ARTS INTEGRATION FOR A MULTILITERATE SOCIETY

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ARTS INTEGRATION FOR A MULTILITERATE SOCIETY

A Project

by

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Department of Teacher Education
Abstract

of

ARTS INTEGRATION FOR A MULTILITERATE SOCIETY

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Statement of Problem

Arts integration, an instructional strategy to engage students to communicate or express their understanding of subject content through the arts, has been overlooked as an innovative approach to improve student learning and encourage multiliteracy or the ability to effectively and creatively communicate in any form. Intermediate students who are still struggling with reading comprehension need alternative ways to access, process and comprehend the academic content in multiple subjects. Segregating and ranking the teaching of subjects has led to discounting the arts and the potential for arts integration to improve student achievement.

Sources of Data

A project to create a handbook of arts integration lessons about jobs and careers was developed to illustrate the creative process and provide educators with a useful model of how multiliteracy can be supported in the classroom. The handbook was also designed to be relevant to the economic crisis and future concerns of students in an evolving society. The creative processes in designing the handbook reflected the experience, training, and education through the California State University, Sacramento teacher education program. Additional sources of expertise came from the researcher’s art education and professional experience as a graphic artist. Combining these creative resources led to exploring arts integration as an innovative and interdisciplinary way to improve student learning and comprehension in multiple subjects.

Conclusions Reached

The handbook of arts integration lessons about jobs and careers demonstrated that the lesson planning theme, topic or process could be chosen and tailored to any student and teacher needs or preferences. The ideal arts integration implementation would be
achieved through collaboration and coordination of diverse educators to establish multiliteracy throughout education, no matter what age the students or educators happen to be.

_______________________________, Committee Chair
Porfirio M. Loeza, Ph. D.

_______________________________
Date
ACKNOWLEDGMENTS

This project emerged from my experiences with the credential and graduate programs at California State University, Sacramento. In that time and space I interacted with many people who influenced the direction of my project.

To all my classmates, students, cooperating teachers, and professors that I had the good fortune to meet and work with, you enriched my life with your diversity of experiences and personalities. You gave me fresh insights about our place in the world as educators.

From conversations, discussions, and ideas that led to meaningful inquiries and discoveries, I acknowledge a special recognition for Professor Porfirio Loeza. Your classes increased my awareness and engaged my intellect about social and cultural issues in education. As my project advisor, your good humor and positive words reminded me to smile and laugh. Thank you for guidance, affirmation and support.
DEDICATION

To my family:
David, Emily, Eric,
Watching me from the sidelines,
Cheering me on,
Your love kept me going.

To all students past, present, and future:
Thank you for providing the inspiration for this project.
Arts integration reminds us that the arts are essential to our humanity
and how we can find meaning and joy in our lives.
The next time a student asks,
“Can we do art today?,"
let us find a way to say “Yes, of course we can!”

In memory of my sister Ellen, who had an artist’s eye throughout her life.
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“Oh, please, are we going to do art today?” A smiling student’s hopeful question reminded me of the transformative power of the arts to bring joy to learning. I was substitute teaching in a sixth grade class where the daily plan did not include an art lesson that day. As soon as I answered, “I’m sorry, it’s not on the schedule,” disappointment surfaced with an audible groan. Perhaps they thought I would do something different from the regular teacher’s plans. The students did not know what might happen with a “sub.” I followed the instructions that teachers left for me. Most of these instructions did not include integrating the arts.

It is not surprising to see why the arts are not given more attention in our classrooms. In President Obama’s State of the Union address about the Race to the Top federal funding for educational reform, the focus was on the economic importance of improving achievement scores in math, reading, science and closing the student achievement gaps (Obama, 2011). How did the arts rank in this hierarchy of subjects? In face of the current economic recession, job creation and global competition has dominated the national discussion. Obama may have overlooked the underlying importance of the arts in education when he said, “The first step in winning the future is encouraging American innovation.” There was no mention of how the process of innovation develops. Nonetheless, it is precisely through the various forms of the arts that innovation, imagination and creative problem-solving can be stimulated and developed (Taylor, 2011). The first step in “winning the future” should be to promote the integration
of the arts in the school curriculum to develop different ways of meaning-making, knowing and understanding. Students who become literate in the multiple art forms of the visual arts, music, dance, and theater, will form a multiliterate society that is more prepared for the future challenges and needs of the 21st century.

Arts integration is an instructional approach and strategy to engage students to communicate or express their understanding of subject content with or through any of the visual and performing arts. Arts integration enhances critical thinking and problem-solving skills through accessing all the senses of the body and the brain. These various pathways of creative learning and thinking support student literacy in multiple forms (Burnaford, Brown, Doherty, & McLaughlin, 2007, pp. 7, 11-13, 18-19). A multiliterate student will possess the knowledge, skills and abilities that are essential for winning the future (Kalantzis, Cope, & Harvey, 2003). Multiliteracy goes beyond literacy in language arts, math, science, and technology by expanding the global understanding and connections to other forms of human sign systems (semiotics), cultures, and expression such as the arts (Jensen, 2008). Yet this all-encompassing perspective and approach to education that could reach and benefit all students has been ignored in the headlines. As a result the arts get placed on the bottom of the hierarchy of school subjects. This lack of recognition is evident throughout our society and schools where instructional minutes are divided among the various subjects according to this hierarchy. Furthermore, budget cuts to arts programs have reflected eroding support for the arts (Spohn, 2008).

As a student teacher in the multiple subject credential program, I listened to other student teachers complain about the lack of creativity in their urban schools because of
pressures from the No Child Left Behind (NCLB, U.S. Department of Education, 2001) legislative mandates for accountability and improvement in language arts and math scores. Many said they felt like robots because they had to follow strict instructions on what and when to teach in their schools. My fourth grade teaching assignment at a suburban school did not face these issues but the attitude that the arts were not as important as the other subjects was still evident in my cooperating teacher’s classroom. Instructional minutes were weighted towards math and language arts. Even the computer lab, that attracted high student interest, was rarely used because there was not enough time in the weekly schedule.

However, even though my cooperating teacher told me she did not like art, she still scheduled time for it once a week. She knew I was an art major in college so she allowed me to teach the art lessons in class. One week I designed an engaging cross-curricular lesson that connected with other subjects the students were studying. Students responded favorably to the activity and accomplished the goals of the lesson by integrating the concepts through their artwork. Even though the lesson did not change my cooperating teacher’s opinion about art, she appreciated the cross-curricular connections and the creative synthesis of the subjects in one activity. Afterwards she gave me the best possible compliment by saying she would adopt the lesson for the next year. The success of that collaboration inspired me to develop an intermediate grade level project to promote the use of arts integration in the curriculum and describe how this approach would work to engage students in their learning to become multiliterate with multiple subjects.
Statement of the Problem

After the primary grades, academic standards, content, and expectations expand and deepen (California Department of Education, 2007). The intermediate grades’ school day is longer to accommodate the increase in content learning and separate class periods such as science or physical education. “Learning to read” must transition to “reading to learn.” It is most critical to reach any students who are still struggling with reading comprehension because they will most likely fall farther behind in all academic subjects as they continue through school. In addition to reading and math intervention programs, students need alternative ways to access, process and comprehend academic content. Integrating the arts would provide another instructional approach. The arts are a natural form of human invention, creation, and expression that are under-utilized and overlooked as a way for all students to improve their learning (Taylor, 2011).

Arts integration can appeal to all the senses of the mind and body in making creative cognitive connections for comprehension and meaning (Eisner, 1988). The multiple modalities of arts integration could engage and arouse the curiosity and interest in all learners, not just the struggling students (Fiske, 1999). Even though arts integration is not a new approach, it is not fully utilized in classrooms that I have worked in. As a substitute teacher in preschool through sixth grade, I saw the same need for arts integration in the classroom teachers’ daily plans. Most of the teachers I worked with said there was not enough time to develop creative lessons to implement arts integration with other subjects. A 1999-2000 national survey on arts education in public schools reported visual art specialists had more weekly planning and preparation time than regular
classroom teachers, 4.2 hours versus 3.4 hours, respectively (U.S. Department of Education, Institute of Education Sciences, National Center for Education Statistics, 2002). Another reason for the lack of arts instruction was the decrease in school funding for the arts as state and local governments grappled with budget deficits. This led to eliminating positions for art specialists, music teachers and librarians. Enrichment activities such as concerts and museum field trips also faced elimination (Hoover, 2011; Van Harken, 2003). Furthermore, societal attitudes about the importance and value of the arts have influenced its level of implementation in the schools (Taylor, 2011). Despite the decreased attention and shrinking art programs in public schools, I knew that even in the most severe economic crisis, I could propose a viable solution to satisfy academic concerns and at the same time focus on the importance of the arts to bring joy to learning.

**Purpose of the Study**

My project was to design, develop and create a handbook of arts-integrated lessons to synthesize and apply knowledge and skills acquired from multiple subjects in an intermediate elementary classroom. Including the visual and performing arts would appeal to the multiple modalities and multiple literacies of students. The connecting theme of the curricular unit would reflect a current issue and concern of the economy, which is job and career development. Students would also experience the vocational relationship of the student’s job in school, which includes developing the necessary knowledge and skills to become members and citizens of a democratic society (Dewey, 1900, 1916; Magnifico, 2010). Lessons and activities would follow a general structure based on learning theories, pedagogy, and other principles in education. The handbook
would serve as a resource for educators who are searching for innovative ways and interdisciplinary approaches to improve student learning and comprehension in multiple subjects. Creative thinking supported in these arts-integrated lessons would further build the life-long learning attitudes, literacies and skills students need for future growth and development (Sousa, 2001, pp. 216-219).

**Methodology**

The handbook of arts integration lessons about job and career development was designed by trying to imagine the student’s perspective in a sociocultural and environmental context. In order to effectively teach students, the educator would need to understand or get to know their students. This would include learning about the students’ social and cultural influences, languages, and demographic or background information. The overall vocational theme was global in that the implications of the lessons crossed the arbitrary boundaries of subjects, home, classroom, school, community, and society. How did students relate or interact with the world around them? Did the economic crisis affect students and how could it be made relevant to them? Arts integration seemed like a natural approach to promote student understanding of various issues because cognitive, emotional, personal and social connections could be explored through the many forms of visual and performing arts (Burton, Horowitz, & Abeles, 1999).

Before I started to design, plan and create the handbook, I referred to progressive education theories and perspectives to guide me. Progressive education focused on the developing student’s academic, social, and emotional needs. The teaching credential and graduate program’s coursework convinced me that the foundational mission of educators
is to teach to the needs of each and every student in the classroom. I would strive to adhere to student-centered principles and become a guide in the learning process. Dewey (1916) in *Democracy and Education* described this role:

> The educator’s part in the enterprise of education is to furnish the environment which stimulates responses and directs the learner’s course. In last analysis, *all* that the educator can do is modify stimuli so that response will as surely as is possible result in the formation of desirable intellectual and emotional dispositions (p. 212).

My goal for students to acquire multiliteracies in multiple subjects developed its cross-curricular comprehension from Rosenblatt’s transactional theory of reading and writing (2004). Other theorists for the lessons included Vygotsky (1978) and his “zone of proximal development,” where teachers scaffold the instruction so that students build on their prior knowledge, and Eisner (2003) who argued that the cognitive processes developed in the arts were important to all student learning. These theories reflected a student-centered teaching philosophy and experiential learning espoused in progressive education. I found these ideas resonated with me the most in my courses in curriculum and instruction.

The educational framework of the handbook was based on a model by Schoenbach, Greenleaf, Cziko, and Hurwitz (1999) in their book *Reading for Understanding: A Guide to Improving Reading in Middle and High School Classrooms*. This model paralleled the principles of progressive education in addressing the academic, social, and emotional growth of the whole child in a community of learners (Axtelle &
Burnett, 1970, p. 287; Skilbeck, 1970, pp.18-19). The classroom model had four overlapping dimensions: personal, social, cognitive, and knowledge-building. Transcending these dimensions would be a metacognitive conversation (internal and external). Each lesson in the handbook would address these five areas for the student learner.

Next, in developing the purpose and objectives of each lesson, I referenced the content standards for the fourth grade curriculum and consulted the career technical education standards for the secondary grades (California Department of Education, 1998, 1999, 2000, 2004, 2007). I chose fourth grade content standards because if students were struggling with reading comprehension after the primary grades, they would need additional attention and instruction for the higher level of academic content. Arts integration with its potential to engage and motivate student interest would be one more strategy to support and encourage struggling students. I was also most familiar with this grade level because of my teaching experiences. The lessons included at least one art form along with other subjects to explore the theme of jobs and career development. Students would store completed work in portfolios. Upon completion of the lessons students would select work to share either as individuals or to use in small groups for a culminating performance revue that would also serve as a review of concepts from all the lessons. Theater arts standards in the revue would connect the lessons as well as incorporate multiple art forms and literacies.

Many instructional strategies and activities originated from the multiple subject credential program, and coursework in the Master of Arts, curriculum and instruction
program. Arts integration strategies included arts-based learning, project-based learning, divergent thinking, creative thinking, metacognition and reflective learning. Additional ideas and support resulted from a review of curriculum literature, a workshop in arts integration, internet sources, and conversations with educators. After processing and synthesizing the multiple resources for the handbook, I relied on my artistic and professional knowledge and experiences to create the handbook.

**Limitations of the Study**

My theoretical design relied mainly upon research, teaching experiences, and expertise gained from the credential and graduate program at California State University, Sacramento. In addition, my background and expertise in the visual arts has influenced the perspective of most of the arts integration lessons in the handbook. In a school setting the ideal implementation would include collaboration with students, parents, teachers, librarians, art specialists, visiting artists, support staff, and the administration. Beyond the school, it would possibly include sharing arts integration with community events or performances, partnerships with arts organizations, and sponsorships or grants from the community.

**Background of the Researcher**

Arts integration as an approach for education has always been at the core of my teaching experiences. At the celebration for completing the multiple subject credential program, my student teacher cohort presented me with “The ‘Leonardo Da Vinci’ Award” in “recognition of being the most likely to incorporate the arts in every lesson and to do it with a smile.” Most of my peers thought it was complicated for me to
integrate the arts. For me, it was just a natural way to create lessons. Development of this approach originated from my early experiences and education in the visual arts.

My interest in the arts and creativity began as a little girl, when my oldest sister Ellen, gave art lessons to me and my sister Linda, in a sunny room with large windows in our home. All through the public schools we followed in her footsteps by taking the same art classes with the same art teachers. I remember those classes as being places where we were free to create and imagine in contrast to our conventionally taught classes in English or math. Our parents hoped that we would study science or math in college. Instead, the three of us all majored in studio art. I remember thinking art was what I understood and it was a natural fit for me. Instead of becoming a professional fine artist like many of my peers, I chose a practical direction towards graphic arts, which applied many of the same principles of the visual arts. Now as a teacher in multiple subjects I see how fortunate I am to have the creative skills and dispositions of an artist. By designing lessons to foster creativity through arts integration, I hope to promote multiple literacies and multiple ways of understanding. Students who have multiple literacies will be more prepared for our evolving society in the 21st century.

**Definition of Terms**

*Arts integration* “is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (John F. Kennedy Center for the Performing Arts, n.d.).
Arts-based learning uses any of the art forms such as visual arts, music, dance and theater to access learning.

Common Core State Standards Initiative (CCSSI) specifies national common standards for math and language arts to be included with Race to the Top legislation considerations (National Governors Association Center for Best Practices (NGA Center), & the Council of Chief State School Officers (CCSSO), 2010).

Constructivist learning is based on the sociocultural theory of Vygotsky (1978) where learning occurs through interactions with others. New learning occurs within a “zone of proximal development (ZPD),” where the learner’s prior knowledge is scaffolded with the guidance of those more knowledgeable until independent learning occurs.

Creativity is a problem-solving or problem-creating mental activity or process (Starko, 2001, pp. 14-15).

Divergent thinking develops many ideas or possible ways in responding to a question (Starko, 2001, p. 49).

Metacognition describes the process of “thinking about thinking” in learning (Schoenbach, Greenleaf, Cziko & Hurwitz, 1999, p. 23).

Multiliteracies, in addition to reading, include many literacies such as math, science, the arts, and technology. Jones-Kavalier and Flannigan (2008) defined “Literacy, in any form, advances a person’s ability to effectively and creatively use and communicate information” (Defining Visual and Digital Literacy section, para. 3).
No Child Left Behind (NCLB, U.S. Department of Education, 2001) is federal educational reform legislation designed to encourage states to raise student achievement through accountability of performance standards and testing. It specifies sanctions for failing to raise student achievement.

Progressive theory of education refers to the philosophy of teaching and learning that is developmental and student-centered. It focuses on the academic, social and emotional needs of the student first (Axtelle & Burnett, 1970, p. 287).

Project-based learning is authentic individual and social learning through inquiry and problem-solving. It is designed to enhance higher level thinking skills, social skills, reflection, and decision-making. The teacher guides the learning process and uses a variety of assessments in coordination with the student (Moursund, 2007).

Race to the Top (RTTT) is federal educational reform legislation using a competitive grant process to award states that closely follow the specifications such as CCSSI. Designed to be more flexible and focused than NCLB, it calls for a national common core of standards. In the State of the Union 2011 address, President Obama remarked, “To all 50 states, we said, ‘If you show us the most innovative plans to improve teacher quality and student achievement, we’ll show you the money’” (Obama, 2011; U.S. Department of Education, 2009).

Reflective learning involves reviewing and thinking about learning that has occurred.

Transactional theory of reading and writing, a reading process theory developed by Louise Rosenblatt (2004), who described the act of reading or writing as a unique
event for each reader along a continuum between efferent and aesthetic purposes. The reader interprets or comprehends the meaning by drawing on his or her own “personal linguistic-experiential reservoir” (p. 1367).

*Transfer of learning* describes transfer as mental processing of past learning to new learning and future learning. Past learning retrieved from long-term memory would affect the current learning. Depending on the strength of the transfer process, future learning would also be affected (Sousa, 2001, p. 136).

*Visual and performing arts* encompass the domains of visual art, music, dance and theater.

**Organization of the Project**

Chapter 1 introduces the background of the project to design, develop and create a handbook of fourth grade arts-integrated lessons to synthesize and apply knowledge and skills acquired from multiple subjects in a fourth grade elementary classroom. The connecting theme, job and career development, reflects a current issue and concern of the economy. The chapter includes subsections on the Statement of the Problem, Purpose of the Study, Methodology, Limitations of the Study, Background of the Researcher and Definition of Terms.

Chapter 2 is a review of the relevant literature about the various aspects, models, and implementation of arts integration. The review begins with a brief history of arts integration, educational philosophy and theory. It explores how learning through the arts relates to the constructivist and cognitive processes of comprehension. After a discussion of how creativity connects to the arts, the subsequent affects of arts integration are
examined. Next, how arts integration develops multiliteracies for students in its various forms is discussed. This also includes how multiple literacies relate to the sociocultural dimensions of students. Then, arts integration models, instruction, and curricular activities derived from the philosophical and theoretical discussions will be analyzed for use in the arts integration handbook. Rationale for the theme of vocationalism in the lessons and activities will be discussed. Along with a discussion of the key points of arts integration, the literature review will address the following question:

- How can educators guide and prepare students for the future through arts integration?

Chapter 3, the methodology of the project, describes the process and details of planning, designing and creating fourth grade lessons of arts integration within an overarching theme of jobs and careers. The theme of jobs and career development explores what it means for an individual to belong to a community. Upon completion of the curricular unit, students plan a culminating performance that will include student-selected work from the lessons. Each lesson includes at least one art form integrated with other subjects in the curriculum. Research and references to vocational and labor issues, content standards, instructional strategies and activities inform and support the justification for the lessons.

Chapter 4 is a reflection of the creative process in designing, organizing and assembling the handbook of lessons. Analysis and evaluation of personal resources as well as outside resources are reviewed for future reference and lesson improvements. Any other considerations for the practical and relevant implementation of the handbook
are discussed. I describe my overall experience as a teacher without a classroom in making a creative contribution to the teaching profession and to the future learning opportunities of students.

The appendix contains the handbook of arts integration, Let’s Try on Different Hats!, which includes job and career-themed lessons that culminate with a student performance in the classroom. The handbook contains recommendations for lesson implementation, references and suggestions for lesson extensions. In addition, the handbook also includes two student surveys, an overview of the lessons and an assessment rubric.
Chapter 2

LITERATURE REVIEW

*Arts integration* “is an approach to teaching in which students construct and demonstrate understanding with or through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (John F. Kennedy Center for the Performing Arts, n.d.). According to Burnaford, Brown, Doherty, and McLaughlin (2007), the history of arts integration developed within the early 20th century philosophies of educators like Dewey and William Heard Kilpatrick. Dewey and Kilpatrick’s interdisciplinary perspectives sought to show how inquiry and knowledge could cross the boundaries of subjects for greater student interest and understanding of the world (p. 2). Dewey (1916, 1928) also asserted it was the teacher’s responsibility to implement a student-centered progressive curriculum where connections among the subjects would relate to long-term student growth. Thus, progressive educational principles of learning through the arts in conjunction with other subjects established a basis for subsequent development and implementation.

The literature was not clear as to the beginnings of arts integration as an approach specifically designed for improving academic achievement. The following description advocating its use came from *The Integrated School Art Program* published in 1939:

> Obviously, an effective unit of teaching must be broader than a single school subject, while integration, in which progressive teachers so strongly believe, calls for an enriched curriculum made up of subjects that have been carefully balanced one against the other. In the typical elementary school of the present day, this can
be realized most effectively through establishing direct contacts between the school subjects which at this level are generally taught by a single classroom teacher (Winslow, 1939, p. 32).

After more than 70 years, the book continues to be relevant when Winslow (1939) asked, “Why has it been difficult to secure for art the recognition accorded to other major subjects?” (p. 42). Purnell and Gray (2004) suggested that society’s expectations and purposes of schooling changed according to the political, economic and cultural influences of the times. This affected the attention that the arts would receive and how they were taught. For example, during the 1950s the focus was on teaching math and science to compete with the Soviet Union’s development of the Sputnik satellite. Then in the 1960s a positive development for the arts occurred when Congress established the National Endowment for the Arts (NEA) that was designed to promote the arts. Moen (1997) contended “Prior to the existence of the NEA, no federal agency had direct responsibility for supporting the arts” (para. 3).

Purnell and Gray (2004) described further progress in recognizing the importance of the arts in education. In 1994, Goals 2000: Educate America designated the arts as a core subject. Richard Riley, Secretary of Education under President Clinton said the arts were “not an extra but an essential element in the complete education of our children” (as cited in Purnell & Gray, 2004, p. 155). Next, the No Child Left Behind Act (NCLB) of 2001 affected art education by including the arts as “core academic subjects.” This would enact eligibility for federal research funds in programs to strengthen achievement and accountability (Purnell & Gray, 2004).
The arts were being viewed in at least two ways: NEA funding supported the traditional idea and domain of the fine arts, whereas educational reform programs would view the practical or useful nature of the arts. Evidence of these cultural attitudes was seen in the fluctuating federal funding for the arts. According to Moen (1997), NEA funding, subject to periodic reauthorizations, was the topic of heated congressional debates between conservatives and liberals. Fiscal conservatives wanted to eliminate funding and liberals sought to maintain or increase support for the arts.

The debates over government funding continued. Even though NCLB designated the arts to be “core academic subjects,” restrictive NCLB funding directed attention and instruction on the subjects being tested which were reading, writing, and mathematics (Beveridge, 2010; Spohn, 2008). With President Obama’s Race to the Top educational reform initiative (RTTP, U.S. Department of Education, 2009), the focus continued on English-language arts and mathematics, and implementing the national Common Core State Standards Initiative (CCSSI, National Governors Association Center for Best Practices (NGA Center), & the Council of Chief State School Officers (CCSSO), 2010). Zhao (2010) questioned the rationale of CCSSI in its claims that it would enable the U.S. to better compete internationally. Using China as an example of a country with national standards, he claimed they still had achievement gaps. Because uniform national standards would not address the needs of diverse students, Zhao said this precluded a positive model of instruction that would develop individual student’s existing talents and skills for learning (p. 29).
The cultural wars over educational funding in Congress have influenced what kind of teaching and learning occurs in the classroom. With the current economic problems and schools experiencing budget cuts, testing and accountability pressures have reduced access and instruction in the arts (U.S. Government Accountability Office, 2009; Hoover, 2011; Van Harken, 2003). How will this affect student learning, especially for students who thrive and learn through the arts? Arts integration could offer potential models for federal and local educational reform policies and programs.

The following review of literature examines and analyzes the theories and basis for arts integration including: progressive student-centered learning, constructivism, reading comprehension, transfer of learning, creativity, affects of arts integration, and developing multiliteracies in the sociocultural dimension. In addition, the review describes various models of implementation, curricula for the jobs and career unit, instructional organization and instructional strategies. The review intends to consider the ways arts integration addresses the needs of students by encouraging multiliteracy for the 21st century.

**Theoretical Basis of Arts Integration**

The underlying philosophy for arts integration was found in the democratic and student-centered educational theories and writings of Dewey (1900, 1916, 1934). In *Democracy and Education*, he wrote the arts “are not only intrinsically and directly enjoyable, but they serve a purpose beyond themselves. They reveal a depth and range of meaning in experiences which otherwise might be mediocre and trivial” (Dewey, 1916, p.
Experiential education is inherent in the arts. Sensory abilities and skills are engaged in activities such as painting, music, dance, and theater.

According to Skilbeck (1970), the role of the progressive teacher was to provide an environment with guided and meaningful experiences. This encouraged the intellectual development and growth of the student within a sociocultural context (pp. 20-21). Dewey claimed experiential and experimental activities were essential to learning. Primary experience involved the sensory feelings and emotions that could be initiated in art activities. This represented the beginning stage of inquiry or knowledge-seeking. Continuing the art activity processes led to the secondary experience where the inquiry deepened towards discovering meaning and building on knowledge. Dewey compared this to the scientific thinking processes of problem-solving and reflective thinking (as cited in Skilbeck, 1970, pp. 13-14).

In Art as Experience, Dewey (1934) said it was important to understand the aesthetic origins of art in the common experiences of daily life. Artistic objects did not have significance without a human context (Dewey, 1934, p.3). The teacher would guide the student to develop new ways of seeing art that would lead to “the habit of objective seeing” in any context. Everyday objects and experiences were transformed by selectively bringing attention to them. Continued experiences of seeing would lead to deeper intellectual growth “whether one is seeing a picture or painting it, mastering golf, building a new type of bridge, or reading the poetry of Keats” (Dewey, 1929, p. 86). Echoing Dewey, Uhrmacher (2009) suggested aesthetic learning inside or outside the classroom developed through interactions with the environment, or emotional,
intellectual and communicative connections (p. 620). Moreover, according to Eisner (2002), the teacher needed to provide a learning environment that was “outside in” as well as “inside out” (p.234).

Expression through the arts surpassed sensory and technical skills to synthesize the separate ideas and parts into a “union of thought.” In this way, the school’s activities and multiple areas were made relevant to the student’s daily life (Dewey, 1900, p. 86). The subject-matter became “psychologized” or interpreted through the student’s perspective (Dewey, 1902, p. 104). Dewey’s progressive student-centered philosophy expressed in art experiences led to new ways of seeing and learning. Eisner (1992) contended art experiences led to multiple perspectives and flexibility in considering multiple solutions to problems which was not unlike solving problems in life (p. 595). Art experiences developed dispositions and habits of mind such as risk-taking, persistence, exploration, and evaluation which Winner, Hetland, Veenema, Sheridan, and Palmer (2006) claimed could be found in any learning situation. Winner et al. (2006) hoped future research would find evidence that students could use these habits of mind in any domain (pp. 195-203). The job and career-themed handbook of arts integrated lessons would connect and apply real-world issues such as freedom of choice, education and the economy to students’ lives (Magnifico, 2010).

**Constructivism**

Constructivist theory and principles supported student-centered learning in arts integration (Chappell, 2005). According to Jaramillo (1996), constructivist theory in education and teaching practices was identified with the sociocultural theory of
Vygtotsky (1978) and how students construct meaning in social and cultural contexts. Interpretations of language and meaning changed according to the contexts. Social interactions also promoted cultural development both within and outside school. Another feature of constructivist education, experiential “learning by doing,” stimulated higher mental processing and growth. This agreed with Dewey’s philosophy of experiential education. Key to constructivist learning was Vygotsky’s “zone of proximal development (ZPD).” ZPD described the learning situation of a student using prior knowledge with the support of more knowledgeable adults or peers to comprehend new activities or skills until independent learning occurs. Other educational practices and concepts associated with constructivism included scaffolding or modeling to support learning in the ZPD, cooperative learning in authentic and meaningful activities, and inquiry or problem-based learning (Jaramillo, 1996, pp. 139-140; Moursund, 2007).

Adapting Reading Comprehension Theories for Learning through the Arts

How does reading comprehension relate to literacy in the visual and performing arts? Examining a reading theory from the reader’s perspective revealed parallels to what a student might experience when learning multiliteracies through the arts. Transactional Theory of Reading and Writing, a reading process theory developed by Rosenblatt (2004) described the act of reading or writing as a unique event for each reader along a continuum between efferent and aesthetic purposes. The reader would interpret or comprehend the meaning by drawing on his or her own “personal linguistic-experiential reservoir.” Rosenblatt cited educational theorists such as Dewey and Charles Sanders Peirce to explain her theory. In describing language, Peirce suggested a “triadic” process
of meaning that derived from the “conjoint” merging of the “sign, object and ‘interpretant.’” The “sign” included language, symbols or text. The “object” was denoted by the “sign,” and the “interpretant” was the individual interacting with the other two parts of the triad. In reading and writing, each event placed along a continuum between efferent and aesthetic purposes. The experience had both public and private aspects with the stance being determined by the proportion of public or private attention. The individual’s stance fluctuated according to the experience (as cited in Rosenblatt, 2004, p. 1365).

Figure 1. The Transactional Theory of Language and Arts Experiences describes linguistic or arts experiences fluctuating according to amounts of public and private sensing.

I revised a diagram of Rosenblatt’s The Efferent-Aesthetic Continuum (2004) to illustrate a common theoretical comprehension for meaning under all experiences, not just in reading and writing. The revised diagram included arts experiences in influencing comprehension. For example, a beginning drawing student could learn basic techniques (efferent purposes) before moving to a deeper and meaningful experience (aesthetic purposes) in expression. The student would still interpret or comprehend the arts experiences by drawing on a “personal experiential reservoir” which also includes
linguistic events. The dotted lines in the diagram of The Transactional Theory of Language and Arts Experiences suggests that varying levels of efferent and aesthetic sensing are interpreted by an individual’s personal experiential reservoir (prior experiences) and the unique experience. Arts integration would enrich aesthetic experiences and bring a deeper meaning to the learning of the content. See Figure 1.

Another way arts integration was linked to reading comprehension was through the cognitive processes inherent in visual art activities. Rader (2010), Sousa (2005) and Woolley (2010) described verbal and visualization strategies for reading comprehension that could be incorporated in a cross-curricular visual arts lesson even though the primary goal was to develop reading comprehension. Woolley (2010) used a “flexible metacognitive framework” to describe visualization strategies before, during, and after reading. Illustrations in books were effective in supplying mental imagery to story discussions and prolonging memory storage for recall. Lessons that involved students drawing from descriptive text without illustrations were another approach to aid comprehension and link new information with prior knowledge. The flexibility of the framework acknowledged that metacognitive processes or self-monitoring of learning developed along with varying levels of comprehension (p. 119).

Rader (2010) wrote about teaching visualization through asking explicit questions about a mental image to improve student retelling during comprehension. For example, the direction was to imagine a car. The teacher then asked questions to describe its color, shape, size, and sound. Then the students verbally answered with descriptions of the car so that the listener would form a mental image of the car. The verbal question and answer
format presented an elaboration of how Woolley’s framework of visualization and
drawing would work in a classroom to reinforce the metacognitive and comprehension
processes. Sousa (2005) listed mental imagery as a reading comprehension strategy in
prompting, modeling, story interactions, reinforcement and providing context (p. 183).

In contrast to initiating visualization verbally, Van Meter and Garner (2005)
studied the various ways learner-generated drawing aided comprehension across content
areas. They noted the following findings: drawing accuracy reflected level of
comprehension or learning, effective use of drawing was dependent on instructional
support, and the most beneficial learning occurred in problem-solving for higher-level
thinking (p. 299). In further research on learner-generated drawing, Van Meter, Aleksic,
Schwartz, and Garner (2006) showed this strategy improved learning in expository text
for fourth and sixth grade students when compared with students who did not use the
strategy. Visualization initiated through prompts, questions, and learner-generated
drawing would be comprehension strategies involved in arts-integrated lessons.

**Transfer of Learning**

Sousa (2001) described transfer as mental processing of past learning to new
learning and future learning. Past learning retrieved from long-term memory would affect
the current learning. Depending on the strength of the transfer process, future learning
would also be affected (p. 136). Referring to a compendium of over 60 research studies
about learning in the arts, Catterall (2002b) discussed whether learning through the arts
transfers or aids the learning in another area. Although in most studies there were no
causal conclusions for the transfer of cognitive learning, there were various relationships
and results that were associated with learning in the arts. Studies in theater activities showed an increase in reading comprehension because reading skills were reinforced in learning lines for a performance. Research in music performance such as playing the piano correlated with an increase in mathematics proficiency. In a longitudinal study of 25,000 students, Catterall, Chapleau, and Iwanaga (1999) found relationships between students involved in the arts and higher academic achievement. Across any socio-economic level, high-arts involvement students fared better in school and remained in school longer than students with low-arts involvement.

A stronger case for transfer was in the area of affective development which concerned student interest and engagement, motivation in activities and tasks, feelings of success, and positive self-concepts (Catterall, 2002b, p. 154). Howard Gardner noted positive associations in his theory of multiple intelligences (an individual possessed a variety of intelligences) which students developed through learning in the various art forms (as cited in Catterall, 2002b, p. 154). Qualitative research by Boyes and Reid (2005) in arts activities showed positive affective development in personal and social skills that benefited general student achievement. Their review of the research concurred with Catterall (2002b) in stating there was little empirical evidence for transfer of cognitive learning through the arts. Boyes and Reid (2005), and Catterall (2002b) also agreed that improved methodology in research studies should be developed for more useful information. Catterall (2002b) suggested that future research designs should look at longitudinal studies that would be more likely to uncover multiple connections of learning across subjects, including the arts (p. 157). Positive correlations in affective
development from learning through the arts would be inherent in my project to create a handbook of arts-integrated lessons.

**Creativity and the Arts**

The cognitive processes associated with learning through the arts were examined by exploring theories and definitions of creativity. Starko (2001) wrote a succinct definition did not exist because there were various theories and facets of creativity. Definitions of creativity included inner and outer perspectives from the scientific processing within the brain to the visible evidence or representation of creativity. It usually included risk-taking in producing new ideas, or ways of doing things, and it often involved problem-solving or problem-finding. According to Starko (2001), “To be considered creative, a product or idea must be original and appropriate to the individual creator. The idea or product is appropriate if it meets some goal or criterion” (pp. 5, 8).

In addition, Edwards (1986) noted creativity would include “insights, inventions, or discoveries that have social value—but also for useful creative solutions to the problems of everyday life” (p. xiii). These descriptions of creativity encompassed President Obama’s call for “winning the future” with innovation and competing in the global economy. Arts integration fostered students’ skills in creativity, critical thinking, and problem-solving (Taylor, 2011). In studying the development of creativity, the following research illustrated the transformative power and societal implications of creative processes in studies about individual creators, brain research, and creative potential.
Role models for creativity in the handbook of arts-integrated lessons were found in research by Csikszentmihalyi (1996) who studied individuals including artists known for their creativity. Csikszentmihalyi developed the flow theory to describe their psychological processes. These individuals had an almost automatic ability to sustain any activity into a focused state of consciousness that Csikszentmihalyi called *flow*. Flow was a “self-sustaining chain reaction of creativity” (pp. 110, 350). In addition, Csikszentmihalyi suggested flow developed in various ways such as pursuing curiosity and interest, setting goals and challenges, being open to changes and developing new skills and abilities (p. 343).

Sousa (2001) claimed learning through the arts contributed to brain growth and cognitive function (p. 214). In addition, research on the functions of different areas of the brain led to creativity being associated with the right hemisphere. Implications for education from this research generated interest in learning through the arts. Was the teaching of the existing curriculum too linear and in favor of the left hemisphere of the brain? Brain research on the creativity of the brain’s right hemisphere showed mixed evidence of a direct link to only one side of the brain (Dietrich & Kanso, 2010; Haier & Jung, 2008; Zaidel, 2010). Educators were cautioned not to label students as left-brained or right-brained learners and that each hemisphere worked in concert with the other. This research reminded teachers of the need to address the whole brain as well as the whole child in providing a variety of activities for diverse learners.

Continuing attention on right-brain learning, Pink (2006) wrote right-brain activities such as the arts had been overlooked to the detriment of the whole brain. In *A*
Whole New Mind: Why Right-Brainers Will Rule the Future, Pink offered advice and right-brain activities to prepare for the challenges of the 21st century. Many of these recommended “high touch” and “high concept” endeavors were activities in the arts. Pink contended society should recognize the roles of “creators and empathizers, pattern recognizers, and meaning makers. These people—artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers—will now reap society’s richest rewards and share its greatest joys” (p.1). Claiming civilization was passing through the Information Age and entering the “Conceptual Age,” Pink suggested people following his advice would be better prepared and successful in the 21st century (pp. 2-4).

Paralleling Pink’s theme of nurturing neglected creative abilities, Sternberg and Lubart (2009) argued that school systems needed to reassess the purposes of schooling and how much it valued creativity. Sternberg and Lubart described an “investment theory of creativity” where the potential of creativity waits to be realized. “In other words, the greatest creative contributions can generally be made in areas or with ideas that at a given time are undervalued” (p. 169). Changes to traditional school models would include a student-centered approach to encourage creativity, intrinsic motivation, risk-taking and problem-solving. Students who were taught how to become creative thinkers would be prepared for the changes and problems of the future (Sternberg & Lubart, 2009, p. 177; Taylor, 2011). The arts-integrated lessons in the jobs and career handbook would benefit society by investing in the creativity of its future citizens and leaders.
Affects of Arts Integration

Strong evidence in the transfer of the affects of arts integration was presented in numerous research studies. Horowitz and Webb-Dempsey (2002) summarized the personal and social outcomes from 17 studies involving the multi-arts in various school settings such as the individual elementary classroom, secondary arts programs, whole school programs and extracurricular arts programs. Multi-arts was defined as arts learning spanning any forms or combinations of visual arts, music, dance and theater. The wide-ranging study methods included ethnographic case studies, surveys, questionnaires, interviews, observations and correlation studies. Invariably the results showed the various programs positively influenced attitudes towards self, others, school, and learning in general. For example, theater learning developed empathy, expressive skills and self-confidence. Arts activities also developed self-efficacy in characteristics such as decision-making, concentration, responsibility, speaking skills, and persistence. Development of these “habits of mind” and “personal dispositions” had the potential to extend beyond the learning activities to connect to other areas of the curriculum and the students’ lives (Horowitz & Webb-Dempsey, 2002, p. 98; Winner, Hetland, Veenema, Sheridan, & Palmer, 2006).

In another large study of more than 2,000 students learning through the arts, Burton, Horowitz, and Abeles (1999) found that students who had more and consistent experiences in the arts scored higher in creative thinking, imagination, expression of thoughts, exploring new ways in learning, and self-concepts as learners than students who had few and sporadic experiences in the arts. Teachers noted these students were more
willing to share their learning, cooperate, and collaborate with others. Teachers also observed students with more experiences in the arts exhibiting these traits in other subjects as well (pp. 38-41). This study by Burton, Horowitz, and Abeles (1999) provided further justification for the arts integration handbook of lessons about jobs and careers.

Heath (2004) posited that perhaps the experiences of learning through the arts perpetuated a cycle of practicing the multiple forms of language mentally, verbally and physically across the domains. She also noted neuroscientists were examining how the arts connected to human development as well as the growth of the individual. Even though Boyes and Reid (2005) found no empirical evidence of arts activities aiding in the transfer of cognitive or academic skills, they noted students developed personal and social skills that positively affected achievement in school. How did affective development through arts activities begin? How were the arts activities being “psychologized” or interpreted (Dewey, 1902, p. 104)? Studies about curiosity, interest, and motivation provided possible answers to these questions.

**Curiosity, Interest, and Motivation**

Creative activities in arts-integrated lessons could stimulate curiosity, interest and motivation in learning. Schmitt and Lahroodi (2008) explored various levels of curiosity or the intrinsic “desire to know” as a role in inquiry and knowledge-seeking. Attention to the object or subject centered on three reasons. First, an individual was possibly interested in a field he or she already had information about. Second, the subject was of high interest to the individual. Third, the individual did not have any knowledge about the topic. Schmitt and Lahroodi said the third reason was the most useful in expanding
general knowledge that seemed to encourage more curiosity and motivation in inquiry and knowledge-seeking. They suggested curiosity was encouraged through more creative activities in the curriculum. This would eventually lead to a more diverse education and in some cases students would find a special interest to pursue (p.148). Creative arts-integrated activities would nurture a curious disposition important for interest in future learning.

Another affect that arts integration would foster in its various forms was interest in the art activities. Silvia (2008) considered interest to be a “knowledge emotion” because it led to intrinsic motivation in exploration and learning about a wide range of topics, skills and experiences either superficially or in depth. From the individual’s perspective, evaluations of the activities led to varying emotions. Silvia called these assessments “first appraisal” and “second appraisal.” First appraisal, occurring during initial contact, looked at the novelty and characteristics of the activity or topic. The next step, second appraisal, assessed the difficulty and challenge of the activity or topic. Interest in the activity or topic resulted from these mental assessments. Interest as an emotion distinguished itself from happiness as a matter of degrees in successful associations and rewarding experiences (pp. 57-59).

In addition to curiosity and interest, motivation contributed to the appeal and success of implementing arts integration. According to Pavlou (2006), engaging student motivation depended on the design of the art activities that needed to be student-centered in its topics and interest. Student self-perceptions of capabilities, skills and confidence also influenced the level of motivation. High confidence students expected to be
successful in any art activity and low confidence students were more likely to be disengaged or expect failure in an art activity. Therefore, the key in appealing to both groups of students was to design art activities that included these elements: novelty, challenge, skill-building, various art forms, choices, high-interest topics, and social interactions (pp. 196-202). These elements would be evident in successful arts integration.

In an example of the positive influence of arts integration, Lazaroff (2001) contended the experiential qualities of performance in dance led to a generative pattern of intrinsic and extrinsic motivation. Dance activities produced a continuous cycle of participation, modeling, practice, persistence, problem-solving, completion, and motivation. Intrinsic motivation arose from the student’s enjoyment and sense of accomplishment, as well as the “flow” experience (Csikszentmihalyi, 1996). Extrinsic motivation occurred from praise, comments, and the work for the culminating dance performance at the end. Other factors that influenced motivation in dance included the student’s personal characteristics and the cultural environment of the teaching and learning events (Lazaroff, 2001, pp. 23-26). These attributes and features of “learning by doing” could have positive applications across the curriculum as well as in arts integration.

Another example of the power of the arts to improve motivation in learning and improve personal and social skills was discussed by Oesterreich and Flores (2009) in describing incarcerated youths’ experiences with a visual arts program. Visual arts lessons were taught using a strength-based approach. A strength-based approach took into
consideration the existing strengths of the youth that could be built upon. Art experiences involved teaching and learning the strength-based approach. The youth were included in deciding how their arts time would be spent. The focus of activities was on the present and future experiences and not on past experiences. Youth were responsible for their behavior and actions. Objectives included practicing the “5 Cs”: connection, community, contribution, concentration and completion. Oesterreich and Flores found the youth improved in their attitudes and abilities to work with others after they participated in the arts program. The program showed a positive influence in the youths’ lives that could possibly continue in a program outside of incarceration (pp. 148-158). Aspects of this strengths-based program could possibly be adopted for students in a regular school setting to accommodate the gamut of behaviors, problems and abilities.

Continued lack of attention to arts integration in the headlines for educational reform did not prevent research of its benefits. Perhaps it was the difficulty to measure the intrinsic affects that led Sautter (1998) to write arts education also encompassed a “hidden curriculum” that addressed behavior and competencies such as autonomy, confidence, social skills, and motivation. Furthermore, as Eisner (2003) argued, “These cognitive processes, so important in the arts, are critically important in all walks of life today” (p. 373). Guiding development of these states of mind would be intertwined and central to the academic content learning in arts integration.

**Developing Multiliteracies in the Sociocultural Dimension**

The multiple languages of the visual and performing arts promoted different ways of knowing and meaning-making. Arts integration provided opportunities and
experiences to learn multiple literacies within creative lessons. According to Jones-Kavalier and Flannigan (2008), literacy of the 21st century required another definition to accompany the growth and development of new technologies and media. Moving past the traditional meaning of the ability to read and write, they suggested, “Literacy, in any form, advances a person’s ability to effectively and creatively use and communicate information” (para. 12). These new forms such as learning through the arts offered additional pathways and alternate perspectives for students to find meaning and understanding in the world (Fiske, 1999).

The inclusive activities of arts integration emphasized that educators must learn what Jensen (2008) labeled as the multimodal literacies of contemporary culture and texts in new technologies in order to reach and teach students more effectively. Hassett (2006) reasoned “new literacies” or new media necessitated the expansion of early reading instruction in print-based text to include new technologies and multimodal techniques (pp. 135-136). Kalantzis and Cope (2004) suggested multiliteracies would be a broader and more inclusive term to use. They contended students needed to develop multiliteracies in order to be prepared for the growing complexity, diversity, challenges of new technologies, and the evolution of society and the world. Kalantzis and Cope said multimodality and multilingualism, were incorporated into the term multiliteracies. Multimodality included linguistic, visual, audio, gestural and spatial abilities. Multilingualism encompassed multiple national languages, dialects, social groups and various cultural identities (pp. 47-48). Adding to the literacy discussion, Cowan and Albers (2006) described the semiotic representations students constructed from the
various sign systems found in art forms. They defined literacy as the “use of language, art, music, movement, and other sign systems to explore and expand our world” (p. 125). Arts integration would contribute to the development of multiliteracies in its many forms.

**Sociocultural Dimension**

Arts integration enhanced construction and meaning in multiliteracies within a social and cultural dimension. According to Archer (2006), multimodal and semiotic approaches in developing academic literacies promoted social interactions and acknowledged the cultural background of diverse learners. The sociocultural view of literacy included an awareness of the potential societal and economic opportunities given to individuals with multiliteracies (p. 450). Taking the societal perspective a step further, Wootton (2008) adopted a holistic perspective by emphasizing the importance of arts integration in developing language and literacy in communities that extended beyond the classroom and school. The common language of the arts connected the cultures of the school with the home cultures of the students (pp. 186-187). A preliminary study by Spina (2006) suggested English learners developed their existing bilingual cognitive skills through the semiotic and symbolic systems inherent in an arts-based curriculum.

Focusing on diverse cultural interactions, Pratt (1998) described how the arts reflected literacies of the “contact zones”:

I use this term to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today. (p. 173)
Arts created in the contact zone provided perspectives on the artist’s encounters, adaptations and struggles within these cultural dynamics. As an example, Pratt recounted the discovery of an ancient illustrated manuscript whose Andean author used a mixture of Quechua and Spanish to write to the king of Spain. Evidence of this intercultural processing was seen in the symbols, signs, religion and imagery of his illustrations. Pratt called the Andean author’s work “autoethnographic” in that descriptions of the self were influenced by depictions created by others. These cultural interactions created complex literacies and understandings not unlike the dynamics of current classrooms that encompass the cultural and social systems of the teachers, students, families, school, and community. As it did in the past, this contact zone would extend to society and the global community (pp. 173-175). Multiliteracies developed in the contact zone would reflect the complex interactions of the diverse cultures represented in the classroom. Implementation of arts integration would need to consider the interactions of these sociocultural dimensions.

**Multiliteracy and Metacognition**

Davis (2000) emphasized the multiplicity of the arts stimulated metacognition in learning. From case studies of metacognitive activities, five entry points with questions were based on Gardner’s entry points and multiple intelligences. The entry points were based on inquiry or open-ended questions, access or providing multiple ways for students to learn, and reflection or metacognition (as cited by Davis, 2000). The entry points to learning had five approaches to the topic: aesthetic, narrative, logical-quantitative, foundational, and experiential. If students were studying a work of art, they would answer
prompts in each approach. The aesthetic approach asked to describe the perceptual properties of the artwork such as color, line, texture, composition and expression. The narrative approach asked about the story or history of the artwork. The logical-quantitative approach asked problem-solving or numerical questions in the creation of the artwork. The foundational approach asked why the artwork was considered art. The experiential approach asked the student to give a response through the arts, such as a drawing.

In the case studies by Davis (2000), when students were offered additional access points to curriculum through multiple modalities of the arts, opportunities for metacognition in learning increased. Expanding the scope of this classroom setting to include the social and cultural dimensions examined in the research of Archer (2006), Wootton (2008), Spina (2006), and Pratt (1998) revealed the potential of multiliteracy and the accompanying metacognitive processes through arts integration to go beyond literacy in language arts, math and science by expanding global understanding and connections to other cultures, forms of communication and expression. A multiliterate student would possess an array of knowledge, skills and abilities that are essential for an evolving society (Kalantzis, Cope, & Harvey, 2003). Therefore, arts integration programs could also nurture multiliterate students to prepare for their education, jobs, and careers of the future.

**Arts Integration Implementation**

Educators implementing arts integration would reflect upon the needs and goals of their students as well as their own professional goals and commitment to arts
integration. Researchers found many forms of arts integration expressing varying degrees, purposes, and knowledge of its implementation. Burnaford, Brown, Doherty, and McLaughlin (2007) suggested the multiple manifestations of arts integration could be evaluated from three broad perspectives. The first perspective examined how learning through the arts affects the brain’s neurological processes and how this would influence learning in other subjects. This “internal conversation” within the brain was investigated for evidence of the transfer of arts learning to other disciplines. In addition, creative learning in the arts was associated with the activity in the right hemisphere of the brain (Pink, 2006; Sousa, 2001).

The second perspective focused on curricular concepts and ideas shared by the arts and other subjects. Authentic arts integration addressed inquiry and problem-solving that applied to real-world issues across the curriculum. Educators would look at “parallel processes” as opposed to “parallel content” in how they designed arts integration. For example, how did processes in reading compare to visual processes in art? Integration that incorporated common curricular standards and objectives of art and non-art subjects would more likely develop cognitive growth and positive outcomes (Burnaford, Brown, Doherty, & McLaughlin, 2007).

The third perspective of arts integration examined its collaborative nature with students, teachers, art specialists, parents, administrators, and the community. Integration often required regular classroom teachers to plan lessons with arts specialists if they lacked the knowledge or training in the art form. Some classroom teachers requested professional development in order to implement arts programming in their classrooms.
Other possibilities included interdisciplinary planning with other teachers to coordinate art-themed projects. The school and the community might be involved in larger art-themed events such as visiting artist workshops, after-school arts programs, and field trips to concerts or museums (Burnaford, Brown, Doherty, & McLaughlin, 2007, pp.12-14).

Effective and successful implementation of arts integration usually included professional development in the arts and collaboration with arts specialists. In a U.S. Department of Education, Institute of Education Sciences, National Center for Education Statistics (NCES, 2002) survey of the status of arts education in public elementary and secondary schools, approximately half the arts specialists reported collaboration time with other teachers was minimal or inadequate. In addition, professional development in arts integration with other subjects was 46% for regular classroom teachers, 72% for music specialists and 79% for visual art specialists within the last 12 months. Fifty-one to 57% of regular classroom teachers said the professional development in the arts moderately or to a great extent improved their teaching skills. Only 7% of music specialists and 10% of visual art specialists reported collaboration or planning time once a month with other teachers. Ninety-two percent of classroom teachers reported including arts instruction in some parts of their program. Eighty-eight percent of the classroom teachers stated the arts instruction was integrated with other subjects.

However, the NCES (2002) survey in arts education was not clear as to the quality of the arts instruction because 56% of the teachers did not know if the arts curriculum was aligned with arts standards. Possibly a lack of clarity stemmed from arts
standards being mandated or not. Burnaford, Brown, Doherty, and McLaughlin (2007) reported state standards for the arts varied in the emphasis for arts integration. Twenty-seven states mandated standards for art education and 20 had voluntary standards. California had voluntary art standards. The music and visual arts specialists reported aligning their curriculum with national arts standards at 79% and 73%, respectively. Without collaboration time or increased professional development in arts instruction for classroom teachers, the quality of arts integration would be inconsistent and variable.

**Styles of Arts Integration**

Educators displayed a variety of styles of arts integration. Bresler (1995) categorized four styles of arts integration that were utilized alone or in combinations according to the teacher’s knowledge of the arts, educational purposes, time schedule, attitudes towards art and school culture. The subservient style of arts integration was found most often because it was the easiest to implement and did not require much preparation or knowledge of the arts on the part of the teacher. Examples of this style included learning the names of the fifty states while singing a catchy song or learning the multiplication tables while reciting a rhyming rap song. The arts were primarily used to engage the interest of the students for another discipline.

The affective style of arts integration was found the next most often in schools. It served two functions: changing the classroom mood and providing students with an outlet for creative expression. The affective style was another instrumental use of the arts. Examples of this style include playing background music to quiet students and allowing students free time to draw or paint without the teacher’s guidance.
Next, the social integration style of arts integration connected the school to the community by presenting various performances, events or activities to demonstrate students’ academic learning. This third style illustrated the cooperative and collaborative nature of arts integration. Depending on the amount of preparation and commitment of the teacher, the event’s primary purpose was to enhance social and public relations and not necessarily the arts.

The fourth style of arts integration—the co-equal, cognitive style, was considered ideal by most arts advocates because the arts were taught equally as a discipline alongside other subjects. The co-equal, cognitive style was found the least in schools because it was the most difficult to implement. Teachers needed to be knowledgeable enough in an art form or be able to schedule time for an art specialist. Bresler reported most teachers did not have collaboration time for the arts and that school structures needed to change before the co-equal style of arts integration could become more widespread (pp. 31-38).

In comparison, Eisner (1999) analyzed the rationale for using arts education for academic achievement to develop a three-tier description. The third tier, ancillary outcomes of art education, was comparable to Bresler’s subservient, affective, and social interactive styles in that the arts were used to improve academic achievement in other subjects or for non-arts reasons. The second tier, arts-related outcomes of art education, described how arts education taught an aesthetic appreciation of art and life such as seeing the beauty in the patterns of a seashell. The first tier, arts-based outcomes of art education, pertained to the discipline of the art form. Art education would include the art forms as subjects, cultural connections, artists, and their work.
Eisner did not include an integrative model of outcomes such as Bresler’s co-equal, cognitive style. Instead, Eisner pointed out that the creative processes in art-making were associated with cognitive processes such as imagination, problem-solving, openness to possibilities, and multiple meanings. Linking the arts to non-arts achievements such as raising test scores ran the risk of diminishing the unique qualities of the arts. Cautioning educators to be aware of using the arts to primarily improve academic achievement, Eisner posited this rationale would further marginalize the arts if academic achievement did not improve (pp. 147-149).

Eisner (1988) would probably disagree with the arts integration style in the handbook of lessons about jobs and careers because he advocated the importance of teaching the arts separately without needing to integrate them with other subjects. Contending that arts learning alone developed the mind and provided aesthetic and cultural experiences, he opposed using the arts as instruments for other purposes. Eisner claimed society failed to recognize the merits of discipline-based art education in any art form as a subject. Arguing that art education was just as basic to a child’s education as reading, writing, and math, discipline-based art education taught content and skills from four areas: art history, art production, art criticism (analysis), and aesthetics (evaluation). As long as teachers adhered to content standards and incorporated all four areas in the curriculum, the implementation could be individually designed by the teacher (pp. 3, 16-27).

In contrast to Bresler and Eisner’s categories of styles and outcomes of arts integration, a more realistic description of the varieties of arts integration was presented
in chart form by the Center for Applied Research and Educational Improvement (n.d.). Instead of categories, arts integration was described on a spectrum from no arts in the curriculum to equal teaching of arts and non-arts disciplines. Similar to a rubric, the teacher’s role and the student’s role were specified at each level of behaviors in teaching and learning. Evidence of these gradations would be apparent in observations, interviews, self-reflections or arts products. The chart seemed to suggest that the varieties of implementation reflected the reality of a classroom in constant flux with different emphases, situations, and roles for the arts. The arts integration style for the handbook about jobs and careers would also span a spectrum to reflect the varying needs and goals in the classroom.

**Theater Arts and the Sociocultural Dimension**

Integrating theater arts into the curriculum played a key role in the development of multiliterate lessons in the handbook about jobs and careers. Among the strongest causal evidence for academic achievement in arts integration was between theater and language arts, specifically in oral language and listening skills. Hetland and Winner (2001) examined 80 studies and found classroom drama positively affected listening, comprehension, speaking, and writing skills. The studies compared students who dramatized texts with those who only read the texts. The improved verbal skills transferred to non-dramatized text (p. 4). Results showed evidence of near transfer as opposed to far transfer of learning because the cognitive processes in acting were similar to those in reading (Winner, Heland, Veenema, Sheridan, & Palmer, 2006, p. 190). These studies demonstrated the ease of integrating drama and language arts. Furthermore,
causal evidence of the theater and language arts connections to academic achievement addressed the current climate of accountability and higher expectations of student achievement (Winner, Heland, Veenema, Sheridan, & Palmer, 2006, p. 189).

Next, Catterall (2002a) contended the sociocultural dimension of theater arts allowed students to try out different situations in life. Within a safe context the students could explore and express feelings. They also practiced social interactions and various ways to communicate through theater activities such as improvisation, creative drama and role-play. Role-play included characters in classroom texts as well as the students’ own writings. Theater arts integration offered experiential opportunities to link the personal, social and cultural dimensions of the students. Similarly, Woodson (2004) wrote the ideal theater program included the following characteristics based on the real-world experiences of students: engages active participation; asks meaningful questions about issues, social concerns and problems (inquiry-based learning); demonstrates the influence of the arts; connects popular culture and student interests; and builds relationships in the school and community (p. 26).

In addition, integrating theater arts encouraged developing multiliteracies in the social and cultural dimensions of students. The multiple facets of theater included music, visual arts, dance and new media. Other subjects such as math, science, and social studies offered another layer of content to weave into the lessons. Theater arts naturally invited exploration and research of ideas for lessons and activities. The interdisciplinary lessons of the handbook would have a common thread of a jobs and careers theme.
Furthermore, articles and case studies about the sociocultural and constructivist learning inherent in theater arts lessons further supported the rationale for developing multiliterate lessons and ideas for the handbook. Gupta (2009) described a constructivist model of dramatic play for a primary classroom. First, the teacher asked the students to enact a favorite picture book such as *The Three Little Pigs*. Then during creative free play time when the students acted out their own stories, the teacher pointed out students could write their own stories and act them out for the class. All the roles and jobs for producing the play such as directing, stage crafts, costumes, graphics, and music were initiated by the students. Seeing what they did on their own generated ownership, responsibility and self-confidence. Constructivist learning occurred through the various sociocultural interactions with peers and the teacher. Students working together strengthened the community environment and forged meaningful relationships.

Elaborating on the sociocultural constructivist model of theater arts, Woodson (2004) observed educators needed to be aware of cultural practices and biases that marginalized their students’ cultures and experiences. Inclusive teaching practices reflected the students’ culture. Teachers needed to ask, “Does this (activity, play, or curriculum) illuminate the lives and social experiences of our student populations? How do we let our students know that theatre is there for them and about them?” (p. 28). Examples of student-centered and multiliterate activities included multimedia performances with PowerPoint, poems set to music, personal ads, self-promotional commercials, and mixed media artwork. The activities gave students many options and choices in their creative expressions. The jobs and careers handbook of arts-integrated
lessons would include theater arts integration to engender the representative, reflective, and sociocultural processes of learning in the classroom.

**Curricular Theme – Jobs and Careers**

The jobs and career lessons handbook’s perspective first looked to Dewey for its theoretical basis in developing multiliterate skills and abilities leading to choices in the workplace. Dewey (1900) emphasized the philosophical and psychological basis for experiential learning through “occupations.” Defining occupations as “a mode of activity on the part of the child which reproduces, or runs parallel to, some form of work carried on in social life,” he described student-initiated projects such as craftwork, cooking, sewing, and textiles as ways to merge the active senses of the body with the reflective and thoughtful processes in making meaning or decisions. Development in long-term student interests grew from allowing the student freedom to experiment, observe, think, plan and learn from these occupations. This was in contrast to manual or vocational training that led to routine or mechanical work habits of a pre-determined line of work (pp. 60-64).

A career education model for elementary students stood in contrast to negative connotations of vocational education that limited and restricted student choices at the secondary level. Kozol (2005) argued that segregation of Black and Latino students continued in the form of tracking policies for academic and vocational education. Vocational programs usually enrolled students of color and lower socio-economic status. Minority students were often directed “too frequently into the same low-level work-related programs of instruction with the same results in limiting their future economic
options” (p. 185). Exploring the problem further, Rose (2008) studied societal and cultural influences on the curricular segregation between academic and vocational education. Societal biases associated vocational education with non-academic blue-collar and service work. Along with this division came preconceptions about the kind of intelligence required in manual labor, followed by the stereotype and stigma of who would be enrolled in vocational education. Espousing democratic and social ideals, Rose declared society needed to recognize and respect the intellectual skills and cognitive processing inherent in all kinds of work, including blue-collar and service work. The interdisciplinary and inclusive nature of the arts-integrated, jobs and careers handbook would solve what Rose (2008) called “the divide between the academic curriculum and the vocational curriculum” (p. 632).

Providing further background and support for the need of a student-centered and democratic jobs and career handbook, Graubard (2004) traced the historical development of vocational education as a method of tracking lower socioeconomic and minority students separately from other students who were directed to general or academic coursework. This was at odds with the democratic ideal of a common school where any student could aspire to succeed through education. Graubard contended a democratic society would integrate the purposes and goals of academic and vocational education. Modern forms of vocational education would embody the progressive ideals of Dewey by offering choices to a wide range of students.

The arts-integrated lessons in the jobs and careers handbook would consider democratic and real-world connections to a career education model for the elementary
level. The term Career Technical Education (CTE) came into use to broaden the
definition and scope of the field and not limit training to specific occupations (Gordon,
2003, p. 2642). Programs such as career academies at the high school level integrated
academic and vocational learning that led to more postsecondary choices such as college
or other careers. Career academies gained in popularity because research showed
evidence of success in improved student attitudes, motivation and performance (U.S.
Department of Education, 2008). Graubard (2004) noted career academies were based on
what worked with students: small learning communities, hands-on project-based learning,
academic and technical integration, real-world connections to work, postsecondary
options such as college, careers, internships, service learning and community
involvement (pp. 10-17). The jobs and careers handbook at the elementary level would
provide an introduction to future career technical education at the secondary level.

In addition, the jobs and career theme of arts-integrated lessons could support
partnerships with “votech” (vocational technology) high school programs where teenage
mentors demonstrate vocational skills and collaborate with younger students in hands-on
learning activities. According to Gool (1991), “This career education model focuses on
the concept of trying on many hats to find one that fits. Preparing students for a career in
the 21st century takes imagination and common sense. This model provides both and all
of the students benefit from the experience” (para. 3). Elementary students already
introduced to concepts of jobs and careers through lessons and activities, would be more
prepared to make educational decisions and choices in middle and secondary schools.
Furthermore, the jobs and career theme of the handbook of lessons would address the ongoing and relevant discussion of how public education should prepare students for the globally competitive world of work. Every day in schools across the country vocational concepts and principles are already either implicitly or explicitly part of the curriculum. Kindergarteners pretending they are firefighters or police officers in a lesson about community helpers are role-playing or practicing for some distant job in the future. Elementary students acquire computer literacy skills that transition into intermediate and secondary vocational courses in computer programming. The career fair, originally a high school event, has now been introduced to upper grade elementary school students (Murrow-Taylor, 1999). As educator John Goodlad (2009) said, “The American people have said over and over that they want it all from their schools: the development of personal, social, vocational [emphasis added] and academic attributes” (p.58).

The vocational and educational repercussions of the current economic recession have been foremost on everyone’s minds. It has affected every educational institution in the country with budget cuts. Educators have wondered how they will meet the future needs of students. The demand for “Jobs!” has dominated U.S. domestic policy and is shouted by almost all the politicians. In response to the current economic crisis, the curricular theme of jobs and careers for the fourth grade handbook of arts-integrated lessons would be one way to encourage innovation in educational reform and stay relevant. According to Murrow-Taylor (1999), career development education introduced in elementary school helped develop decision-making skills, understanding the work ethic, and learning about different occupations and diverse role models.
Fourth Grade Content Standards and the Visual and Performing Arts (VAPA)

Other content in the jobs and careers theme handbook of arts-integrated lessons would be based on the California content standards for fourth grade in multiple subjects, including the visual and performing arts (California Department of Education, CDE, 1998, 1999, 2000, 2004, 2007). The standards would provide continuity and consistency to the lesson material for a California public school classroom. Fourth grade standards were chosen because after the primary grades the school day is longer to accommodate the increase in content learning and separate class periods such as science or physical education. “Learning to read” must transition to “reading to learn.” Arts integration would provide additional ways to access, process and comprehend academic content. It also could motivate students who might still be struggling with reading comprehension by providing engaging activities to reinforce content and concepts. Particular attention was paid to English language arts content standards in combination with theater arts standards because the handbook lessons would culminate in a performance at the end of the curricular unit.

Each arts-integration lesson needed to include at least one art form. Of the ten principles of the visual and performing arts framework (VAPA, CDE, 2004), one stood out as an important key to integrating and teaching the arts in a lesson. It stated that in addition to teaching and studying each of the arts as separate and interrelated disciplines, the instruction should also consider how the arts related to other content area subjects. Specifically, each arts discipline consisted of five strands: artistic perception or learning the language and skills of each discipline, creative expression or participating in the
discipline, historical and cultural context or understanding how the arts and artists have influenced and affected the past, present and future of our society, aesthetic valuing or finding and evaluating the meaning of artworks, and connections, relationships, and applications or how learning in the arts might relate to other subjects including life skills and careers (p.3). The jobs and careers theme of the handbook would address how the arts relate to other subjects, including life skills and careers. The handbook could also serve as a creative transitional resource to using the Career Technical Education Framework for California Public Schools: Grades Seven through Twelve (CDE, 2007).

Other resources for the job and career theme included the U.S. Department of Labor, Bureau of Labor Statistics (BLS) website with career information for students. The website served as a gateway to other linked sites about occupations, careers and famous individuals with various professions. For example, a linked site by Gonyea (2005) suggested activities to build skills for predicted jobs of the future based on BLS projections. One activity to promote foreign language skills asked students to list everyday phrases used with friends. Students researched how to say the phrases in different languages by using the internet or library references. The BLS site provided many ideas for arts-integrated lessons in the jobs and career handbook.

**Educational Framework of the Handbook**

Adhering to the progressive theory of education espoused by Dewey, the general framework of the handbook of arts-integrated lessons about jobs and careers was based on a model by Schoenbach, Greenleaf, Cziko, and Hurwitz (1999), in their book *Reading for Understanding: A Guide to Improving Reading in Middle and High School*
This model paralleled the principles of progressive education in addressing the academic, social and emotional growth of the whole child in a community of learners (Axtelle & Burnett, 1970, p. 287; Skilbeck, 1970, pp.18-19). Schoenbach et al. (1999) focused on developing reading comprehension through teaching and learning apprenticeships formed through constructivist principles and social relationships in the classroom. Teachers modeled strategies and scaffolded their instruction to the students’ prior knowledge. Small group interactions and whole class discussions promoted external and internal metacognitive strategies for improving reading processes in comprehension. Adapting this framework for arts integration would still be based on comprehension or meaning-making but it would also include the arts.

The framework structure of the handbook of arts-integrated lessons about jobs and careers would be holistic and supportive of comprehension across multiple domains, including the arts. The framework components from Schoenbach, Greenleaf, Cziko, and Hurwitz (1999) included four overlapping dimensions: personal, social, cognitive, and knowledge-building. Transcending these dimensions was a metacognitive conversation (internal and external). Each lesson in the handbook would address these five areas for the student learner. The personal dimension of the student explored the motivations, purposes and goals for learning. The social dimension of the student would involve cooperative learning and building relationships with others within a cultural “contact zone” (Pratt, 1998, p. 173). Within this zone, the teacher would need to create a safe environment of mutual respect to foster effective learning. The cognitive dimension of the student would include mental processing for comprehension in the arts, such as
problem-solving, creative thinking, analysis, evaluation and aesthetic judgment. The knowledge-building dimension included accessing the prior knowledge of the student and scaffolding new knowledge using constructivist principles. The metacognitive conversation, both internal and external, occurred throughout all the dimensions of the classroom and would extend beyond into the student’s life. Thinking about thinking during the learning processes would take place silently within the student and externally during conversations among students or large classroom discussions with the teacher (Schoenbach et al., 1999, pp. 17-39). These reflective moments would build and reinforce the ongoing comprehension and meaning-making of arts integration.

**Lesson Structure**

Operating within the framework, lessons in the arts-integrated, jobs and career handbook would also follow the developmental and pedagogical philosophy of student-centered progressive education. Constructivist theory in education and teaching practices guided the process and design of the lessons. Sousa (2001) suggested teachers use a flexible lesson framework that would change according to the lesson plan objective. If the objective was explicitly stated, the lesson was “expository” and the students would know what they were expected to learn. If the lesson objective was not stated, the emphasis of the lesson would be on “discovery” learning. This type of lesson would need more attention to its various stages in order to direct the learning activity toward the implicit learning objective. Sousa’s lesson framework presented a starting point for teachers to consider and adjust the components for the lesson objectives (pp. 276-281).
The arts integration handbook about jobs and careers would use graphic organizers such as lesson templates to guide the progression of the lesson. After reviewing various lesson plan formats, including those with arts integration, I adapted a template from Sousa (2001) for use in the handbook. Sousa cited Madeline Hunter’s lesson plan model from the 1970s as the basis for his lesson plan framework (pp. 276-281). I was familiar with versions of this template from pedagogy courses in the teaching credential program. Sousa’s lesson template clearly explained the learning objectives, content standards, and purpose to inform and explain the rationale for the lesson. Learning objectives and standards for arts-integrated lessons would be more involved than non-arts instruction because of the multiple literacies, modalities and content standards.

In the review of arts integration literature, the majority of the lesson plans followed a standard sequential order of “into the lesson, through the lesson, and beyond the lesson” (Burnaford, Aprill, & Weiss, 2001; Sousa, 2001; SRA Art Connections, 2005; Thompson & Barniskis, 2005). Even though the progression of the lesson plan on paper suggested a linear flow from beginning to end, the teacher needed to be prepared for the evolving and organic processes of teaching and learning (Dewey, 1902). Multi-dimensional interactions among students and the teacher in an art-integrated lesson had the potential to turn the classroom into a laboratory or studio of creative learning unique to each student. Stated learning objectives needed to consider the needs of all students. Some lesson formats offered more guidance in classroom implementation through the process of questioning and suggestions. One feature in the lesson frameworks by Sousa
(2001) and SRA Art Connections (2005) used Bloom’s Taxonomy to describe increasing levels of cognitive processing that included knowledge, comprehension, application, analysis, synthesis and evaluation (as cited in Sousa, 2001, pp. 259-263). In comparison, Burnaford, Aprill, and Weiss (2001), and Thompson and Barniskis (2005) focused on the importance of reflective questioning before, during and after the lesson. They found successful lessons were those that connected to the rest of the learning context in the classroom.

Before the lesson.

Burnaford, Aprill, and Weiss (2001) and Thompson and Barniskis (2005) emphasized the importance of planning, preparation, and collaboration before implementing arts integration because the authors assumed the ideal implementation would require a teacher consulting or co-teaching with an art specialist. In addition preparation would include professional development in the arts for teachers not confident about their art skills. According to a U.S. Department of Education, Institute of Education Sciences, National Center for Education Statistics (NCES, 2002) survey in art education, only 46% of regular classroom teachers reported professional development in arts integration. Of course, teachers interested in arts integration gained knowledge on their own as well. For example, my previous visual arts background, education, and experiences were instrumental in designing and creating the lessons in the arts integration handbook about jobs and careers.

Arts integration specialists demonstrated that any subject could be made more engaging by teaching through the arts. I took advantage of a free hour-long workshop,
entitled “Creating engaging lessons for all learners through arts integration,” that was led by arts integration specialists Jacqueline White and Jasmin Garcia from the Twin Rivers Unified School District (White & Garcia, 2010). Encouraging general education teachers to integrate the arts, the specialists asked the educators to try some of their simple techniques. With proper planning and collaboration, Burnaford, Aprill, and Weiss (2001) called this process “finding the elegant fit,” or merging separate subjects into a more meaningful whole.

Planning lessons in the arts integration handbook about jobs and careers would include reflective questioning as described by Burnaford, Aprill, and Weiss (2001), and Thompson and Barniskis (2005). Reflective questioning included finding problems by answering prompts to initiate the lesson design (Starko, 2001). Educators would practice and experience the same creative process they hoped to encourage in their students. Lesson plans also included project-based learning where students practiced authentic individual and social learning through inquiry and problem-solving. Students practiced higher level thinking skills, social skills, reflection and decision-making. The teacher would guide the learning process (Moursund, 2007).

Next, Burnaford, Aprill, and Weiss (2001) and Thompson and Barniskis (2005) suggested lesson planning include choosing from possible access points such as the “big idea” that would focus on the way to connect the art form with other subjects. Analyzing the big idea led to asking questions such as, “What matters about the topic?” “What teaching about the topic matters?” and “What learning about the topic matters?” Other access points included content standards, learning goals, literature, student knowledge,
revising favorite or disliked lessons, field trips, performances and exhibitions. The choices and combinations of ideas for lesson plans would be determined by the creative considerations of the teacher, artist and students. Other categories in lesson planning included projects or products to be created, culminating events, assessment and reflection.

**Into the lesson.**

The beginning of each lesson in the arts integration handbook about jobs and careers would engage the students’ interest and curiosity. Sousa (2001) cited brain research that found optimal learning phases in a lesson occurred during the first part or “prime-time-1.”, and the last part or “prime-time-2” of the lesson (pp.88-94). The initial part of the lesson comprised what Sousa (2001) called the *anticipatory set*. The anticipatory set would attract or “hook” the students’ attention. Similarly, the initial part of the lesson in *SRA Art Connections* (2005) featured prerequisites and a *warm-up activity* that might include reading aloud literature, discussing concepts and vocabulary in both the subject and art activity, or completing a preparatory worksheet for the main activity.

The multiple literacies and modalities of art forms in arts integration would have great potential to “hook” or invite the interest and curiosity of various learners. Maintaining the students’ attention in the lesson required active participation in the new experience, connection to past experiences or prior knowledge, and establishment of a relationship to the learning objective (Sousa, 2001). The anticipatory set aligned with the
sociocultural theories of Vygotsky (1978) and the “zone of proximal development (ZPD)” where learning included scaffolding or modeling to build upon prior knowledge.

**Through the lesson.**

This part of the arts integration handbook about jobs and careers would allow time to experience the “flow” of creativity as described by Csikszentmihalyi (1996). “Through the lesson,” or the middle part of the lesson, included input, activities, monitoring, assessment and instructional strategies. Sousa (2001) listed these five components: *modeling, check for understanding, guided practice, closure* and *independent practice*. In *modeling* the teacher or knowledgeable peers demonstrated correct procedures and new skills for novice learners during the lesson. In *check for understanding*, the teacher monitored the students’ learning through strategies such as discussions or questioning in order to assess the need for re-teaching, more time for elaboration and discussion of the learning objectives. In *guided practice*, the teacher was available to help students apply new learning concepts. In *closure*, activities for ending the lesson allowed time for students to review and summarize what they had learned and clarify any lingering questions. In *independent practice*, the students worked on their own to reinforce learning concepts.

**Beyond the lesson.**

The lessons in the arts integration handbook about jobs and careers would include formal assessments, rubrics, portfolios, extensions and applications as a way to evaluate and reflect upon student progress and learning. Lessons in *SRA Art Connections* (2005) included *sharing and discussion*. After completion of the activity the students would
present their work for discussion and questions. Next was the *assessment and rubric of*
the lesson. Students and the teacher would complete copies of the assessment and rubric
made from the blackline master at the back of the book. The last component of the lesson
listed *additional applications* to other possible subjects to extend the lesson or adapt it to
other learning areas. Suggestions were made for how the lessons could be modified for
different learners.

**Lesson Units**

Lessons in the arts integration handbook about jobs and careers would be
organized into units that allowed the lessons to develop from language arts themes. This
unit structure originated from a review of the clear and succinct unit themes in *SRA Art
Connections* (2005), a California state adopted trade book that could be used by school
districts. This supplementary and accessible publication, designed to support language
arts and reading through the visual arts, featured four units of lessons: personal writing
and poetry, narrative writing, expository writing, and persuasive writing. These unit
themes were broad enough to allow for a variety of arts-integrated lessons. The arts
integration handbook about jobs and careers would address additional art forms as well as
other non-arts subjects to encourage and support multiliteracy. The California trade book
also provided a model for the overview of lessons and the general assessment rubric that
would be included in the arts integration handbook of lessons about jobs and careers.

**Summary of Lesson Structure**

Lessons for the arts-integrated jobs and careers handbook would follow a standard
sequential order of “into the lesson, through the lesson, and beyond the lesson.” Lesson
planning would consider the important step of designing and visualizing the scope of the curricular unit. Reflective questioning about the teaching and learning processes of each lesson would clarify the purposes, learning objectives and goals for the lessons. The initial stage of “into the lesson” would be most important in engaging the students’ attention and establishing a connection to the students’ prior knowledge in order to construct new knowledge. Metacognitive and reflective learning of the students in an inclusive sociocultural environment would allow flexibility for the lessons to flow according to the needs of the students. Assessment of student learning would be aligned with the objectives and content standards of the lesson. Implications for “beyond the lesson” would depend upon the comprehensive design and how students connected their learning to other contexts.

**Instructional Strategies for Creativity**

The arts integration handbook about jobs and careers would use instructional strategies described by Starko (2001) to promote and encourage creative thinking skills and habits. This involved divergent-thinking strategies, use of metaphors and analogies, imagery, and creative dramatics. Divergent thinking strategies such as brainstorming included formulating many ideas, many different ideas, original ideas, and better ideas. From the generation of so many ideas, in addition to explicit instruction in divergent thinking strategies, the possibility for good ideas would increase. No judgment would be made during the process. Unconventional ideas were welcomed, and combinations or improvements of ideas were encouraged (pp.165-169).
Next, Starko (2001) claimed the kind of questions and comments asked and made by teachers also nurtured the development of divergent thinking. Discussions were necessary for engaging creative thinking strategies – such as for problem-solving and developing new or improved ideas. “Divergent thinking alone is not creativity. Creativity entails finding a problem or issue worth addressing, generating ideas for addressing the problem, and evaluating the ideas that are generated” (Starko, 2001, p. 168).

Another method to stimulate divergent thinking was the use of metaphors and analogies. By placing uncommon or different ideas next to each other, a new perspective would be synthesized. These unconventional combinations would generate creative potential for many applications in the learning context. For example, the love story of *Romeo and Juliet* was transformed into the musical story of *West Side Story*. This analogy would bring greater understanding and meaning to students not familiar with the language and style of Shakespeare. In an example of a science lesson, students using dance movements to recreate the water cycle was an example of using metaphors to represent water molecules. Use of analogies encouraged new vocabulary. By making comparisons or parallels among ideas or objects, students gained another perspective of definitions and meanings. Asking students how a bird, airplane, kite and balloon are similar led to other more abstract discussions (Starko, 2001, pp. 199-202).

The arts integration handbook would also include creative instructional strategies for imagery or visualization developed by Capacchione (1988) and Edwards (1986, 1989). Both authors based their teaching techniques and exercises on brain research that explored the creative processes of the right hemisphere of the brain. Capacchione’s
methods included lessons using the non-dominant hand in an attempt to circumvent the linear and inhibiting tendencies of the left hemisphere of the brain. At the same time, the exercises were intended to bring about creative processes for healing, insights and self-improvement because Capacchione was also a psychologist and art therapist, (pp.8-10). In comparison, Edwards (1986, 1989) used an academic approach to teach drawing as a skill that people could learn or improve simply by following exercises in right-brain drawing techniques. For example, drawing an upside down chair focused attention on its abstract qualities and forms instead of initially viewing the object as a chair with a function. Drawing exercises in Edwards and Capacchione’s books would be resources for creative activities in the handbook of lessons about jobs and careers.

Finally, the arts integration handbook would include role-play and creative dramatics as instructional strategies to actively engage students in learning across subjects and content. These two strategies were typically associated with theater and language arts lessons (Starko, 2001, pp. 216-220, 303-307). I explored the use of these theater arts strategies through two courses in the graduate program for teacher education (EDTE): EDTE 226, Seminar: Strategies for teachers, and EDTE 262, Experiencing the arts. For example, in EDTE 226, teachers learned playful ice breaker activities to make learning more enjoyable. One such activity was finding a way to get around people on an imaginary tight rope. Another activity, creating a tableau, involved a group of students presenting a still life of some event or activity. In EDTE 262, several improvisational techniques were taught to actively engage students in movement, gesture, problem-solving, and language. In a supportive classroom environment students would be
comfortable about trying out different roles or characters in literature, plays, or personal narratives. The handbook about jobs and careers would reference and explore the theater arts content standards in artistic perception, and comprehension and analysis of the elements of theater to enrich the activities in role-play and creative dramatics. For example, students would learn to identify a character’s personality and how it affected behavior. The students would also learn how voice (diction, pace, volume) characterized the personality and behavior of a character (California Department of Education, 2004, pp. 58-59).

**Summary of the Review of Relevant Literature**

The arts integration handbook about jobs and careers developed its theoretical basis in the philosophy and theories of progressive education. Dewey (1900, 1916, 1934) advocated this student-centered approach to teaching and learning, and emphasized the importance of experiential learning. Activities in occupations reflected the social and cultural environment of the students. Arts integration embodied experiential learning through the multimodality and multiliteracy of the various art forms. In addition, creative problem-solving, cross-curricular comprehension, constructivist learning in sociocultural contexts, and the positive effects on student behavior and attitudes supported the advocacy of arts integration as a model for engagement and educational reform, especially for students who struggle with traditional and conventional classrooms (Boyes & Reid, 2005; Catterall, 2002b; Chappell, 2005; Horowitz & Webb-Dempsey, 2002; Rader, 2010; Starko, 2001; Vygotsky, 1978; Woolley, 2010).
Arts integration advocacy was found to be plentiful in the literature (Burnaford, Brown, Doherty, & McLaughlin, 2007; Ragans et al., 2005). However, Purnell and Gray (2004) reported an inconsistent implementation for various reasons, including inadequate planning and collaboration time, inappropriate assessment tools, and lack of administrative support. Criticism came from purists within the art realm who believed in “art for art’s sake.” Their main fear was that the arts would become “handmaidens” to other subjects and become diluted by not being taught according to the art forms’ content standards. Some also claimed if academic achievement did not improve through arts integration, administrators would have another justification for eliminating the arts from the curriculum (Eisner, 1999). The arts integration model for the jobs and career lessons handbook would aspire to the co-equal, cognitive style (Bresler, 1995), where the arts were equally taught just as deeply as other subjects in the curriculum. The actual implementation of the lessons would be subject to the conditions and context of the classroom because the co-equal, cognitive style was an ideal arts integration model.

Moreover, arts integration faced difficulties in schools where teachers were overwhelmed with having to meet the accountability measures of NCLB (2001) and the arts were considered “fluff.” Additional instructional minutes were directed to subjects that were tested such as reading, writing, and mathematics (Mishook & Kornhaber, 2006; Spohn, 2008). Despite these challenges to arts integration, art educators and researchers continued to provide case studies and evidence of its positive impact and benefits to students (Burnaford, Brown, Doherty, & McLaughlin, 2007). Continued advocacy would
need to encourage increased collaboration and professional development in arts integration.

In selecting curricula for the arts integration handbook, some of the strongest causal evidence for academic achievement in arts integration was between theater and language arts, specifically in oral language and listening skills (Hetland & Winner, 2001). The results showed evidence of near transfer as opposed to far transfer of learning because the cognitive processes in theater were similar to those in language arts (Winner, Heland, Veenema, Sheridan, & Palmer, 2006, p. 190). This research influenced the design and planning of the fourth grade handbook of lessons about jobs and careers. Culminating the lessons with a performance would provide additional opportunities to integrate music, dance, and visual art throughout the design and plan of the activities. Other subjects such as math, social studies and science supplied other content standards to infuse in the lessons. The vocational theme of jobs and careers would be threaded throughout the lessons and be relevant to the current concern about the economy, job shortages, and globalization.

The handbook’s curriculum framework would consider the four overlapping dimensions of the classroom: personal, social, cognitive, and knowledge-building. Internal and external metacognitive conversations transcended these four dimensions (Schoenbach, Greenleaf, Cziko, & Hurwitz, 1999). Lesson components would follow a process of “into, through, and beyond” the activities and relate to the context of the classroom. Warm-up or introductory activities would engage the students and include accessing prior knowledge. Modeling and instruction of techniques would be taught
through constructivist scaffolding of learning. Assessments would align with the learning objectives and rubrics for the activities. Closure of the lesson would include sharing, discussion, and evaluation (Sousa, 2001; *SRA Art Connections*, 2005).

The fourth grade handbook of arts-integrated lessons about jobs and careers would be a positive contribution to teachers looking for creative ways to engage students in their learning. Arts integration could foster teaching multimodal and multiliterate skills important for preparing students for their future in the 21st century. Arts activities would develop self-efficacy in characteristics such as decision-making, concentration, responsibility, speaking skills and persistence. Development of these “habits of mind” and “personal dispositions” had the potential to extend beyond the learning activities to connect to other areas of the curriculum and the students’ lives (Horowitz & Webb-Dempsey, 2002, p. 98; Winner, Hetland, Veenema, Sheridan, & Palmer, 2006).
Chapter 3

METHODOLOGY

I designed a handbook of lessons demonstrating arts integration and multiliteracy to provide teachers with socially relevant lessons that could connect to the economic crisis. The handbook is also a way to share a methodology to encourage educators to create and implement lessons of their own. Fourth grade intermediate level content was used for the lessons because after the primary grades “learning to read” must transition to “reading to learn”. Students still struggling with reading may benefit from lessons in the handbook because it offers additional ways to access content and improve comprehension. The handbook was designed primarily for those teachers who are not integrating the arts or who feel uncomfortable teaching the arts. By reading the following account of my rationale and creative process in lesson design, educators might be more willing to explore arts integration to use as an instructional strategy to improve student learning.

According to Jones-Kavalier and Flannigan (2008), multiliterate students more easily used and communicated information in a variety of diverse environments and settings. Multiliteracy goals inherent in the arts-integrated lessons of the handbook guided numerous approaches in job and career development for fourth grade students. Lessons combined art forms with other subjects in the curriculum depending on the purpose and objective. For the handbook I designed an overview of lessons to show how each lesson integrated the arts and non-arts according to subjects, context, and vocabulary or concepts. For example, a lesson including theater arts and language arts reinforced
content standards in both subjects. Another lesson might include drawing, language arts, math, and social studies. The key to each lesson was to encourage multiliteracy by learning through the art form. See the overview of handbook lessons in Appendix: Handbook of Arts Integration.

Lessons did not conform to what Bresler (1995) called the co-equal, cognitive style of arts integration where the art form and the non-art subject were equally taught. Instead, the variety of arts implementation styles reflected the various multiliteracy goals of the classroom and students that were in constant flux with different emphases, situations, and roles for the arts (Center for Applied Research and Educational Improvement, n.d.). This arts integration style spanned a spectrum of varying degrees based upon a common foundation of creativity. The title of the handbook of arts-integrated lessons, *Let’s Try on Different Hats!* was chosen as a metaphor for the exploration and inquiry students would encounter. The lessons might eventually lead to the career education model Gool (1991) described as “trying on many hats to find one that fits.” The handbook emphasized active, hands-on learning in each lesson and the various choices students have in education, future jobs and careers.

Lessons in the handbook addressed the following areas:

- *Jobs or career development.* This theme echoed the ideas of Dewey (1900) and his educational philosophy of the importance of experiential learning and studying “occupations” of social life as a way to actively make decisions and meaning in the world. Jobs and career development was also relevant to the current economic
crisis. As Graubard (2004) posited, a democratic society would integrate the purposes and goals of academic and vocational education.

- **Arts integration (visual, dance, music, theater) with non-arts subjects to encourage multiliteracy.** Multiliteracy broadened the definition of literacy to include any form of literacy that aids “a person’s ability to effectively and creatively use and communicate information” (Jones-Kavalier & Flannigan, 2008). This instructional approach offered students alternative ways, including semiotic representations to access, communicate, and find meaning in the multiple subject curricula (Cowan & Albers, 2006).

- **Acknowledgement of the social and cultural diversity of the classroom.** Multiliteracies developed from arts integration increased alternative forms of communication and comprehension and improved the future potential for societal and economic opportunities, especially for English learners (Archer, 2006; Wootton, 2008).

- **Content standards in English language arts (ELA, CDE, 2007).** Every lesson integrated ELA standards along with at least one arts standard. Many lessons included multiple subjects to promote multiliteracy. Emphasizing theater arts emphasized recognition of the causal evidence of the near transfer of learning to ELA, and the resulting benefits to academic achievement (Hetland & Winner, 2001; Winner, Heland, Veenema, Sheridan, & Palmer, 2006).

- **Personal, social, knowledge-building, and cognitive dimensions of students.** An ongoing internal and external metacognitive conversation by the students and the
teacher connected, developed, and brought meaning to the four dimensions in the classroom. This structure was adopted from the *Reading Apprenticeship Framework* (Schoenbach, Greenleaf, Cziko, & Hurwitz, 1999, p. 23). Including the arts to the definition of the framework emphasized multiple literacies, not just English language arts. In addition, students interacting and learning together in a sociocultural dimension applied the constructivist theory of learning of Vygotsky (1978). Case studies and research by Gupta (2009) and Woodson (2004) described how theater arts activities facilitated the multiple opportunities for individual constructivist learning in building ownership, responsibility and cooperative learning. Practicing social skills with other students enhanced future job skills that might be required in the workplace.

- **References and assessments guided by California multiple subject content standards for fourth grade.** The standards provided the consistency students need to make connections to other learning in the classroom and link the grade level material to their previous and future education in California.

- **Culmination in a student performance revue after completion of all the lessons.** Ending all four units of lessons with the integration of theater arts allowed the previous lesson objectives and components to be reviewed, analyzed and synthesized into a theater performance revue. Student groups would collaborate on designing, planning, coordinating, and producing the culminating performance.

- **Handbook structure.** *SRA Art Connections* (2005), a California state adopted textbook, served as a structural reference for *Let’s Try on Different Hats!* The
textbook contained four units of visual arts lessons integrated with language arts: Personal Writing and Poetry, Narrative Writing, Expository Writing, and Persuasive Writing. The textbook’s language arts structure provided the springboard to develop the handbook to include multiple subjects and other art forms, not just the visual arts. Integrating multiple subjects offered more opportunities for improving overall student literacy through encouraging multiple literacies. The arts integration handbook retained the four broad unit titles and contained three sample lessons in each for a total of twelve lessons. The title of the first unit became Personal Writing because other units included poetry as well. Each student maintained a portfolio of work from the lessons that would be used for the culminating performance after completion of the four units.

- ***Lesson structure.*** The handbook used a lesson structure that followed the sequential order of “into the lesson, through the lesson, and beyond the lesson.” Each lesson considered the important step of planning and visualizing the connections of the lessons to the units. Reflective questioning before, during, and after lessons guided the purposes, learning objectives and goals for the lessons. Metacognitive learning in a sociocultural environment allowed flexibility for the lessons to flow according to the needs of the students. A general rubric for the student and teacher assessed learning by referencing content, concepts and principles of each lesson.
Unit 1: Personal Writing

This introductory unit engaged students to take inventory of their interests and invited them to express those interests in an exploratory manner. Unit 1 established and initiated the philosophy of student-centered progressive education where the educator must teach to who their students are and strive to “modify stimuli so that response will as surely as is possible result in the formation of desirable intellectual and emotional dispositions” (Dewey, 1916, p. 212).

Beginning with a class discussion initiated internal and external metacognition (Schoenbach, Greenleaf, Cziko, & Hurwitz, 1999) about how education, experience, jobs, and careers related to their lives and the economy. Next, in continuing the reflective internal and metacognitive processes, students completed two written surveys as a warm-up and self-assessment of their interests, skills, talents, and prior knowledge about the arts. The first survey was similar to a reader interest questionnaire, a tool used in reading programs. It was easily adapted to include questions about skills, talents, and job or career interests. The second survey about the arts gave students the opportunity to focus on their prior art experiences and specific interests in the arts. These surveys and class discussions established a cultural context of student interests and attitudes towards the arts and revealed existing multiliteracies. The class inquiries also aided in lesson planning for the teacher and provided information and references for students to use in subsequent lessons. Thus, a foundation for the five dimensions (personal, social, knowledge-building, cognitive, internal and external metacognitive) of a “multiliteracy” framework was established for the rest of the handbook (Schoenbach et al., 1999).
Student background information aided tailoring the design and resources for lessons in the classroom. The surveys established a context for how content could be taught. “Big ideas” or concepts that linked and integrated the various subjects or content were generated before, during and after the surveys, discussions, and lessons (Burnaford, Aprill, & Weiss, 2001; Thompson & Barniskis, 2005). Concepts included job or career preparation, life skills, and personal goals. See Appendix: Handbook of Arts Integration for examples of the two student interest surveys.

Lessons 1, 2, and 3 continued establishing the students’ personal interests and goals with arts integration and multiliteracy activities to encourage creative expression through self-reflection. The first lesson was to create a self-portrait. The second lesson was to construct a hat for a dream job. The third lesson was to first write poetry about a job that then served as the inspiration for choreographing a dance for the job.

**Lesson 1: Self-Portrait Based on Diego Rivera’s Mural**

*Allegory of California*, created by Rivera in 1931, is a floor-to-ceiling mural depicting California as a gigantic woman displaying bountiful resources in nature, agriculture, industry, and technology. It provides the ideal beginning for discussions about history and social studies, art history, visual art, math, and language arts. On the lower right is a squatting figure holding a pan that suggests the importance of the Gold Rush. Miners with shining headlamps explore a dark cave on the lower left. A cornucopia of fruits and vegetables spilling from the woman’s left hand, a large tree stump, and numerous construction rigs and oil derricks in the upper background further depict the
wealth of California’s natural resources. The figures in the center hold tools and instruments that represent the science, technology and future of California.

Fourth grade content standards for history and social studies focus on California. Consequently, this lesson reinforces what is already being taught in the classroom. Reading about Diego Rivera’s life and artwork in California incorporates art history. The visual art activity of the lesson, to create an allegory of the student, or self-portrait, is patterned after Rivera’s mural. To inspire a sense of scale, the students are asked to imagine the self-portrait as a blueprint for a hypothetical mural that could be transferred to a wall of a house or building. Math standards in measurement and geometry guide the mapping of the self-portrait and reinforce math vocabulary such as grid, x-axis, y-axis, quadrants, ordered pair, coordinates, positive and negative numbers, and integers.

The self-portrait activity asks the student to reflect on what resources, interests, skills, and talents contribute to who she or he is. Students refer to the two introductory surveys about interests and art experiences. After completing the self-portrait, the student returns to language arts in describing the imagery with an autobiographical essay. A closing class activity allows internal and external metacognition when the students share their self-portraits. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 1 and the general rubric in Appendix: Handbook of Arts Integration.

Lesson 2: Creative Hat for a Dream Job

In Lesson 1, students wrote autobiographical essays about four areas: family and heritage, culture and community, technology and skills, and future goals or aspirations.
These four areas of an individual’s life are factors in future decisions about jobs and careers. Using the essay as a reference for their subject or inspiration, the students design and construct a creative hat for a dream job they would like to have. For example, if a student would like to be a pilot, she or he might construct a hat that looks like an airplane, jet, helicopter, spaceship or hot air balloon. The hat could also feature the tools or equipment of the occupation. Arts integration with math is included when students construct their hats using geometric solids. By focusing on the object, the student must analyze how it will be transformed into another medium. For example, two cylindrical shapes might become the engines on the wings of the plane.

The introductory “hook” of viewing outlandish costume hats establishes a precedent for the fun and creative possibilities for creating their own dream job hats. Students will be encouraged to think of lots of ideas in their creative brainstorming (Starko, 2001). Warm-up drawing activities will also prepare students to work on their creative hats (Capacchione, 1988; Edwards, 1989). Parameters and instructions for constructing their hats refer to visual arts standards.

For language arts the students will write a paragraph describing an imaginary day in the life of having the dream job. Upon completion of the hat and writing activities, the students synthesize both by wearing their hats and reading their paragraphs in a dramatic fashion. Focusing on diction, pace, and volume will also integrate a theater arts standard. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 2 and the general rubric in Appendix: Handbook of Arts Integration.
Lesson 3: Poetry and Dances about Jobs

Examining the mental, physical and emotional aspects of jobs through poetry and dance traced its origin to Dewey (1900, 1934) in how art experiences would bring deeper meaning and relevance to the common experiences of life such as work. Before writing their poetry and choreographing their dances, the students read aloud and discuss poems found in two books of poetry about work or occupations. The books of poetry provide examples of descriptive language and how it could evoke a mood or the author’s perspective and opinions. Students practice diction, pace and volume while reading other poetry as well as their own.

Students writing their own poetry are guided to express thoughts and viewpoints about work and occupations. They refer to writing assignments from the previous two lessons such as the autobiographical essay in Lesson 1 or the narrative paragraph describing their dream jobs in Lesson 2. Students may choose to write poetry about their dream jobs or research a different job to write about.

After writing poetry about jobs, students use the descriptive language in their poetry to inspire the dances about jobs. Each student creates, develops and memorizes gestures and movements of a dance to accompany a performance of the poem. Integrating concepts and principles in dance and movement in the lesson provides another dimension to the performance of the students’ poetry in a class presentation. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 3 and the general rubric in Appendix: Handbook of Arts Integration.
Unit 2: Narrative Writing

This unit of lessons asks students to shift attention from themselves to the lives, work and social contributions of John Henry and Biddy Mason. John Henry epitomized the job and career theme of man versus machine when he hammered his way through a mountain to lay a railroad track. Biddy Mason’s success as an entrepreneur and community leader illustrated her social involvement and commitment to others. Societal themes of how individuals contribute to the community through their work originated from the writings of Graubard (2004) and Rose (2008), whose research informed the theme and discussion about attitudes and respect for all kinds of work in a democratic society. Themes such as equality, race, justice, and democracy reflected the social and cultural dimensions of developing multiliteracy in the classroom (Archer, 2006; Wootton, 2008).

The three lessons in Unit 2 add a modern perspective to the life and work of John Henry and Biddy Mason through relevant discussions and arts integration activities. Students compare their own lives by examining the narratives of John Henry and Biddy Mason. Analyzing a variety of narrative forms leads to comparing and contrasting the differences between fictional and historical accounts. The narrative forms in the unit include ballads, plays and poetry in building multiliteracy.

Multiliteracy shapes the lessons’ design and activities. Music and theater are introduced when students listen to ballads about John Henry as well as read through a play about his life. Activities in math include calculating time periods and stages in Biddy Mason’s life and using geometric shapes for drawing human body parts for the
comic strip about her life. Overlapping concepts in language arts and theater such as conflict, climax, resolution, and dramatization are introduced in the reading, writing, and drawing activities.

**Lesson 4: John Henry, Railroad Builder**

The big idea about this lesson is what we can learn about John Henry’s life, work and role in the community. The narrative form is compared and analyzed in stories, ballads, and a play about John Henry. It is not clear as to whether John Henry was an actual person so students compare and contrast the definition of a legend with historical fiction and their connections to each other. Vocabulary from previous lessons such as allegory, hyperbole, metaphor, symbol, and personification are reviewed in how legends and tall tales are written. The students discuss and write about the relevance of his story and reasons for why he became a legend. Finally, the students write what they thought about John Henry sacrificing his life for his work. They answer questions such as, “What lesson or theme can be learned from John Henry’s story?”

During the closing discussion about John Henry, the students are invited to think about contemporary figures who might personify the characteristics of John Henry. The teacher creates a chart to fill in what the students know about John Henry and how those characteristics compare with contemporary figures. This is also an opportunity to discuss the railroad building in California, the concept of man versus machine, and the Industrial Revolution. An example the teacher may mention is the Jeopardy game show competition between IBM’s Big Blue computer and previous Jeopardy championship winners. The teacher may pose the question, “What is the next revolution for the 21st century?”
Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 4 and the general rubric in Appendix: Handbook of Arts Integration.

**Lesson 5: Timeline and Comic Strip about Biddy Mason**

Continuing the theme of learning about the life and work of characters in fiction and people in history, this lesson studies a historical figure whose life overlaps some of the same time period as that of John Henry. Whereas the story of John Henry became a legend or folktale, Biddy Mason’s story is based on a real person with primary sources such as verifiable documents and evidence. Her story adds another layer and perspective to the societal roles African Americans have had throughout history. Biddy Mason was one of the first African American millionaires in California. From slavery to freedom and from rags to riches, Biddy Mason set an extraordinary example of the resilience of faith and the human spirit (Sullivan, 2005).

The students continue using vocabulary in narratives and drama such as theme, plot, setting, and characters. From Mason’s story, the class graphs a timeline of important periods of her life. Then the students calculate Mason’s age at various milestones in her life from information found in her biography. This aids in the creation of a storyboard or comic strip of her life that also serves as a storyboard to help students visualize and write poetry about Biddy Mason in Lesson 6. Students use geometric shapes to create the characters in the comic strip. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 5 and the general rubric in Appendix: Handbook of Arts Integration.
Lesson 6: Poetry about Biddy Mason

This second lesson about Biddy Mason emphasizes her place in California history as well as being a role model for hard work, perseverance, social justice, and compassion in her community. Working in small groups, students use information from Lesson 5 to write poetry about Biddy Mason. Students decide how the timeline of her life is divided into verses or stanzas in the poem. Students also develop the narrative structures of theme, plot, setting, and characters by analyzing the non-fictional, biographical accounts of Biddy Mason’s life. Additional concepts and vocabulary also used in theater such as conflict, climax, resolution, and dramatization are introduced in writing the poetry.

In the recitation of the poetry, students include sounds and rhythms from percussive instruments or the human body such as clapping hands or stomping feet. Each small group looks at the storyboard comic strips from Lesson 5 to select a setting or background to use for their poetry reading. Next, groups re-create the settings as stage backdrops with large sheets of craft paper and poster paint. Theater production and practice on a small scale occurs when each student group gives a final performance of their poetry about Biddy Mason. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 6 and the general rubric in Appendix: Handbook of Arts Integration.

Unit 3: Expository Writing

In Unit 3, students focus on research methods that simulate an authentic job search. The lessons return the students to the present by inviting them to focus attention on jobs and careers in their community. Job classification leads to discussion, analysis
and evaluation of the jobs in a democratic society. Students recognize that a diversity of people and occupations contribute to the life of a community (Rose, 2008).

The affects of interest and curiosity in the unit’s first lesson about odd jobs sets the tone for how the arts integration activities enhance the non-fiction reading about jobs and careers (Schmitt & Lahroodi, 2008; Silvia, 2008). Research and reading includes periodicals such as newspapers, on-line resources, and reference books. Creative activities invite the exploration of information and offer other ways to find meaning in non-fiction text. The “hats” students try on are as scientists and reporters when they ask questions about work, careers, and roles in their community, society, and the world.

Following their research and investigations may lead them to discover new interests and arouse curiosity about other fields, subjects and occupations. These introductory explorations give them a general idea of the education, training, experience and preparation they may face in the near future. After they gather this information, the students brainstorm various ways to present their findings, using creative and divergent thinking strategies through the visual arts to help present their findings (Starko, 2001; Pink, 2006).

Lesson 7: Odd Jobs Collage

Lesson 7 introduces students to jobs that are strange or unusual. Some of the jobs are so unusual, such as a dinosaur duster, that students may wonder how someone would apply for them. The novelty of studying odd jobs expands the definitions and conventions in job creation or development. Students are free to imagine all sorts of jobs that could be
possible in their future. Perhaps they look forward to designing their own jobs or becoming entrepreneurs on the cutting edge of new technology.

In returning to the expository aspect of the lesson, the students work in small groups to develop a description of the qualifications, skills and training for an odd job. The appeal of the odd job will be measured in a small group survey where they will use their math skills. Students calculate the average interest in the job by using ratings from one to five, five being the highest score. Next, they collaborate on designing a creative collage and display for the odd job. The collage will be displayed in a gallery format in the classroom. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 7 and the general rubric in Appendix: Handbook of Arts Integration.

Lesson 8: The Search for Job Information

Students peruse pages from Exploring Career Information on the U.S. Bureau of Labor Statistics (BLS) website designed for students in grades four through eight to obtain information about jobs they are interested in or curious about. The teacher points out that the menu is categorized into 12 different job groups according to subject or interest. This menu is easier to use than the California career technical education standards that are divided into 15 technical groupings and 58 career pathways (California Department of Education, 2007). Students interested in pursuing more detailed information are directed to links for more information or the California career technical education standards that apply to courses in grades seven through twelve.

When the students have chosen a job to research on the BLS website or in various young people’s occupational handbooks, they use graphic organizers to list the key
attributes and requirements of the job. For sharing information about a job, the students design a poster to include a symbol that represents the job. Students reference art elements and principles in this creative process. In a closing discussion the students analyze how various jobs define relationships in society or communities. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 8 and the general rubric in Appendix: Handbook of Arts Integration.

**Lesson 9: Design a Geography Game Using Help Wanted Ads**

This lesson further develops research and analysis skills by asking students to look at “help wanted” ads in the newspaper. In small groups they graph the categories and number of jobs listed for any given day. They ask questions about which jobs are in the greatest demand. They take note of the kind of businesses that advertise and use Google Maps to locate the jobs. Each student selects one job position to research and write a profile that will provide more information. For example, if the job is forklift operator, the student can go to the U.S. Bureau of Labor Statistics (BLS) website or the school library to find out what qualifications, training and skills are necessary for the job. Other information may include the salary range and types of industries that forklift operators work in.

After compiling data from the classified job ads and the BLS website, student groups design a geography game to visually communicate and demonstrate what they have discovered from these information resources, including where the jobs are in the community. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 9 and the general rubric in Appendix: Handbook of Arts Integration.
Unit 4: Persuasive Writing

This last unit of the arts integration handbook, Let’s Try on Different Hats!, develops the personal dimension of student interests to include not only what a person likes but to also examine what a person dislikes. The students practice social skills and how to present themselves in a mock job interview. In developing a viewpoint, lessons in this unit encourage students to practice forming opinions through role-play, persuasive speaking and persuasive writing. Students will explore how the arts can enrich and add depth to these concepts and experiences. Creative processes in these lesson activities involve risk-taking when students put forth an opinion or participate in improvisational skits about job interviews. Other creative processes include problem-finding and problem-solving (Starko, 2001). Students building on their experiences and knowledge would eventually lead to forming opinions and directions about future jobs and careers.

Lesson 10: Design a Business Card

This lesson asks the student to look at persuasive writing and graphic design from the perspective of someone advertising his or her skills and abilities. Lesson 9, about using information from classified “help wanted” ads, asked students to read a variety of ads. Some ads attracted more attention than others according to the student’s artistic perception. Physical characteristics such as size, color, and typeface design may have affected the visual scanning process and caused the reader to pause longer on a particular classified advertisement. The job title and description would initiate a deeper level of job interest. If there were two ads for the same kind of job, the reader would need to determine which information attracted more interest than the other.
In the art activity, each student designs a business card that she or he would give to prospective employers. Students may choose a job they currently have or one from any of the previous lessons (Lesson 2, a dream job; Lesson 7, an odd job; Lesson 8, a job from the Bureau of Labor Statistics website; or Lesson 9, a job from the classified ads). The business card will need to be aesthetically and cognitively appealing. Students discuss various ways they could use their business cards. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 10 and the general rubric in Appendix: Handbook of Arts Integration.

**Lesson 11: Role-Play for Job Interviews**

Interviews can be as commonplace as everyday conversations with others. Students may already be practicing the basic form of questions and answers with others in and outside of school. On the other hand, the exchange in a job interview may be more formal. This is another lesson that demonstrates how content standards for English language arts and theater overlap and reinforce each other. Effective arts integration can occur with little extra planning and preparation. Students try out many different roles and scenarios in a relaxed and informal atmosphere. Practicing role-play and improvisational exercises builds oral speaking skills.

Outside the classroom students are encouraged to interview staff at the school, talk to parents and relatives about their occupations, and find out what steps they took to obtain their jobs. Formulating good interview questions are analyzed and discussed. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 11 and the general rubric in Appendix: Handbook of Arts Integration.
Lesson 12: Persuasive Poem about Abilities and Talents

Students return to personal writing when they write a persuasive poem about their abilities and talents. This lesson focuses on the core of who they are and their hopes for the future. This autobiographical poem should use all the resources they have explored and drawn upon during the previous lessons in Let’s Try on Different Hats! Students may draw inspiration from any of the previous lessons in the handbook. Lessons 1-3 developed self-portraits, creative hats for dream jobs, poetry, and dances about jobs. Lessons 4-6 provided students with the role models of John Henry and Biddy Mason by examining their lives and work in the community. Lessons 7-9 brought students back to their current environment by researching for jobs on the internet, in reference books, and in the local community.

Writing a persuasive poem about abilities and talents can be a self-affirming and positive experience for the students. The activity is designed to be engaging and enjoyable. The hope is to cheer each student forward in their future quest for fulfillment in whatever work or path they choose. Assessment of the lesson includes a general rubric for both the student and teacher. See Lesson 12 and the general rubric in Appendix: Handbook of Arts Integration.

Culminating Performance Revue

After the completion of lessons in Let’s Try on Different Hats!, the teacher invites the students to brainstorm in small groups how they might create a class production that synthesizes or includes components and objectives of individual lessons in the handbook. The number of scenes or skits corresponds to the number of small groups. Each group of
students draws upon their personal portfolios of work from all 12 lessons to contribute ideas for themes and storylines. Through discussions and consensus the students determine how to work together in individual performances or ensembles. Students in each small group cooperate and collaborate with each other. Students agree on role assignments such as director or stage manager, costume and props manager, technical crew for lighting and sound, narrator, musicians, singers, and actors. A time limit needs to be determined for each small group. For example, in a one-hour period, four groups would have no more than about 12 minutes each with about three minutes to change between groups. The purpose of the culminating performance is to review and reinforce the objectives found in the 12 lessons of the handbook. See the lesson plan and Graphic Organizer for the Culminating Performance Revue and the general rubric in Appendix: Handbook of Arts Integration.

Summary of Methodology

The lessons in Let’s Try on Different Hats! demonstrated the processes and procedures of designing and creating multiliteracy pathways through arts integration. Before beginning Unit 1 lessons, two surveys in student interests and arts experiences were administered to establish a classroom foundation for the personal, social, knowledge-building, and cognitive dimensions of students. Throughout the lessons in the handbook, an ongoing internal and external metacognitive conversation by the students and the teacher connected, developed and brought meaning to the four dimensions in the classroom (Schoenbach, Greenleaf, Cziko, & Hurwitz, 1999). The surveys also provided a classroom context of the general prior knowledge and interests of the students. The
teacher could make adjustments to the lessons to better accommodate and differentiate the lessons for the students. The lessons could be used to supplement existing learning or reinforce selected topics and concepts in multiple subjects.

The twelve lessons were designed sequentially. In Lesson 1, students expressed their interests and personal goals by creating a self-portrait. In Lessons 2 and 3, students creatively explored jobs and careers by designing a hat, writing poetry and choreographing a dance. In Lessons 4 through 6, students were asked to imagine the lives and work of John Henry and Biddy Mason. Topics included the relevance and symbolism of historical role models for students. Activities in Lessons 7 through 9 brought the students back to current times by discovering what jobs are available today. Students read about “odd” or strange jobs. They also categorized typical jobs found in the classified ads of the newspaper to use for their arts integration activities and projects. Finally, in Lessons 10 through 12, students practiced social skills and interviewing techniques which is another aspect of job and career preparation.

Each lesson was constructed by analyzing subject content, sometimes from a non-art perspective to an art perspective or vice versa. In other words, as long as language arts and at least one of the art forms were involved, I exercised creative license to implement arts integration anywhere along the continuum of styles, from co-equal to subservient (Bresler, 1995; Center for Applied Research and Educational Improvement, n.d.). Actual implementation of the lessons would be adjusted according to the multiliteracy goals of the individual classroom. The handbook’s overview of lessons provided another tool for
how the lessons could be applied or tailored to a classroom context. It offered an easy way to select lessons by subject, topic, vocabulary and concepts.

The culminating performance revue allowed the teacher and students to review, synthesize, and apply content from the twelve lessons in the format of a theater arts production. Working in small groups to plan the acts or scenes, the students would also be responsible for any set construction, lighting, music and costumes. A general arts integration assessment rubric was used by the teacher and students for each lesson and the culminating performance. In addition, the rubric was a tool for promoting the internal and external metacognitive processes of reflection and assessment in learning from the lessons.

**Limitations and Possibilities**

As stated earlier in Chapter 1, designing and creating the lessons in *Let’s Try on Different Hats!* did not include implementation in the classroom. With the exception of another version of Lesson 1, which I taught in the teaching credential program, the lessons in the handbook were not tested. Lesson 1 was the source of inspiration for the methodology of the handbook. The positive reception by the students and the cooperating teacher sparked my interest in creating lessons for arts integration and multiliteracy. Arts integration with multiple subjects and content presented new ways of understanding subjects that previously were taught separately. Creativity in problem-finding and problem-solving were instrumental in how each lesson was designed and developed. The arts increased the viability of the content by giving any subject unlimited modalities, possibilities and opportunities for supporting multiliteracy.
The twelve lessons in *Let’s Try on Different Hats!* were only a sampling of the unlimited potential and creativity of arts integration. Substituting other grade level standards could easily create lessons for any age. The flexibility of arts integration allows educators to edit, modify or change any of the lessons in the handbook to find the right fit for the situation or context.
Chapter 4

REFLECTION

Picture this imaginary scenario: President Obama’s next State of the Union address will declare multiliteracy through arts integration as the next educational reform to benefit from his Race to the Top federal funding (Obama, 2011). Why would he do that? Perhaps by that time a growing number of educators will have demonstrated that arts integration adheres to the same democratic ideals that the United States was founded upon in its equality, justice and representation for all subjects and knowledge. These same arts integration advocates will reveal the false hierarchy and ranking of multiple subjects. No longer will society segregate attention to a few “core” subjects and neglect the diverse knowledge, skills, and abilities that accompany multiliteracy through arts integration.

Now visualize the end of President Obama’s imaginary speech about educational reform concluding with, “The first step in winning the future is encouraging American innovation with multiliteracy through arts integration. Arts integration develops different ways of meaning-making, knowing and understanding. A multiliterate society will be more prepared to solve the problems and face the challenges of our economy, country, and global community.” The speech would probably not change public education right away, but it just might begin the conversation about how society should consider all the subjects in the curriculum.

I took that first step in “winning the future” for students by designing and creating Let’s Try on Different Hats! My innovation began with teaching an arts-integrated lesson
during the credential program at Sacramento State University. The successful outcome of
the experience inspired the creation of the arts integration handbook. I came well-
prepared for designing this handbook, having benefited from growing up with an interest
in art, studying it in school, and working as a graphic artist. Naturally, this led to creating
handbook lessons with an artist’s perspective. The creative processes of designing the
handbook developed from the same habits of mind and personal dispositions that I would
be fostering in the handbook lessons. I linked the arts to multiple subjects and
multiliteracy by using my imagination and creativity. I justified lessons with rationale
founded by education, experience, and research. By reflecting on the metacognitive
processes in designing, planning and creating *Let’s Try on Different Hats!* I
demonstrated that a student-centered perspective could guide and establish art
connections to multiple subjects, jobs, and careers.

The following reflection further discusses multiliteracy through arts integration by
describing how planning and designing my handbook of lessons mirrored the same
problem-solving and critical thinking skills that are supported in the lessons. Next, the
implications of the research for my project are examined, as well as its limitations and
future research. The reflection concludes with recommendations for use of the handbook.

**Planning and Designing a Lesson**

The student-centered progressive philosophy of Dewey (1900) reminded me to be
the students’ guide and collaborator in each lesson. I designed each arts-integrated lesson
to engage student interests or curiosities in combination with questions or problems such
as how their interests, skills and abilities were relevant to their future jobs and careers.
This would generate a chain of discussions and other inquiries resulting from these introductory lessons and explorations. Thus, my handbook of lessons answered this question: “How can educators guide and prepare students for the future through arts integration?” I created lessons that practiced skills and abilities students needed for the future, such as activities supporting multiliteracy. It was simply a matter of imagining how multiple subjects contribute to real-life, either explicitly or implicitly. I wanted this handbook to work at both levels by providing the arts and language arts as the unifying medium. For the students, I hoped they would at the same time enjoy exploring their interests and “trying on different hats.” In addition, the handbook presented a positive way to address and relate to the negative economic news in the world. Current and local economic changes could affect their families and lives in many ways, but the classroom would continue to be a safe environment for learning and education.

Each lesson was a project within a project (the handbook), and connections to different lessons in the handbook became different projects. My creative process of designing Let’s Try on Different Hats! was similar to the project-based learning found in the handbook. Moursund (2007) described project-based learning as authentic individual and social learning through inquiry and problem-solving. It is designed to enhance higher level thinking skills, social skills, reflection, and decision-making. The teacher guides the learning process and uses a variety of assessments in coordination with the student (Project-Based Learning section, para. 3-6). Including creativity and the arts in the lessons transformed the classroom into a studio workshop of projects where students would practice concentration, responsibility, and persistence. These habits of mind and
personal dispositions would then have the potential to cross over into other curricular subjects and their daily lives (Horowitz & Webb-Dempsey, 2002; Winner, Hetland, Veenema, Sheridan, & Palmer, 2006).

**Implications of Research**

The holistic perspective of my handbook will not survive the scrutiny of those who demand a strict segregation of the multiple subjects and it also will not persuade those who make decisions guided only by test results and statistical data. Yet my research found enough valid academic connections for arts integration to support my handbook. Causal evidence of benefits from arts integration came through theater arts because it reinforced skills in the speaking and listening skills of language arts (Hetland & Winner, 2001; Winner, Heland, Veenema, Sheridan, & Palmer, 2006). Visualization in reading comprehension was linked to cognitive processes in the visual arts activities (Rader, 2010; Sousa, 2005; Woolley, 2010). Activities such as learner-generated drawing aided visualization, comprehension and problem-solving (Van Meter & Garner, 2005; Van Meter, Aleksic, Schwartz, & Garner, 2006).

The most satisfying outcome of my research reaffirmed what I knew from my own experiences of creative expression and aesthetic appreciation. Studies in learning through the arts revealed strong affective development in student interest, engagement, motivation, feelings of success and positive self-concepts (Catterall, 2002b). Students with more experiences in the arts fared better in school and remained in school longer than students with few experiences in the arts (Catterall, Chapleau, & Iwanaga, 1999). Relegating the arts to a once-a-week activity has limited the potential for students to
access and comprehend the curriculum in new ways. By designing a handbook of arts integration, I presented a model of how to teach more arts and how the arts may bring meaning to teaching and learning any subject. This may satisfy some of the skeptics who do not see the benefits and value of the arts in education.

**Limitations**

I do not have a regular teaching position. Therefore, I will not be able to teach the handbook lessons to see how they actually work in a classroom. The handbook will remain in the conceptual stage until the lessons are brought to life in a classroom. They are idealized lessons with some references and resources that may not be available to an educator who would like to try teaching them. But the basic structure of each lesson should still be sound even if changes are made to grade level content standards and the specified resources. The ideal implementation would integrate the handbook into an educator’s existing curriculum, but individual lessons could be adapted or modified for use by the educator. Finally, my visual arts’ training naturally influenced how I created the lessons because my visual sensibility is stronger than my knowledge in music, theater and dance.

**Future Research**

This project’s exploration of arts integration and multiliteracy revealed the unlimited creativity it could bring to the ongoing educational reform movement. However, federal funding for arts integration efforts would probably depend on future research that showed more causal links to academic achievement. In the meantime, my research project will justifiably support an educator’s interest in improving affective
development in the classroom. More educators adopting arts integration as an instructional strategy may lead to more longitudinal research studies to examine and analyze the details and components of its effectiveness.

My project provided sample lessons for subjects within a theme of jobs and careers. Possible spin-off projects could be researched for any number of themes. President Obama (2011) pointed out the need to direct more attention on improving achievement in math and science. Arts integration lessons could specifically target improvement in affective attitudes and behaviors of students towards math and science. Handbooks of arts-integrated lessons containing math or science units could accompany corresponding single subject textbooks. The project’s sampler lessons could serve as research models for other educators to create their own projects and spin-off lessons. Even the vocational theme of *Let’s Try on Different Hats!* could be expanded to include more arts-integrated lessons and units related to jobs and careers.

Future research in arts integration and multiliteracy should expand with the recognition of its benefits to students and society. To promote further acceptance as an instructional strategy, more evidence of academic connections will need to be discovered. Possibly an interdisciplinary research team may discover even better ways to conduct useful and relevant research. Until then, each educator who adopts this strategy will be leading their own experiential research and discoveries.

**Recommendations**

This project of designing the handbook allowed me to magnify the details of design, planning and preparation that all teachers must contend with in curriculum and
instruction. Educators may want to reflect on their own comfort level and knowledge about the arts in order to decide which lessons fit their style of teaching. On the other hand, some educators may want to explore new territory alongside their students to experience the same sense of discovery and excitement in learning something new. Further suggestions for how to use the handbook can be found in Appendix: Handbook of Arts Integration.

*Let’s Try on Different Hats!* invites educators interested in multiliteracy through arts integration to explore the lessons and find connections and applications for lessons in their curriculum. Teachers and students practicing arts integration will have multiple modalities to mix and match according to their preferences and needs. I have demonstrated the versatility and flexibility of integrating the arts so that it could be a winning combination for everyone involved. Its contents have something for everyone to sample and tailor to individual needs and preferences.

The handbook may initiate conversations that lead to big idea discussions of how to implement programs in multiliteracy through arts integration. The ideal multiliteracy implementation will include collaboration and professional development with other educators to develop communities of learning through the arts. Educators pool together their talents, skills, and abilities in multiple subjects to develop arts-integrated lessons for diverse and comprehensive student learning. Evidence and news of the multiple and mutual benefits of this collective resource for local schools can then spread to other communities. Soon school and community leaders will recognize the transformative power of arts integration to potentially reach all students no matter where they are on the
spectrum of learning. Networks of multiliteracy communities will form to eventually become an educational reform movement to answer President Obama’s call for “the most innovative plans to improve teacher quality and student achievement.” This imaginary scenario can become a reality if educators just take the first step in trying on a different hat.
APPENDIX

Handbook of Arts Integration
Let’s Try on Different Hats!

Arts Integration for a Multiliterate Society

A Handbook of Lessons for Multiple Subjects
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Dear Educator,

This handbook of lessons, *Let’s Try on Different Hats!*, invites intermediate grade teachers to sample creative lessons about jobs and career development. As the title suggests, it encourages the exploration, discovery, and delight in trying something new. It also offers opportunities for teachers and students to pursue interests within the creative environment of arts integration.

Arts integration with a student-centered approach guided the rationale, design, and plan for all the lessons in the handbook. Arts integration “is an approach to teaching in which students construct and demonstrate understanding with or through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (John F. Kennedy Center for the Performing Arts, n.d.).

Designed to supplement and support the existing curriculum, the goals of the handbook are to:

- Promote arts integration as a creative solution for improving student learning and achievement in all subjects. Too often the arts are ignored in the trends of educational reform and testing. Arts integration engages and motivates students through creative pathways and interconnections that are the basis for all meaningful learning.
- Emphasize multiliteracy in all subjects as the basic foundation for building essential comprehension and meaning-making. Multiliterate students will possess the knowledge, skills, and abilities that are essential for the 21st century.
- Practice and reinforce “habits of mind” such as observation, persistence, imagination, higher-order thinking, and reflection. Students must be given opportunities to acquire necessary cognitive skills for ongoing and future creative problem-solving.
- Provide a creative resource relevant to students in their journey from school to work. Bridging the division between academic and vocational goals with arts integration will better prepare students for a changing and evolving society and global economy.
- Demonstrate that arts integration of the curriculum can be tailored to any learning environment or designed for any student needs or goals. Even though the handbook encompasses fourth grade content and standards in addressing those students who may still be struggling with the transition from “learning to read to reading to learn,” the handbook lesson content and standards could be adjusted to any intermediate grade.
Finally, this handbook is especially designed for educators who believe arts integration is too difficult to implement. *Let’s Try on Different Hats!* encourages educators to be role models in implementing their own version of arts integration. Educators can lead the way by trying on different hats along with their students. They can also explore and discover the multiple perspectives and ways of meaning-making, knowing and understanding. Arts integration for a multiliterate society asks us to consider the universal importance of arts education to elevate the ideals of humanity and to infuse an aesthetic understanding of the meaning of our lives.
How to Use This Handbook

Let’s Try on Different Hats! Arts Integration for a Multiliterate Society

This handbook of lessons features arts integration as an instructional approach and strategy to engage students to communicate or express their understanding of subject content with or through any of the visual and performing arts (visual arts, music, dance, drama/theater).

Language arts have provided a basis upon which other subjects are developed and integrated. Lessons may complement or supplement multiple subject concepts or principles that are already being taught in the classroom. After reviewing the handbook, educators may wish to use lessons in the handbook that reinforce studies or introduce new concepts and principles. Twelve lessons are structured into four units: Personal Writing, Narrative Writing, Expository Writing, and Persuasive Writing. Even though they were designed to be taught sequentially from Unit 1 to Unit 4, educators may wish to tailor the lessons or order to what is appropriate for their instructional needs or preferences.

Note: Activities in Lessons 1 and 2 serve as resources for writing poetry in Lesson 3. Lessons 5 and 6 are both about Biddy Mason. Lesson 10, Design a Business Card, refers to activities in Lesson 2, 7, 8, and 9. Lesson 12, Persuasive Poem about Abilities and Talents, accesses Lessons 1, 2, 3, 10, and 11 for information to write the poetry. The Culminating Performance of all the previous lessons is a revue of student selections to be referred to and synthesized according to small group decisions about activities such as skits, individual performances, or group productions.

Overview of Handbook

The chart, Overview of Lessons in Let’s Try on Different Hats! Arts Integration for a Multiliterate Society, offers the educator an organizational view and general idea of the lesson plans and activities contained in the handbook. The twelve lessons are briefly described by the following: unit title, lesson number, lesson title/activity, subjects, context, vocabulary and concepts. At a glance, educators may quickly scan key words, content, vocabulary, and concepts to determine if a lesson looks relevant or useful for their instructional goals.
Student Surveys

Two student surveys help the educator establish a classroom context to learn about student background and attitudes towards reading and learning, possible job or career interests, and attitudes towards the arts. Educators may choose to adjust or modify lessons or discussions according to the individual needs or interests of the students and results from these two surveys. The Student Interest Survey will be used by students as a reference for activities in Lesson 1. The Learning Through the Arts Survey obtains information about previous arts experiences and attitudes about multiple subjects in the curriculum.

Lesson Structure

The first part of the lesson plan lists information for a snapshot of the lesson: Title, Subjects, Purpose, Standards, Academic and Social Objectives, Materials and Resources, Technology, Summary, and Learning Context.

The second part of the lesson plan describes the Opening Discussion which includes Discussion of Prior Knowledge, Vocabulary/Concepts, Challenge/Problem, and Time Allotment. Educators focusing on vocabulary and concepts to determine scaffolding for prior knowledge could check on this part of the lesson plan. The time allotment, an approximation, is really a rough estimate because all the lessons except for Lesson 1 have not been taught in a classroom. Educators may prefer to teach parts of each lesson to fit their daily schedules.

The next part of the lesson plan, Hook/Introduction, Activity/Instruction: “Into,” engages students and guides the flow of the activities into “Through,” which is the main part of the student activity and student work. “Beyond” signals the end of the activity and usually includes sharing the activity or work with the class.

The Closing Discussion: lists the projected outcomes of the lessons as suggestions for topics to share in “Beyond.” This part of the lesson plan is also a way for educators to assess, reflect, and evaluate the lesson for future use. It includes Results, Conclusions, Assessment/Rubrics, Differentiation, and Spin-off Lessons.
## Overview of Lessons in *Let's Try on Different Hats! Arts Integration for a Multiliterate Society*

<table>
<thead>
<tr>
<th>Lesson #</th>
<th>Title/Activity</th>
<th>Subjects</th>
<th>Context</th>
<th>Vocabulary/Concepts</th>
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<tbody>
<tr>
<td>1</td>
<td>Self-Portrait based on Diego Rivera's mural</td>
<td>History/Social Studies (HSS), Art History, Visual Arts, Math, English language Arts (ELA)</td>
<td>Study the history and economy of California. Apply math concepts in measurement and geometry.</td>
<td>allegory, hyperbole, metaphor, interests/skills for jobs/careers, heritage, culture, community, goals, aspirations, x-y axis, quadrants, grid, origin, coordinates, ordered pair, negative/positive numbers.</td>
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<tr>
<td>2</td>
<td>Creative Hat for a Dream Job</td>
<td>Visual Art, Math, ELA, Theater</td>
<td>Share job and career interests through creative expression and math applications.</td>
<td>aspiration, geometric solids (e.g. prisms, pyramids, cubes, cones, cylinders), complementary colors, diction, pace, and volume.</td>
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<tr>
<td>3</td>
<td>Poetry and Dance about Jobs</td>
<td>ELA, Theater, Dance</td>
<td>Transform writings from Lessons 1 and 2 into poetry and dance about jobs.</td>
<td>diction, pace, and volume, onomatopoeia, movement pattern or sequence, improvisation, extended movement phrase, dance elements: body, action, space, time, energy.</td>
</tr>
<tr>
<td>4</td>
<td>John Henry, railroad builder</td>
<td>ELA, HSS, Music, Theater</td>
<td>Review California railroad history. Read and respond to narratives (story, songs, plays) about the life and work of John Henry.</td>
<td>biography, legend, historical fiction, narrative, allegory, hyperbole, metaphor, symbol, personification, ballad, work song, elements of music: form (structure of composition, relationships), harmony, melody, rhythm, tempo, timbre (difference or quality of sound, e.g. piano, guitar, etc.); mood, texture.</td>
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<tr>
<td>5</td>
<td>Timeline and Comic Strip about Biddy Mason</td>
<td>ELA, HSS, Math, Visual Arts</td>
<td>Review the history of migration to California, and women who helped build early California. Apply math reasoning and visual arts.</td>
<td>biography, historical fiction, non-fiction, narrative, timeline, theme, plot, setting, characters, comic strip, rhombus, equilateral triangle, isosceles triangle, trapezoid, parallel.</td>
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<tr>
<td>Week</td>
<td>Topic</td>
<td>Subjects</td>
<td>Activity Description</td>
<td>Subject Descriptions</td>
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<tr>
<td>6</td>
<td>Poetry about Biddy Mason</td>
<td>ELA, HSS, Theater, Visual Arts</td>
<td>Analyze, synthesize, and summarize narratives, including information from Lesson 5 to write and recite poetry.</td>
<td>biography, historical fiction, non-fiction, narrative, timeline, theme, plot, setting, characters, conflict, climax, resolution, dramatization, rhythm, percussion from body sounds (e.g. clapping, stomping, slapping, or voice), stanzas, verses, call and response.</td>
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<tr>
<td>7</td>
<td>Odd Jobs/Collage</td>
<td>ELA, Math, Visual Arts</td>
<td>Read and discuss qualifications and interest in odd jobs. Design and create an informational collage. Calculate the mean of interest scores.</td>
<td>odd jobs, non-fiction, expository, description, qualifications, salary, pros and cons, thesaurus, text or copy, logo or symbol, art elements (color, shape/form, line, texture, space, and value), balance, positive and negative space, additive and subtractive processes in creating 3-D forms, complementary colors (red/green, blue/orange, yellow/violet), average or mean score.</td>
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<tr>
<td>8</td>
<td>The Search for Job Information</td>
<td>ELA, Math, Science, Visual Arts</td>
<td>Practice research methods and analyze the job’s relationships in communities. Present findings in a poster.</td>
<td>non-fiction, expository, description, qualifications, thesaurus, text, alternative, logo or symbol, art elements (color, shape/form, line, texture, space, and value), complementary colors (red/green, blue/orange, yellow/violet), prediction, data, categories.</td>
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<tr>
<td>9</td>
<td>Design a Geography Game using Help Wanted Ads</td>
<td>ELA, Math, HSS, Visual Arts</td>
<td>Practice research and analysis skills to answer questions about jobs and their physical presence in the community. Present findings, including maps in a game.</td>
<td>profile, expository, description, categories, data, qualifications, area code, prefix, logo or symbol, art elements (color, shape/form, line, texture, space, and value), complementary colors (red/green, blue/orange, yellow/violet).</td>
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<td>Unit 4: Persuasive Writing</td>
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<tr>
<td><strong>10</strong></td>
<td><strong>Design a Business Card</strong></td>
<td><strong>ELA, Math, Visual Arts</strong></td>
<td>Access previous work from Lessons 2, 7, 8, and 9 to design business cards using area formulas and visual art elements.</td>
<td>rectangle, formula for area of rectangle, perimeter, dimensions, concise information, key or essential, area code, prefix, logo or symbol, art elements (color, shape/form, line, texture, space, and value), complementary colors (red/green, blue/orange, yellow/violet).</td>
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<tr>
<td><strong>11</strong></td>
<td><strong>Role-Play for Job Interviews</strong></td>
<td><strong>ELA, Theater</strong></td>
<td>View, discuss and practice interview techniques through improvisation, skits and games.</td>
<td>interview, interviewer, interviewee, concise information, key or essential, career, abilities, skills, goals, personality and character, weakness, strength, improvement, inappropriate, marital status, perfume, cologne, resume, concentric circle.</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>Persuasive Poem about Abilities and Talents</strong></td>
<td><strong>ELA, Music, Theater</strong></td>
<td>Access previous work in lessons 1, 2, 3, 10, and 11 as resources for writing persuasive poetry to be hired for a job. Select personal music as an introduction.</td>
<td>skills, talents, abilities, persuasive, emotion, confidence, assertive, superlative, appropriate, opinion, convince, voice (diction, pace, volume), gestures, physical movements.</td>
</tr>
<tr>
<td><strong>Culminating Performance</strong></td>
<td><strong>Culminating Performance Revue</strong></td>
<td><strong>Selections from student work in portfolios</strong></td>
<td>Students select work to share, perform individually or in small groups after the completion of the previous 4 units of lessons. Students may create new work through analysis, collaboration or synthesis of existing work.</td>
<td>Review and reinforcement of previous vocabulary and concepts through rehearsal and practices for the culminating performance in class.</td>
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Student Interest Survey

Name _______________________________ Date ______________________

1. What do you like to do at school when you can do anything you want to?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. Do you like to read? _________ When you read, what are your favorite books?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. What do you like to do outside of school?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

4. What are your special interests outside of school?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

5. What do you do the best? Skills? Talents?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

6. What jobs or careers are you interested in?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Learning through the Arts Survey

The purpose of this survey is to find out how much experience you have in the arts at school and outside of school. The second part asks about your favorite subjects at school. Your answers will be combined with those of the other students in the class so the teacher can better plan how to teach the visual and performing arts throughout the year.

1. Circle subjects you understand the meaning of.
   a. art   b. music   c. dance   d. drama/theater

2. Circle subjects you have participated in at school.
   a. art   b. music   c. dance   d. drama/theater

3. Circle subjects you have participated in, outside of school.
   a. art   b. music   c. dance   d. drama/theater

4. Circle the subject(s) you are most comfortable doing.
   a. art   b. music   c. dance   d. drama/theater

5. Circle the subject(s) you are least comfortable doing.
   a. art   b. music   c. dance   d. drama/theater

6. Number the subjects in the order you would like to know more about.
   (1 = want to know the most about, 4 = want to know the least about)
   a. art   b. music   c. dance   d. drama/theater

**Class Subjects**

7. Number your favorite subjects from one to ten. 1 = favorite, 10 = least favorite.
   ___ math   ___ reading   ___ writing   ___ science   ___ art   ___ P.E.
   ___ drama/theater   ___ history/social studies   ___ music   ___ dance
   ___ Other, please list: _____________________________________________

8. Write any questions or comments you have about the arts on the back of this survey.
LESSON #1: Self-Portrait Based on Diego Rivera’s Mural

Subject(s): History/Social Studies, Art History, Visual Arts, Math, English language arts (ELA).

Purpose of the Lesson: Apply concepts from other subjects in the form of a self-portrait.

Grade Level 4 Standards: History-Social Studies: 4.4; Visual Arts: Creative Expression, 2.5, Historical and Cultural Context, 3.2; Math: Measurement and Geometry, 2.0; ELA: Writing, Organization and Focus, 1.1; Speaking Applications, 2.2.

Objectives: Students will . . .

Academic: Create a self-portrait using math and visual art principles. Write a description of the self-portrait.

Social: Share and speak about self-portrait with class.

Materials/Resources: 8 ½” x 11” or 9” x 12” white papers, pencils, colored pencils or crayons, lined paper for writing, rulers and completed student interest surveys for reference. See Appendix A for surveys. Diego Rivera’s Allegory of California accessed at http://www.diegorivera.com/murals; Diego Rivera, by Mike Venezia, Chicago: Children’s Press, 1994; standard face proportions accessed from http://drawinglab.evansville.edu/face.html

Technology: LCD projector with computer and internet connection.

Summary: Students view and analyze Rivera’s mural about California’s history, resources, industry and technology. Students reflect and personalize how this relates to their lives in a self-portrait, descriptive composition, and oral presentation.

Learning Context: This introductory lesson follows a discussion about how education, experience, jobs, and careers relate to the students’ lives and the economy. The students took two surveys as a warm-up and self-assessment of their interests, skills, and talents.

OPENING DISCUSSION:

Discussion of Prior Knowledge: Students have been studying the history and economy of California, math concepts in measurement/geometry.

Vocabulary/Concepts: allegory, hyperbole, metaphor, interests and skills for jobs and careers, artists, family heritage, culture, community, goals, aspirations, x-y axis, quadrants, grid, origin (0,0); coordinates, ordered pair (x, y); negative and positive numbers.

Challenge/Problem: Students represent their lives with imagery, symbols and metaphors in the self-portrait.

Time Allotment: ~Four one-hour periods.
Hook/Introduction: Project Rivera’s mural as large as possible on the screen. Class discussion: Encourage comments, ideas, and questions. State the title, Allegory of California, and ask who the large woman is in the mural. Ask what an allegory is. How is the woman a metaphor? Ask for a sentence that is a hyperbole. Possible responses: The mural is an allegory of California because it uses figures and symbols to represent it and its history. She is a metaphor for the state of California. Hyperbole: The woman is larger than a twenty-story building.

ACTIVITY / INSTRUCTION: “INTO”: Analyze and discuss Rivera’s Allegory of California in relationship to what the students have been studying and learning about California. The teacher gives a brief biography of Diego Rivera by selecting the main points from either the website or the book by Venezia.

“THROUGH”: Teacher models instructions for a mini-mural and self-portrait that could be used as a blueprint for an actual large-scale mural.

1. Fold paper into four quadrants. Use the ruler to draw the x-axis and the y-axis. See Figure 1.

2. In the center of the paper, draw a large oval that represents the head. See Figure 2. Drawing Guide for Ideal Face and Head Proportion. Use the ruler to measure and draw the standard proportions for the face:
   a. Eyes are halfway between the top of the head and the chin.
   b. The bottom of the nose is halfway between the eyes and the chin.
   c. The mouth is halfway between the nose and the chin.
   d. The corners of the mouth line up with the centers of the eyes.
   e. The top of the ears line up above the eyes.
   f. The bottom of the ears line up with the bottom of the nose.

   Point out that these are “ideal” proportions and that real people do not necessarily follow standard measurements because everyone is different.

3. Draw and color imagery in the four quadrants in the background to represent family and heritage (Quadrant I), culture and community (Quadrant II), technology and skills (Quadrant III), and future goals or aspirations (Quadrant IV). Use interest surveys to brainstorm imagery for the self-portrait. See Figure 1. Self-Portrait Quadrant Structure for graphing coordinates.

4. Use the ruler to draw a grid with half-inch intervals over the self-portrait. Starting from the origin (0,0), determine the coordinates and ordered pair of a point on a favorite image in the self-portrait. Write down these coordinates to use for the written description of the self-portrait.
“BEYOND”:
  5. Write a description of the self-portrait. List the coordinates of your favorite image or symbols and describe why it’s your favorite.

CLOSING DISCUSSION:

Results: Students created and shared self-portraits to represent their background, culture, skills, interests and aspirations. Students wrote descriptions of their self-portraits.

Conclusions: Student self-portraits provided another way to link concepts in visual arts history, social studies, English language arts and math.


Differentiation: Class discussion of Rivera mural and hands-on art activity will encourage experiential and visual learning. Each self-portrait is unique to each student which allows the abilities and skills of each student to be developed independently. Writing about and sharing self-portraits offer other forms of expression.

Spin-off Lessons: Take the lesson to the next level by transferring the self-portrait to large, wall-size, sheets of paper. This illustrates the concept of ratio, scale, and proportion using the grid on a larger format. The students could choose another medium such as poster paints, or simplify the style to a more abstract format.
Figure 1. Self-Portrait Quadrant Structure for graphing coordinates on grid.

Quadrant I: Family and Heritage
Quadrant II: Culture and Community
Quadrant III: Technology and Skills
Quadrant IV: Future and Aspirations

Figure 2. Drawing Guide for Ideal Face and Head Proportion.

**Top of Ears** – up above eyes.
**Eyes** – halfway between top and bottom of head.
**Bottom of Nose** – halfway between eyes and chin.
**Bottom of Ears** – line up with bottom of nose.
**Mouth** – halfway between nose and chin.
**Corners of Mouth** – line up with centers of eyes.
LESSON #2: Creative Hat for a Dream Job

Subject(s): Visual Art, Math, English language arts (ELA), Theater.

Purpose of the Lesson: Apply math and visual art concepts in creating a hat for a dream job. Expressively read a description of the job while wearing hat.

Grade Level 4 Standards: Visual Arts: Artistic Perception, 1.3, Creative Expression, 2.8; Math: Measurement & Geometry, 3.6; ELA: Writing Applications, 2.1; Theater: Artistic Perception, 1.3, Creative Expression, 2.3.

Objectives: Students will . . .

Academic: Design and construct a hat for a dream job using visual art and math principles. Write a narrative paragraph describing a day in the life of having the job. Use diction, pace, and volume (voice) in reading the paragraph and wearing the hat in a class presentation.

Social: Share and speak about dream job during class presentation.

Materials/Resources: student essays from Lesson 1, various hats for various purposes (sports cap, hard hat, military hat, firefighter hat, bicycle helmet etc.), pieces of card stock (e.g., used manila file folders), for cutting out shapes, various colors of construction paper, pencils, color markers or crayons, scissors, tape, glue, staplers, blank white paper and writing paper. Internet access to research job descriptions (from http://www.bls.gov/audience/students.htm), color wheels or retrieve images from (http://facweb.cs.depaul.edu/sgrais/color_complementary.htm), copies of geometric shape templates for folding retrieved from (http://www.senteacher.org/wk/3dshape.php), visual examples of extravagant and huge hats from Beach Blanket Babylon - a musical revue in San Francisco, from (http://www.inn-entertainment.com/artists/Beach_Blanket_Babylon/Beach_Blanket_Babylon.htm)

Technology: LCD projector with computer and internet connection.

Summary: Students design a creative hat featuring tools or equipment associated with their dream job. Each student writes a narrative paragraph describing a day in the life of doing the job. Finally, each student dramatically reads his/her paragraph while wearing the hat created for his/her dream job.

Learning Context: This second lesson follows a discussion about how education, experience, jobs, and careers relate to the students’ lives and the economy. The students will use essays written in Lesson 1 as a resource for information and ideas for the hats and paragraphs about their dream jobs.
OPENING DISCUSSION:
Discussion of Prior Knowledge: Students have been discussing the economy of California and their own talents, skills and aspirations. In math they have been studying plane and solid geometric objects, their relationships and how to solve problems.
Vocabulary/Concepts: aspiration, geometric solids (e.g. prisms, pyramids, cubes, cones, cylinders), complementary colors, diction, pace, and volume.
Challenge/Problem: Students must create a hat that represents their dream jobs.
Time Allotment: ~ Four one-hour periods.

Hook/Introduction: Teacher models various hats and asks students what purpose the hats serve or what we can guess about the person that wears the hat. Can the hat be a metaphor for a job? What does it mean to wear different hats? After the class discussion, tell students they will design and create a hat for their dream jobs. Then they will write a narrative paragraph describing a day in the life of doing the job. At the end they will use diction, pace and volume in reading the paragraph while wearing their hats.

ACTIVITY / INSTRUCTION: “INTO”: Analyze and discuss the fantastic hats featured in the musical revue, Beach Blanket Babylon (image retrieved from website listed in resources). Ask if any students are familiar with the show in San Francisco. The image shows a performer wearing a gigantic hat representing places in the city. What geometric solids do the students see? (pyramid, cube, rectangular prism). What complementary colors do the students see? Show color wheel or go to website listed in resources. (e.g., red-green, yellow-purple, blue-orange).

“THROUGH”:
Warm-up drawing activity: blank paper, pencils.
1. Look around the classroom for objects that are examples of geometric solids (e.g., box, pencil holder, tubes, and pencils).
2. Choose one to draw. Example: pencil. Count and write on paper the number of faces: 6, vertices: 6. Write the name of the shape: hexagon, solid: hexagonal prism. Draw patterns of faces for the solid so that when it is cut and folded, it would make a model of the solid.
3. Using your non-dominant hand, write your full name, first by printing, and then with cursive. Do this ten times. Turn the paper upside down and on a blank piece of paper, copy the upside down writing of your name in print and cursive.
4. Brainstorm ideas for a creative hat to go with your dream job by doodling and sketching on blank paper. Be sure to include geometric solid shapes and indicate what complementary color combinations you will use.

At this point, students show teacher the hat design and geometric solid.

5. Select a copy of the geometric solid template printed from the resource website that you have chosen for your hat. Use crayons or markers in complementary colors to color the template. Cut out and fold the geometric solid. Decide how the solid connects to your dream job. Is it a computer, pen, briefcase, spaceship?

6. Integrate the geometric solid with the rest of the hat. Use construction paper to make a head band or base for the hat. Use staplers or tape to affix the parts.

Before students write their narrative job descriptions, the teacher may dramatically read a job description of a teacher demonstrating diction, pace and volume.

7. Each student writes a narrative paragraph describing a day in the life of doing the job. Access the government website of Bureau of Labor and Statistics for job information.

8. Each student practices dramatically reading the paragraph, paying attention to diction, pace and volume.

“BEYOND”:

9. Dramatically read job description and wear creative hats in class presentations.

CLOSING DISCUSSION:
Results: Students designed and created hats for their dream jobs. Students dramatically read their job descriptions while wearing their hats.

Conclusions: Designing and creating hats led to looking for geometric shapes and solids and using complementary color schemes. Dramatically reading the job description provided practice in diction, pace and volume.


Differentiation: The activity promotes independent choices and decision-making according to the student’s own dream job. Simple shapes such as a square can be shown as a cube before introducing more complex shapes/solids.

Spin-off Lessons: Make a creative hat with recycled products such as plastics, Styrofoam, newspaper and cardboard. Find the geometric solids in these products.
LESSON PLAN #3: Poetry and Dances about Jobs

Subject(s): English language arts (ELA), Theater, Dance.

Purpose of the Lesson: Compose a poem and dance about a job.

Grade Level 4 Standards: (ELA): Writing: 1.0, Listening and Speaking: 1.9, Speaking Applications: 2.4; Theater: Artistic Perception: 1.3; Dance: 2.1, 2.2.

Objectives: Students will . . .

Academic: Write poetry about jobs. Create a dance of movements and gestures to accompany a performance of the poem about a job.

Social: Pair-share: Peer edits poems. Share poems in a recitation and dance performance during a class presentation.


Technology: Optional: Elmo document projector or overhead projector.

Summary: Students take turns reading and listening to a book of poetry about jobs. Students each compose a poem and create an accompanying dance about a job. Students perform both in a class presentation.

Learning Context: This third lesson follows a discussion about how education, experience, jobs, and careers relate to the students’ lives and the economy. The students will use essays from Lesson 1 and narrative paragraphs about dream jobs as resources for information and ideas for the poems and dances about the jobs.

OPENING DISCUSSION:

Discussion of Prior Knowledge: Students have been discussing the economy of California and their own talents, skills and aspirations. They will use this knowledge to develop descriptive language for poetry and dance ideas about jobs.

Vocabulary/Concepts: diction, pace, and volume, onomatopoeia, movement pattern or sequence, improvisation, extended movement phrase, dance elements: body, action, space, time, energy.

Challenge/Problem: Students analyze how the poetry of words will be combined with the poetry of body language and movement in dance.

Time Allotment: ~ Three 1-hour periods.
**Hook/Introduction:** Teacher reads the poem *Teacher* in Zimmer’s book with improvised gestures, movements and expressions to accompany the poem.

**ACTIVITY / INSTRUCTION:** “INTO”: Teacher models reading the poem *Teacher* from Zimmer’s book using *onomatopoeia* (words referring to sounds), if appropriate, for emphasis, improvised gestures, movements and expressions to accompany the poem. Teacher explains why and how the dance movements were chosen to express the spoken language. Dance elements (body, action, space, time, energy) are illustrated by the teacher’s movements in the explanation and class discussion with students. Example: Poem: Line 1: “Everyone knows the teacher’s tasks”: *The teacher sweeps both arms toward students as she/he holds up items and points to objects.* “What **body** parts do I use to extend my movement? Did I repeat **actions** or **sequences** to create a **pattern**? How do I use the **space** around my body? Is it high, medium or low? Does the **time** go by fast or slow in the dance? How would you rate the **energy** level of the dance or movements?” Invite responses and comments.

“THROUGH”:

1. Ask for volunteers to read poems from Zimmer’s book. Each poem is read several times. The first reading is read all the way through. In the second reading, after each line is read, the listening students will raise their hands to suggest dance elements (body, action, space, time, energy) that would express the words of the poem. Everyone tries to remember the sequence of movements to accompany the subsequent readings of the poem. The teacher may need to jot down notes describing the specific movements and sequences.

2. Writing: Students use their narrative paragraphs about their dream jobs from Lesson 2, and essays from Lesson 1, to brainstorm ideas for the poems about jobs. Encourage various brainstorming strategies for writing: word maps, making lists of nouns, verbs, adjectives, descriptive language to evoke the senses and feelings, onomatopoeia, and vivid imagery. Students write a rough draft. After peer-editing with a partner, students write a final version of the poem.

3. Students memorize their poems, focusing on diction, pace and volume. This may be assigned as homework.

4. Teacher reviews photographs of various dance poses in book by Jones and Kuklin. Optional: view on Elmo projector. Invite students to imitate the same poses if possible. Students brainstorm dance elements to accompany a reading of their poems. They must include movements for each element or explain how the elements are a part of...
the dance. Students use the lesson worksheet to list the words in the poem and the accompanying dance elements. See **Figure 1. Poem and Dance Worksheet**.

5. Teacher takes the class outside to a larger space for students to practice performing their poems. They may work in pairs to give feedback to each other.

“BEYOND”:

6. Teacher leads a 5-minute warm-up of stretching exercises before students perform their poem/dance in a class presentation.

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**CLOSING DISCUSSION:**

**Results:** Students wrote poems about jobs and created dances to accompany a performance of both.

**Conclusions:** Students expressed their ideas and thoughts about jobs through poetry and dance.

**Assessment/Rubrics:** Informal: teacher checks for understanding. Formal: Student fills out rubric. Teacher completes rubric and meets individually with students. See rubric in Appendix.

**Differentiation:** The structure and composition of the poems and dances will reflect the creative expression each student.

**Spin-off Lessons:** Students repeat the performance with only dance elements. Audience compares dance performance with and without words.
Figure 1. Poem and Dance Worksheet: Use back for more space.

Title of Poem/Dance: _____________________________________________

Poem: Line 1 (words = Dance Elements (DE): body, action, space, time, energy)

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

Line 2 (words= DE): _____________________________________________

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

Line 3 (words= DE): _____________________________________________

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

Line 4 (words= DE): _____________________________________________

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

Line 5 (words= DE): _____________________________________________

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
LESSON PLAN #4: John Henry, Railroad Builder

Subject(s): English language arts (ELA), History-Social Science (HSS), Music, Theater.

Purpose of the Lesson: Response, analysis and writing from reading and listening to stories and ballads about John Henry’s life.

Grade Level 4 Standards: ELA: Literary Response and Analysis: 3.1, 3.2, 3.3, 3.5, Writing: 2.2a, 2.2b, Listening and Speaking: Comprehension: 1.1; HSS: 4.4.1: transportation and the impact of the transcontinental railroad; Music: Historical and Cultural Context: 3.1, Aesthetic Valuing: 4.1, Connections, Relationships, Applications: 5.1; Theater: Artistic Perception: 1.1, 1.2, 1.3.

Objectives: Students will . . .

Academic: Read and respond to narratives (story, play), and songs about the life and work of John Henry. Write about response to John Henry’s story.

Social: Participate in class discussions and read through a play about John Henry.


Technology: Optional: Elmo document projector for illustrations in books.

Summary: Teacher and students read stories, discuss, and listen to music about John Henry. Students volunteer for parts and read through play about John Henry. Students respond to literature and music by writing about John Henry’s life.

Learning Context: Lesson 4 is the first lesson of Unit 2: Narrative Writing.
OPENING DISCUSSION:
Discussion of Prior Knowledge: Students have been focusing on jobs and careers through creative activities. They have been studying California history, railroad workers and the transcontinental railroad. They will examine the life and work of the legendary John Henry.

Vocabulary/Concepts: biography, legend, historical fiction, narrative, allegory, hyperbole, metaphor, symbol, personification, ballad, work song, elements of music: form (structure of composition, relationships), harmony, melody, rhythm, tempo, timbre (difference or quality of sound, e.g. piano, guitar, etc.); mood, texture.

Challenge/Problem: In comprehending a legend or tall tale, students must distinguish what is real from hyperbole and what the resulting metaphors and symbolism mean to contemporary readers.

Time Allotment: ~ Four one-hour periods.

Hook/Introduction: Teacher sings a few bars of I’ve Been Working on the Railroad, an American work song or plays a recording of it. Ask how many students have ridden on a train. Discuss the building of the transcontinental railroad and the impact it had on the country and California. Who built it? Introduce John Henry, railroad builder.

ACTIVITY / INSTRUCTION: “INTO”: Teacher reads aloud John Henry by Krensky, pausing every so often to ask questions and allow for responses.

For example: When does John Henry’s story begin to sound like a tall tale? (p. 24) Students may give examples of hyperbole (obvious, intentional exaggeration): p. 29: “Some people said the rocks were afraid of him. They claimed that the rocks shattered in nervousness just at the news John was coming.” Page 41: “But the sweat washing down his back made little rivers in the dirt.” Why did John whistle when he was working? How do work songs help people work?

“THROUGH”: Play Ballad of John Henry by Johnny Cash retrieved from YouTube website. Discuss vocabulary: ballad, elements of music: form (structure of composition, relationships), harmony, melody, rhythm, tempo, timbre (difference or quality of sound, e.g. piano, guitar, etc.); mood, texture.

Next, play Pete Seeger’s version of John Henry, from American Favorite Ballads. In a class discussion, students compare the two interpretations by discussing the elements of music.

Ask students to compare Krensky’s story with the ballads. Read copies of the song lyrics from the websites. How are they the same? How are they different?
Finally, students volunteer for parts and read through the play about John Henry by Winther.

“BEYOND”: Students respond to literature and music by writing about John Henry’s life. Read the lyrics again. Answer these questions:

1. Why do you think people spread the story of John Henry’s life through songs or ballads?
2. What do you think about the phrase “a man ain’t nothing but a man”?
3. How does John Henry’s story relate to workers today? What does John Henry’s life say about work?

CLOSING DISCUSSION: During the closing discussion about John Henry, the students will be invited to think about contemporary figures who might personify the characteristics of John Henry. The teacher would create a K-W-L chart to fill in information about John Henry for students to use in the discussion. This would also be an opportunity to discuss the railroad building in California and the concept of man versus machine and the Industrial Revolution. An example the teacher may mention is the Jeopardy game show competition between IBM’s Big Blue computer and two past Jeopardy championship winners. The teacher poses the question, “What is the revolution for the 21st century?”

Results: Students experienced the various narrative forms of story in reading, listening to ballads and acting in a play about John Henry. They responded and participated in class discussions and wrote about their thoughts.

Conclusions: Students compared historical and fictional accounts of a legendary figure and his relevance to workers of today.


Differentiation: Repeating the John Henry narrative in different formats (story, ballad, play) allows multiliteral ways of comprehending themes and characters.

Spin-off Lessons: 1. Small groups of students work together to develop a contemporary skit about a modern John Henry that focuses on a unique, superhuman talent. The groups perform the skits in class. 2. Small groups of students read or listen to two versions of John Henry’s story. Using a Venn diagram, they compare and contrast the two interpretations. Next, they write a third version that is different from the other two versions.
LESSON PLAN #5: Timeline and Comic Strip about Biddy Mason

Subject(s): English language arts (ELA), History-Social Science (HSS), Math, Visual Arts.

Purpose of the Lesson: Read, respond, and analyze literature about Biddy Mason. Summarize the narrative structure with a timeline and comic strip.

Grade Level 4 Standards: ELA: Reading Comprehension: 2.2, Literary Response and Analysis: 3.0, 3.2; HSS: 4.3.2: Compare how and why people traveled to California and the routes they traveled, 4.3.4: Study the lives of women who helped build early California; Math: Reasoning: 2.6; 2.0 Visual Arts: Connections, Relationships, Applications: Visual Literacy: 5.3.

Objectives: Students will . . .

Academic: Read, analyze, and identify narrative patterns in informational text. Class calculates and creates a timeline. Apply and express this information in a comic strip.

Social: Participate in class discussions, work in small groups, and share comic strips in a gallery format in the classroom.


Technology: Elmo document projector for class reading of books and illustrations.

Summary: Teacher and students read and discuss stories about Biddy Mason. Class creates a timeline of her life. Students create storyboard comic strips about her life.

Learning Context: Lesson 5 is the second lesson of Unit 2: Narrative Writing.

OPENING DISCUSSION:

Discussion of Prior Knowledge: Biddy Mason is the second historical figure whose life and work is analyzed for lessons and examples of role models.

Vocabulary/Concepts: biography, historical fiction, non-fiction, narrative, timeline, theme, plot, setting, characters, comic strip, rhombus, equilateral triangle, isosceles triangle, trapezoid, parallel.

Challenge/Problem: Students must analyze text for narrative and structural components to use for a timeline and comic strip.

Time Allotment: ~ Four one-hour periods.
**Hook/Introduction:** Ask how many students have heard of Oprah Winfrey. Ask how many students have heard of Biddy Mason. Tell them she was one of the richest African American women in California over 100 years ago.

**ACTIVITY / INSTRUCTION:** “**INTO**”: Teacher and class read aloud text about Biddy Mason by Sullivan. Whenever dates, places, events, people or important facts are noted, the teacher fills in a timeline drawn on a long piece of craft paper taped horizontally on the board. Students follow along by filling in their own timelines. See Figure 1. Biddy Mason’s timeline.

“**THROUGH**”: **Analysis of timelines:** Ask students to estimate Biddy Mason’s age at various points in her life. For example: If Biddy was born in 1818, how old was she when she became a mother? If the 2,000 mile journey to Utah took seven months, how many average miles were traveled in one month? One week? One day? How old was Biddy when she became free from slavery? See Figure 2. Mathematical Reasoning for milestones in Biddy Mason’s life.

**Narrative analysis of timelines:** Discuss vocabulary: narrative, theme, plot, setting, and characters. Students interpret the timeline and find narrative elements. See Figure 3. Narrative analysis of Biddy Mason’s timeline for comic strip.

**Warm-up activities for drawing comic strips:** On blank paper, students copy the following illustrations as the teacher uses the Elmo document projector to show the simple line illustrations from Emberley’s book on how to draw faces. Teacher points out the geometric shapes he used for the heads: Page 15: *rhombus* for Starlet Stella, *isosceles triangle* for Admiral Andrew, *trapezoid* and *equilateral triangle* for Sailor Stephen’s hat. Point out the use of lines, straight, curved, squiggly and how they form the shapes and figures. On pages 28-29, Emberley shows how to draw figures and animals in actions such as sitting, kneeling, walking, and running.

In small groups, students collaborate on drawing comic strips about Biddy Mason. They use the analyses of her life’s timeline to determine what scenes will be depicted in the comic strip. What were the most important moments in her life? How will students decide which scenes need dialog or description? Students will refer to techniques from Emberley’s book for drawing simple figures.

“**BEYOND**”: Students display their small group comic strips about Biddy Mason in a gallery format in the classroom.
CLOSING DISCUSSION: Teacher and class create a Venn diagram to compare Biddy Mason with John Henry. Teacher fills in the diagram from student input during the discussion. Questions: How were they the same? Both were slaves and both were African American. Both worked hard and long hours. How were they different? One was a woman and one was a man. One was based on a real person who became a legend and the other one was a real person. How could Biddy Mason’s story become a legend?

Results: Students created timelines and comic strips in analyzing Biddy Mason’s story.

Conclusions: Students became aware of a California pioneer and important community leader.


Differentiation: Step by step analysis of the text about Biddy Mason during class discussions and small heterogeneous groups allowed varying levels of participation in finding the narrative structures. The timeline and comic strip format used visual access for increasing comprehension of concepts.

Spin-off Lessons: Small groups of students work together to develop a contemporary comic strip about a modern Biddy Mason. The groups use the Elmo projector to share the comic strips with the class.

Figure 1. Biddy Mason’s timeline.

<table>
<thead>
<tr>
<th>1818</th>
<th>1838</th>
<th>1847</th>
<th>1851</th>
<th>1856*</th>
<th>1866</th>
<th>1890</th>
<th>1891</th>
</tr>
</thead>
<tbody>
<tr>
<td>Born Aug. 15, a slave to Robert Smith in Mississippi</td>
<td>Ellen, first of three daughters born</td>
<td>Smith’s family and slaves move to Utah</td>
<td>Smith’s family and slaves move to California</td>
<td>Wins freedom for herself and daughters in LA. Becomes a nurse-midwife, community leader</td>
<td>Buys LA land for $250</td>
<td>Buys $300,000 fortune worth $2.4 million today</td>
<td>Dies Jan. 15, in LA</td>
</tr>
</tbody>
</table>

*Students find this info in text by Ferris (1999).
Figure 2. Mathematical Reasoning for milestones in Biddy Mason’s life.
Calculate or estimate answers to the following questions. (See end of lesson for answers.)
1. How old was Biddy when she became a mother?
2. If the 2,000 mile journey to Utah took seven months, how many average miles were traveled in one month? One week? One day?
3. How old was Biddy when she became free from slavery?
4. As a nurse and midwife, Biddy was paid $2.50 a day. She saved money for 10 years and paid $250.00 for buying two lots in LA. If she saved the same amount each year, what was the amount? About how much did she save each month?
5. Biddy’s $300,000 fortune in 1890 is worth $2.4 million today. What is the difference between the two amounts? What is the average increase per year?
6. How old was Biddy Mason when she died in Los Angeles? How many years did she live in the same house when she died?

Figure 3. Narrative analysis of Biddy Mason’s timeline for comic strip.
The following is a guide for the teacher. The class discussion should elicit student responses and comments in determining the narrative elements.

Plot (storyline): Biddy is born a slave in the South in 1818. She becomes the mother of three daughters by the time her master Robert Smith moves his family and slaves to Utah in 1847. Biddy and the other slaves walk most of the 2,000 mile journey. Robert Smith moves the family and slaves to California in 1851. Biddy wins freedom for herself and her daughters in 1856. Biddy becomes a nurse, midwife, and community leader. She saves her money and buys land, becoming one of the first African American women to own land in LA. She shares her wealth with the community by helping those in need and helps open the first African American church in LA. Biddy Mason dies in 1891.

Setting (place(s)): Mississippi, places along the way to Utah and San Bernardino, Los Angeles, courtroom, jail, Biddy’s home.

Characters (people): Biddy Mason, Robert and Rebecca Smith, Biddy’s daughters: Ellen, Harriet, and Ann; Charles and Elizabeth Flake Rowan (free blacks); Charles Owens, judge, Dr. John Griffin, other Smith family members and slaves who traveled with Biddy, poor people and flood victims.

Theme (message): Surviving against great odds of slavery, racism and poverty, Biddy Mason was compassionate, caring and generous to those in need.

Answers to questions in Figure 2. Mathematical Reasoning about milestones in Biddy Mason’s life:

1. 20 years old (1838 - 1818 = 20). 2. About 286 miles a month, about 71 miles a week, about 10 miles a day (2000/7 = 285.7; 285.7/4 = 71.4; 71.4/7 = 10.2). 3. 38 years old (1856 - 1818 = 38). 4. $25.00 a year (250/10 = 25) for 10 years; about $2.08 a month (25/12 = 2.08). 5. $2,100,000 difference (2,400,000 – 300,000 = 2,100,000); about $17,355 a year average increase for 121 years (2,100,000/121 = 17,355). 6. 72 years old (1891 -1818 = 73, but she died in January and her birthday was in August.); she lived 25 years in the same house (1891 – 1866).
LESSON PLAN #6: Poetry about Biddy Mason

Subject(s): English language arts (ELA), History-Social Science (HSS), Theater, Visual Arts.

Purpose of the Lesson: Synthesize, summarize and process information about Biddy Mason to write poetry about her life.

Grade Level 4 Standards: ELA: Vocabulary and Concept development: 1.5, Reading Comprehension: 2.2, Literary Response and Analysis: 3.2, 3.5, Writing: 1.10, 2.1, Listening and Speaking: 1.9, Speaking Applications: 2.4; HSS: 4.3.4: Study the lives of women who helped build early California; Theater: Artistic Perception: 1.1; Visual Arts: Connections, Relationships, Applications: Visual Literacy: 5.3.

Objectives: Students will . . .

Academic: Identify narrative structures, such as plot, setting, and theme to write poetry about Biddy Mason. Use thesaurus as a reference for writing. Paint a backdrop for recitation of poetry.

Social: Participate in class discussions; work in small groups, and share poetry in a classroom performance.


Technology: optional: video camera or tape recorder to document poetry and performance.

Summary: Student groups write poetry about Biddy Mason by analyzing timelines and narratives, including mathematical answers, about her life. Students create backdrops for the classroom recitation of the poetry.

Learning Context: Lesson 6 is the third lesson of Unit 2: Narrative Writing.

OPENING DISCUSSION:

Discussion of Prior Knowledge: Biddy Mason is the second historical figure whose life and work is analyzed for lessons and examples of role models. Teacher may review what was discussed in Lesson 5.

Vocabulary/Concepts: biography, historical fiction, non-fiction, narrative, timeline, theme, plot, setting, characters, conflict, climax, resolution, dramatization, rhythm, percussion from body sounds (e.g. clapping, stomping, slapping, or voice), stanzas, verses, call and response.
Challenge/Problem: Students must analyze text, timelines and comic strips for which narrative elements to use for a group poem and performance.

Time Allotment: ~ Four one-hour periods.

Hook/Introduction: Play video from YouTube of Clement Mallory reciting poem titled *Water*. Ask students to comment on his performance: diction, pace, volume, gestures, movement, expression. In addition, ask about rhyme and vocabulary? Tell students they will work in small groups to write a poem about Biddy Mason keeping in mind the discussion about Clement Mallory’s performance. They will practice how they will perform their poetry and they will paint a backdrop for the performance.

ACTIVITY / INSTRUCTION: “INTO”: Teacher and class review Biddy Mason’s biography by looking at the timelines and comic strips from Lesson 5. The students will work in the same small groups that created the comic strips. Discuss vocabulary: conflict, climax, resolution, and dramatization. The teacher should give examples of elements such as call and response, repetition of lines, rhyming, rhythm, syllables, percussive body sounds.

“THROUGH”: Each small group uses the Poetry Worksheet (Figure 1)

1. Students may use any of the components or answers about Biddy Mason’s life to write the poetry. For example, dates, places, events, or people may fill in the beginning, middle, and end of the poem’s stanzas or verses.

2. The poem may focus or highlight the most dramatic aspects of her life such as winning her freedom from Robert Smith.

3. Another strategy is for students to answer questions such as: Why was Biddy Mason important to others around her and in the community? What actions demonstrated her compassion and caring for others? What were her challenges? How did she show her strength and courage? Does her life teach us a lesson or give us a message? By discussing these questions in the small groups the students will decide what and how they will write.

4. Finally, they decide whether the voice will be first person or a combination of voices in telling Biddy’s story. How will body sounds and percussion be included?

5. Students write rough drafts, edit, and rewrite for a final copy of the poem.

6. Students decide speaking parts and practice performing the poem.

7. Students design and paint a backdrop for their performance.

“BEYOND”: Students perform their small group poetry about Biddy Mason in the classroom.
CLOSING DISCUSSION: Teacher and class compare the different poetry about Biddy Mason’s life. Did some groups take creative license in portraying her life? Which ones were more fictional? What parts of her real life seem like they could be fictional because they were so amazing? Did the poetry bring more depth or meaning to the non-fictional narratives?

Results: Students worked in small groups to write poetry about Biddy Mason.

Conclusions: Students creatively expressed their understanding of Biddy Mason’s life through poetry.


Differentiation: Step by step analysis of writing poetry by using a series of questions and guidelines in a worksheet. Small group collaboration encouraged peer group interactions and problem-solving.

Spin-off Lessons: Small groups of students transform their poems to songs by either composing a new tune or replacing the lyrics of a familiar song with the poem. The students perform the songs about Biddy Mason in the classroom.
Figure 1. Poetry Worksheet

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<tr>
<th>Title:</th>
<th>Life story OR Event:</th>
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Beginning: Dates or events: introduction

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Middle: Dates or events: Conflict/problem.

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Ending: Dates or events: Climax/Resolution:

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Characters:

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Setting(s): (Design a backdrop)

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Body sounds, percussion:

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Vocabulary:

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Descriptive adjectives:     Thesaurus words:

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LESSON PLAN #7: Odd Jobs Collage

Subject(s): English language arts (ELA), Math, Visual Arts.

Purpose of the Lesson: Read, discuss, develop, and design a creative collage and display on information about an odd job.

Grade Level 4 Standards: ELA: Reading Comprehension: 2.0, Writing: 1.1, 2.3, Listening and Speaking: 2.2, 2.3; Math: Number Sense: 3.2, 3.4; Visual Arts: Artistic Perception: 1.1, 1.2, 1.5, Creative Expression: 2.3, 2.6, 2.8, Connections, Relationships, Applications: Visual Literacy: 5.3.

Objectives: Students will . . .

Academic: Read and discuss a job description and the qualifications for an odd job. Calculate the mean of interest scores for the odd jobs. Design a creative collage/display with a logo for the job.

Social: Participate in class discussion; work in small groups, and share collage/displays in a gallery format.

Materials/Resources: Odd Jobs: portraits of unusual occupations, by Nancy R. Schiff, Berkeley: Ten Speed Press, 2002, or other books about odd jobs; thesauruses, pencils, paper, poster board or large sheets of craft paper, scissors, glue or tape, color markers.


Summary: Students design creative collage/displays for odd jobs after small group discussions. Collage/displays are shared with the class in a gallery format.

Learning Context: Lesson 7 is the first lesson of Unit 3: Expository Writing.

OPENING DISCUSSION:

Discussion of Prior Knowledge: Students have been discussing personal interests, jobs and careers, and qualifications for those jobs. Students know how to calculate the mean of a set of numbers.

Vocabulary/Concepts: odd jobs, non-fiction, expository, description, qualifications, salary, pros and cons, thesaurus, text or copy, logo or symbol, art elements (color, shape/form, line, texture, space, and value), balance, positive and negative space, additive and subtractive processes in creating three-dimensional (3D) forms, complementary colors (red/green, blue/orange, yellow/violet), average or mean score.

Challenge/Problem: Students must analyze job descriptions to determine the qualifications for the job.

Time Allotment: ~ Three one-hour periods.

Hook/Introduction: In a grand conversation, ask students, “What’s an odd job?” Students offer various responses and descriptions. Ask, “Do any of you have odd jobs?”
Make a list of jobs on the board (examples: babysitting, pet-sitting, yard work, house sitting, washing cars, selling lemonade etc.). Teacher leads a vocabulary discussion of what “odd” means. It can mean a job that is occasional, not full time. Sometimes it is a small job or an extra job. Sometimes it means “different”, unusual or strange. It depends on the context of the usage.

**ACTIVITY / INSTRUCTION: “INTO”:** Teacher and class read job descriptions of odd jobs from book by Schiff or other text about odd jobs. Examples: page turner, dog walker, potato chip inspector, foot model, dinosaur duster, curator, golf ball diver, dog sniffer, pet waste collector. Tell students they will design information displays for odd jobs. **Discuss vocabulary:** expository, qualifications, salary, pros and cons, logo, art elements (color, shape/form, line, texture, space, and value), positive and negative space, additive and subtractive processes in creating 3-D forms, complementary colors. **Show examples of logos:** magazine ads, apple logo for Apple computers, bull’s eye for Target stores, golden arches for McDonald’s restaurants. Ask for examples from the students.

Teacher writes names of odd jobs on slips of paper to draw from a box. In another box, draws names of small groups (e.g. red, yellow, blue, green, orange, purple). Through chance each small group is given the name of the odd job that is drawn from the box.

**“THROUGH”:** Each small group completes an Odd Job Graphic Organizer for Collage/Display (Figure 1).

Teacher models how to fill out the graphic organizer on the board or Elmo using an example such as a window washer. **Example:** **Salary:** $.50/small window, $1.00/large window. **Description:** The window washer uses soap and water to clean both sides of a window. Then he/she dries the window with a clean cloth, paper towels or newspaper. **Qualifications:** training from someone who knows how to wash windows. **Pros:** The faster worker will get paid more money. **Cons:** The worker must be tall enough to reach high windows or use a ladder. **Logo:** Squeaky Clean Windows! (Teacher draws logo and graphic of a window and squeegee with asterisks or stars signifying the squeaky clean surface). **Complementary colors:** violet frame and outline with yellow asterisks. **Interest in Odd Job:** Students rate the job from 1 to 5, 5 = high interest. Add the scores and divide by the number of students to get the average or mean group score for the odd job.
**Example:** 6 students’ scores are 2, 4, 2, 1, 3, and 1. Add the scores = 13. Divide by 6 = 2.2. Conclusion: The average or mean interest of the group was low interest in the job.

1. Students discuss their group’s odd job to develop their own description and qualifications for the job. Students discuss what and how much information should be included in the graphic organizer. The description should be brief, not necessarily a summary of information from the book. They use thesauruses to find additional words or ideas.

2. Students brainstorm a logo design and how it represents the odd job.

3. Students decide who will work on what tasks in creating the collage/display for the odd job, making sure everyone is participating in the assignment.

4. Students design and create the ad using art elements such as color, shape/form, line, texture, space, and value. They lightly pencil in the composition and logos for the poster before using the markers for the final drawing.
   a. They will choose complementary colors (red/green, blue/orange, yellow/violet) and positive and negative space to emphasize and communicate the text and ideas.
   b. The overall composition of the collage will be balanced. Additive and subtractive processes in creating 3-D forms such as cut-outs and layering will increase the collage’s visual interest.

5. Students rate the odd job between 1 and 5, 5 being the highest interest. Then they calculate the average or mean by adding the scores and dividing by the number of students.

   See Figure 1. Odd Job Graphic Organizer for Collage/Display.

“**BEYOND**”: Student groups share their collage/displays with the class. Each member explains a part of the collage. Example: logo, description, qualifications, salary, location, complementary color scheme and what the colors represent, design decisions, pros and cons of the job, job appeal to the group after calculating the mean rating.

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**CLOSING DISCUSSION:** Teacher and class compare the odd jobs and discuss the pros and cons of the jobs. Students vote for the most popular odd job.

**Results:** Students worked in small groups to create collage/displays for odd jobs.

**Conclusions:** Students analyzed the various aspects of odd jobs and how job creation is limited only by the imagination.

**Assessment/Rubrics:** Informal: teacher checks for understanding. Formal: Student fills out rubric. Teacher completes rubric and meets individually with students. See rubric in Appendix.
**Differentiation:** Step by step analysis of the odd job ad uses a series of questions and guidelines in a worksheet. Small group collaboration encouraged peer group interactions, brainstorming and problem-solving.

**Spin-off Lessons:** Small groups of students write and act in a short, humorous skit about hiring a person to do the odd job. The skit should describe why the odd job will solve a problem someone has.

**Figure 1. Odd Job Graphic Organizer for Collage/Display.**

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<tr>
<th>Odd Job:</th>
<th>Salary:</th>
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<th>Description:</th>
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<th>Qualifications (include education, training, experience):</th>
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<th>Pros:</th>
<th>Cons:</th>
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<tr>
<th>Logo:</th>
<th>Complementary colors (red/green, blue/orange, yellow/violet):</th>
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<th>Art elements (shape/form, line, texture, space, value, positive/negative space, balance):</th>
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<tr>
<th>Additive/subtractive/3D forms</th>
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<tr>
<th>Interest in Odd Job (rate 1-5, 5 = high interest) Mean score of group:</th>
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LESSON PLAN #8: The Search for Job Information

Subject(s): English language arts (ELA), Math, Science, Visual Arts.

Purpose of the Lesson: Practice research methods and analyze the job’s relationships in communities. Present findings in a poster.

Grade Level 4 Standards: ELA: Reading Comprehension: 2.0, Writing: 1.1, 2.3, Listening and Speaking: 2.2, 2.3; Math: Statistics, Data Analysis, & Probability: 1.0; Science: Life Sciences: 3. Living organisms depend on one another and on their environment for survival; Visual Arts: Creative Expression: Connections, Relationships, Applications: Visual Literacy: 5.3.

Objectives: Students will . . .

Academic: Read and discuss job categories. Research information about jobs, show connections to others, and present findings in a poster format.

Social: Participate in class discussion and share posters in a class presentation.

Materials/Resources: U.S. Department of Labor, Bureau of Labor Statistics (BLS) website: http://www.bls.gov/k12/index.htm, thesauruses, pencils, large charts, graphs or white board for writing on (See Figure 2), graphic organizers for job poster (See Figure 1), large sheets of craft paper, crayons or color pencils, markers, scissors, paper copies of tally graphs for each student.

Technology: LCD projector with computer and internet connection. Optional: Elmo document projector for charts/graphs. Computer access for students such as a computer lab.

Summary: Students research jobs on BLS website. Design creative information posters for jobs and share posters with class. Discuss job connections to others in the community.

Learning Context: Lesson 8 is the second lesson of Unit 3: Expository Writing.

OPENING DISCUSSION:

Discussion of Prior Knowledge: Students have been discussing personal interests, jobs and careers, and qualifications for those jobs. They have been studying art elements (color, shape/form, line, texture, space, and value). They have learned cursive writing.

Vocabulary/Concepts: non-fiction, expository, description, qualifications, thesaurus, text, alternative, logo or symbol, art elements (color, shape/form, line, texture, space, and value), complementary colors (red/green, blue/orange, yellow/violet), prediction, data, categories.

Challenge/Problem: Students must determine what BLS information should be included in the poster for the job and how it is connected to their interests.

Time Allotment: ~ Four one-hour periods.
Hook/Introduction: Teacher projects the home page for Exploring Career Information from the BLS website designed for students in grades four through eight. The home page is visually appealing. A variety of students stand behind menu choices which students select to answer the large question at the top: “What do you like?” In a grand conversation, ask students, “What is the connection between what you like and what you like to do? Is it the action or what happens afterward?” After calling on a few students, tell the class they will be exploring the connection between what they like and what they do and how that might become a job or career in the future.

Activity / Instruction: “Into”: Teacher models how to use the Exploring Career Information BLS website. Each student selects a job and completes Graphic Organizer for Job Poster (See Figure 1. Graphic Organizer for Job Poster.

1. Teacher navigates from the home page by selecting “Helping People”. On the next page, select “Teacher”. This page has a lot of information under different headings. When students choose a job to research, they must select and summarize what is most important to them. The teacher presents these guidelines for how to complete the graphic organizer for the job poster:
   a. “Job: _____ What is this job like?” After reading the description, students summarize in a few sentences what they most like about the job. Students have thesauruses to help them with words and concepts. How does the job match their interests?
   c. “How much does this job pay?” Write the amount under “salary”.
   d. “How many jobs are there?” Write the number.
   e. “What about the future?” On the scale of poor to excellent, students circle what is predicted for this job.
   f. “Are there other jobs like this?” Students may list one or two they would also consider under “Alternative jobs”.
   g. “Where can you find more information?” After reading about the job, a student may or may not still be interested in the job. Students will write a few sentences under “Do you want to do more research on this job?”

“Through”: Designing the Job Poster: Use large sheets of craft paper. Students use pencils to lightly draw the objects and text areas before using crayons, color pencils or markers for the final drawing. See Figure 1 for example of teacher symbols.
h. Create a poster including a symbol that represents the job. For example, an apple and books could represent a teacher. They will use shading techniques to suggest three-dimensional forms either in the job title or an object that represents the job.

The students list the main points and highlight something they found most interesting about the job.

i. Students indicate which art elements (color, shape/form, line, texture, space, and value) are used in the poster.

j. Students write the job title in cursive using complementary colors. One color will be in the background of the title.

“BEYOND”: Students share job posters with class and answer any questions from the rest of the class.

Teacher projects chart of the 12 categories of jobs from the BLS website and tallies how many students chose each category. Each student completes their own tally and graph of student interests. In the class discussion, invite students to statistically analyze the data and comment on the results. Are some categories more popular than others? See Figure 2. Tally and Graph of Student Interests.

CLOSING DISCUSSION: The class discusses the job connections and relationships in the community. What job categories were not chosen? How would this affect a community if those jobs were not filled? Can the students tell a story where the character interacts with or depends on other characters with different jobs? Example: The teacher asks a lawyer for advice when her dentist accidentally extracts the wrong tooth. Try to see how many connections and relationships can be created from the jobs the students chose.

Results: Students researched jobs and presented the information in a visually appealing poster.

Conclusions: Student interest directed the research on jobs and introduced them to connections and relationships in the community.


Differentiation: Modeling the use of the visually appealing BLS website and discussing the vocabulary and graphs made accessing expository information more understandable.

Spin-off Lessons: Small groups of students pretend they have the jobs they researched on the BLS website. They brainstorm a scene to perform in class where each member interacts with everyone else in the group. The students need to agree on what common
purpose they will have. Example: The group wants to save a city park from development. How will each person contribute to the effort?

**Figure 1. Graphic Organizer for Job Poster.**

a. Job ____________________________________ c. Salary _________

What is this job like? What do you like most about the job and why?
___________________________________________________________________________
___________________________________________________________________________

How does it match your interests?
___________________________________________________________________________

b. Qualifications (education, training, experience):
___________________________________________________________________________
___________________________________________________________________________

d. How many jobs are there?
___________________________________________________________________________
e. What about the future? Circle one: Poor Fair Good Excellent
f. Alternative jobs: ___________________________________________________________

___________________________________________________________________________

g. Do you want to do more research on this job? Explain your answer.
___________________________________________________________________________
___________________________________________________________________________

h. Object/symbol for job poster (see examples below):

i. Art elements (color, shape/form, line, texture, space, and value) in the poster:

j. Choose a pair of complementary colors for job title: (yellow/violet, red/green, orange/blue)
Cursive color: Background color:
**Figure 2. Tally and Graph of Student Interests.** Record the number of jobs that were chosen from each BLS interest category.

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<th>INTERESTS</th>
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<td>A. Building &amp; Fixing Things</td>
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<td>B. Computers</td>
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<td>C. Helping People</td>
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Fill in graph to show number of students in each area of interest according to the tally. Discuss the data and any comments about the resulting graph. Which categories are more popular in the class? Which are least popular?
LESSON PLAN #9: Design a Geography Game Using Help Wanted Ads

Subject(s): English language arts (ELA), Math, History-Social Science (HSS), Visual Arts.

Purpose of the Lesson: Practice research and analysis skills to answer questions about jobs and their physical presence in the community. Present findings, including maps in a game format.

Grade Level 4 Standards: ELA: Reading Comprehension: 2.0, Writing: 1.1, 2.3; Listening and Speaking: 2.2, 2.3; Math: Statistics, Data Analysis, & Probability: 1.0, Mathematical Reasoning: 2.6; HSS: 4.1 Students demonstrate an understanding of the physical and human geographic features that define places and regions in California; Visual Arts: Creative Expression: 2.8, Connections, Relationships, Applications: Visual Literacy: 5.3.

Objectives: Students will . . .
- Academic: analyze classified ads for job categories, research information about jobs, use community maps to show locations of jobs.
- Social: Participate in small group discussion. Share findings by designing a game.


Summary: Students analyze and research jobs in the classified ads. They develop statistical data about categories, numbers and locations of jobs in the community. Small student groups invent a board game including data about the jobs.

Learning Context: Lesson 9 is the third lesson of Unit 3: Expository Writing.

OPENING DISCUSSION:

Discussion of Prior Knowledge: Students have explored job interests on the Bureau of Labor Statistics website. They practiced analytical research skills and statistical analysis by looking at categories, numbers and data. They reported their findings in oral and visual formats.
**Vocabulary/Concepts:** profile, expository, description, categories, data, qualifications, area code, prefix, logo or symbol, art elements (color, shape/form, line, texture, space, and value), complementary colors (red/green, blue/orange, yellow/violet).

**Challenge/Problem:** Students must develop a game that uses expository information about jobs in a creative format.

**Time Allotment:** ~ Four one-hour periods.

**Hook/Introduction:** Teacher describes a scenario where there is no television or internet reception for news or announcements. But there is a newspaper to look through for information. Teacher holds up a newspaper and asks, “How many of you get the newspaper delivered to your home?” Look at show of hands, count and write the number on the board. Do the same for the following questions: “How many of you read the newspaper?” “How many of you use the newspaper for any reason?” Discuss the numbers in relationship to the total number of students to calculate ratios and statements about how newspapers are connected to the students. **Example:** Five students out of a class of 30 read the newspaper. Only 1/6 of the class reads the newspaper. The majority does not read the newspaper.

**ACTIVITY / INSTRUCTION: “INTO”:** Teacher tells students they will be analyzing classified ads for jobs, statistics, and community information. With this information they will be designing a geography game. Pass out one newspaper, one Graphic Organizer for Help Wanted Ads (Fig. 1), and one Job Profile form (Fig. 3) per student.

Each small group will use one graph (Fig. 2) to display the number of jobs and job categories listed in one day of the classified ads. Explain how students will use the forms in gathering and compiling data for the game. Teacher models how to find the classified ads, discusses vocabulary (job categories from *Young Person’s Occupational Outlook Handbook*, profile, area code, prefix, zip code, data), and how to use the forms.

1. Students use the index of the newspaper to find the classified ads (Help Wanted or Jobs, usually in the back of the paper).

2. The Jobs section of the classified ads is divided up among the students in the small group. Each student fills in the graphic organizer according to the information given (job title, job category, address, area code and prefix of phone number, and a check mark for an e-mail address). If no address is given, students use the phone directory to look up the location of the area code and prefix. When each member is finished tallying and listing the job information, the results are combined for a total number of jobs. How many jobs listed e-mail addresses? **See Figure 1. Graphic Organizer for Help Wanted Ads.**
3. Next, students sort the jobs into the 11 job categories from the *Young Person’s Occupational Outlook Handbook* and graph the number of jobs in each category. The graph shows how many jobs in the 11 categories are advertised. In small group discussion, students make comments about the data and what they think about advertised jobs in the region. See Figure 2. Total Number and Graph of Jobs by Job Categories (one per group).

4. Each student in the small group selects one job to research for the Job profile form. The student can use the Exploring Career Information from the BLS website designed for students in grades four through eight, the *Young Person’s Occupational Outlook Handbook* or other library references. Then students will develop a profile for the job to include a short description, salary, qualifications (education, training, and experience) and local address from the classified ads. See Figure 3. Job Profile.

5. Each student in the small group uses the Google map website: http://maps.google.com/ to find the location of the job in the classified ads. If an address or location was not given in the ad, the students determine if the given facts will lead to information about the location. For example, a company name could be looked up in a phone book. An area code, prefix or zip code could narrow the search. The group decides how large of an area they will include in the geography game depending on the group members’ job profile addresses. The students project the selected area on the large sheet of craft paper to trace the main roads and locations of the jobs.

6. Next, students locate their school in relationship to the job locations.

“THROUGH”: Designing the Job and Geography Game: The teacher may show a selection of familiar games and ask students to describe the rules and objectives. The teacher invites students to point out art elements (color, shape/form, line, texture, space, and value) as shown in the manufactured game designs. Ask, “Are complementary colors used?” This gives students ideas to work from and tailor for their own designs.

Pass out job and geography game planners and large sheets of craft paper to each small group. Each small group uses the planner to design their games. Students will lightly draw the objects and text areas before using crayons, color pencils or markers for the final drawing. See Figure 4. Job and Geography Game Planner.

7. Students in the small groups brainstorm and invent a game that includes a map, the school location and the job locations from the job profiles. Students help each other in the development and creation of the game. Optional: Teacher may assign roles for each group. Example: Art elements monitor, game piece designer, map maker, jobs writer, game rules writer.
8. Students must keep in mind and indicate which art elements (color, shape/form, line, texture, space, and value) are demonstrated in the game design.

“BEYOND”: Students try out their games in the small groups and make changes or adjustments if necessary. Student groups share their games in a class presentation and answer any questions from the rest of the class. Teacher schedules a game day or period for students to play each group’s games.

**CLOSING DISCUSSION:** The class discusses how job location and where people live in a community plays an important decision in looking for a job. Invite students to comment on the job number graphs that were created in small groups and what the data suggests. Example: There were more jobs in sales than there were in healthcare. Other topics: Everyone has different priorities: job interest, money, family, transportation, location, job environment or culture. Did any of the jobs sound interesting to the students? Which ones?

**Results:** Students researched and analyzed jobs in the classified ads. They looked at job locations and their proximity to their school and residential communities. They developed geography games using the job data from their research.

**Conclusions:** Students read classified ads, and used Google Maps to look for jobs in the community.

**Assessment/Rubrics:** Informal: teacher checks for understanding. Formal: Student fills out rubric. Teacher completes rubric and meets individually with students. See rubric in Appendix.

**Differentiation:** Teacher models the use of the community newspaper as a resource for job information. Small groups of students support peer interactions and collaboration in problem-solving.

**Spin-off Lessons:** Small groups of students develop a job survey to interview people with jobs to collect data about the importance of job location in their decisions to apply for or accept a job.
Figure 1. Graphic Organizer for Help Wanted ads (one per student).

Read each ad for information to fill in graphic organizer. If unknown, write “?”

**Key for job categories** (*Young Person’s Occupational Outlook Handbook, 2007*):

<table>
<thead>
<tr>
<th>A. Management/Business/Financial</th>
<th>G. Construction Trades</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Professional</td>
<td>H. Installation/maintenance/repair</td>
</tr>
<tr>
<td>C. Service</td>
<td>I. Production</td>
</tr>
<tr>
<td>D. Sales</td>
<td>J. Transportation</td>
</tr>
<tr>
<td>E. Office/administrative support</td>
<td>K. Armed Forces</td>
</tr>
<tr>
<td>F. Farm/Fish/Forestry</td>
<td></td>
</tr>
</tbody>
</table>

Write the area code and prefix of the phone number.
Example: 916-231-7101 (916=area code, 231=prefix). Use check mark for e-mail.

<table>
<thead>
<tr>
<th>Job category</th>
<th>Address</th>
<th>Area Code/Prefix</th>
<th>Email?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

**Number of Jobs:**
How many jobs list only the phone number? __________ Only the e-mail? __________
Figure 2. Total Number and Graph of Jobs by Job Categories (one per group). Students in group combine the number of jobs in each category from her/his own Graphic Organizer for Help Wanted ads (Figure 1.). Graph the jobs total for the group by category below.

Key for job categories from Young Person’s Occupational Outlook Handbook (2007):

<table>
<thead>
<tr>
<th>JOB CATEGORY</th>
<th>#Jobs</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Management/Business/Financial</td>
<td></td>
</tr>
<tr>
<td>B. Professional</td>
<td></td>
</tr>
<tr>
<td>C. Service</td>
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<tr>
<td>D. Sales</td>
<td></td>
</tr>
<tr>
<td>E. Office/administrative support</td>
<td></td>
</tr>
<tr>
<td>F. Farm/Fish/Forestry</td>
<td></td>
</tr>
<tr>
<td>G. Construction Trades</td>
<td></td>
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<tr>
<td>H. Installation/maintenance/repair</td>
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<tr>
<td>I. Production</td>
<td></td>
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<tr>
<td>J. Transportation</td>
<td></td>
</tr>
<tr>
<td>K. Armed Forces</td>
<td></td>
</tr>
</tbody>
</table>

Total #Jobs ___________ Which categories have the most jobs?

Categories

Fill in graph to show number of jobs in categories in classified ads for one day.
**Figure 3. Job Profile**  Each student selects one classified job ad to research.

<table>
<thead>
<tr>
<th>Job Description</th>
<th>Salary</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Qualifications (education, training, experience)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Address</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 4. Jobs and Geography Game Planner** (one per group). Use information/data from classified ads, job categories, job profiles and Google Maps to design a game that moves the players from beginning to end, is challenging, and fun to play. What will players do to win? Earn points or money, buy items, answer questions, collect puzzle pieces, or get to the end first? Include school location in game.

<table>
<thead>
<tr>
<th>Description</th>
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</tr>
<tr>
<td>Rules</td>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Materials (board design, game pieces, cards, and dice?)</td>
<td></td>
</tr>
<tr>
<td>Art elements (color, shape/form, line, texture, space, and value)</td>
<td></td>
</tr>
<tr>
<td>Google Maps (city, county)</td>
<td></td>
</tr>
<tr>
<td>Job locations (one from each job profile)</td>
<td></td>
</tr>
</tbody>
</table>

Use back of planner for more writing space.
LESSON PLAN #10: Design a Business Card

Subject(s): English language arts (ELA), Math, Visual Arts.

Purpose of the Lesson: Design two visually appealing and persuasive business cards with the same area but different perimeters. Choose one to reproduce and share with classmates.


Objectives: Students will . . .

Academic: use math formula for area of a rectangle to design business cards with the same area but different perimeters.

Social: Participate in class discussion, share business cards with classmates and play a guessing game.


Technology: LCD projector with computer and internet connection, photocopier to reproduce student business cards, paper cutter for teacher’s use, optional: Elmo document projector to show examples of graphing business card layouts, computer access.

Summary: Students design business cards using area formulas to calculate the size of the rectangles. Next, they reference visual art elements and key information to place on the card. They choose one to reproduce in black and white and share with classmates. Finally, they play a guessing game with the jobs.

Learning Context: Lesson 10 is the first lesson of Unit 4: Persuasive Writing.

OPENING DISCUSSION:

Discussion of Prior Knowledge: Students have explored job interests by using various resources such as the Bureau of Labor Statistics website, Young Person's Occupational Outlook Handbook, and classified ads. They also practiced analytical and observational skills in creating visual art projects from previous lessons in the handbook.

Vocabulary/Concepts: rectangle, formula for area of rectangle, perimeter, dimensions, concise information, key or essential, area code, prefix, logo or symbol, art elements
(color, shape/form, line, texture, space, and value), complementary colors (red/green, blue/orange, yellow/violet).

**Challenge/Problem:** Students design business cards that will attract attention and provide concise and essential information.

**Time Allotment:** ~ Four one-hour periods.

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**Hook/Introduction:** Teacher holds up a handful of business cards and asks students where they have seen business cards and how they are used. Call on a few students with hands raised (Possible answers: store counters, bulletin boards, sales people, doctor’s office, advertisements, promote businesses or services, “calling card” to identify oneself, communication or information, etc.). Teacher projects examples of custom-made business cards from the website and asks students to observe what art elements are shown in a design and whether or not it relates to the business described. Tell students that they may design their own business cards for a job they have researched in previous lessons of *Let’s Try on Different Hats!* or for a job they currently have.

**ACTIVITY / INSTRUCTION:** “INTO”:

Teacher tells students they will be designing two business cards based on information from their previous research on jobs. Review lessons: In Lesson 2, students designed hats for their dream job. Next, students studied odd jobs in Lesson 7. The Bureau of Labor Statistics (BLS) website provided job information in Lesson 8. Finally, students read the classified ads for jobs in Lesson 9. Students have their previous research and work available to them in portfolios. Alternatively, they may design a card for a job they currently have.

Pass out graph paper, metric rulers, white scratch paper, and **Business Card Worksheet and Checklist** (Figure 1). Teacher models the following guidelines for the business card designs by projecting examples with the Elmo:

1. Math, measuring and laying out the business card sizes on graph paper: Create two different rectangles with the same area. Calculate the perimeter or dimensions of each card.
   a. Rectangle formula for area = length X width. Remind students that measurements should use the same kind of units. **Example:** A rectangle with a length of 4 inches and a width of 2 inches has an area of 8 square inches or 8 in². Perimeter = 12 inches. Draw another rectangle with the same area but with a different perimeter. Example: 1 X 8 inches. Perimeter = 18 inches. A metric ruler with centimeters is easier to use because business cards are small.
   2. Use scissors to cut out the two rectangles from the graph paper. Trace these on the white scratch paper, using the ruler to draw straight lines.
“THROUGH”:
3. Brainstorm ideas for the business card by doodling on the scratch paper. Use ideas from other lessons such as the logo and symbol design for jobs from the BLS website (Lesson 8). Perhaps it is possible to decrease the size of the logo to fit on a business card.
   a. Remember to refer to art elements (color, shape/form, line, texture, space, and value), complementary colors (red/green, blue/orange, yellow/violet) in the design.
   b. The text and wording should be concise and include key information such as job title and contact information (phone number or e-mail address). If parents or the student do not want to give this information, they may just use the classroom number, school name, or school phone number/e-mail address.
   c. Check that text and art elements work together (balanced, unified).
4. Design one business card in color and the other business card in black and white. Create the final versions on 2 blank index cards. The black and white card should use contrast between light and dark. Shading by cross-hatching creates values. The black and white card will be the one reproduced on the photocopier.
5. Teacher makes enough copies of students’ black and white business cards so that each student has one copy of each business card.

“BEYOND”:
6. Play “Who are you going to call?” game.
   After students have read each other’s business cards, students know what businesses or services are advertised by the cards. The teacher has also read through the cards and leads the class through a series of scenarios where someone needs help or some kind of service.
   The teacher describes the problem without naming the job or service needed.
   In a guessing game, the teacher asks, “Who are you going to call?” Students look over the business cards to decide which student best meets the call. Students raise their hands with a response. The teacher asks if anyone has a different answer. If there are different answers, the students may be asked to explain or defend their position.
   Example: A homeowner has tried every do-it-yourself remedy but still cannot clear a clogged kitchen sink. Who are you going to call?

CLOSING DISCUSSION: Students voice opinions for why some business cards are more inviting and appealing to them. Was it the job title or the way the information was
presented? Did art elements persuade anyone’s choice? Ask students if that would be enough of a reason to call that person or company to help them.

**Results:** Students designed business cards and practiced using math formulas for determining the area of a rectangle. They integrated art elements with key job information to create an aesthetically pleasing business card.

**Conclusions:** Students analyzed whether the design elements of a business card influenced their opinion of the service or business.

**Assessment/Rubrics:** Informal: teacher checks for understanding. Formal: Student fills out rubric. Teacher completes rubric and meets individually with students. See rubric in Appendix.

**Differentiation:** Teacher models use of the Business Card Worksheet/Checklist in a multi-step manner for all students to be able to follow. Students refer to previous lessons to get ideas for their designs.

**Spin-off Lessons:** Students develop other guessing games such as pantomiming jobs or card games using the business cards of all the students.
**Figure 1. Business Card Worksheet and Checklist.**

<table>
<thead>
<tr>
<th>Rectangle Sizes</th>
<th>Business Card (color)</th>
<th>cm length X</th>
<th>cm width</th>
</tr>
</thead>
<tbody>
<tr>
<td>#2: Business Card (black and white)</td>
<td>cm length X</td>
<td>cm width</td>
<td></td>
</tr>
</tbody>
</table>

Area of each card should be equal cm²

Job title or service:

Key Information:

Logo/symbol:

*Optional: Address:

  Phone:  E-mail:

Information to persuade prospective customers to consider your services:

Adjectives: (ex. Best, fast, speedy, super, honest, dependable, etc.)

Art elements (color, shape/form, line, texture, space, and value), complementary colors (red/green, blue/orange, yellow/violet). List how elements are used on the cards:

#1 Business Card (color):

#2 Business Card (black and white):
LESSON PLAN #11: Role-Play for Job Interviews

Subject(s): English language arts (ELA), Theater.

Purpose of the Lesson: Practice listening and speaking skills in fictional job interviews.

Grade Level 4 Standards: ELA: Writing Applications: 2.1, 2.3, Listening & Speaking: 1.1, 1.8, 1.9, 2.1; Theater: Artistic Perception: 1.2, Creative Expression: 2.1, Connections, Relationships, Applications: 5.2.

Objectives: Students will . . .

Academic: formulate and write questions and answers used in a fictional job interview. Role-play different scenarios during a job interview.

Social: work in pairs for improvisations; work in small groups to develop good interview questions.

Materials/Resources: Interview Dos and Don’ts (4:16 minute video) from http://www.youtube.com/watch?v=S1ucmfPOBV8&feature=related, pencils, portfolios of work from previous lessons in the handbook, Let’s Try on Different Hats!, Interview Worksheet/Checklists (Figure 1), Bad and Good Interview Worksheets (Figure 2).

Technology: LCD projector with internet computer, CD player or radio for music.

Summary: Pairs of students practice listening and speaking skills used in fictional job interviews. They formulate and write interview questions and answers in small groups. They role-play different scenarios and improvise questions and answers.

Learning Context: Lesson 11 is the second lesson of Unit 4: Persuasive Writing.

OPENING DISCUSSION:

Discussion of Prior Knowledge: Students have explored job interests by using various resources such as the Bureau of Labor Statistics website, Young Person’s Occupational Outlook Handbook, and classified ads. They also practiced analytical, observational, oral, and performance skills in creative projects from previous lessons in the handbook.

Vocabulary/Concepts: interview, interviewer, interviewee, concise information, key or essential, career, abilities, skills, goals, personality and character, weakness, strength, improvement, inappropriate, marital status, perfume, cologne, resume, concentric circle.

Challenge/Problem: Students must role-play fictional interview scenarios through both scripted and improvisational techniques.

Time Allotment: ~ Three one-hour periods.

Hook/Introduction: Teacher plays YouTube video of Interview Dos and Don’ts which shows the interviewer and the interviewee role-playing the “Dos and Don’ts” in an interview situation. The teacher stops the video at various points to invite student
responses to the points made or questions posed. Ask, “How can you persuade the interviewer to hire you for the job?” Vocabulary in the video is defined or clarified.

**ACTIVITY / INSTRUCTION: “INTO”:** Teacher tells students they will pretend they have been asked to interview for the job they want. After viewing the YouTube video of *Interview Dos and Don’ts*, the students work in small groups.

1. Each student in the small group has a copy of the **Interview Worksheet/Checklist** (Figure 1) to guide the interview practice. Each student completes the worksheet using information from job research in previous lessons of the handbook, *Let’s Try on Different Hats!* Allow 15 minutes to complete the forms.

2. Each small group divides into two groups: interviewers and interviewees. Using their worksheets, one member from each group takes turns role-playing the interviewer and interviewee in front of the other students in the small group. Allow ~ two minutes for each interview. Switch group roles to allow everyone a turn to be an interviewee. Allow ~15 minutes for the interviews.

3. Each small group discusses the role-playing and gives feedback for improving the questions and answers. Allow ~ 5 minutes for discussion.

4. After this exercise, each student should have an idea of the different perspectives in an interview.

**“THROUGH”:**

7. Allow 20-30 minutes for the following **Speed Interview activity.** The class needs a large space for the students to face each other by forming two concentric circles (inner and outer).

8. Each student uses the Interview Worksheet/Checklist completed in small group time to help practice with the student who stands opposite of him or her in the circles. The teacher designates each circle as the interviewers or the interviewees.

9. The teacher turns on music to signal the students to turn to the right and walk around in their circles. This results in two circles of students moving in opposite directions. When the teacher stops the music, students turn to face an interview partner to practice with.

10. The pairs of students begin the role-play by shaking hands and introducing themselves. Then they progress through the questions and answers on the sheets. Allow ~ two minutes for each stop to keep the activity moving along. When the teacher turns the music on again, the interview ends with the students shaking hands and thanking each other for the interview. Then the students in the separate circles turn to the right and continue moving until the teacher stops the music. Students turn to the left and should
face a new partner to start a new interview. The teacher allows for two interview stops before switching the student circle designations. This allows students to have two practices as the interviewer and two practices as the interviewee.

“BEYOND”: Each student uses the **Bad and Good Interview Worksheet (Figure 2)**. Students return to their small groups to brainstorm examples of bad and good interview scenarios. On the worksheet, they list bad behaviors and good behaviors in an interview by reflecting on the YouTube video or the small group discussions about interview questions and answers.

11. The small group uses the worksheet to improvise and role-play two scenes showing bad and good behavior in an interview. The first scene shows bad behavior from the interviewee. The second scene shows good behavior from the interviewee. Students take turns role-playing bad and good behavior. The small group votes on which students will perform their bad or good behavior skit for the class presentation.

12. The small groups perform their bad behavior and good behavior scenes in a class presentation.

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**CLOSING DISCUSSION:** Students offer comments about practicing interview techniques. Which ones were the easiest? Which ones were the most difficult? What information would persuade or convince the interviewer to hire an interviewee? How many students have already interviewed for jobs? If so, what techniques did they use? Would they use any of the techniques in the lesson?

**Homework Assignment:** Interview staff at the school, talk to parents and relatives about their occupations and the steps they took to obtain their jobs. Ask what their interview experiences were like and how they prepared themselves. Students write a report about their findings. Teacher may ask students to share their findings in class.

**Results:** Students practiced social skills and interview techniques for jobs.

**Conclusions:** Students developed observational and analytical skills important for determining how to prepare and plan for jobs in the future.

**Assessment/Rubrics:** Informal: teacher checks for understanding. Formal: Student fills out rubric. Teacher completes rubric and meets individually with students. See rubric in Appendix.

**Differentiation:** Peer interactions and various role-playing scenarios allowed students to try out different behaviors and skills.

**Spin-off Lessons:** Students choreograph dances based on interview techniques. For example, they might exaggerate gestures to design duets or circle dances.
Figure 1. Interview Worksheet/Checklist  Q = Question, A = Answer.

<table>
<thead>
<tr>
<th>Interviewer: Greeting, shake hands, introduce self.</th>
<th>Interviewee: Greeting, shake hands, introduce self.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q 1. Please tell me about yourself</td>
<td>A 1. Concise summary of ability/skills, goals for job:</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Q 2. What are your best skills?</td>
<td>A 2. List best skills/abilities:</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Q 3. What skills need improvement?</td>
<td>A 3. List skills/abilities that need improvement:</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Q 4. Why should we hire you? What makes you the</td>
<td>A 4. List reasons for wanting the job and why you’re the</td>
</tr>
<tr>
<td>best person for the job?</td>
<td>best qualified:</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Q 5. Do you have any questions for me?</td>
<td>Q 5. Ask for business card.</td>
</tr>
<tr>
<td>End: Thanks for coming. I’ll let you know what we</td>
<td>End: Thank you for the interview. I look forward to hearing</td>
</tr>
<tr>
<td>decide by next week. Shake hands.</td>
<td>from you. Shake hands.</td>
</tr>
<tr>
<td>Small Group Comments:</td>
<td>Small Group Comments:</td>
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<td></td>
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</tr>
</tbody>
</table>
Figure 2. Bad and Good Interview Worksheet. List each behavior as opposites of each other.

<table>
<thead>
<tr>
<th>Bad Behaviors: Describe</th>
<th>Good Behaviors:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1.</td>
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<tr>
<td>2.</td>
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<td>3.</td>
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<td>4.</td>
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<tr>
<td>5.</td>
<td>5.</td>
</tr>
</tbody>
</table>

Scenario 1: Role-play bad interviewee.  
Scenario 2: Role-play good interviewee.
LESSON PLAN #12: Persuasive Poem about Abilities and Talents

Subject(s): English language arts (ELA), Music, Theater

Purpose of the Lesson: Write a persuasive poem about abilities and talents to get hired for a job. Use multiple resources to accompany the performance of the poem.

Grade Level 4 Standards: ELA: Writing: 1.0, Listening & Speaking: 1.9, 2.4; Music: Connections, Relationships, Applications: 5.1; Theater: Artistic Perception: 1.3, Creative Expression: 2.1.

Objectives: Students will . . .

Academic: write a persuasive poem about abilities and talents for a job. Choose appropriate personal music to introduce the recitation of the poem.

Social: Share poems in small groups for group performances of each member’s poem.


Technology: LCD projector with computer and internet connection, computer access.

Summary: Students draw on multiple resources to write and present a persuasive poem to get hired for a job.

Learning Context: Lesson 12 is the third lesson of Unit 4: Persuasive Writing.

OPENING DISCUSSION:

Discussion of Prior Knowledge: Students have explored job interests by using various resources such as the Bureau of Labor Statistics website and Young Person’s Occupational Outlook Handbook. Teachers and students review previous lessons in Let’s Try on Different Hats! for information and ideas for writing their poetry. In Lesson 3 students wrote a poem about a dream job. In Lessons 1, 2, 10 and 11, students reflected on their skills, talents and abilities. In Lesson 12 students need to use words to persuade the audience about their position.

Vocabulary/Concepts: skills, talents, abilities, persuasive, emotion, confidence, assertive, superlative, appropriate, opinion, convince, voice (diction, pace, volume), gestures, physical movements.

Challenge/Problem: Students coordinate music, voice, and poetry in a performance to persuade the audience of their position.
Time Allotment: ~ Three one-hour periods.

**Hook/Introduction:** Teacher plays YouTube video of Joshua Bennett’s performance at the White House. The video demonstrates a powerful example of using our senses and sensibilities in reciting a poem. He uses his voice (diction, pace, volume), sign language, gestures and emotion in his 2:29 minute performance. Teacher invites comments and begins a class discussion about Bennett’s poem and performance. Ask how Bennett persuaded or convinced the audience of his story and his feelings about it. Tell students that they will be writing persuasive poetry about getting hired for a job that will convince the listener that they are the right person for the job.

**ACTIVITY / INSTRUCTION: “INTO”**: Teacher tells students they will be referring to past lessons of the *Let’s Try on Different Hats!* to write persuasive poetry to persuade or convince someone to hire them for a job. Students have their previous research and work available to them in portfolios.

1. Pass out writing paper and **Graphic Organizer for Persuasive Poem (Figure 1)**. Teacher reviews information on the graphic organizer as a way to begin the process of brainstorming ideas for their poems. Remind students they can use information from previous lessons for their poems such as Lesson 1 which explored the students’ skills, abilities and talents. The students will have many choices and ideas from previous lessons. For example, the poem in Lesson 3 could be transformed into a persuasive poem. How? Perhaps with the addition of superlative adjectives such as: best, fast, speedy, super, honest, dependable, etc. Students may use thesauruses to search for vocabulary. The graphic organizer serves as a checklist and guideline for the students to brainstorm their poetry. There will be a time limit of 2-3 minutes for each poem to be able to accommodate all the students’ recitations in the final performance.

2. Another way for students to initiate their creativity is to choose a personal song that represents who they are or what their hopes and dreams are for the future. It must be appropriate for the poem they are writing and it will serve as an introduction to their poem, about 15 seconds of the song. It should set the mood and tone for the recitation of the poem. They must be able to explain why they chose it and how it reflects the poem’s message or theme.

3. Although dance is not the focus of this lesson, the students must include gestures and physical movements when reciting their poetry. The graphic organizer has space for the students to describe how they will include these expressions.
4. Costumes, props, or masks may be a part of the performance, but they are optional. For example, students may want to wear their creative hats designed for dream jobs from Lesson 2.

5. Encourage students to draw or sketch ideas for their performance.
   Allow students the first hour for brainstorming and writing their poems.

**“THROUGH”:**

6. In small groups, students practice their poems one at a time without the personal music. The other students offer comments and feedback for improvements or changes. Teacher models constructive comments and walks around to make sure students are respectful towards each other.
   Allow students about an hour for this rehearsal for the final performance.

**Homework:** Students will memorize and practice their poems with music at home. If possible, ask families to be their students’ coaches to help with the practice.

**“BEYOND”:**

7. Students take turns performing their poems with music in front of the class. The teacher will have sign-ups for the students to allow for cueing up the music on the CD player.

**CLOSING DISCUSSION:** In a grand conversation, students reflect, comment, and discuss what makes a poem persuasive. What makes a poem convincing? What senses and sensibilities or feelings are involved in the responses and reactions? What part of the poems are facts and what parts are the opinions and perspectives of the speaker?

**Results:** Students wrote poems about jobs to persuade the audience about their qualifications for the job.

**Conclusions:** Students analyzed how the presentation of their skills and abilities in a performance could be used to convince the listener of their position.

**Assessment/Rubrics:** Informal: teacher checks for understanding. Formal: Student fills out rubric. Teacher completes rubric and meets individually with students. See rubric in Appendix.

**Differentiation:** Teacher models use of the Graphic Organizer for a Persuasive Poem (Figure 1). Students draw upon their own work in previous lessons to review and reflect upon. Previous work can be used to build new understandings such as persuasive writing.

**Spin-off Lessons:** Students write lyrics for a personal song that is incorporated into the performance of the poem.
**Figure 1. Graphic Organizer for a Persuasive Poem**

<table>
<thead>
<tr>
<th>Title of Poem for Job (2-3 minutes):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Information or ideas from previous lessons: (Example: Lesson 2: creative hat; Lesson 3: poem)</td>
</tr>
<tr>
<td>Skills, abilities, talents:</td>
</tr>
<tr>
<td>Superlative adjectives: best, fast, speedy, super, honest, dependable, etc.</td>
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<tr>
<td>Personal Song for Introduction (15-30 seconds):</td>
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<tr>
<td>Explain why this song is appropriate for your poem?</td>
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<tr>
<td>Gestures and movements to accompany words in poem:</td>
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<tr>
<td>*Optional (costumes, props):</td>
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<tr>
<td>Draw your ideas:</td>
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</table>
Lesson: Culminating Performance Revue
Subject(s): English language arts (ELA), Music, Theater, Visual Arts
Purpose of the Lesson: Students create and produce a performance that reviews, synthesizes, and includes lesson components and objectives from Units 1-4.
Grade Level 4 Standards: ELA: Writing: 1.0, Listening & Speaking: 1.9, 2.4; Music: Connections, Relationships, Applications: 5.1; Theater: Artistic Perception: 1.3, Creative Expression: 2.1; Visual Arts: Connections, Relationships, Applications: 5.0.
Objectives: Students will . . .
   Academic: Review, assess, and evaluate portfolios of work from Units 1-4.
   Social: Collaborate and work in small groups to produce culminating revue.
Materials/Resources: access to previous student work in portfolios from Lessons 1-12, copies of Graphic Organizer for Culminating Performance Revue (Figure 1), pencils, large pieces of craft paper, poster paints, costume material, markers.
Technology: Optional: CD player, music CDs, lights.

Summary: Students draw on multiple resources, including portfolios of work from Units 1-4, to produce a culminating performance revue that reviews and synthesizes the learning from the units.
Learning Context: The culminating performance revue is at the end of Units 1-4.

OPENING DISCUSSION:
Discussion of Prior Knowledge: Teacher and students review previous lessons in Let's Try on Different Hats! for information and ideas for the culminating performance. Ask for examples from the students.
Vocabulary/Concepts: revue as a homonym, review previous lessons’ vocabulary/concepts, including voice (diction, pace, volume), gestures, physical movements.
Challenge/Problem: Students collaborate and cooperate to produce and perform in a culminating performance revue that will demonstrate their learning from the previous 12 lessons.
Time Allotment: ~ Three one-hour periods.
Hook/Introduction: Teacher asks students if they know what a talent show is like. Students discuss and share their experiences and knowledge. Examples: participation in school talent show, watching talent shows, watching TV shows such as Glee, Sing-Off, So You Think You Can Dance, Dancing with the Stars, America’s Got Talent, etc. Tell the students they will be planning their own kind of talent show to share what they learned in the previous 12 lessons.
ACTIVITY / INSTRUCTION: “INTO”: Students work in small groups. Each student has a Graphic Organizer for Culminating Performance Revue (See Figure 1.) to complete. Teacher tells students they will be referring to past lessons of *Let’s Try on Different Hats!* for ideas to use in the revue. Allow students the first hour for brainstorming, discussion and collaboration for the performance.

1. Students have their previous research and work available to them in portfolios. Allow 15 minutes for students to review their portfolios.
2. In small groups, students discuss each other’s work and which pieces they felt they were most successful with.
3. Students then brainstorm ideas for how they can combine their work into a skit or scene for the performance. Through consensus, the students choose which work will be used for the skit/scene. Teacher encourages the students to experiment with putting together unusual combinations. For example, tell the students that John Henry and Biddy Mason do not have to stay in their time period. Ask the students to make up odd jobs for the performance. Will there be poetry, music, singing or dancing?

4. Students complete Graphic Organizer for Culminating Performance Review. See Figure 1. The graphic organizer serves as a checklist and guideline for the students to decide what they will do as a group during the performance. There will be a time limit of 12 minutes for each group with about 3 minutes between groups to accommodate an approximately one-hour performance.
5. Encourage students to draw or sketch ideas for their performance.

“THROUGH”:

6. In small groups, students practice what they will do for the performance revue. The other students offer comments and feedback for improvements or changes. Teacher models constructive comments and walks around to make sure students are respectful towards each other. Allow time to construct props or backdrops for the production. Allow students about an hour for this rehearsal for the final performance.

**Homework:** Students will memorize and practice their parts at home. If possible, ask families to be their students’ coaches to help with the practice.

“BEYOND”:

7. Student groups take turns performing their work in front of the class. Student groups sign up in the order of their performance to allow for cueing up any music on the CD player.
CLOSING DISCUSSION: In a grand conversation, students reflect, comment, and discuss what they thought about repeating their work as a review of what they learned from the lessons. Did they learn something new about the work? How did the work change in the small group collaborations? Which work illustrated ideas or concepts from each of the four units? Did they come from Personal Writing, Narrative Writing, Expository Writing, or Persuasive Writing? Explain which ones and why. Which ones involve senses, sensibilities, or feelings? Which ones have facts, opinions, or narrative elements?

Results: Students produced a performance revue to review work from Units 1-4.

Conclusions: Students reviewed, synthesized, analyzed and selected work from previous lessons 1-12 to demonstrate their learning of multiple subject content, concepts and principles.


Differentiation: Teacher models use of the Graphic Organizer for Culminating Performance Revue (Figure 1). Students draw upon their own work in previous lessons to review and reflect upon. Previous work can be used to scaffold new understandings.

Spin-off Lessons: Students groups brainstorm ideas to produce another performance that uses other work that was not covered in the first performance. Students produce only a musical. Students produce only a dance.
Figure 1. Graphic Organizer for Culminating Performance Revue.

<table>
<thead>
<tr>
<th>Name: Portfolio work from Lesson(s) #</th>
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<tbody>
<tr>
<td></td>
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<tr>
<td>Description of work:</td>
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<tr>
<td>Work includes: Visual Arts Dance Music Theater Arts</td>
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<td>Non-Arts Subjects (English, Math, History, Science):</td>
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<tr>
<td>Estimated time in performance:</td>
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<tr>
<td>Revue Job:</td>
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</tbody>
</table>
## Arts Integration Rubric - *Let’s Try on Different Hats!*

Name___________________________ Date ___________ Lesson_______________________

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Student</th>
<th>Teacher</th>
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</thead>
<tbody>
<tr>
<td>1. Quality of Work Ownership, concern for work</td>
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<td>2. Participation Effort, engagement, focus, discussion</td>
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</tr>
<tr>
<td>3. Creativity Exploring new ideas, ways, processes</td>
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<tr>
<td>4. Application of art elements/principles (see standards)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Application of non-art elements/principles (see standards)</td>
<td></td>
<td></td>
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<tr>
<td>6. Overall arts integration evidenced in work</td>
<td></td>
<td></td>
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<tr>
<td>7. Overall presentation of product, performance or work</td>
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<td></td>
</tr>
</tbody>
</table>

**Rating Scale:**
1. **Not Satisfactory** Little or no understanding of concepts, processes
2. **Developing** Some understanding of concepts, processes
3. **Meets** Basic standards of concepts, processes
4. **Strong** Understanding of standards, concepts, processes
5. **Outstanding** Understanding of standards, concepts, processes

**Student Reflection/Art Criticism** What do you like about your work? What did you learn from doing this work? Write your answers.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

**Teacher Evaluation/Art Criticism** Describe and analyze what in the student’s work demonstrates the rubric scores. Does the student’s interpretation of the assignment succeed? How could the work be improved?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
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