the students, but was also very well-respected by the administration, her colleagues, parents, and students. After considering students' interviews and observing their activity in the classroom, it seemed students were well-practiced in how to "do school." I used students' responses to gauge how students talked about their own participation

and engagement with the curriculum. The Wright Three group was comprised of students who were generally on-task and usually “met” or “exceeded” expectations. These students also generally completed their assignments on time, with the exception of David and Kevin in some instances. In this next section, I examine how the teachers’ perceptions of student engagement in the art-infused curriculum highlighted different aspects of the curriculum and students’ reflections on their own engagement.

The intent at the start of this study was to uncover how critical approaches to curriculum or a reconceptualized curriculum could enhance students’ learning experiences. While this curriculum cannot be recognized as critical, the infusion of art as a field introduced students to different ways of understanding the curriculum in ways that made them consider context and representation. Through the integration of historical photography, student-created art projects, and journal writing, students were offered learning experiences that broadened the curriculum beyond the expected standards and objectives. Although some opportunities of learning through critical pedagogy (particularly voice and agency) were often abbreviated because of the constraints of the expected outcomes as dictated by district and administrative expectations, the curriculum was an innovative approach to instruction and planning. Moreover, the curriculum propelled teachers to constantly assess student learning and engagement and adjust their instruction as necessary.

Although the outcomes were messy and not always “critical,” students’ engagement in and learning from an art-infused curriculum reinforced the notion that there is more than one way for students to learn. The tension between the imagined and enacted curricula in Chapter 4 was illustrated through the ways in which students engaged in the enacted curriculum. Although students identified some of the tension when they were asked to reflect upon specific instances,

they recognized their own engagement throughout the curriculum and reflected on their work as artists and creators. In Chapter 6, I consider how the curriculum offered students ways to engage in meaning-making experiences and higher-order thinking and learning.

Chapter 6

Reflections on the Curriculum: Enhancing Opportunities

Education is not preparation for life; education is life itself. -John Dewey

In this chapter, I reflected on opportunities offered by the collaboratively created art-infused curriculum. I used the term *opportunities* for the main reason that curriculum was developed to create opportunities for enhanced learning and engagement and deeper connections through an art-infused curriculum. Moreover, an examination of these specific types of opportunities suggested that there was and is potential to implement critical approaches to curriculum and instruction in the high-stakes standards and assessment. I focused on three strands of opportunities that the art-infused curriculum offered that may not have been experienced by a standard curriculum as shaped by No Child Left Behind. These opportunities were: enhanced forms of learning, aesthetic experiences, and Social Studies education. In this section, I labeled instances of instances of higher-order thinking and advancement in learning domains as enhanced forms of learning. Although I presented these strands separately, I wanted to acknowledge that these strands were often interwoven and interdependent in general, and appeared more influential when linked together to shape students' learning experiences.

Opportunities for Enhanced Forms of Learning: (Application, Analysis, and Synthesis)

It is difficult to prove traditional or conventional methods of learning without statistical measurements and assessment data. Although I had copies of the students' report cards, I did not want a closer examination of students' learning with this curriculum to be reflected in standards of the official curriculum, although Ms. Martin had suggested that she had seen improvement in students' academic skills. When considering how students demonstrated learning in this art-infused curriculum, I examined how specific instances and reflections illustrated concepts of

enhanced learning. When the term enhanced learning is used, I specifically identified application, analysis, and synthesis from Bloom's Taxonomy. I chose to refer to these latter three stages of Bloom's Taxonomy as opposed to generalizing the forms of learning as higher-ordered thinking because these are three interrelated cognitive processes. A majority of teacher preparation programs, as well as the National Council for the Accreditation of Teacher Education (NCATE) and Council for the Accreditation of Educator Preparation (CAEP) , continue to endorse Bloom's Taxonomy when creating effective lesson plans with measureable learning objectives. Bloom (1982) stated:

Much of our theory is an attempt to explain what occurs for a given learning task with respect to these characteristics of the student, the task, the instruction, and the outcomes at the end of the task. ..We are also interested in the relations among a series of learning tasks and the ways in which the learning of one task influences the learning of subsequent and related learning tasks. (p. 29)

These interrelated processes seemed more specific in the context of Ms. Martin's classroom than simply labeling these processes as higher-ordered. By specifying the enhanced forms of learning, I was able to examine what different skills emerged from students' learning through an art-infused curriculum. Moreover, I wanted to highlight how these forms of learning could be considered elements that move learning toward the creation of voice, agency, and in some cases action. Examining the advancement of students' learning demonstrated patterns of critical practices in education.

In this section, I examined both teachers' and students' reflections on students' levels of learning. I used both teacher observations of student learning history as well as student interviews to examine student understanding and knowledge. During a majority of the

curriculum planning, there was an effort to create opportunities for students to engage in creating art, and for opportunities in the curriculum to be more open-ended. First, students would learn ideas and concepts. Then, they would apply the concepts to their own products. It was understood that scaffolding and teacher support would be available for students through the teachers' informal assessment of the students through questions, observations, and reviewing journals. A significant portion of the support for students occurred through speakers and special demonstrations on larger concepts that were tangentially connected to ideas students picked up from the *Chasing Vermeer* (2004) trilogy.

Teachers' reflections. Ms. Martin and Mr. Finn both remarked on the appearance of increased student engagement and work/project production throughout the school year. I specifically asked both teachers for their reflections of positive outcomes from the school year and the students' connection with the curriculum. Ms. Martin stated:

. . .I think the fluency was better in the writing for the class as a whole; not just those few talented writers. But the fact that they could sit and write on a topic for 15 minutes. That was pretty impressive. I want to do that again next year.

Over the school year, it was clear to me that Ms. Martin was often frustrated by her students' writing. Specifically, she expressed frustrations about their mistakes in grammar, punctuation, and spelling. Additionally, at the beginning of the year, she also appeared to be frustrated with the length of students' writing. When examining students' written work at the beginning of the year, such as their narratives based on their Cornell Boxes written in their journals, a majority of the writing was extremely brief and students did not always have a great deal to say other than what they were directed to think about and include in their journals. The art-infused curriculum encouraged not only art production for the students, but written reflections and narratives. Over

the school year, Ms. Martin observed improvement in their written work. Students' continued development in their writing skills indicated that they had applied many of the skills learned about writing over the school year. Figures 6.1 and 6.2 demonstrated how Kevin increased in his writing over the school year. The Cornell Box narrative was written in the first weeks of school, while the Monster Narrative was written in December. For the Cornell Box Narrative, students were asked to think of 10 memories (one from their Cornell Box). After choosing one narrative, students would then complete a narrative on that instance. Kevin's narrative on "fort rapids" (i.e. Fort Rapids Water Park) had many grammatical, spelling, and punctuation that often frustrated Ms. Martin.

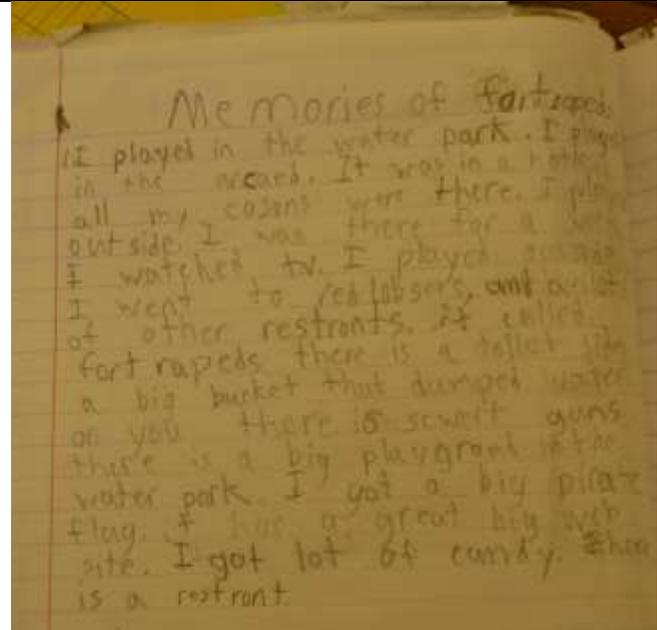
 <p>Memories of Fort Rapeds I played in the water park. I played in the arcade. It was in a hotel all my cousins were there. I played outside. I was there for a week I watched tv. I played outside I went to red lobsters, and a lot of other restrants. It called fort rapeds there is a taller side a big bucket that dumped water on you there is sewert guns there is a big playgroud in the water park. I got a big pirate flag. I got a great big web site. I got lot of candy. There is a restrant.</p>	<p>Memories of fort rapeds (sic)</p> <p>I played in the water park. I played in the arcade. It was in a hotle (sic). all my cosons (sic) were there. I played outside. I was there for a week I watched t.v. I played outside I went to red lobsters (sic) and a lot of other restronts (sic). it called fort rapeds (sic) there is a taller side a big bucket that dumped water on you there is sewert (sic) guns there is a big playgroud (sic) in the water park. I got a big pirate flag. It has a great big web site. I got lot of candy. There is a restront. (sic)</p>
--	---

Figure 6.1 Kevin's Cornell Box Narrative

Time Travle

[redacted] was the best out of the bunch. Untill we lost him, Time 11:05 year 2011. Everyone is running in panick. Cops looking every were, the big question where is [redacted]

Africa, year 1995 there is some people in the middle of a tour, when there is a person in the middle of the road, they stop, his close are all turn up.

They put him in the back of the truck and race back. He look nockout. Then he jumped up and jump of the back. The truck they stop and tured around. The guy was running but he started to lose consience. He fell over knocked out. They picked him up and raced him back to the city.

When he woke up he was in a Hosbitle. He was surrounded with doctors and people. They asked how he was he answered [redacted]

They took some blood and tried to find his fille. Nothing But then 2 hour later they tried again. They found his grandma she was 35. But they did not know that it was his grandma. [redacted] was all over t.v he was on radio, even in the News papper. No one would think a 10 year old boy would have done this.

Figure 6.2 Kevin's Monster Narrative

Kevin was labeled as having a slight reading disability (I was not allowed to see his complete IEP or profile), but I observed him meeting with the reading resource teacher and also heard from Ms. Martin that Kevin did have difficulty with his reading and writing skills. Kevin demonstrated improvement in his written work over the school year, and was able to participate in and contribute to the Wright Three Group. He completed the reading, albeit at a slightly slower pace, and engaged in all of the activities.

Mr. Finn also observed evidence of students' learning through the required critiques that students completed in the visual arts. When I asked Mr. Finn what he perceived to be positive outcomes from the school year, he stated:

The critiquing of art work, literature, images got progressively better to the point where it seemed like I wasn't dragging them through a critique. Students seemed to have more ownership of their projects. It [the curriculum] created a classroom community, where they shared personal opinions and views and kids were more respectful.

(Mr. Finn, Interview, 06.22.12)

For Mr. Finn, the evaluation process for fine arts measures if students *Meet*, *Exceed*, or *Do Not Meet* specific objectives such as identifying aspects of visual art such as shape, form, and color. Students often identified and reflected on these aspects through critiques. As a result of students' connection to the curriculum, Mr. Finn reinforced the idea that students were learning about critiques and demonstrating improvement in how the students conducted their critiques. Students began to analyze art work in ways that they were not able to do at the beginning of the school year.

Students' reflections. Students' enhanced learning opportunities were also demonstrated through teacher' implementation of differentiated instructional approaches. Students were able to

engage in differentiated learning through choice and through tiered, or leveled, approaches to learning. The students' reflections of their own learning were less direct when students were asked about their reflections of aspects of the curriculum that could be seen as enhanced forms of learning.

Ritu: Do you see any connections between what you learn in Mr. Finn's class and Ms. Martin's class? How are they similar or different?

Kevin: We did a lot of worksheets on the Reconstruction; Mr. Finn gave pictures that helped more.

(Kevin, Interview, 05.01.12)

Kevin understood that the material received and learned in Ms. Martin's class related to the pictures and assignments given to them by Mr. Finn. Kevin realized there were connections between the material given in a traditional manner, such as worksheets in Ms. Martin's class, and the historical photographs like the Civil War pictures and narratives created in Mr. Finn's art-infusion class. The teachers also seemed to subconsciously differentiate the "fun" assignments from the "school work." The assignments that students seemed more engaged in (i.e. Cornell Boxes and digital narratives) were often explained as a place in which students could be more creative and "say what they wanted" in Mr. Finn's visual arts class. These activities were also conducted during a section of the school day labeled the "Art-Infusion" period. Generally, worksheets and handouts received in Ms. Martin's class were mostly identifying and recalling information, and writing short essays in response to an open-ended question. Worksheets were often completed as ways for students to build comprehension skills for upcoming testing. Although the worksheets offered students some opportunities to reflect on the reading through an essay or a poem, the students' work often revealed efforts that were almost identical to the

examples presented by the worksheets or the readings. Because Ms. Martin stated that she did not feel comfortable working with or helping students produce the art, students often learned historical concepts and practiced comprehension skills with Ms. Martin and applied and synthesized the information in different projects in Mr. Finn's classroom and Ms. Hansen's classroom. The collaboration among the teachers increased students' engagement and allowed for students to engage in understanding about history and social science in a more holistic way. Learning did not occur within a segmented 30 minute period; instead, major ideas and concepts were re-visited in alternate ways and learning styles.

When I asked students directly about what they learned during individual units, specifically WAMS, the Civil War Unit, and the Jazz Age, they were able to recall the activities and recall basic facts about the presentations and events. Their recollections suggested their engagement in learning activities and opportunities presented.

Ritu: How is learning during WAMS different from learning to perform on a test like the ISATs? Or other classroom activities?

Christi: It was different because the week of the ISATs we had a book in front of us and we were like, actually writing down and thinking our brains through and we were thinking our brains through at the WAMS, but not really. We were actually looking at things instead of sitting there having to write out problems and answers.

(Christi, Interview, 05.01.12)

Christi was often described by, both Ms. Martin and Mr. Finn, as a "dream" student. She was always on task, was never reprimanded for behavior, finished her work early and helped out other students with their work. Ms. Martin's description of Christi suggested that she still

struggled with opportunities for enhanced learning. While Christi knew how to be a good student, she struggled with thinking critically about concepts:

. . .not that cerebral, but she likes to hit the target. She's an achiever and a good organizer. And, she likes learning about new things, I'm just saying she wouldn't be a natural like maybe Donald or Amy with going and thinking about some of these more complicated ideas unless she was encouraged to think along the lines of symbols and metaphors and so forth.

(Ms. Martin, Interview, 05.23.12)

Ms. Martin's interview indicated she perceived Christi did not identify learning with WAMS, unlike her preparation for the ISATs, which Christi may have regarded as true learning because it appeared in a traditional format. Specifically, Ms. Martin stated that Christi "likes to hit the target". Christi appeared to feel more comfortable with knowing that there was a correct or incorrect answer toward which she was working. Ms. Martin's perception seemed to be limited to what she observed about Christi in the way Christi behaved (academically and socially) in the classroom. An earlier interview with Christi indicated, however, that Christi acknowledged she did learn during WAMS.

While Christi acknowledged that she did learn through WAMS and that students learned about the art work, she did not always see a connection between learning outside of the classroom and learning in the tradition paper/pen or pencil manner. Christi was also one of the only students who did not mention the lack of freedom for students to create their own writing and art assignments. She seemed to appreciate and thrive in the structure of traditional approaches to curriculum. Although she enjoyed the activities associated with the art-infused

curriculum, she was not as prepared to engage in the more critical aspects as some of the other students included in “The Wright Three” reading group.

Amy, on the other, consistently spoke of the lack of freedom allowed by the teachers, particularly with her journal. She acknowledged the freedom available to students during WAMS, and recognized that learning occurred in a different form.

Ritu: How was WAMS different from classes during a “regular” school day?

Amy: . . .we basically walked around instead of sitting all day. Not as many worksheets. Learned stuff about specific subjects even without worksheets.

(Amy, Interview, 05.01.12)

Amy enjoyed the flexibility and opportunities offered through the art-infused curriculum; a trait that seemed to intensify as she resisted traditional worksheets. Amy stated that she found worksheets “boring” and “not fun.” In Figure 4.4, her work in the *Out of Dust* worksheet demonstrated that she did not respond to worksheets, even when they seemed to encourage creativity. She was considered a high achieving student by Ms. Martin’s observations, and received a majority of *Exceeds*, and one or two *Meets*, on her report cards. However, she expressed boredom for much of the classwork. She enjoyed reading the *Chasing Vermeer* (2004) trilogy because it kept her interest; she liked mysteries and enjoyed that she was able to explore the mysteries in the trilogy. Amy acknowledged that she would like to express her voice more often in her schoolwork, but did not take advantage of the opportunities to demonstrate voice in narratives like Donald or Alex. Both Amy and Christi acknowledged and appreciated aspects of engaging with the art-infused curriculum, however, neither really recognized the learning that occurred through art-infusion activities as part of 5th grade learning. Instead they acknowledged

that learning, in a broad sense, occurred; and, this learning occurred through special, non-traditional circumstances such as the WAMS unit. Amy and Christi appreciated being able to be out of the classroom to engage in learning activities and learn something different than they did during most of their 4th grade year. However, they did not recognize the way in which they had opportunities to explore the more enhanced forms of learning including analysis, application, and synthesis. Moreover, fewer of their assignments seemed to demonstrate these forms of enhanced learning than other students.

In Will's case, his reflections about his learning during WAMS revealed more about his development of aesthetic awareness.

Ritu: Tell me what you learned during WAMS?

Will: I learned mostly about [pause] it was like school at the University Art Museum. I learned about the sculptures and all that stuff. There was a sculpture made out of pencils, that sculpture was cool. She didn't tell us nothing about it. And, we had an assignment where we had to look at the paintings and show what expression it was. So, if they were mad, happy, and there was one, where we had a card and we had to figure out a painting that looked like it.

(Will, Interview, 05.03.12)

Will appeared to be more engaged in how he was supposed to interact with the art work. His memory of the sculpture identified that Ms. Anderson, University Art Museum Supervisor, did not shape students' knowledge by providing information about the art work. Instead, Will realized that he was creating his own ideas about the sculptures by looking at the art work and critiquing aspects of it. Although this opportunity was available for Will and the other students, it

seemed to be difficult for students to (a) acknowledge the opportunity, and (b) reflect further on what these opportunities may have meant for the students' creating of knowledge. Students were not introduced to the concept of *aesthetics*, per se. However, some of their responses indicated that they were starting to develop aesthetic awareness. Although several theories have demonstrated that aesthetic awareness is interconnected with learning (Broudy, 1972; Eisner, 2002, and Greene, 1995; 2001), Will illustrated a distinction between the students' enhanced forms of learning and the aesthetic experiences. These opportunities are separated into two sections mostly for organizational purposes that resulted from teachers' reflections on the how the curriculum was received by the students. Teacher reflections separated the enhanced forms of learning from those intended to introduce students to aesthetic experiences. In the next section, I examined the ways in which reflections about the curriculum revealed some development of aesthetic experiences.

Opportunities for Aesthetic Experiences

When referring to aesthetic education, Maxine Greene (2001) stated "knowledge is made, not discovered, through experiences" (p. 14). Aesthetic education reflects four tenets: perception, cognition, affect, and the imagination as the ways of knowing. While aesthetic education is often cited as a way to advocate for art education, this advocacy is not limited to art education. Aesthetic education offers opportunities for students to create knowledge from their own experiences. "Perception is, in the end, a cognitive event; what we see is not simply a function of what we take from the world, but what we make of it" (Eisner, 2002, p. xii). Thus, students' reflections of learning often indicated aesthetic awareness and experiences as well. The approach to reconceptualizing this curriculum was actually connected to a sense of offering students opportunities for aesthetic awareness through the art-infused curriculum. The teachers wanted

them to “experience” the art. Specifically, Ms. Martin, Mr. Finn, and Ms. Anderson had an idea about doing a museum study, and they wanted the students to experience museums in ways that they may not have before. The concept of packaging material for learning, particularly a curriculum, is antithetical to aestheticism, and as a result, the attempt to re-envision the curriculum in a way that introduced students to and encouraged art and art appreciation somewhat organically advocated for the students to engage in aesthetic education. Most curricula that invoke aspects of aesthetic awareness or integrate the arts in an highly cognitive and integrative way tend to do so for short periods of time and generally continue only through the end of a specific unit of study. While this art-infused curriculum was initially created with a heavy focus on the WAMS unit, the collaborating teachers were emphatic in their approach to continued integration of art appreciation and creation.

Teachers’ reflections. When I asked Ms. Martin to identify students who responded positively to this form of curriculum, she identified two students who were identified as having a learning disability and often received support services through special education resources. She noted that these students were “JR, who was the happiest that [I]’d seen him”; Jennifer who was identified as reading on a 2nd grade level actually “got a lot of it” (Ms. Martin, Interview, 05.23.12). Additionally, Ms. Martin also noted that the Western Elementary School Principal specifically told Ms. Martin that “she thought that Alex was much more focused academically.” Although many of the outcomes of aesthetic education suggest high levels of cognition and perception, I chose not to put Ms. Martin’s reflections of these students in the learning section because they indicated a stronger connection with the aesthetic aspects of curriculum. Ms. Martin’s observations suggested that students were not only engaging with the curriculum, but

they were experiencing the curriculum in ways that shaped their outward affect and behavior, as noted by Mr. Finn.

Additionally, Ms. Martin recognized the socioeconomic disparities among the students in her classroom. She often mentioned many of the students were on free and reduced breakfast and lunch and could not afford school supplies. She stressed the curriculum allowed for: “families that wouldn’t normally go to an art museum actually filled up 3/4 of the room.” Moreover, during her interview Ms. Martin stated that the opportunities from the curriculum allowed the teachers “to plant the seeds that you are the form of people that can go to a museum; I think it’s great that we planted those seeds in their head.” Students and families who may have been typically uncomfortable in museums or on the university campus really enjoyed the experience that WAMS offered. Specifically, Ms. Martin noted JR’s parents, Jennifer’s parents, and Alex’s parents spent a significant amount of time looking through the museum and sharing information about their pieces and other artwork. These families developed an aesthetic awareness of how they interacted with the different art available in the museum.

Mr. Finn and Ms. Anderson spent time before the part of WAMS when classes were actually held in the University Art Museum teaching students how to critique artwork. They asked the students to look at each work and think about “What do you see? What does it mean?” Students were able to identify concepts like *patterns, juxtaposition, scale, size, and artist background*. In the first weeks of school, students needed to be guided explicitly in critiquing art work. For instance, when looking at a photograph of one of Joseph Cornell’s Boxes, Mr. Finn told the students about Cornell’s background and his desire for freedom from family obligations. As a result, many of Cornell’s Boxes included objects such as birds or found items that he could use to symbolize the sky. Once students learned about the artist’s background, they began to look

for items connected with what they knew about the artist. This form of awareness carried over for a couple of students, even if it was inadvertent. Both Alex and David mentioned the musicians they researched during the Jazz Age were the same individuals they portrayed in their Spring Musical. Both students mentioned they used the information from their research to understand their individuals and to relate more to the character.

Additionally, students displayed some of their critique skills in daily activities that were not related to their schoolwork. As Mr. Finn remarked during a presentation, “They [the students] are noticing different elements and are learning to critique. The other day, we had a guest speaker and one of the students [Alex] mentioned the pattern on his tie and how it reminded him of one of the artists that we studied.” Aesthetic awareness allowed for these forms of opportunities; the opportunities offered students the ability to create knowledge through connections and experiences. While aesthetic awareness is often strongly associated with artwork, it seemed important to acknowledge that, at its core, aestheticism is about feeling and experiencing.

Students’ reflections. Dewey (1934) suggested it was a mistake to consider art simply as an object. Instead, he argued, art should be experienced because experiencing the art itself is the only way the perceiver (the individual experiencing the art) can make a fluid connection between the object of art and real life. Dewey’s contentions about art illustrate how students began to engage with art work and aesthetics during WAMS. Christi illustrated Dewey’s ideas when reflecting on her experience with the artwork during WAMS:

Ritu: How was WAMS different from classes during a “regular” school day?

Christi: It was different because we weren't just sitting around and doing work. We were actually looking at things and touching them with our bare hands and learning about the piece of artwork.

(Christi, Interview, 05.01.12)

Student interviews did not reflect how they experienced the art work, mostly because students were not specifically asked (or taught how) to reflect on their experience with the art work in the Deweyian sense. However, students gradually became more involved in aesthetic awareness and education, even if it was not explicitly identified as an objective for their learning. Christi's reflection specifically mentioned using hands to experience the artwork and her reflection suggested that the tactile process was an important part of how Christi, at least, engaged with the art work.

Will also displayed evidence of aesthetic awareness when he created his Cornell Box. In his interview, Will reflected on his creative process:

Will: I printed pictures out from home. I think I just put there for entertainment. Those little lego pieces, those are the bricks-you know how in Chicago there's like a whole bunch of skyscrapers? That's what that represents. Those are basketballs.

Ritu: Anything else that you felt was symbolizing something?

Will: There's a court, you can pull it out and pull it in.

Ritu: What are these red things?

Will: The red things were entertainment.

Ritu: So it was just your own creativity?

Will: Yes.

Ritu: Can you make any connections between the Cornell Box and *Chasing Vermeer*?

Will: I couldn't really. I didn't do nothing that really had symbolism to, uh, *Chasing Vermeer* story. [Pause] I should have made some clues. Like maybe the shadow of the bull.

(Will, Interview, 05.03.12)

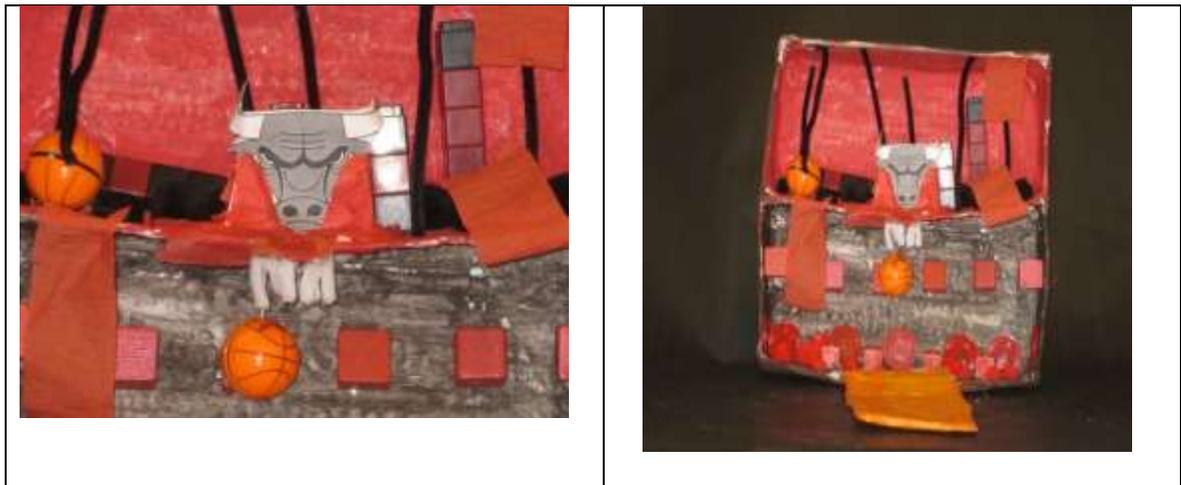


Figure 6.3: Will's Cornell Box

When Will first completed the Cornell Box, he incorporated his own creativity and imagination when he chose to include red crepe paper ribbons just for “entertainment.” He began to think about symbolism by using the lego pieces as the skyscrapers in Chicago. The shape of the legos reminded him of the way skyscrapers appeared in Chicago. Will was one of the more creative people during the creation of the Cornell Boxes, in that he exerted more agency and thought in how he chose what went into his Box. He chose to pick out his own pictures from the internet, rather than have Mr. Finn choose for him. Moreover, when given a chance to reflect on possible connections between *Chasing Vermeer* (2004) and his Cornell Box, he was able to deepen his connection and reflection. The process of creating his Cornell Box seemed to initiate

an aesthetic awareness that also lent itself to synthesizing information from the book. His recognition of the symbolism used by Balliett in the book paralleled his ideas about symbolism in his own art work. This response from Will occurred towards the end of the school year after he had experienced most of the art-infused curriculum. Will's reflection indicated that had these opportunities for aesthetic appreciation been given a space for development, students could create connections to the curriculum that embody the philosophy that underlies critical theoretical principles. The way in which he reconsidered his artwork and thought about possible changes he could make in his art work demonstrated his development of aesthetic awareness and the possibilities it holds to make students' learning experiences richer and more relevant to their lives.

Amy's reflection also suggested an undeveloped opportunity for students to engage in aesthetic practice:

Ritu: Can you tell me about the visit to the University Art Museum?

Amy: First we went to the art museum and looked at a bunch of paintings. Modern art is usually more colorful and more than ancient art. Modern is a little bit harder to understand. There was this one guy who made art on a beach; and I don't understand.

(Amy, Interview, 04.05.12)

Amy learned to critique the artwork as part of WAMS, but never really had a chance to experience the artwork. Her experience with the artwork may or may not have led to an epiphany about the artist who made art on a beach, but she would have had more time with the work itself had the schedule allowed for students to have more than three to five minutes to experience the art work. Amy, like other students, tended to remember items she liked and was able to recall

pieces of information, but the students were given little time in the museum to engage with a single piece of art work or reflect on it.

Alex recognized his engagement with the artwork offered him opportunities for increased creativity in ways that he had not experienced before. Alex was most likely not aware of the term *aesthetic awareness*, since it was not referred to explicitly during planning or during classroom instruction. However, his reflections about WAMS indicated the development of a deeper appreciation and understanding of his engagement with the artwork.

Ritu: Tell me what you learned during WAMS?

Alex: I learned about the sculptures and that when you magnify things it can make something a lot cooler. Just a plain old tissue box can be art. Anything can be art.

Ritu: What were you showing your parents during the art museum tour?

Alex: I was showing them the paintings that I really liked and the sculptures, and um, I showed them this painting where there's this lady and there's two men. And, to me, it's kinda like they are fighting over her. And, it's like she might pick the guy for the money or she might pick the person that she truly loves¹⁰.

Ritu: Why did you like that painting?

Alex: Because even if it's like it just had a little thing in there, it made me use my imagination and it kinda built a whole, entire story just from that little thing.

¹⁰ Alex is referring to the painting, *Love or Money*, 1594, Copy after Cornelius van Haarlem, Dutch (1562–1638), Oil on canvas. His description was a thoughtful interpretation of the painting.

Ritu: Do you feel like you never got to use your imagination before that week?

Alex: Well, I felt like I used my imagination, but it really gave me a boost in my creativity.

(Alex, Interview, 05.03.12)

Alex's most telling statement was that he received a "boost" from the opportunity to use his imagination through experiencing the painting. These opportunities were available for all students to receive this type of "boost" in the curriculum. However, some students may not have recognized the opportunities because it was so different from their traditional school day and was not expressly pointed out to them. Additionally, other than the eight students included in this study, students did not generally have the opportunity to reflect on the curriculum and what they did, learned, or experienced.

Opportunities for Social Studies Education

Integration of social studies into other subjects is often suggested and advocated for, but usually overlooked in the wake of needing to complete curriculum and assessment objectives in literacy and math. A major reason for the teachers' excitement about art-infusion was an opportunity to make deeper and more meaningful connections to the official social studies curriculum Ms. Martin had to follow. During planning, she was very clear in explaining how she wanted to connect many of the art activities to specifically, the Civil War, but also the remaining historical units that she had to teach for the social studies curriculum. The social studies curriculum began with the Civil War and was supposed to be taught all the way to the present day which was difficult for most teachers to complete during the school year. However, Ms. Martin and Mr. Finn both stated at the beginning of the year that they were extremely motivated to make explicit social studies connections for the students with the art-infused curriculum.

Teacher reflections. For Mr. Finn, the goals of the curriculum included aspects of incorporating global awareness and social studies education.

Ritu: What were your goals as a visual art teacher with this [art-infused] approach?

Mr. Finn: To fill all my time, so I could justify having the time. Then I started seeing how students actually really enjoyed the time and were actually looking at things differently through critiquing. So then, how can I show multiple perspectives of one topic while giving a general history? So, I think the idea of when students started picking up history pieces, it was interesting. When they started realizing different perspectives, that kinda pushed me to work a little bit harder on that.

(Mr. Finn, Interview, 06.22.12)

Mr. Finn recognized that the students themselves were making historical connections through their critiques. This realization led the team to discuss different ways students could make more historical connections with art work. Mr. Finn had already decided to create digital narratives on Civil Rights for a special assembly on Dr. Martin Luther King, Jr.'s Birthday in January. The Civil Rights unit came before the Civil War unit simply because the school held a special assembly in observance of Martin Luther King, Jr.'s birthday in January. When the students first completed their Civil Rights' narratives, they seemed extremely engaged in the process and Mr. Finn and Ms. Martin both realized it would be a good opportunity to develop their art-infused connection to social studies. The students' responses suggested they did learn more from and were more excited about learning social studies through the historical photographs and digital narratives than they were through worksheets.

Mr. Finn also worked with the students to develop a natural process of pre-writing and critiquing the photograph in order to begin drafting their narratives. First, each student was asked to paste his/her photo in the journal. Students were then asked to reflect on three aspects for the critique in their journal: *Environment*, *Items*, and *Expression*. Students were to reflect upon these ideas after engaging with the photograph. Once they completed the initial critique, students were then asked to pick a person from the photograph and consider his/her story.

While the narratives seemed to be a successful bridge between art-infusion and social studies, both Ms. Martin and Mr. Finn expressed frustration with the lack of fluency in the historical units of study and consistency in the chronology of events. K-12 instruction, generally, is subjected to extenuating circumstances during the school year (i.e. fire drills, student absences, special assemblies, and holidays), and this curriculum was no different. Mr. Finn was asked to create something special for the Martin Luther King, Jr. Assembly with the 5th graders. As a result, much of his class time and Ms. Martin's class time during January was devoted to creating narratives focused on Civil Rights. Both Ms. Martin and Mr. Finn noted this situation and considered adjusting their focus to developing more connections with Social Studies, as part of the official curriculum.

Uh, and then Mr. Finn had talked about trying to keep it more directly tied to the Social Studies and not...you know at one point, he did all the stuff for the Martin Luther King assembly, which is fine, but, uh, you know, you can keep switching your time periods, which is what we did, but sometimes you can lose your momentum for the time period. . . I think maybe we're going to try to stay a little bit more...it's just little things-it's not that. I did get through World War II, so we did get through that. I'm supposed to all the way to present day. And I never do. Not unless you were just teaching it the old way, like

when we were in school, and you just memorize names and dates that you got tested on a quiz. You know, you don't have any real feeling for it and we wonder why kids hate Social Studies, because that's all you did. So, I don't know how you could go all the way through. I guess, uh, Civil Rights...I guess you can count that. Okay, I had World War II, and then Civil Rights, but not Vietnam War, none of that. No.

(Ms. Martin, Interview, 052312)

The way in which the teachers reflected upon the opportunities for art-infused connections to social studies suggested that although they were pleased with the work that was accomplished during the school year, they were eager to enhance those connections in future opportunities. Social studies appeared to be the one area in which the teachers agreed that they should continue develop more opportunities for students to make connections between historical occurrences and art.

Student reflections. The students recognized the connections that Ms. Martin made with the social studies lessons and workshop to the artifacts that they created in Mr. Finn's class. Most of the students acknowledged they learned more about the historical events from creating the narratives. However, they suggested learning was not always more significant or more memorable than the information that they would have learned from worksheets.

Ritu: What did you learn from that (the narratives)?

Kevin: ...[w]e had to study what they would do and we had to learn what would happen.

(Kevin, Interview, 050112)

Christi: That really, like, you could pick up something and actually write about it. You just don't have to have, like, know the story behind it. You could just

write about a little sheet of paper that's plain. And write about what this, what you could do with it.

Ritu: Did you learn more about the Civil War from that?

Christi: (nodding yes)

Ritu: Is it stuff that you remember?

Christi: Um, no not really.

(Christi, Interview, 05.01.12)

Kevin and Christi both indicated their learning was enhanced during the narrative process.

However, Christi's ambivalence about her learning during the narratives indicated two significant observations. First, she did seem to learn more about the Civil War from creating the narrative because she had to research information to create a story from the photograph. Second, Christi's admission of not necessarily remembering the information she learned demonstrated her learning may not have been different from the memorization of facts and recalling of people, places, and dates. This second observation reinforced the idea that just because a curriculum is created to be critical in its approach and to encourage emancipatory aspects of learning (actions that demonstrate agency, voice, and critical thinking), the opportunities are not always fully utilized or developed in the learner. Multiple factors needed to be present and working together to shape emancipatory experiences for these students. However, it was important to note that the potential was there.

The 5th grade students at Western Elementary School also had opportunities to make global and international connections through their art-infused curriculum. The opportunities the Western students experienced were unique, and no other school in the area had these opportunities. Students were able to meet with the members of an African musical/dance

company, *Spirit of Uganda*. The nearby university sponsored the company's performances and the Western Elementary School students were able to meet with members of the company and introduce Western Elementary School to the members. The members of the company, *Spirit of Uganda*, were all orphans from the ages of 8-18. Each member had lost a parent or both parents to AIDS-related complications. The company was created in hopes of empowering the members through African arts traditions and providing support for children who had been orphaned because of disease.

The fact that the company performed specifically for Western Elementary School, in addition to the scheduled performances for the University, was an extremely significant event for the whole district. The superintendent and assistant superintendent attended the special performance and members of the press were also invited. This assembly opened new opportunities that other schools did not receive. However, when I asked students about the company and a basic question about what the company represented, students had difficulty remembering the information.

Ritu: Can you just tell me a little bit about them and who they were?

Alex: They were performing because all of them were orphans to show America and all the other continents that Africa is not as different of a place but they have different cultures.

Amy: No answer.

Charles: They were orphans and they were performing to raise awareness about Uganda's troubles (disease and homelessness).

Christi: No Answer.

David: No...Maybe to entertain. They lived in Africa.

- Kevin: They were from Africa and they were homeless kids, they didn't have both parents or one parent and they were ages 10-21.
- Serena: They were from Uganda and they were orphans because their parents died.
- Will: Their parents died in the war and they (members of the company) were brought to Urbana and got their strength.

(Interviews, 04.05.12)

Although the students interacted with the members of the *Spirit of Uganda*, they didn't really gain anything from the experience that students from the other schools who attended the performances also seemed to experience. The information that they remembered and discussed with me was not much different than the information the members shared during the original university performances or that was available in the supplementary teachers' resource guide provided by the university's Performing Arts Center and the company. When the students spent the afternoon with the members of the company, they showed them their classrooms and introduced their Reading Buddies. However, there was no discussion of culture background, or other social studies connections that were potentially ready to be explored. The assembly and visit occurred at the beginning of February, a peak time for ISAT preparations. Most of the students' time prior to the special performance was spent working in ISAT workbooks to prepare for the test. In addition to the pressure of testing, the constraints of the school day schedule and district calendar all played a role in abbreviating this opportunity for a larger cultural dialogue and an interdisciplinary connection.

Conclusion

In this chapter, the three strands were examined separately to identify three aspects that are often found to be overlooked as a result of NCLB (Amerin & Berliner, 2002; Banks &

Banks, 2005; Darling-Hammond, 2007; Hursh, 2008; Sunal & Sunal, 2008). However, the three strands may also be considered interconnected in way that represented how an art-infused curriculum was considered. Enhanced learning developed through opportunities to engage in aesthetic experiences and more involved social studies instruction. Aesthetic awareness came from a learned experience of the individual in ways that often reflect issues of social studies (political, social, historical, economic, and geographic). The National Council for the Social Studies (NCSS) suggested social studies instruction was more effective when meaningful connections were made; connections to aesthetic awareness and learning offered an opportunity for more relevant connections. The units included in the art-infused curriculum offered opportunities in each of the strands: enhanced learning forms, aesthetic experiences, and social studies instruction. However, because of time constraints, school schedules, district calendars, and outside pressures, many of these opportunities were abbreviated or hindered - much like the opportunities for student voice and agency. However, it was important to note these opportunities were available to the 5th grade students at Western Elementary School and they experienced unique instruction that most 5th grade students, particularly in public schools, often do not experience. The art-infused curriculum created opportunities that have the potential to develop into greater and richer learning and instructional experiences over time.

Chapter 7

Seeing the Whole Picture

What if imagination and art are not frosting at all, but the fountain head of human experience?

-Rollo May

At its core, this dissertation examined how teachers' instruction and students' engagement were shaped by critical approaches to curriculum that were implemented in the era of standardized testing and accountability, specifically during No Child Left Behind (NCLB). Since implementation in 2002, teachers have expressed a significant amount of frustration with the way NCLB has limited their instruction (Amerin & Berliner, 2002; Hursh, 2008; Sleeter, 2005; Weis, McCarthy, & Dimitriadis, 2006). In hopes of meeting standards and achieving higher scores on assessment, teachers have begun limiting the scope of their instruction and often abandoning more relevant and critical aspects of teaching in hopes of retaining their jobs.

Critical theorists have suggested that changes in approaches to curriculum and instruction hold the potential to create opportunities for students to demonstrate agency in their learning experiences so that the curriculum is not just reinforcing hegemonic practices (Apple, 1979; Carlson, 2005; Freire, 1970;; Giroux, 1983; McLaren, 2006). A critical approach supports the students who have been marginalized by race, class, gender, and sexuality in their interactions with the official curriculum and offers opportunities for all students to be empowered. A reconceptualization of the curriculum offered a chance to create opportunities for enriched and empowered learning in ways that do not necessarily contradict or ignore the official curriculum. This study was conducted, in part, to understand more critical theoretical approaches to curriculum and instruction in the classroom. Moreover, my focus was to examine the ways

students engaged in a reconceptualized curriculum to broaden the curriculum and encourage aesthetic awareness and social studies education.

This dissertation sought to answer one main question, with several sub-questions:

- How does an art-infused curriculum shape 5th grade students' learning?
 - How does an art-infused curriculum reveal aspects of critical philosophies of curriculum?
 - What connections, academic and personal, do students make to an art-infused curriculum?
 - What are students' perceptions of their roles in learning from an art-infused curriculum?
 - What are teachers' perceptions of students' learning from an art-infused curriculum?

The art-infused curriculum was created to encourage students to think in different ways.

Teachers hoped that an integration of art (work, artists, and concepts) would offer students an opportunity to engage in learning experiences that offered collaboration, critical thinking, and creativity. By introducing students to an inter-disciplinary curriculum unit at the beginning of the year, students were exposed to new ways of learning outside of the traditional classroom where students often complete work independently at their desks. Although the curriculum did not remain interdisciplinary (math and science were still separated from the art-infusion block after WAMS was completed), there was a continued effort by teachers to create art integrated instruction. At the beginning of their collaboration, Ms. Martin and Mr. Finn consciously tried to find ways to make explicit connections between the official curriculum and aspects of art (education, individual artists, art work, etc.). As previous research indicated, an art-integrated

curriculum that is completely interdisciplinary, as well as, cognitively and aesthetically equal in its quality, is difficult (Apple, 2006; Bresler, 1995; Strand, 2006). This curriculum did continue to develop and adjust art-infused curriculum over the school year through offering students opportunities to experience art in more personally relevant ways. Students were able to construct their own understanding on art based on scaffolded and art-infused instruction.

Students engaged in the curriculum to develop knowledge and construct their understanding through interactions with activities and material from the curriculum, such as *Chasing Vermeer* (2004), and the art work and activities conducted with the WAMS unit. These types of interactions allowed students to apply the concepts of collaboration, critical thinking, and creativity in the students' engagement with the activities. At the beginning of the year, most students tended to make personal connections and display interests through their products. They enjoyed the creative aspect of the projects and began to make connections among the text and the artists' backgrounds and their artwork. As the school year developed, students began to identify opportunities in which they could exert more agency and voice in their own learning experiences through a variety of assignments. Each student reflected differently upon the experiences.

When I first began this research, I was certain that I would find multiple instances of learning through an emancipatory (Greene, 1988, 2008) curriculum. Greene (1988) suggested that students engaging in an emancipatory curriculum could find "public spaces;" these public spaces would offer students an opportunity to engage in "dialogue and possibility," and offer students a space in which multiple perspectives could develop. My sense was that an aesthetically conceptualized curriculum would offer these spaces. I did not consider the differences between the teachers' roles in imagining the curriculum and enacting the curriculum; the way the students would actually engage with the curriculum; and the way in which

opportunities for learning beyond NCLB would all play a role in how the school year unfolded. More importantly, I needed to consider how students' learning experiences in this specific context created different types of spaces for students--spaces in which students explored creativity, meaning-making, higher-order cognition, and art through several different mediums. Most of the critical, theoretical approaches to curriculum development were and are, in fact, theoretical approaches. Moreover, critical theoretical approaches do not have prescribed products. There are very few studies of implementations of completely critical approaches to curriculum, and, even fewer studies that focus on complete operational curriculum for art integration in an interdisciplinary manner (Bresler, 1995). Many of the attempts toward art – infused curriculum involve “subservient style” (Bresler, 1995) approaches in which the fine arts are tangentially connected to a small part of the curriculum. Other studies include an “affective style” approach which often focuses on open-ended pedagogies such as social justice, and service learning (Gullat, 2008; Stuhut & Gates, 2007), and are implemented to change mood and engage creativity. The art-infused curriculum, in this study, suggested a change in students' attitudes toward learning as well as an increased awareness of student creativity. Moreover, students developed their voices through making connections through experiences in art, aesthetics, and social studies education.

This study reinforced the fact that even an art-infused curriculum, like this one, does not exist in a vacuum and the school day and school structures (i.e. schedules, administrative mandates, and district policies) played an important role in how the curriculum unfolded and student engagement occurred throughout the school year. Ironically, believing so forcefully that I would find only examples of learning through emancipatory curriculum limited how I understood students' learning experiences. The findings forced me to look more

comprehensively at how students and teachers were actually reflecting on the ways in which students were engaging and connecting with and reflecting on the curriculum. My reflections echoed those of Apple (1979) who said, "...we need to examine critically not just how a student acquires more knowledge, but why and how particular aspects of the collective culture are presented in school as objective, factual knowledge" (p. 14). By incorporating aspects of critical philosophies of curriculum in ways that included attention to aesthetic understanding and social studies education, the collaborative group of teachers and university partners created an art-infused curriculum that offered students opportunities for developing creativity and making meaningful personal connections. This curriculum offered opportunities for learning in ways that enabled students to stretch beyond the official curriculum as the students were supported and/or encouraged. The curriculum attempted to incorporate more open-ended, student-centered and higher-order cognitive orientations (Bresler, 1995) as a way to help students interact with art and aesthetic experiences in a way that allows students to create their own understanding of their engagement with the art work. Many students' understanding appeared as creativity in other forms of art production (Cornell Boxes, singing, dancing). However, students began to apply concepts from their experiences with art in their daily instruction and learning experiences.

The art-infused curriculum urged students' learning experiences beyond traditional notions of art education, separating fine arts classes as a "special" or elective as a small portion of the day. The curriculum included art throughout the day and in interdisciplinary ways. Even if students involved in a fine arts class are engaged in higher-cognitive process that promotes aesthetic experiences, these classes are often cut or moved due to financial issues within the schools, or students are pulled out from the fine arts classes to complete work in their "regular" classroom (Strand, 2006). Although the fine arts teachers included in this study, particularly Mr.

Finn and Ms. Hansen, were required to teach at two different elementary schools to consolidate the budget, their classes were considered a crucial part of the curriculum in which student attendance and attention were valued. Moreover, collaborations among Ms. Martin, Mr. Finn, and Ms. Hansen took place on a daily basis through an iterative process. Observations of Mr. Finn's classes indicated that students were engaged in the same types of learning processes (Bloom, 1986) as they engaged with art work or learning about artists that they engaged in during ELA and social studies with Ms. Martin. Students in Mr. Finn's class displayed evidence of learning through their artifacts and their reflections during the interviews.

Although the idea of creating personal connections to art was new to students, they developed their voices within their artifacts (artwork, journals, and digital/written narratives). Because their experiences with artwork were unfamiliar, students' skills needed to be scaffolded and developed as they gained more opportunities to engage with artwork and literature. Students were engaged in learning and developing personal connections to the Cornell Boxes, *Chasing Vermeer* (2004), and *The Wright Three* (2006), their historical narratives, and the musical. When given a space to explore their own agency and voice, students progressively began to make deeper connections over the school year. In some instances, when students were given worksheets that were formulated and reproduced as part of a unit, they reverted back to mimicry and imitation. This is what happened when students were given an opportunity to create poetry in the style of Billie Jo's poem in *Out of the Dust* (1997). However, students still made personal connections and explored aspects of their identity through the reproduced worksheets. Students progressively explored creative ways to connect to the curriculum, and over time students began to display aspects of agency and voice. While these types of connections are possible with a

traditional curriculum, these were also explicit goals of the teachers with the art-infused curriculum.

In my findings, I examined how the relationship among the curriculum, student engagement, and learning opportunities offered possibilities to inform teacher education, particularly with the increased attention to standards-based curricula. These findings were significant to the 2011-2012 Western Elementary School's 5th grade class. In my continued discussions with Mr. Finn and Ms. Martin, these issues were revisited during the 2012-2013 school year. The teachers continued to collaborate and build on the findings during the initial program during the 2011-2012 school year. The findings indicated, then, that although the art-infused curriculum could not be duplicated identically from year to year, it could inform future studies, curriculum adaptations and instructional approaches.

Curriculum, Instruction, and Tension

Educational research has confirmed the tension in curriculum and instruction that has resulted from increased standardization. One of the more revealing aspects of my examination of the art-infused curriculum was the way in which the teachers, particularly Ms. Martin, struggled with the expectations from the official curriculum and the collaborative vision of the ideal curriculum. While many teachers often struggle with the way in which they enact curriculum (as a result of time constraints, classroom issues, and the nature of teaching), a specific concern of current teachers is the lack of agency in their instructional practice. Ms. Martin often discussed her struggles to cover the official curriculum with an art-infused curriculum, even “during a normal school year”. Moreover, Ms. Martin was very clear in her assertion that the *curriculum* itself did not change, but the instructional approaches did. While I did not fully disagree with Ms. Martin's assertion, instructional approaches are a significant part of any curriculum, I found

that the curriculum itself revealed changes because the teachers approached the enactment of the curriculum differently. The teachers responded to the increased standardization measures by including more art-infused, critical approaches to students' learning opportunities (in connection with the official curriculum). My examination of the curricula (ideal, enacted, and hidden) suggested that their approaches created opportunities for agency from the teachers and the students.

The art-infused curriculum presented opportunities for students to explore creativity and imagination. The WAMS unit presented a unique opportunity for students to begin the school year in a different way, a more "fun" (as opposed to "regular") school day. Although those opportunities were not consistent over the school year, students demonstrated that they progressively became more comfortable with the opportunities to explore their voice and agency in more traditional settings (as they created digital narratives and composed poems during the *Out of Dust* unit). While students' personal connections to some assignments can happen in a "regular" curriculum, it is important to acknowledge that the teachers created the WAMS unit as an initial unit in hopes of introducing students to more creative and aesthetic ways of learning.

Although teachers struggled with the constraints to the curriculum by district and administrative expectations, they made a conscious effort to return back to art-infusion throughout the school year. Their approaches to an art-infusion resembles critical approaches in that students were able to demonstrate agency and voice in their learning. When "The Wright Three" group asked Ms. Martin if they could continue with the trilogy, Ms. Martin and Mr. Finn recognized that the students were engaged in the art-infused approach and adjusted the curriculum to meet students' needs and interests. This study examined the art-infused curriculum in its pilot stage, and it has continued to evolve. Educational reforms will always be a concern

for teachers. And, the relationship among curriculum, instruction, and standards will always yield tension. However, the struggles revealed through the study suggested that this complex relationship can and should be navigated and negotiated in ways that create opportunities for agency in teaching and learning.

Examining Student Engagement

As discussed in Chapter 4, students explored opportunities for creativity through individual connections to the art products and the curriculum. Students began the school year by exploring their creativity through the Cornell Boxes and making connections to Joseph Cornell's background and approach to his art. As the school year progressed, students continued to engage in creative connections to the curriculum material. Daily instruction included aspects of direct and guided instruction. However, students were aware that the activities of their daily instruction would help them to create a final, individualized project. Students were aware that they were engaged in a different curriculum, with "more art," and they enjoyed the opportunities to explore their creativity and engage in a different type of learning.

Although I was interested in how students' responses to and engagement with the art-infused curriculum, a significant revelation of my examination was the teachers' instructional efforts. While students admitted to being a little unfamiliar with the new opportunities presented by the art-infused curriculum, they were able to adapt and engage in the different learning opportunities. Mr. Finn and Ms. Hansen collaborated on a daily basis to discuss ways to incorporate fine arts in a more holistic way for the students. Teachers adjusted and differentiated the curriculum to enhance student engagement and interest. The examination of student engagement in this study reaffirmed how interdependent instruction and student engagement are.

Students' perceptions of their learning and engagement with the art-infused curriculum often revealed their frustrations with and approval of the instruction. The students were not usually aware of the curriculum as a concept. They were aware of aspects of the curriculum and could respond to specific activities. Mostly, they were very aware of how the curriculum shaped their learning experiences. The students recognized that they were engaged in a different type of learning, and recognized that there were opportunities to engage in specific interests. More importantly, the students were able to take advantage of these opportunities because of the instructional responses to the students' interests.

Critical approaches to instruction suggest that teachers give students a space for agency, voice, and action. How this type of instruction looks will differ from classroom to classroom. The examination of student engagement with an art-infused curriculum offered a glimpse of how critical approaches to curriculum and instruction can be created with standards-based pressures and expectations. The students in this study were a purposeful sample, and they were self-selected and often labeled as "above average" and "exceptional" students. Most of the students in this study had demonstrated significant academic achievement previously. However, their engagement and agency in learning should still be noted because of the opportunities they received to be more creative and innovative in their artifacts. Moreover, students like Alex, David, and Kevin specifically demonstrated and discussed their interest and connection to the curriculum. Although this type of student engagement *could have occurred* in a "regular" curriculum, the fact is it *did occur* in an art-infused curriculum.

Enhancing Learning Opportunities

The constraints that surrounded the opportunities for enhanced forms of learning, aesthetic experiences, and Social Studies education were often consequences of time and

curriculum. One of the goals that Ms. Martin emphasized during the curriculum collaboration was to include instruction that would appeal to students through multiple intelligences (Gardener, 1983) and different learning styles. Teachers recognized that some students, students who did not have Individualized Education Programs or IEPs, still had more difficulty than other students performing traditional academic tasks such as completing independent readings or work in a timely manner. The general consensus by the teachers was that many students who had difficulty completing more traditional academic tasks were often failing to do so because of a lack of interest or engagement. This art-infused curriculum was created, in part, to engage students in learning by presenting opportunities that moved beyond the traditional approach of performing specific tasks and demonstrating their learning on assessments.

While the collaborating team discussed creating enhanced forms of learning through the art-infused curriculum, there was still an understanding that the constraints of the official/expected curriculum needed to be considered in the planning of unit lessons and activities. Ms. Martin acknowledged that students would be able to make connections to parts of the curriculum that she was required to complete during the school year (specifically the Civil War unit and the Research project) through the art-infused curriculum.

Another constraint within this curriculum was Ms. Martin's lack of certainty using technology and including aesthetic principles in her teaching. Ms. Martin described herself as having an interest in art, but, like many K-5 classroom teachers, was not used to teaching principles of art education and aesthetics. Mr. Finn and Ms. Hansen were usually considered to be in charge of discussions surrounding art and aesthetic experiences. This tended to limit the reflections that students made throughout the school day. While Ms. Martin stated that she had limitations in aspects of technology, art education, and aesthetic awareness, it was clear that she

recognized the opportunities students had, and she encouraged them to explore these opportunities when time permitted. Her instruction often served as a foundation on which students' creativity was expanded. Students read and learned about the dancers in *The Spirit of Uganda* dance troupe before they experienced the program and met with the dancers. Students' experiences with *The Spirit of Uganda* offered active and authentic learning experiences for students that were developed explicitly for an art-infused curriculum.

While it is clear that the curriculum offered enhanced learning opportunities for students, it is also important to note that teachers did not need to have an extensive amount of art education. Studies have indicated that classroom teachers are often uncomfortable enacting art education in their instruction because they lack the art education content knowledge. This art-infused curriculum demonstrated how collaboration among teachers can assist students in becoming engaged in an art-infused curriculum. Students displayed higher-ordered thinking skills and an awareness of larger issues, such as their connection with the dancers from *The Spirit of Uganda*. Students were also introduced to learning through collaboration and, critical thinking through meaning-making experiences, and identifying creativity through aesthetics and experiences with art.

Methodological Limitations

Like most qualitative studies, it would be difficult to replicate the findings or apply them generally to other classrooms. I hoped, however, that the findings could allow a glimpse into different ways of considering students' learning experiences, as high-stakes testing policies continue to dictate curriculum and instruction in public schools. I used a qualitative interpretive approach because I wanted to understand students' own thoughts about their learning experiences. Surveys and infrequent classroom observations would not provide the same depth

or reflection about the students' learning. As the students became more comfortable interacting with me over the school year, they began to speak more freely about what they had learned and what they had experienced.

As the researcher, I was the variable in how the curriculum, teachers' reflections, students' reflections, and student work were interpreted. By using critical theory to interpret their artifacts and their interviews, I was often short-sighted in examining how the work produced by the students indicated examples of how they had connected to a more critical approach to curriculum and pedagogy. Different perspectives and interpretations would yield alternative findings of student engagement and teachers' instructional methods. Due to the lack of a quantifiable measurement tool or instrument, and because I chose not to include achievement data (i.e. report cards and standardized assessment scores), my interpretations were subjective. My interpretations were shaped by my continued contact and conversations with Ms. Martin and Mr. Finn and my interactions with students and teachers during classroom observations. I was not able to prove increased achievement and I was limited by curricular opportunities within the school days (i.e. curriculum constraints and school rules).

Another limitation of this study was that the sample size was purposeful because the students who were chosen to participate in the study were often labeled as high-achieving. Two of the students were labeled as "gifted" and one student was enrolled in some additional literacy resource time. The remaining five students were often considered "good" students based upon Ms. Martin's perceptions of what counts as model student behavior. They received above average grades, were very rarely disciplined, and often had parents who actively participated in school events. As a result, it was easy to understand why students who generally demonstrated above average performance in school would continue to demonstrate above average performance

in another type of curriculum. However, by interviewing students to get them to reflect on their learning and their perceptions of engagement, I hoped to identify what may or may not have helped the students connect to the art-infused curriculum. I found that if they were given a space to reflect on the aesthetic processes they experienced and the way that may have shaped their learning, students could express more interest in and information about their learning than they could when describing their ISAT preparation or reproducible worksheets. From their interviews, students enjoyed learning; they simply needed more space to explore their learning opportunities than they were given in a curriculum dictated by NCLB, R2T, or the CCSS.

Although this study was longer in nature than I had anticipated, I did have time constraints because of my own teaching and assistantship priorities. Ideally, this study would have been longitudinal and I would have been able to create a more consistent schedule for observations and the school schedule would not divide the fine arts teachers' time between 2-3 other schools in the district. As acknowledged in Chapter 3, I was not an impartial researcher. I had become close with these teachers and I felt fortunate to be able to share in their creative, pilot curriculum. I was very aware of the laborious hours that they had in planning the curriculum and their vested interest in art as an integral part of students' learning experiences. I felt compelled to reassure them that my examination of the curriculum and instruction connected to their collaboration was not meant to be evaluative, but more interpretive. My goal in conducting a qualitative study was to have an opportunity to become immersed in the context of the study, and understand what occurred in the classroom. It was still a struggle to remain neutral when I analyzed the data and reflected on the tensions that emerged from the curriculum or the ways the students reflected on their learning.

Implications for Future Research

This study was to examine the possibility of including critical approaches for curriculum and art-integration in spite of continued efforts to politicize and standardize curriculum. My goal for this study was not to create a “how-to” guide for curriculum planning. Instead, I hoped to offer an example of how critical philosophies of curriculum and instruction do not have to be ignored in favor of traditional and more conventional views of curriculum and instruction. The significant ideas from this curriculum are not in the daily procedures, but the opportunities that emerged from the curriculum for both teachers and students. This study introduced new concepts and approaches in the local community in which it was implemented, and served as an example of approaches to curriculum that could shape future curriculum, instruction, and research.

In my introduction, I introduced the Shakespearean quote, “painting the lily.” The metaphor was used to highlight the tensions and divergent viewpoints surrounding the purpose of education and the way it should be enacted through curriculum. While the Lords tried to persuade King John about the supercilious nature of his need for an extra celebration, I experienced the same reaction I have when a traditionalist argues that attention to the fine arts and critical approaches to curriculum and instruction are unnecessary. I believe the lily needs to be painted, and that learning can only be enhanced, more engaging, and more significant with the attention to reconceptualizing and adapting curriculum in ways that highlight student agency and voice in learning. I acknowledge that such learning approaches have the potential to blur the lines and make learning messy, unpredictable, and inconsistent. So is life, and it seems the best way to prepare students for life - a good life at that - is to help them navigate uncertainty and vagueness by encouraging them to become agents of their own learning.

Broudy (1981) highlighted two questions in considering what knowledge belongs in curriculum in secondary schools: *what is good knowledge?* and *what is knowledge good for?* These questions are similar to those asked by progressivists, reconceptualists, and critical theorists. At the crux of these questions is the issue of power within education and the quest to find ways to empower for the learner. I used Broudy in the section on implications for future research because he did not claim to be a progressivist, a reconceptualist, or a critical theorist. He claimed to be a Classical Realist, and believed that there is a set of knowledge and key concepts that all students should learn. However, he advocated for learning through aesthetic experiences. “Broudy’s promise that life will be enhanced if, through education, one’s tastes can be altered to approach the tastes of the connoisseur, formed the rationale for aesthetic education, and placed arts appreciation at the centre” (Bresler, 2001; p. 65). If a Classical Realist can see the value of creativity and aesthetic experiences in students’ learning and education as a whole, it seems possible to make the argument appeal to traditionalists in educational policy and reform.

My hope for future research is for this study to be a beginning point. While art education has long advocated the benefits of art-infused/art-integrated curriculum and instruction, it is difficult to fully implement an art-infused curriculum across all content areas and throughout the whole school year. As this study demonstrated, even though the teachers’ discussions during planning specifically addressed ways in which Ms. Martin could connect parts of the social studies curriculum not just to WAMS, but with art, often those opportunities or connections were overlooked or rushed through because of the need to complete the official curriculum. The teachers in this study are about to begin their third year implementing this art-infused curriculum. Every year becomes more integrated and it becomes easier to find spaces to connect art to the curriculum in relevant and engaging ways. The original WAMS program has spread to

over 10 schools around the community. The teachers are often speakers at professional development sessions and have begun to present their curriculum at some national conferences.

The study suggested that there needs to be space, or public space as Greene indicated over 30 years ago, for students to explore opportunities for agency and voice to develop. For educators, educational researchers, and curriculum developers who consider how curriculum will be enacted in the classroom, this study could guide teachers and students to explore such opportunities. The most effective way to challenge whose knowledge is represented in the official curriculum is to have students learn how to create their own knowledge. This curriculum was inventive, messy, exciting, flawed, and the start of something exciting for the students, teachers, schools, arts, and the school-university partnerships. To be a part of this curriculum and this study was amazing (and exhausting). King John wanted to “paint the lily” to make a statement. I think this curriculum did something close - it started a discussion within a community.

References

- . (2009). No child left behind: The impact of the latest federal education legislation for the arts. Washington, DC: Americans for the Arts. Retrieved from Americans for the Arts website: http://www.artsusa.org/networks/arts_education/arts_education_015.asp#
- Agbaria, A. K. (2009). The social studies education discourse community on globalization: Exploring the agenda of preparing citizens for the global age. *Journal of Studies in International Education*, 15 (1), 57-74.
- Ali, S. R., & Ancis, J. R. (2005). Multicultural education and critical pedagogy approaches. In Carolyn Zerbe and Ada L. Sinacore (Eds.), *Teaching and social justice: Integrating multicultural and feminist theories in the classroom*, (pp. 69-84). Doi: 10.1037/10929-004
- Amrein, A.L. & Berliner, D.C. (2002, March 28). High-stakes testing, uncertainty, and student learning *Education Policy Analysis Archives*, 10(18). Retrieved January 3, 2012 from <http://epaa.asu.edu/epaa/v10n18/>.
- Anderson, L.F. (1968). An examination of the structure and objectives of international education. *Social Education*, 35(7), 639-652.
- Anderson, T., & McRorie, S. (1997). A role for aesthetics in centering the K-12 art curriculum. *Art Education*, 50(3), 6-14.
- Anyon, J. (1983). Social class and the hidden curriculum of work. In H. Giroux & D. Purpel (Eds.), *The hidden curriculum and moral education: Deception or Discovery?* (pp. 143-167). Berkeley, CA: McCutchan Publishing.
- Apple, M. P. (1982, 1999). *Official knowledge: Democratic education in a conservative age*. NY: Routledge

- Apple, M. P. (2006). Arts integration across the curriculum. *Leadership*, 36 (2), 14-17.
- Apple, M. W. (1996). Power, meaning, and identity: Critical sociology of education in the United States. *British Journal of Sociology of Education*, 17, 121-144.
- Apple, M. W. (2006). Afterword. In L. Weis, C. McCarthy, & G. Dimitriadis, (Eds.), *Ideology, curriculum, and the new sociology of education: Revisiting the work of Michael Apple* (pp. 203-219). NY: Routledge.
- Apple, M. W. (2008). Curriculum planning: Content, form, and the politics of accountability. In F. M. Connelly, M. F. He, & Phillion (Eds.), *SAGE handbook of curriculum and instruction*. (pp. 22-45). Thousand Oaks, CA: SAGE.
- Apple, M. W., & Weis, L. (Eds.). (1983). *Ideology and practice in schooling*. Philadelphia: Temple University Press.
- Ayers, W., Quinn, T., & Stovall, D. (Eds.) (2009). *Handbook of social justice in education*. NY: Routledge.
- Baldacchino, J. (2008). The praxis of art's deschooled practice. *International Journal of Art & Design Education*, 27(3), 241-250.
- Balliett, B. (2004). *Chasing Vermeer*. NY: Scholastic.
- Balliett, B. (2006). *The Wright Three*. NY: Scholastic.
- Balliett, B. (2008). *The Calder Games*. NY: Scholastic.
- Banks, J. A., & Banks, C. A. M. (Eds.). (2005). *Multicultural education: Issues and perspectives* (5th Ed.). Hoboken, NJ: Wiley Jossey-Bass
- Barkan, M. (1962). Transition in art education: Changing concepts of curriculum, content, and teaching. *Art Education*, 15(7), 12-18+27-28.
- Beatty, P. (1988). *Charlie Skedaddle*. NY: Scholastic.

- Beyer, L. E. & Apple, M. W. (1994). *The Curriculum: Problems, politics, and possibilities*. NY: State University of New York Press.
- Bloom, B., Puro, P., & Theodorou, E. (1989). Procedural display and classroom lessons. *Curriculum Inquiry*, 19(3), 265-291.
- Bloom, B. (1982). *Human characteristics and school learning*. NY: McGraw-Hill Book Company.
- Brady, M. (2008). Cover the material or teach students to think? *Educational Leadership*, 65(5), 64-67.
- Bresler, L. (1993). Three orientations to arts in the primary grades: Implications for curriculum reform. *Arts Education Policy Review*, 94(6) (July/August 1993).
- Bresler, L. (1994). Imitative, complementary, and expansive: Three roles of visual arts curricula. *Studies in Art Education*, 35(2), 90-104.
- Bresler, L. (1995). The subservient, co-equal, affective, and social integration and their implications for the arts. *Arts Education Policy Review*, 96 (5).
- Bresler, L. (1998). 'Child art', 'fine art', and 'art for children': The shaping of school practice and implications for change. *Arts Education Policy Review*, 100(1), (September/October, 1998).
- Bresler, L. (2001). Harry Broudy. In J. A. Palmer's, *Fifty modern thinkers on education: From Piaget to the present*, (pp. 64-68). London: Routledge
- Bresler, L. (2002). School arts as a hybrid genre: Institutional contexts for art curriculum. In L. Bresler & C. M. Thompson, (Eds.), *The arts in children's lives: Concept, culture & curriculum* (pp. 169-183). Dordrecht, The Netherlands: Kluwer Academic Publishers.

- Bresler, L. (2008). Harry Broudy. In J. A. Palmer's (Ed.), *Fifty modern thinkers on education: From Piaget to the present* (pp. 64-69). NY: Routledge.
- Broudy, H. (1972). *Enlightened cherishing: An essay on aesthetic education*. Urbana: University of Illinois Press.
- Burnaford, G. E. (2007). Arts integration frameworks, research, and practice: A literature Review. Arts Education Partnership. Retrieved from: http://aep-arts.org/publications/info.htm?publication_id=33&PHPSESSID=afe25a7f1a010507cb57d091fbf2649f
- Case, R. 1993. Key elements of a global perspective. *Social Education* 57 (6): 318-25.
- Chin, C. (2010). Transformative non-confrontational multicultural education. Unpublished Dissertation: University of Illinois at Urbana-Champaign (Champaign, IL).
- Cossentino, J. & Williamson, D. (1999). The math studio: Harnessing the power of the arts to teach across disciplines. *Journal of Aesthetic Education*, 33(2), 99-109.
- Cresswell, J.W. (2007). *Qualitative inquiry and research design: Choosing among five approaches*. Thousand Oaks, CA: Sage.
- Darling-Hammond, L. (2007). Knowledge for teaching: What do we know? In M. Cochran-Smith, S. Feiman-Nemser, D. J. McIntyre, and K.E. Demers, (Eds.), *Handbook of research on teacher education: Enduring questions in changing contexts (3rd Ed.)* (pp. 1316-1324). New York: Routledge.
- Davis, J. R. (2007). Making a difference: How teachers can positively affect racial identity and acceptance in America. *The Social Studies*, 98(5), 209-216.
- Deasy, R. (2002). *Critical links: Learning in the arts and student academic and social*

- development*. Washington, D. C.: Arts Education Partnership.
- Dewey, J. (1921a; 2010a). *The child and the curriculum*. Digireads.com publishing.
- Dewey, J. (1921b; 2010b). *The school and society*. Digireads.com publishing.
- Dewey, J. (1934). *Art as experience*. New York: Perigee Books.
- Duncan-Andrade, J. (2009). Youth and social justice in education. In W. Ayers, T. Quinn, & D. Stovall (Eds.), *Handbook of social justice in education* (pp. 449-453). New York: Routledge.
- Efland, A. D. (1976). The school art style: A functional analysis. *Studies in Art Education*, 17(2), 37-44.
- Efland, A. D. (1995). Ch. 1: Change in the conceptions of art teaching. In R. W. Neperud, (Ed.), *Community in art education: Beyond postmodernism*, (pp. 25-40). NY: Teachers College Press.
- Eisner, E. (1976). *The arts, human development, and education*. New York: Macmillan.
- Eisner, E. (1985). *The educational imagination: On the design and evaluation of school programs*. New York: Macmillan.
- Eisner, E. (1994). Revisionism in art education: Some comments on the preceding articles. *Studies in Art Education*, 35(3), 188-191.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- Feldman, E. B. (1992). Formalism and its discontents. *Studies in Art Education*, 33(3), pp. 122-126.
- Fischman, G. E., & Haas, E. (2009). Critical pedagogy and hope in the context of neo-liberal globalization. In W. Ayers, T. Quinn, & D. Stovall (Eds.), *Handbook of social justice in education* (pp. 565-575). New York: Routledge.

- Fitchett, P.G., & Heafner, T.L. (2010). A national perspective on the effects of high-stakes testing and standardization elementary social studies marginalization. *Theory and Research in Social Education*, 38(1), 114-130.
- Flinders, D. J., & Thornton, S.J. (Eds.). (2009). *The curriculum studies reader* (3rd ed.). New York: Routledge.
- Fowler, C. (1996). *Strong arts, strong schools: The promising potential and shortsighted disregard of the arts in American schooling*. New York: Oxford University Press.
- Freedman, K., & Stuhr, P. (2004). Curriculum change for the 21st century: Visual culture in education. *Journal of Research and Policy in Art Education*, 36, pp. 815-827.
- Freire, P. (1970). The adult literacy process as cultural action for freedom. *Harvard Educational Review*, 40, 205-225.
- Freire, P. (1972). *Pedagogy of the oppressed*. NY: Continuum International Books.
- Freidman, T. L. (2007). *The world is flat: A brief history of the twenty-first century*. NY: Farrar, Straus, & Giroux.
- Gaudelli, W. (2002). U.S. kids don't know U.S. history: The NAEP study, perspectives, and presuppositions. *The Social Studies*, 93(5), 197-201.
- Gaudelli, W. (2003). *World class: Teaching and learning in global times*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Gee, J. P. (2001.) Identity as an analytic lens for research in education. *Review of Research in Education*, 25, 99-125.
- Geuss, R. (1981). *The idea of critical theory: Habermas and the Frankfurt school*. Cambridge: Cambridge University Press.
- Giroux, H. A. (1983). *Theory and resistance for education: A pedagogy for the opposition*.

- Westport: Bergin & Harvey.
- Giroux, H. A. (1992) *Border Crossings: Cultural workers and the politics of education*. NY: Routledge.
- Giroux, H. A., & Penna, A. (1983). Social education in the classroom: The dynamics of the hidden curriculum. In H. Giroux & D. Purpel (Eds.), *The hidden curriculum and moral education: Deception or discovery?* (pp. 100-121). Berkeley, CA: McCutchan Publishing.
- Giroux, H. A., & Simon, R. I. (1994). "Pedagogy and the critical practice of photography". *Disturbing Pleasures* (pp. 93-105). NY: Routledge.
- Giroux, H. A. (2012). *Education and the crisis of public values*. NY: Peter Lang Publishing.
- Goodlad, J. I. (1964). *School curriculum reform in the United States*. NY: The Fund for the Advancement of Education.
- Greene, M. (1984). The art of being present: Educating for aesthetic encounters. *Journal of Education*, 166(2), 123-135.
- Greene, M. (1988). The artistic aesthetic curriculum. *Curriculum Inquiry*, 6 (4), pp. 283-296.
- Greene, M. (1995). *Releasing the imagination: Essays on education, arts, and social change*. San Francisco, CA: Jossey-Bass.
- Greene, M. (2001). *Variations on a blue guitar*. New York: Teachers College Press.
- Greene, M. (2009). Curriculum and consciousness. In D. J. Flinders and S. J. Thornton (Eds.), *The curriculum studies reader*, pp. 135-149. NY: Routledge.
- Grogan, J. (2008). *Marley and Me*. NY: Harper Collins Publishers.
- Guba, E.G. (1990). *The paradigm dialogue*. CA: Sage.
- Gullat, D. E. (2008). Enhancing student learning through arts integration: Implications for the

- profession. *High School Journal*, 12-25.
- Hallmark, E. (2010). Arts as integrated inquiry: Defining and centering quality arts practice in schools. (Unpublished doctoral dissertation). University of Rochester, Rochester, NY.
- Hamblen, K. A. (2002). Children contextual art knowledge: local art and school art context comparisons. In L. Bresler & C. M. Thompson, (Eds.), *The arts in children's lives: Context, culture, and curriculum* (pp. 15-27). Dordrecht, The Netherlands: Kluwer Academic Publishers.
- Hanvey, R. (1976). *An attainable global perspective*. NY: Centre for War/Peace Studies.
- Heath, S. B. (1983). *Ways with words: Language, life and work in communities and classrooms*. Cambridge: Cambridge University Press.
- Hesse, K. (1999). *Out of the Dust*. NY: Scholastic.
- Hicks, L. E. (1994). Social reconstruction and community. *Studies in Art Education*, 35, 149-156.
- Hicks, D. (2003). Thirty years of global education: A reminder of key principles and precedents. *Educational Review*, 55(3), 265-275.
- Higgins, C. (2008). Instrumentalism and clichés of aesthetic education: A Deweyan corrective. *Education and Culture*, 24(1), 7-20.
- Ho, L. (2009). Global multicultural citizenship education: A Singapore experiences. *Social Studies* 100(6), 285-293.
- Holcomb, S. (2007). State of the arts. *NEA Today*, 35-37.
- Hursh, D. (2008). *High-stakes testing and the decline of teaching and learning: The real crisis in education*. New York: Rowman & Littlefield Publishers, Inc.
- Jackson, P. (1968). *Life in classrooms*. Austin, TX: Holt, Rinehart and Winston, Inc.

- Johnson, M. (1967). Definitions and models in curriculum theory. *Educational Theory*, 17, 127-140.
- Joseph, P. B., Bravmann, S. L., M.A. Windschitl, E.R. Mikel, & N. S. Green. (Eds.). (2000). *Cultures of curriculum*. New York: Routledge.
- Kincheloe, J. (2007). *Critical pedagogy*. New York: Peter Lang.
- Kniep, W. M. (1986). Defining a global education by its content. *Social Education*, 50(6), 437-446.
- Krug, D., & Cohen-Evron, N. (2000). Curriculum integration, positions, and practices in art education. *Studies in Art Education*, 4(3), 258-275,
- Ladson-Billings, G. (2009). *The dreamkeepers. Successful teachers of African American Children* (2nd Ed.) (pp. 59-84). San Francisco: Jossey-Bass.
- Leming, J. S., Ellington, L., & Schug, M. (2006). The state of social studies: A national random survey of elementary and middle school social studies teachers. *Social Education*, 70(5), 322-327.
- Leshnoff, S. K. (2003). Teaching art, moral conduct, and John Dewey for today. *Art Education*, 56(6), 33-39.
- Lowenfeld, V., & Brittain, W. L. (1947; 1975). *Creative and mental growth* (6th ed.). New York: Macmillan Publishing Co., Inc.
- Lucas, A.G. (2010). Distinguishing between multicultural and global education: The challenge of conceptualizing and addressing the two fields. *Clearing House*, 83 (6), 211-216.
Doi:10.1080/00098650903505373
- Martin, J.R. (1985). Becoming educated: A journey of alienation or integration? In J. R.

- Martin's (Ed.), *Changing the educational landscape: Philosophy, women and curriculum* (pp. 200-211). NY: Routledge.
- Martin, J. R. (1994). *Changing the educational landscape: Philosophy, women and curriculum*. NY: Routledge.
- Mishook, J., & Kornhaber, M. L. (2006). Arts integration in an era of accountability. *Arts Education Policy Review*, 107(4), 3-11.
- McCarty, D. M. (2007). Using multicultural national council for the social studies notable books in the elementary classroom. *The Social Studies*, 98(2), 49-53.
- McLaren, P. (2007). *Life In Schools: An introduction to critical pedagogy in the foundations of education* (5th ed.). Boston: Pearson.
- Moll, L. C. (1994). Mediating knowledge between homes and classrooms. In D. Keller-Cohen (Ed.), *Literacy: Interdisciplinary Conversations* (pp. 385-410). Cresskill, NJ: Hampton Press.
- Murphy, J. (2009). The philosophy of a creative arts educator: Wisdom is the legacy left by Harry Broudy 1905-98.
- National Association for Music Education (NAEA). (2010). <http://www.menc.org/resources/view/the-national-standards-for-arts-education-a-brief-history>.
- National Center for Educational Statistics (NCES). (2009). *The nation's report card: Arts 2008 music & visual arts*. <http://nces.ed.gov/nationsreportcard/pubs/main2008/2009488.asp>
- National Education Association (NEA). (2008) *Center on Education Policy: NCLB Narrows the Curriculum*, February 2008. Retrieved from: <http://www.nea.org/home/17993.htm>
- National Council for Social Studies. (2001). *Preparing citizens for a global community*.

Retrieved from: <http://www.ncss.org/positions/global>

National Council for Social Studies. (2001). *What are global and international education?*

Retrieved from: <http://www.socialstudies.org/positions/global/whatisglobaled>

National Council for Social Studies. (2011). Retrieved from: <http://www.ncss.org>

Noffke, S. (1994). Multicultural curricula: “Whose knowledge?” and Beyond. In L. E. Beyer & M.W. Apple’s (Ed.), *The Curriculum: Problems, Politics, and Possibilities* (pp. 101-116). NY: State University of New York Press.

Oliva, P. (2001). *Developing the curriculum*. Boston: Allyn & Bacon.

Oreck, B. (2004). The artistic and professional development of teachers: A study of teachers’ attitudes toward and use of the arts in teaching. *Journal of Teacher Education*, 55(1), 55-69.

Pace, J. L. (2008). Inequalities in history-social science teaching under high-stakes accountability: Interviews with fifth-grade teachers in California. *Social Studies Research and Practice*, 3(1), 24-40.

Palmer, J., Cooper, D. E., & Bresler, L. (Eds.) (2001). *Fifty Modern Thinkers on Education: From Piaget to the Present Day*. UK: Routledge/Taylor & Francis.

Parsons, M., & Blocker, H. G. (1993). *Aesthetics and education*. Champaign, IL: University of Illinois Press.

Pinar, W.F. (2009). The reconceptualization of curriculum studies. In D. J. Flinders & S. J. Thronton (Eds.), *The curriculum studies reader* (3rd edition) (pp. 168-175). New York: Routledge.

Pinar, W. F., Reynolds, W. M., Slattery, P., & Taubman, P. M. (2008). *Understanding curriculum*. NY: Peter Lang Publishing.

- Quinn, T. (2010). Social justice and arts education. In T. K. Chapman & N. Hobbel (Eds.), *Social justice pedagogy across the curriculum: The practice of freedom* (pp. 223-235). New York: Routledge.
- Reeves, D. (2007). Academics and the arts. *Educational Leadership*, 80-81.
- Santora, E. D. (2003). Social studies, solidarity, and a sense of self. *The Social Studies*, 94 (6), 251-256.
- Schwab, J. (1970). The practical: A language for curriculum. Retrieved from ERIC database. (ED038332).
- Sikes, M. (2009). *AEP summary and analysis of GAO report, "access to art education"*. <http://www.aep-arts.org/>
- Sleeter, C. E. (2005). *Un-standardizing curriculum: Multicultural teaching in the standards-based classroom*. NY: Teachers College Press.
- Smith, M. L., Miller-Kahn, L., Heinecke, W., & Jarvis, P. F. (2004). *Political spectacle: And the fate of American schools*. NY: Routledge Farmer.
- Smith, R. (1992). On the third realm: Credibility and commitment: In praise of Harry S. Broudy. *Journal of Aesthetic Education*, 26(4), 1-3.
- Stinson, S. W. (2002). What we teach is who we are: The stories of our lives. In L. Bresler & C. M. Thompson, (Eds.), *The arts in children's lives: Context, culture, and curriculum* (pp. 157-167). Dordrecht, The Netherlands: Kluwer Academic Publishers.
- Stuht, A. C., & Gates, J. H. (2007). The case for arts-based curriculum. *Leadership*, 30-33.
- Strand, K. (2006). The heart and the journey: Case studies of collaboration for arts integrated curricula. *Arts Education Policy Review*, 108 (1), 29-36.
- Sunal, C. S., & Sunal, D. W. (2007). Reports from the field: Elementary teacher candidates

- describe the teaching of social studies. *International Journal of Social Education*, 22(2), 29-48.
- Taba, H. (1962). *Curriculum development: Theory and practice*. New York: John Wiley.
- Thronton, S. (2005). *Teaching social studies that matters*. NY: Teachers College Press.
- Tyack, D., & Cuban, L. (1995). Why the grammar of schooling persists. In D. Tycek & L. Cuban's (Eds.), *Tinkering toward utopia: A century of public school reform* (pp. 85-109). Cambridge, MA: Harvard University Press.
- Tyack, D., & Tobin, W. (1994). The "grammar" of schooling: Why has it been so hard to change? *American Educational Research Journal*, 31(3), 453-479.
- Tyler, R. (1949). *Basic principles of curriculum and instruction*. Chicago: University of Chicago Press.
- Vadeboncoeur, J. A. (2006). Engaging young people: Learning in informal contexts. *Review of Research in Education*, 30, 239-274. doi: 10.3102/0091732X030001239.
- Vallance, E. (1983). Hiding the hidden curriculum: An interpretation of the language of justification in nineteenth-century educational reform. In H. Giroux & D. Purpel (Eds.), *The hidden curriculum and moral education: Deception or discovery?* (pp. 9-25). Berkeley, CA: McCutchan Publishing.
- Vandenberg, D. (1992). Harry Broudy and education for a democratic society. *Journal of Aesthetic Education*, 26(4), 5-19.
- van Dijk, J. (2005). *The deepening divide: Inequality in the information society*. London: Sage Publications.
- VanFossen, P.J. (2005). Reading and math take so much of the time. *Theory and Research in Social Education*, 33(3), 376-403.

- VanFossen, P.J., & McGrew, C. (2008). Is the sky really falling?: An update on the status of social studies in the K-5 curriculum in Indiana. *International Journal of Social Education*, 23(1), 139-182.
- Vygotsky, L.S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: MIT Press.
- Weis, L., McCarthy, C., & Dimitriadis, G. (Eds.), (2006). *Ideology, curriculum, and the new sociology of education: Revisiting the work of Michael Apple*. NY: Routledge.
- Walker, D. (1971). A naturalistic model for curriculum development. *The School Review*, 80(1), 51-65.
- White, J. (2008). Teachers prepare to integrate social justice into the social studies curriculum. *The Social Studies*, 99(2), 83-84.
- Whitty, G. (2002). *Making sense of education policy*. London, Paul Chapman Publishing.
- Wilkins, J. L. M., Graham, G., Parker, S., Westfall, S., Fraser, R. G., & Tembo, M. (2003). Time in the arts and physical education and school achievement. *Journal of Curriculum Studies*, 35 (6), 721-734.
- Willis, J. S. (2007). Putting the squeeze on social studies: Managing teaching dilemmas in subject areas excluded from state testing. *Teachers College Record*, 109 (8), 1980-204
- Winner, E., & Hetland, L. (2000). The arts in education: Evaluating the evidence for a causal link. *Journal of Aesthetic Education*, 34(3-4), 3-10.
- Wu, P., & Chiou, W. (2008). Postformal thinking and creativity among late adolescents: A post-Piagetian Approach. *Adolescence*, 43, 237-253.
- Zerbe Enns, C., & Forrest L.M. (2005). Toward defining and integrating multicultural and

feminist pedagogies. . In Carolyn Zerbe and Ada L. Sinacore (Eds.), *Teaching and social justice: Integrating multicultural and feminist theories in the classroom*, (pp. 3-23). Doi: 10.1037/10929-004

Appendix A

Continuing to Shape a Shared Vision of WAS:IS

Taken from an collaborative email 07.29.11

- Chancellor's Academy: The Academy is a concentrated, week-long, school-team oriented professional development program which is planned and implemented by the teacher collaborators at the Center for Education in Small Urban Communities. The program works in partnership with teacher and district leaders in the local community schools. Developing a framework for WAM; brainstorming Spirit Of Uganda school engagement; planning 2011/2012 collaborations using the framework of ART'S INFUSED EDUCATION to explore, connect, and enrich learning across the curriculum; discussing commitment for incorporating visual teaching strategies (VTS) as a common instructional method; considering use of various technology for project based learning; discussing how to deepen past and present collaborations with university and community partners; devising opportunities for parental involvement; encouraging the project based philosophy of WAS:IS by setting summer dates for planning and collaborations
- Defining Our Shared Values: Mr. S initiated a discussion of Committed, Capacity Changing Collaborations that are Transparent and Transforming. Art[s] Infused Education calls for focus on Collaboration, Communication, Critical Thinking, and Creativity.
- Art Institute: The Visual Art Teacher at Western Elementary School, Mr. Finn, is pursuing personal and professional connections with the Institute. He has secured from them a donation of 144 art books for Western School with a value over \$2500. The

Institute connection brings exciting possibilities for interactions and explorations for small student groups. These would be developed by Art Institute undergraduates and supervised by their Professor.

- Children's Literature: Chasing Vermeer will be read by all members for fifth grade focus at WAM. Inquiry Questions are chosen that are connected to this book and woven throughout planning for WAM and 2011-2012 WAS-IS focus. These questions are: *Who Am I? What Is Art?* The third grade selects books to read that encourage sculpture study which is an on going fine arts 3rd grade focus. They also select books to continue to expand WAM as part of the Western Elementary School culture.
- Global Children's Challenge for 2011: Ms. Martin and Ms. Redmon, both are 5th grade teachers at Western Elementary School, are accepted for this program which connects children around the world and starts on Sept. 15. Free pedometers are given to every child to be worn and count their steps. The children are challenged to change their relationship with exercise, their bodies, and the environment. Benefits extend beyond making exercise fun as the program complements curriculum from geography to social studies to technology to global citizenship.
- South Africa and Uganda: During WAM week there will be a special exhibit highlighting art inspired by the South African Musician, Mariam Makeba, a world renowned singer. Through her music she informed people in other countries about apartheid and inspired joyful connections for all peoples. South Africa will be highlighted in other significant ways during the WAS:IS school year of 2011/2012 as will Uganda culminating in Spirit of Uganda performed at a Performing Arts Center. There are continued conversations about ways to explore artist and academic connections for South Africa and Uganda that

will enhance student learning for upcoming school year. Ritu and a University Professor will share experiences about South Africa during a presentation.

- Collaborative Partners and Small Group Meetings: These have been on going all summer. Interests and topics such as: investigating technology resources; developing a prototype for student journals; brainstorming which artists could enhance student learning engagement revolving around WAS:IS; pre-planning of how to teach children relevant songs and dances ; science lesson connection developed using camera obscura as a focus, and many others. Center for Community Arts Partnerships at Columbia College, Chicago: CCAP attributes their success to building meaningful, sustainable partnerships by uniting college, public schools, and community. Through these unique relationships, CCAP creates innovative art programming that builds stronger schools and communities, and ultimately better educated students. They were only one of 15 organizations to receive the National Arts and Humanities Youth Program Award as presented by Michelle Obama. It has been recently suggested by Mr. Jones (Engagement Director at University Performing Arts Center) that we take a look at some of their ideas to possibly incorporate into our model.
- Spring Teacher Workshop: It has been proposed by Ms. Anderson (University Art Museum) that a workshop could be devised to share ideas with other schools concerning collaborations with university departments in regards to supporting teacher's curriculum projects and student learning. Planning has begun and will be continuing.
- VTS (Visual Thinking Strategies) Teacher Training: Mr. Jones has had previous in depth training with VTS and planned workshops. He will plan training and classroom support for this teaching method of visual literacy. Ms. Anderson has used VTS with museum

docents and feels comfortable adapting VTS to fit our particular needs in addition to training and supporting teachers. Ms. Martin has had previous experience and can assist.

- Literacy Skills For Twenty First Century: A university teacher collaborator, who facilitated the group's session at the Chancellor's Academy, will provide support and assistance with literacy goal planning and enrichment activities. Summer assistance to teachers has been very helpful. She will continue to be involved professionally in fall planning and partnering with teachers on specific learning outcomes.
- Bruce Mau: Our Art Alliance keynote speaker from May continues to inspire. Massive Change and The Third Teacher were bought by several group members. Ideas of interest continue to be discussed from these 2 books and also Bruce's presentations available for viewing through YOUTUBE. An early fall gathering to watch and discuss the Art Alliance keynote speech will be planned. It is thought that common metaphors such as "breaking through the noise"

Appendix B

Interview Questions

Interview Questions April 4-5, 2012

- 1) Tell me what you learned during WAMS?
- 2) Can you tell me how *Chasing Vermeer* was important?
- 3) How was WAMS different from classes during a “regular” school day?
- 4) Can you describe your Cornell Box? Let’s look at your Artist Statement, how did you think of the idea for your Cornell Box.
- 5) How is learning during WAMS different from learning to perform on a test like the ISATs? Or other classroom activities?

Interview Questions April 23, 2012

- 1) Can you define “art-infusion” for me and what you do?
- 2) How is this type of learning (like ISATs) different from how you learning during WAMS?
- 3) Do you see any connections between what you learn in Mr. Finn’s class and Ms. Martin’s class? How are they similar or different?
- 4) Can you describe your iphoto (student narratives created from historical photographs) and story for me? Where did you get the idea? Why did you create this picture?

Interview Questions May 21-22, 2012

- 1) Can you tell me about the musical, *We Haz Jazz*? How did you come up with the idea?
- 2) What did you learn about jazz?
- 3) Was there any connection between what you learned with the concert and things that you did in Ms. Martin’s class?

- 4) What are 3 things that you remember learning this year?
- 5) How was this school year different from last year?
- 6) Can you tell me how you used your journal this year? Will you continue to use your journal?

Appendix C

Makeba!

This project is part of a larger body of work called “Records”, and it is the third of Siemon Allen's collection projects, *Imaging South Africa*. The exhibition consists of a collection of recordings by South African singer Miriam Makeba together with artifacts from the history of South African music. Miriam Makeba popularized African music around the world, appearing with such stars as Harry Belafonte, Dizzy Gillespie, Paul Simon, and Nina Simone. Her musical style fused American Jazz with African. Makeba became an outspoken critic of the apartheid government. Her activism resulted in her expulsion that set in motion thirty years in exile. During this time, Makeba dedicated her music to the political struggle of black South Africans under apartheid. The exhibition explores the global movements of Makeba's music and image through the display of record covers and artifacts. Allen charts each collected item's travel history from the place of its original recording to the place where he acquired it. The artist believed that in Makeba's musical journey actually demonstrated the more complex nature of the political landscape of South Africa under apartheid.

