INTEGRATED CURRICULAR PROGRAMMING FOR ART EDUCATION:

A COMPARATIVE STUDY

by

KAREN LEA DYNE

B.F.A., University of Toronto, 1985
B.Ed., University of Toronto, Faculty of Education, 1986

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Department of Curriculum Studies

The University of British Columbia
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ABSTRACT

This qualitative study compares an "integrated" art program with a "discipline-oriented" art program at the grade eight level in two Ontario public schools. Data were collected through ethnographic interview and observation. The comparison is based upon the intentional, curricular, structural and evaluative dimensions of schooling as outlined by Eisner (1991). The study indicates that integrative practices are complex and multi-dimensional. Integrated outcomes occur and may be cultivated within a discipline-oriented school structure.
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CHAPTER ONE
INTRODUCTION

Current discussions in education at both the national and international level have focused on an integrated approach to art education (Grauer, 1991). In Canada, discussion over the issue has been promulgated by The Year 2000 curricula in British Columbia (Ministry of Education, British Columbia, 1990), and through similar recommendations in Ontario in the Transition Years (Ministry of Education, Ontario, 1990). Although the initiatives are at various stages of implementation, controversy surrounding integration continues.

Background

A recurrent, or perhaps concurrent theme in the history of art education has been the dichotomy between discipline oriented structures, versus more holistic, integrated approaches (Dewey, 1934; Efland, 1978, 1990; Henry, 1958; Munro, 1970; Read, 1948; Saunders, 1978). Integrated art curriculum has not, however, reached wide popularity. The literature suggests that, at best, integrated art has achieved significant success only in special projects and schools. One is lead to wonder why this practice, which appears to be so pedagogically sound, has not been more widely implemented (Court, 1991).

Surprisingly, despite the historical discussion surrounding the integration of visual art, there has been little empirical data available to substantiate the claims of
integrated programs beyond the opinions of those participating in the programs (Grauer, 1991; Kindler, 1987, 1991). Current work being done in the area is largely descriptive of specific teaching and learning units or projects, rather than program evaluation or philosophical underpinnings (Grauer, 1991). The study of integration is multifaceted. Each facet needs to be examined in order to clearly understand the phenomenon and its import for art education. The concept of integration requires careful definition and structured investigation (Kindler, 1987, 1991).

Williams (1991) has conducted a naturalistic study of a unified studies program at the high school level. The project, with a history of 15 years, was established to address the needs of students which traditional programs ignored. His purpose was to examine in detail the lived experiences of the participants in this integrated curriculum project. Williams' study resulted in a rich description of the learning and teaching activities of the participants. Of interest to this study are his conclusions concerning the personal growth of the students involved and the personality profiles of the participating teachers. Once again, however, we are examining an isolated, special initiative. This study investigates the effects of integrated programming on students and teachers at other levels in our regular, public education system.
Integration seeks to address a number of concerns which the present discipline-centred curriculum fails to acknowledge, including: the fragmentation of the content and processes of schooling (Case, 1991; Jacobs, 1989; Slaughter, 1989; Williams, 1991); teaching for the transfer of knowledge and of skills (Miller, 1988; Perkins & Salomon, 1988); the relevance of the disciplines to each other and to life outside the school (Daniels, 1991; Gough, 1989; Holly, 1986; Williams, 1991); and to the expansion of knowledge and the overloaded curriculum (Jacobs, 1989; Miller, Cassie & Drake, 1990). An integrative approach, which encourages analytic and creative thinking, is also in keeping with the Ontario Ministry's image of the child as an active learner (Miller, 1988; Ministry of Education, Ontario, 1990).

Conceptually, integration as a model for education embodies a holistic approach, seeking to emphasize the interconnected nature of knowledge and the education of the whole child. This can be achieved through the Miller and Seller (1985) curriculum positions of "transaction" and "transformation", but not through "transmission" (Miller & Seller, 1885).

From the standpoint of transmission the student is the passive receiver of atomized bits of information. The approach is multidisciplinary in the sense that there are no connections made between the disciplines (Miller, Cassie, & Drake, 1990). This is a discipline-oriented position.
Transaction encourages an on-going relationship between the student and the curriculum in order to encourage problem solving skills. It is seen as interdisciplinary since questions are explored from different perspectives (Miller, Cassie, & Drake, 1990). The transformation position focuses on the whole learner in a personal and social sense, emphasizing interdependence with the environment (Miller, 1988). As such, it is seen as transdisciplinary or non-disciplinary in that the learner is not bound to address problems from any particular disciplinary point of view (Miller, Cassie, & Drake, 1990). These latter positions are integrative.

There are parallels to the above orientations in our underlying philosophical-scientific paradigms. Broadly speaking, the transmission and transaction positions correspond to the Western scientific systems approach, described as rational, linear, and sequential, based upon classical Newtonian laws of science, emphasizing permanence, stability, and simplicity (Doll, 1989; Gough, 1989; Miller, 1988). It is from this premise that present curriculum models are rooted (Slaughter, 1989). Nevertheless, while still in the process of definition, an alternate paradigm, which allows for the complex, transitory, and apparently chaotic nature of the world appears to be emerging (Doll, 1989; Pearse, 1992). This model accounts for the transformation position, which is
personal and contextual (Doll, 1989; Gough, 1989; Miller, 1988).

It is apparent that there are various approaches to integration. Central to the discussion is the relationship between discipline-oriented and integrated methods of instruction. The two are not necessarily mutually exclusive. It is suggested that meaningful interdisciplinary experiences cannot occur until knowledge of the subject matter is understood (Chambers, 1983; Jacobs, 1989). "It is arguable that synthesis - putting together - requires a knowledge of the separate parts which are to be integrated into a whole" (Entwistle, 1970, pp.110).

Any curriculum carries with it both explicit and implicit knowledge (Eisner, 1979; Goodlad, 1984). Discipline-oriented and integrated approaches each have effects on the culture of schooling (Cuban, 1984; Werner, 1991) influencing educational experiences for both students and for teachers. While there is considerable documentation about the effect of discipline-oriented curriculums on schooling (Apple & King 1977; Cuban, 1984, 1990; Fullan, 1991; Goodlad, 1979, 1984; Kane, 1979; Popkewitz, 1977) the impact of integrated studies for teachers and for students remains to be discerned.

The Investigation

In light of the fact that the implementation of integrated programs are well under way, it seemed wise to embark upon an analysis of an integrated program in the
regular school system. This naturalistic study compared an integrated approach to art education with a discipline-oriented program through two case studies, employing the qualitative inquiry methodology outlined in Chapter III.

Eisner's (1991) model of educational connoisseurship serves as a conceptual framework for such an investigation. He has outlined dimensions of schooling which served as lenses through which educational activities were observed. Three perspectives were selected for this study; the intentional dimension of schooling (explicit goals or aims), the curricular dimension of schooling (quality of content and application) and the structural dimension of schooling (organizational aspects). During the investigation the evaluative dimension of schooling (assessment and evaluation practices) (Eisner, 1991) emerged as an additional area of interest. Focus on these topics established a structure for comparison of the two programs.

Personal Ground

My concern with the issue of integration stemmed from my role as an art educator and high school art department head. Involvement with integrated projects within my classes, department and school has lead to my interest in comparing this approach with a discipline-oriented approach.

I have worked on the development of integrated projects both large and small. I participated as part of a three member team, writing and implementing a course called
Communications, integrating dramatic art, technological studies and English, involving three departments within the school. On more than one occasion, in conjunction with another teacher, I have combined two disciplines, such as, visual art and science, for interdisciplinary units or activities. Further, as an independent classroom teacher, I have integrated ideas from various subject disciplines. During these experiences I have witnessed both success and disaster.

I also conducted two preliminary studies relating to curricular integration (Dyne, 1992a, 1992b). The first addressed problems inherent in this approach, and the second, examined integration from an organizational perspective. It became apparent from these investigations that an integrated approach to education requires a substantial departure from the established norms of schooling (Cuban, 1990).

Research Questions

The purpose of this study was to compare an integrated approach to art education with a discipline-oriented approach.

The following research questions were addressed:

1. In terms of the intentional, curricular, and structural dimensions of schooling (Eisner, 1991), what are the implications of an integrated program, which includes visual art, for students and for teachers?

2. In terms of the intentional, curricular, and structural dimensions of schooling (Eisner, 1991), what are the
implications of an discipline-oriented art program for students and for teachers?

Clarification of Terms

The following terms will be used throughout the study requiring clarification to ensure mutual understanding between reader and author.

Discipline Field. "specific body of teachable knowledge with its own background of education, training, procedures, method and content areas" (Jacobs, 1989, p.7)

Integration. "uniting of discrete elements into a whole" (Case, 1991, p.2)

Interdisciplinary. "a knowledge view and curriculum approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic, or experience" (Jacobs, 1989, p.8)

Discipline-oriented. An approach to curriculum which concentrates on a specific discipline field.

The Intentional Dimension of Schooling. "designates aims or goals that are explicitly advocated and publicly announced as well as those that are actually employed in the classroom" (Eisner, 1991, pp.73)

The Curricular Dimension of Schooling. "focuses upon the quality of the curriculum's content and goals and the activities employed to engage students in it" (Eisner, 1991, pp.75)
The Structural Dimension of Schooling. "the organizational forms of schools - how the school day is divided and how subjects are assigned to time blocks" (Eisner, 1991, pp.74)

Evaluative Dimension of Schooling. "focus on the ways in which evaluation practices...influence the students' outlook" (Eisner, 1991, pp.80)

Significance and Purpose of the Study

The Ontario Ministry of Education has asked teachers to implement integrative approaches in their classrooms. At this point we know little about these practices from an empirical point of view. By comparing and contrasting integrated and discipline-oriented approaches, this study attempts to offer new understanding to the field of art education through descriptive interpretation based upon direct observation. Further, the intention of this empirical study is to become part of a preponderance of evidence from several case studies over time regarding integrated practices in relationship to art education.
CHAPTER TWO
LITERATURE ANALYSIS

Historical Background

The integration of art is not a new notion having occupied the minds of some of the leading educational thinkers for more than a century (Efland, 1978; Saunders, 1978; Tanner, 1989). It has not, however, reached wide popularity in public schools. In analyzing the literature on curricular integration the intention is three-fold: to explore the philosophical basis, identify predominant definitions, issues and concerns, and to gain insight into the nature of its implementation.

Integration has been a recurring, or perhaps a concurrent, theme throughout the educational tradition in North America and the Commonwealth. It has been expounded by Parker and Morris (Hamblen, 1985) at the turn of the century, Dewey (1934) and the Progressive Movement of the twenties and thirties, and Read (1948), Munro (1970) and Winslow (1949) in the forties. In the nineteen fifties and sixties, the concept was taken up by Dressel (1958), Bloom (1958), Tyler (1958) and Gaitskell (1969).

In the 1970's, The Arts, Education and Americas Panel (1978) released a report, Coming to our senses: The significance of the arts for American education, sparking a barrage of controversy surrounding integrated arts. A series of reviews were subsequently published. Efland (1978)
outlined a brief history relating the arts to education, while Brigham (1978) presented a case for integrated arts. Acuff (1978) in, "Using our heads while coming to our senses", was the most critical, pointing to some of the conceptual and practical problems regarding the issue. At the same time, Cohen (1978) declared that interdisciplinary education was alive and well.

To bring the discussion up to date, Tanner (1989) reviews the uneven path integration has taken. While integrated art is occasionally practised, especially at the elementary level, current writing is largely descriptive of specific units rather than program evaluation or theoretical underpinnings (Grauer, 1991). Recent literature is also largely concerned with defining and attempting to supply models in order to operationalize integrative practices. Concerned with issues of implementation are Fogarty (1991) and Jacobs (1989).

Recently there has been an international trend towards the implementation of curricular integration. Grauer (1991) reports that a consistent and central theme in the training of teachers for the next century is to be integration, including the arts. Certainly in Canada the issue of integration is front and centre. The Ministry of Education in Saskatchewan (1992) and British Columbia (1992) have also done considerable work in this area. Likewise, the Year 2000 curricula in British Columbia and a similar document, the Transition Years in Ontario are being implemented. Kindler (1991, 1987)
laments the lack of scientific methods for research and evaluation in the field.

Although the area of interest is specifically art education and despite the lack of investigative material particular to the arts, a generic analysis is made possible due to the conceptual scope of integration. In other words, what is true of integration in general education may also apply to art.

The question of integrated arts has been under debate for decades, in a national and international context. Since, once again, there have been moves towards curricular integration, it is a concept of lasting significance. The next section will explore the philosophical and ideological basis for curricular integration followed by a review of the recent literature largely concerned with describing, defining, and implementing curricular integration.

**Philosophy and Ideology of Integration**

Jacobs (1989) affirms that the underlying philosophy of the curriculum developer will always permeate the design. Therefore, it is important to recognize the philosophical basis for curricular integration as investigation proceeds.

There is no denying that recently there has been a move towards curricular integration (Ministry of Education British Columbia, 1985; Ministry of Education Ontario, 1990) a model which presents a more holistic view of curriculum development in contrast to the segmented, separate subject orientation of the past. This shift in emphasis parallels the move into a
post-modern world. Essentially, the underlying structures of the modern world are described as rational, linear and sequential based upon classical Newtonian laws of science, emphasizing permanence, stability and simplicity (Doll, 1989; Gough, 1989). These ideas have given way to post-modern thought, acknowledging the complex, transitory, apparently chaotic nature of the world (Pearse, 1992).

While modern curriculum is founded upon notions imbedded in classical science (Doll, 1989; Slaughter, 1989), post-modern thought stems from work in the fields of quantum physics, non-linear mathematics, and physical chaos (Doll, 1989). Based upon investigations of far from equilibrium thermodynamic structures, Doll (1989) isolated three foundational assumptions of post-modern thought, having radical implications for curriculum. They are: the nature of open systems (versus closed systems), complex structures (as opposed to simple structures), and transformatory change (in contrast to accumulative change).

The open system is environmentally dependent. Thus, learning is sustained by fluctuations in the environment. The structure of complexity assumes that reality is akin to a web of multiple interacting forces. Moreover, complexity corresponds to the cosmological which is interconnected and holistic. Contrary to this premise is that the simple is separate, thus the separation of the disciplines. Finally,
transformatory change recognizes that learning occurs through channels other than linear progression (Doll, 1989).

The underlying currents of post-modern thought, are bent towards the concept of a "holistic paradigm". Van Steenbergen (1990) gives a concise description of contemporary holism (in contrast to historic holism) which helps explain recent moves towards curricular integration. He uses the metaphor of the pendulum of Foucault, which swings between the extremes of the "part" versus the "whole". It is claimed that contemporary society has gone too far towards the parts (Van Steenbergen, 1990). For instance, within the classical scientific paradigm, complex systems can be understood through properties of the parts, which once understood, could explain the dynamics of the whole. The fundamental rule was, in order to understand a complex system, it must be broken up into pieces. This has led to reductionism, dualism and the analytical method, becoming characteristic of Western culture with its specialization, division of labour, atomism, individualism and emphasis on the parts (Van Steenbergen, 1990). So it is with education.

Contemporary holists believe that the time is ripe for the swing of the pendulum in the other direction - towards holism. At the same time, the pendulum of Foucault never returns to the same place due to the rotation of the earth. The new swing towards holism it is claimed is not only desirable in this automistic, fragmented, scattered (Western
world), but is also in the process of actually taking place in areas such as, health care, the natural sciences, management, ecology and the arts (Van Steenbergen, 1990).

At the same time, Van Steenbergen (1990) carefully acknowledges that holism in its extreme form is an impossible concept.

It means that everything is related to everything else and embedded in an encompassing totality. Independent of the question of whether such a world view is desirable, it is intellectually impossible to get a grip on reality in such a way. There is something to the often heard accusation that holism, taken seriously, is an eminently unworkable doctrine....this is only true if we take holism in its' extreme form. However, the concept is workable if we speak of "relative holism" and "specific holism". (Van Steenbergen, 1990, pp.1073)

Relative holism means that there is a process of development in a more holistic direction, while specific holism recognizes only certain holistic tendencies, eliminating others. Further, holism views society as a network, as an integrated whole where all elements are linked together with no top, bottom or periphery, in contrast to the verticalism of earlier structures (Van Steenbergen, 1990).

This section ends with the concept of transcendence (Phenix, 1971) where the whole becomes larger than the sum of
the parts. To illustrate, the creation of music is more than stringing a number of notes together. The arrangement of the notes must then be interpreted by the performer who adds life to the piece. The way in which those notes are played, through nuance and with imagination create emotion, the essence of the work which reaches the soul. Art is created by the way in which the lines, colours, shapes and objects are arranged and manipulated, juxtaposed and contrasted which reveals meaning. It is not the lines, shapes and colours themselves that create art, but their relationships with each other.

Integration and the Arts

With subject matter as broad as life, it has been suggested that the arts can provide a more cohesive curriculum (Fowler, 1994). The arts are not conveyers of information, adding more data to information overload. In contrast, their purpose is to supply insight, wisdom and meaning, giving knowledge a human dimension. The arts are a way of extending knowledge and understandings beyond facts to experience. Fowler (1994) gives the example of the sunrise. The science of astronomy explains a sunrise, yet the sense of wonder experienced at sunrise is another part of its total reality or meaning.

Fowler (1994) also addresses the interconnectedness of all forms of knowing. The Grand Canyon, for instance, may be understood geographically, numerically, through language or
poetry or by visual means. It is argued that all of these should be brought together to reach the overall conception. Individually, mathematics, science, and history convey only part of the reality of the world. Nor do the arts alone suffice. A multiplicity of symbol systems are required to provide a more complete picture and a more comprehensive education. (Fowler, 1994, pp.5)

The arts offer an engaging way to learn, promoting divergent, as opposed to convergent thinking. Students are required to come up with different, rather than similar answers. They become creative problem solvers and partners in the learning process (Fowler, 1994).

Motivation for Integrating the Curriculum

Attention now turns to the goals, objectives and specific reasoning behind integrating the curriculum. According to the literature they are numerous and complex. This section begins to sift through various layers of motivational forces which lead towards an integrative curriculum.

Integrated studies may provide opportunities for less fragmented, more relevant experiences for students, while limiting curriculum overload (Case, 1991; Fogarty, 1991; Jacobs, 1989). Various forms of cognition (Gardner, 1983, 1993) and the capacity to generate knowledge by making connections (Caine & Caine, 1991) may also be increased through integrative methods.
According to research-based teaching and the human brain (Caine & Caine, 1991), making connections is essential to learning. Further, learning involves the entire organism, both cognitive and affective. When students are emotionally involved through making personal connections they learn more effectively. The brain also learns through experience, having systems for role learning and spatial memory. Moreover, the search for meaning is basic to the human brain which seeks out patterns. It also performs many tasks simultaneously in parallel processes. Finally, each brain is unique, performing functions and learning in individual ways (Caine & Caine, 1991). From this it is evident that integrative teaching practices may be conducive to the ways in which the human brain functions.

Gardner (1983) has explored the functions of the mind, developing the multiple intelligences theory. Various people have the capacity to learn in different ways with greater facility in one over another. For instance, a person may have mathematical, kinaesthetic, visual or musical intelligence, among others. Gardner has found that there are many ways of knowing and learning. Integrating the curriculum by presenting the many forms of knowing may give more students the opportunity to be successful.

Tacit knowledge is a way of knowing through channels other than the linear and logical (Polyani, 1967). In other words, knowing more or less intuitively, without loosing the
conviction that one "knows". Integrating the curriculum to provide students with opportunities which utilize various forms of problem solving, discovery, "leap of faith" experiences, which often rely on trusting the judgment of oneself and others, may help strengthen these skills. It should be noted that these experiences can often include some form of artistic endeavour.

Case (1991) provides four "objectives" for the integration of content: dealing with the complexity of the world; overcoming the rigid perceptions of subject boundaries; respecting the seamless web of knowledge; and promoting greater efficiency. These distinctions are also found in the work of other writers, such as Fogarty (1991), Jacobs (1989), Perkins (1991) and Perkins & Salomon (1988).

The fragmentation of schedules is keenly felt not only by students, but also by teachers. Jostling back and forth after 40 to 50 minute periods is hardly conducive to in-depth learning (Jacobs, 1989). At the same time, the fragmentary nature in which knowledge is presented is not in keeping with the way knowledge is acquired or used in the real world (MacGregor, 1975; Perkins, 1988). Finally, the growth of knowledge in all areas of study is growing exponentially necessitating that it be organized in different ways (Case, 1991; Jacobs, 1989).

Perkins (1991) has argued against the disconnectedness of the curriculum. Learning is all too often disconnected from
the purposes, models and arguments that make it meaningful. Perkins and Salomon (1988) discuss teaching for "transfer", arguing that skills or ideas associated with one context can reach out to enhance another. The transfer of skills has always been an educational goal, yet this aspect is neglected in the fragmentary nature of the system. Integrative practices may be a tool to enhance the transfer of knowledge.

Perkins and Salomon (1988) describe various modes and degrees of transfer outlining methods for the teaching of transfer. Perkins and Simmons (1988) have additionally developed a model describing four domains of knowledge. These are the "content frame", the "problem-solving frame", the "epistemic frame" and the "inquiry frame".

Perkins and Simmons (1988) have noted that content frame is stressed in schools. They assert that [student] misunderstandings can in part be explained by a shallow repertoire in the noncontent frames and that appropriately designed education can do much to foster understanding by addressing all the frames and their interactions. (Perkins & Simmons, 1988, pp.306)

The above argument parallels Cases's (1991) call for the integration of skills and processes into various aspects of schooling. Jacobs (1989) has also argued that students should study epistemology issues throughout their education. Relevance in schooling begins with students knowing why they're doing what they're doing.
To make learning effective students need to become aware of how knowledge is produced through metaknowledge (Novak & Gowin, 1984). It is required that there be an understanding of how various elements interact when constructing new meanings since a faulty premise will lead to faulty knowledge. Principles, from which theories are built, are significant relationships between two or more concepts that guide our understanding of events. Within each discipline comprehensive theories are relatively few, taking on different structures, all representing broad, inclusive standards of meaning. Therefore, students should be encouraged to relate and interrelate ideas within a discipline. They should also be helped to see the theories operating in any inquiry. Thus, it becomes obvious that the integration of ideas within a discipline is important.

The concept of relevance is a major motivator for integration (Case, 1991a; Daniels, 1991; Jacobs, 1989; MacGregor, 1975). Daniels (1991) gives a detailed account of the intricacies of relevance as an objective of integration, based largely on the model X being relevant to Y. He points out that there are various relationships of relevance both logical and empirical which will have various implications for integration. Essentially, integration can be used as a tool to encourage two types of relevance. First, to establish the relevance of school to students' lives outside school (Case, 1991a; Daniels, 1991; Jacobs, 1989), and second, to establish
relevance of subjects by showing relationships between them (Case, 1991a; Jacobs, 1989). "There is a need to actively show students how different subject areas influence their lives, and it is critical that students see the strength of each discipline in a connected way" (Jacobs, 1989, pp.5).

**Defining Integration**

This analysis will now turn to the various parameters of curricular integration, exploring commonly used terminology to allow for clarity in the remaining chapters of this study. There is an obvious need for definition of what constitutes integration and what forms it takes. Apparently, some of the most useful current literature concerns itself with defining and implementing integrative practices.

Jacobs (1989) offers succinct definitions of both "discipline field" and "interdisciplinary" which help clarify notions of curricular integration. Quoting Piaget, she explains that a "discipline field" is a specific body of teachable knowledge with its own background of education, training, procedures, methods, and content areas" (Jacobs, 1989. pp.7). "Interdisciplinary" is "a knowledge view that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic, or experience" (Jacobs, 1989, pp.8).

Further, discussion concerning the relationship between the ideas of integration and subject disciplines stresses that meaningful inter-disciplinary experiences cannot occur until
knowledge of the subject matter is understood (Fogarty, 1991; Irwin, 1993; Jacobs, 1989). An interdisciplinary approach should only be used on occasions in the curriculum where appropriate and necessary (Irwin, 1993) to overcome fragmentation, promote relevance and the growth of knowledge (Case, 1991a, 1991b; Daniels, 1991; Fogarty, 1991; Jacobs, 1989).

Case (1991) offers an outline of the terms and dimensions of integration. His stated purpose is to provide vocabulary to facilitate discussion and planning for curricular integration. Case identifies eight formal components of integration, "domain", "form", "dimension", "objective", "mode", "locus", "coherence" and "degree". These elements will receive further comment throughout this analysis, however, Case's distinctions appear to fall into two main categories: definition aspects and operational aspects. Initially it will be useful to appreciate the definitions Case presents in order to acquire a common lexicon. Later this account considers their pragmatic applications.

Case defines integration as the "uniting of discrete elements into a whole" (Case, 1991, pp.2). "Domains" are broad categories of integration and occur in many fields. For instance, the domain concerning this study is the domain of curricular integration in education. Within this domain there are further distinctions or subcategories he calls "forms" of integration. These are the discrete parts which will be
united in some way. He identifies the forms as the integration of "content", the integration of "skills/processes", the integration of "school and self", and "holistic" integration.

The "dimensions" of integration Case (1991) identifies as vertical and horizontal after Tyler's model. These are temporal relationships concerning integration at "any given time" in opposition to integration "over time". Lacking the above mentioned distinctions, among others, appears to instigate much of the confusion regarding curricular integration.

Fogarty (1991) has provided in graphic form various modes of curricular integration also useful to this study not only for defining aspects of integration, but also for understanding concerns for implementation. This chart appears in Table 1.

**Implementing Integrative Practices**

Fogarty's (1991) chart suggests how the many forms of integration appear as they are implemented. It is noteworthy that within a specific discipline integrative components emerge and should be encouraged. Subject disciplines do not preclude curricular integration. Following, according to Fogarty, a program, such as, Discipline Based Art Education (D.B.A.E.) (Eisner, 1987; Greer, 1984) may be an integrated program in which four strands make up the art curriculum
TABLE 1

Toward an Integrated Curriculum
Ten Views for Integrating the Curricula: How Do You See It?

<table>
<thead>
<tr>
<th>1</th>
<th>Fragmented</th>
<th>Periscope—one direction; one sighting; narrow focus on single discipline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>The traditional model of separate and distinct disciplines, which fragments the subject areas.</td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>Teacher applies this view in Math, Science, Social Studies, Language Arts, or Sciences, Humanities, Fine and Practical Arts.</td>
<td></td>
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<table>
<thead>
<tr>
<th>2</th>
<th>Connected</th>
<th>Opera glass—details of one discipline; focus on subtleties and interconnections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>Within each subject area, course content is connected to topic, concept to concept, one year's work to the next, and relates ideas explicitly.</td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>Teacher relates the concept of fractions to decimals, which in turn relates to money, grades, etc.</td>
<td></td>
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<thead>
<tr>
<th>3</th>
<th>Nested</th>
<th>3-D glasses—multiple dimensions to one scene, topic, or unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>Within each subject area, the teacher targets multiple skills: a social skill, a thinking skill, and a content-specific skill.</td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>Teacher designs the unit on photosynthesis to simultaneously target consensus seeking (social skill), sequencing (thinking skill), and plant life cycle (science content).</td>
<td></td>
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<thead>
<tr>
<th>4</th>
<th>Sequenced</th>
<th>Eyeglasses—varied internal content framed by broad, related concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>Topics or units of study are re-ranged and sequenced to coincide with one another. Similar ideas are taught in concert while remaining separate subjects.</td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>English teacher presents a historical novel depicting a particular period, while the history teacher teaches that same historical period.</td>
<td></td>
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<tr>
<th>5</th>
<th>Shared</th>
<th>Binoculars—two disciplines that share overlapping concepts and skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>Shared planning and teaching take place in two disciplines in which overlapping concepts or ideas emerge as organizing elements.</td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>Science and Math teachers use data collection, charting, and graphing as shared concepts that can be team-taught.</td>
<td></td>
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<tr>
<th>6</th>
<th>Webbed</th>
<th>Telescope—broad view of an entire constellation as one theme, webbed to the various elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>A fertile theme is webbed to curriculum contents and disciplines: subjects use the theme to sift out appropriate concepts, topics, and ideas.</td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>Teacher presents a simple topical theme, such as the circus, and weaves it to the subject areas. A conceptual theme, such as conflict, can be webbed for more depth in the theme approach.</td>
<td></td>
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<tr>
<th>7</th>
<th>Threaded</th>
<th>Magnifying glass—big ideas that magnify all content through a metacurricular approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>The metacurricular approach threads thinking skills, social skills, multiple intelligences, technology, and study skills through the various disciplines.</td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>Teaching staff targets prediction in Reading, Math, and Science lab experiments while Social Studies teacher targets forecasting current events, and thus threads the skills (prediction) across disciplines.</td>
<td></td>
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<tr>
<th>8</th>
<th>Integrated</th>
<th>Kaleidoscope—new patterns and designs that use the basic elements of each discipline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>This interdisciplinary approach matches subjects for overlaps in topics and concepts with some team teaching in an authentic integrated model.</td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>In Math, Science, Social Studies, Fine Arts, Language Arts, and Practical Arts, teachers look for patterning models and approach content through these patterns.</td>
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<tr>
<th>9</th>
<th>Immersed</th>
<th>Microscope—intensely personal view that allows microscopic explanation as all content is filtered through lens of interest and expertise</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>The disciplines become part of the learner's lens of expertise; the learner filters all content through his or her own experience.</td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>Student or doctoral candidate has an area of expert interest and sees all learning through that lens.</td>
<td></td>
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<tr>
<th>10</th>
<th>Networked</th>
<th>Prism—a view that creates multiple dimensions and directions of focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>Learner filters all learning through the expert's eye and makes internal connections that lead to external networks of experts in related fields.</td>
<td></td>
</tr>
<tr>
<td>Example</td>
<td>Architect, while adapting the CAD/CAM technology for design, networks with technical programmers and expands her knowledge base, just as she had traditionally done with interior designers.</td>
<td></td>
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From The Mindful School: How to Integrate the Curricula by Robin Fogarty, (c) 1991 by IRI/Skylight Publishing Inc., Palatine, IL. Reprinted with permission.
including, historical, production, critical and aesthetic components. In this way various aspects within the discipline of art are connected.

Case's (1991) categories are also useful in describing the implementation of curricular integration. "Locus" refers to the level of decision making where efforts to integrate may occur. The three obvious areas he identifies are the provincial level, the school or district level, and the classroom level. The "mode" of integration refers to the way in which discrete parts are drawn together for some sort of integrity. Four modes are identified: "fusion" requires the meshing of distinct disciplines; "insertion" involves introducing one curricular element into another in an isolated instance; "correlation" draws parallels between elements; and "harmonization" includes enhancing disparate elements, for instance by teaching similar skills across disciplines.

At the same time, Case (1991) has identified "degrees" of integration. He has suggested:

that one objective of content integration is to assist students in seeing how material covered in one subject connects with material covered in another subject. While this would justify some degree of integration, it is not obvious that it warrants fusion of subjects, such as, English and social studies. The mere correlation, from time to time, of the subjects by English and social studies
teachers might be sufficient to establish the point (Case, 1991a, pp. 9).

It is worth repeating the position that students should have a range of curricular experiences that reflect both discipline field and interdisciplinary orientations (Fogarty, 1991; Jacobs, 1989). Interdisciplinary studies will not benefit students until they acquire a solid grounding in the various disciplines that interdisciplinarity attempts to bridge (Irwin, 1993).

Integration is a process to address a particular curricular need. "Curricular integration, per se, is a strategy not a goal" (Case, 1991, pp. 5). It should only be used to promote desired objectives when and where needed (Case, 1991; Fogarty, 1991; Jacobs, 1989). An integrated curriculum then, is a means to a desired end.

Ackermann (1989) has developed intellectual and practical criteria for successful curriculum integration. He acknowledges that even when knowledge gained in one subject strengthens the understanding of concepts in another subject, it is not always feasible to connect disparate pieces of curriculum. Ackermann has devised a useful series of criteria "tests" which help to decide what to integrate, when to integrate, and how this might be done.

Jacobs (1989) outlines underlying principles for integrated planning. First, teachers should become active curriculum designers since they most directly affect what the
students do day to day (Goodlad, 1984; Gray & MacGregor 1990, 1991; Jacobs, 1989). Further, students and the community should become more aware of interdisciplinary practices and ideally, even participate in building integrated studies (Hicks, 1991; Jacobs, 1989).

Limitations Identified

There are impediments to curricular integration. Jacobs (1989) has identified two recurring problems. She calls the first the "pot pourri" problem, because integrated units become a mere sampling of knowledge from each discipline resulting in a lack of depth. Case (1991) has also made this observation in a component of integration he calls "coherence". Case points out that it is always possible to find some commonality in content, but that it may be trivial.

Secondly, Jacobs (1989) notes what she calls the "polarity" problem. Traditionally, integrated versus discipline-field perspectives have been seen as an either/or situation. This has led to a range of conflict, not the least of which is the territorial feeling of some teachers towards their subjects (Jacobs, 1989; Werner, 1991). It is important to remember that subject integrity must be maintained in order not to lose the essence of the discipline.

Irwin (1993) asserts that the reason for integrating must be sound. In the case of art, for instance, it should not merely serve the purpose of another discipline. A distinction must be made between teaching a discipline, such as art, and
using it as an embellishment for other areas of the curriculum. In other words, drawing a picture in French class has nothing to do with teaching the discipline of art.

Werner (1991) is also concerned with the implications and practicality of curricular integration. His discussion is focused on school cultures and the concerns of teachers. Werner's inquiry brings to the surface many pragmatic obstacles to curricular integration, arising from issues concerning the notion of resistance to change on the part of both individuals and the entrenched practices of schooling, echoing arguments by Cuban (1984) and Goodlad (1979, 1984).

The guiding principles of the established school culture, including classroom order and regular schedules, are perceived to be threatened by integrative practices (Werner, 1991). Time for planning, scheduling classes, and time in classes can also be problematic on many fronts (Ackermann, 1989; Fullen, 1991; Hargreaves, 1991; Werner, 1991).

Ironically, despite perpetual complaints regarding teacher isolation, teachers enjoy their autonomy in program planning and fear integration will diminish this feature of their work. Role identity, role status, role efficacy, and subject turf are all problem areas identified by Werner (1991) and others (Case, 1991a; Court, 1991; Hargreaves, 1991; Jacobs, 1989). An additional concern arises when teachers reach their "threshold" of integration, refusing to go any further (Werner, 1991). Lastly, teachers may believe they are
using integrative methods when in fact little has changed in their methodology, for instance, when terminology is merely supplanted on existing practices (Werner, 1991).

Concluding Remarks

This analysis has explored the evident need to use a common language regarding integration to help clarify the goals and objectives of this approach. It is further essential to have a clear notion of the philosophical underpinnings of curricular integration as investigation proceeds.

From the review presented it is suggested that there is a need for empirical study in the area of curricular integration through qualitative research in schools. Investigation should proceed beyond the information gathering and descriptive stage into a structured analysis of current programs by both outside observers, as well as, those involved in integrated projects. This type of study should lead to the establishment of evaluation criteria in order to reach recommendations and set parameters for the integrative programs of the future.
CHAPTER THREE
METHODOLOGY

Overview and Rationale

Before considering the work specific to this study, an outline and rationale for the research design and methodology will be described. Naturalistic inquiry is the umbrella term for the style of research conducted here. This is not a type or method of research per se, rather it is a label for a knowledge producing paradigm which is useful especially for evaluation (Guba, 1978; Spradley, 1979). Naturalistic inquiry takes a post-positivistic approach to research (Guba & Lincoln, 1985) in which the researcher is the instrument and the major data collector (Guba & Lincoln, 1985; Spradley, 1979). The intent is to have the people under study give meaning to their experiences paralleling qualitative research as a method for getting at the truth (Guba & Lincoln, 1981; Spradley, 1979). Eisner (1991) refers to this style of research as qualitative inquiry which, in the case of this study, will lead to descriptive/interpretive qualitative analysis (Tesch, 1990).

Qualitative Inquiry in Education

Essentially, this research falls into the realm of qualitative research in education rooted in holistic ethnology and phenomenology (Eisner, 1991; Tesch, 1990). The purpose of holistic ethnology is to describe and analyze practices and beliefs of cultures or communities (Spradley, 1979).
Specifically, educational ethnography seeks to discover cultural patterns within education, giving descriptions of the components and dynamics within settings and comparisons across settings (Goetz & LeCompte, 1984). The intent of this study is to understand meanings, discover patterns, regularities and differences between an integrated and a discipline-oriented art program.

The case study is often used to collect data in naturalistic inquiry, as in this research. The purpose of the case study is to gather information for an intensive and detailed account about an individual or group (Spradley, 1979). Essentially, sources of evidence are gathered from direct observation and systematic interviewing. Interpretation of the observations occurs in the sense that the researcher reflects upon the data until an understanding of it is reached (Guba & Lincoln, 1981; Spradley, 1979).

Educational connoisseurship and criticism (Eisner, 1975) is a type of reflective inquiry, where "connoisseurship is the art of appreciation [and] criticism is the art of disclosure" (Eisner, 1976, pp.141). In this sense, a connoisseur is defined as a person with relevant experience and knowledge of what to look for, providing a refined perception of that which is observed. The educational connoisseur critically describes (discloses), interprets and evaluates social phenomenon. In this approach, the researcher is interested in the particular, not the general, in the belief that the general resides in the
particular (Eisner, 1981). "...particulars exemplify more than they describe directly. In the particular is located a general theme" (Eisner, 1991, pp.39). Further, the educational connoisseur requires "an ability to participate empathetically in the life of another" (Eisner, 1988, pp.146). Research that seeks to understand phenomenon may also require reflection in the sense of being informed by intuition or tacit knowledge (Eisner, 1991; Tesch, 1990).

In this study the concept of educational connoisseurship and criticism (Eisner, 1975, 1991) helped to inform me by enhancing my observations in the capacity of data collector and research instrument. However, the analysis and interpretation of this study were based upon the results of ethnographic interviews and observation (Spradley, 1979) and subsequent description, in contrast to interpretation through intuition or tacit knowledge.

**Descriptive/Interpretative Analysis in Qualitative Research**

Analysis in naturalistic inquiry, and educational ethnography is inductive, generative and constructive (Goetz & LeCompte, 1981). Instead of arranging data into pre-conceived classes, inductive analysis begins with empirical observations and builds theoretical categories (Guba & Lincoln, 1985; Spradley, 1979). Conceptual categories are derived from the data and extracted from words or phrases which stand out. In other words, units of analysis or data segments are "carved out" from the data based upon their meaning. Inductive
analysis does not verify suppositions but is generative in the sense that it seeks to construct propositions (Goetz & LeCompte, 1981).

Interpretive analysis focuses upon systematic description rather than generating theory (Tesch, 1990). In fact, caution is advised in building theory from individual accounts or studies (Guba & Lincoln, 1981). The purpose of educational ethnography here is to provide descriptive data about the activities and context of integrative practices for art education in a holistic way (Goetz & LaCompte, 1984). There is no obligation on the part of the researcher to establish theory through interpretational analysis, but rather to give a coherent, valid, analytically sound account (Tesch, 1990).

Analysis in naturalistic inquiry is conducted concurrently with data collection. As data is collected it is carefully considered which, in turn, leads to more data collection (Miles and Huberman, 1984). Researchers record observations, collect interview transcriptions and compile field notes, in which ideas and thoughts are also captured (Spradley, 1979). Analysis starts with a reading of the data to get the overall picture and to check for repeated topics. Through constant comparison, patterns and reoccurring themes begin to emerge (Guba & Lincoln, 1985).

Preliminary segments of information are determined and sections of text are classified by codes or units which become the initial categories (Guba & Lincoln, 1985). The organizing
system of codes or categories can also be developed through the research questions, sub-questions and interview questions, as well as from the data (Goetz & LaCompte, 1981; Spradley, 1979). The purpose of coding is to collect all the data about the same topic so that each category may be studied individually. A qualitative analysis program, such as QUALPRO (Blackman, 1993), used in this study, is an organizing device which clusters all segments relating to a particular code, concept or theme, which can subsequently be retrieved. Categories do not always remain the same as more data and analysis are conducted, but may be modified, subdivided and refined. Descriptive/interpretive analysis involves the deconstruction and reconstruction of segments of information into an organized system in order to explore the connections (Tesch, 1990).

The final application of the categories to segments of the text gives the researcher the data organization necessary for interpretation, since each code or category contains all of the information from the entire body of data relevant to that category. The researcher can then look for patterns and relationships and can make comparisons based on the data. This final analysis leads to thick description (Geertz, 1973; Guba & Lincoln, 1981) and may lead to propositions (Tesch, 1990).

Summary of Qualitative Analysis Procedure
In order to capture the essence of the research about to be presented an overview of qualitative analysis has been synthesized from Tesch (1990, pp. 95-97).

1. Analysis is not the last phase in the research process, but is integrated with data collection and drive each other.
2. The analysis process is systematic and comprehensive, but not rigid, in that new data is continually presented. This process ceases when new data no longer produces new insight.
3. Working with the data includes a reflective activity, resulting in subsequent notes which guide the process, moving the researcher from the data to the conceptual level. Records make the reflective practice more concrete providing accountability.
4. Data is segmented and divided into relevant meaningful units to enhance interpretation, while connection to the whole is maintained.
5. Data segments are categorized into a system derived from the data.
6. The predominant intellectual tool is that of comparison and contrast in that the goal is to discern conceptual similarities, refine categories and discover patterns.
7. Categories are tentative and flexible in the early stages as data collection is ongoing. Categories must accommodate later data.
8. Manipulation of qualitative data is "eclectic" in that there is no one "right way". Analysis or interpretation
require the creative involvement of the researcher. It is possible to analyze phenomenon in more than one way.
9. The procedure is not scientific or mechanistic, yet it follows specific methodology and procedures.
10. The results of analysis are synthesis. Much of the process involves taking information apart in order to obtain a larger, consolidated picture. Synthesis results in the description of patterns or themes or a composite summary.

THE STUDY

Population and Setting

The sites selected for this investigation were two junior high schools in southern Ontario. Two Grade 8 classrooms were chosen since there was an example of both an integrated and discipline-oriented program. The subjects for the study included two classroom art teachers and one other teacher involved in the integrated program. The two art teachers specialized in art at their school, one teaching within an interdisciplinary structure and the other teaching within a discipline-oriented structure. The subjects of this study also included four students from each of the classrooms visited. It was decided to interview both students and teachers in order to view the programs from both perspectives. The student interviews also helped to establish whether or not the intended curriculum had been delivered. The interviews took place in the working environments of the participants.
The teachers selected were identified through the district superintendent and the school board's research advisory committee. There was an attempt made to match the teachers backgrounds in the schools as much as possible to better ensure grounds for comparison. The students were chosen by their teachers based upon a range of academic ability.

Data Collection

Data were collected on-site in the form of intensive interviews and observations (Guba & Lincoln, 1981; Spradley, 1979). In-depth formal and informal interviews were conducted with the three teachers selected and with the selected students.

An orientation visit was made to each of the schools. Advance arrangements were made to visit the schools when integrated or discipline-oriented art instruction was occurring. Relevant interview schedules were established before and after classroom observations. The field residence for each school occurred over a period of approximately four weeks, in which various units or activities were observed.

A field diary was maintained throughout the investigation, including summary observations and interview notes. With the permission of the participants, interviews were recorded on audio tape. Two classroom activities in each of the schools were also video taped.
The field diary, notes and audio tapes were transcribed verbatim onto computer disc. Corroboration was also enhanced through viewing and notating events from the video tapes. Observations were verified by the participants on-site and in follow up visits.

The video camera was used to get as objective a perspective of the classroom as possible. It was set in one position in the classroom and left to tape for a period of time, usually about 20 minutes. The camera was then moved to another position. Unfortunately, the camera did not have a wide angle lens to capture all of the activity in the room simultaneously. The objective viewpoint allowed for an analysis of the overall structure, tone, management and appearance of the classroom. The video tapes were subsequently edited to approximately one hour in length for manageable viewing.

Interview Process and Questioning

Spradley's (1979) suggestions for conducting ethnographic interviews were used. He outlines various types of questions and interview techniques designed to elicit information from the subjects in their own terms. Descriptive "grand tour" questions, related to tasks, experiences and examples were used in order to gain a broad overview and to understand the essence of the classrooms in question. Structural and comparative questions were asked to clarify, to extract details and to verify information which the researcher had
already acquired. Overall, an attempt was made to ask open-ended, leading questions, to vary and alternate the type of questions asked, and to repeat questions in various ways throughout the interviews. (Spradley, 1979). The questions developed for this study appear in Appendix "B". These questions were often extended in the actual interviews to elicit expanded responses (Spradley, 1979). As expected, students needed more encouragement than teachers.

At each stage, before revisiting the classroom, a domain analysis was made by extracting significant terms and ideas for subsequent verification or clarification (Spradley, 1979). These lead to the on-going establishment of codes or categories.

Treatment of the Data

Through inductive methods the data was classified into those categories which emerged as significant elements based upon the interviews and observations collected in the field (Guba & Lincoln, 1981; Spradley, 1979). Later, the emergent categories were organized into the intentional, curricular, structural dimensions of schooling outlined by Eisner (1991). At this time it became apparent that the evaluative dimension of schooling (Eisner, 1991) should also be included as an additional category.

The computer program QUALPRO (Blackman, 1993), designed to enhance analysis in ethnographic research, was used to organize the data. Essentially, this computer program
arranged the data collected through ethnographic means into categories, a task traditionally achieved through the cut and paste method of organizing text. It allowed the user to structure, label and group information into sections of related material. The following account will describe the treatment of data specific to this study while explaining the use of the program QUALPRO.

Transcribed interviews and notes were entered into QUALPRO and grouped into information "blocks" separating data gathered from teachers and students from school A (Lakeview) and school B (Riverside). Three formal audio taped interviews were conducted at Lakeview; two with teacher X (Chris) and one with teacher Z (Toni). Four formal taped interviews with four different students were also conducted at Lakeview. At Riverside, two formal interviews were conducted and audio taped with teacher Y (Pat). Four taped interviews with four different students were also conducted. At each school five classroom visits were made, before and after which many informal discussions and mini-interviews took place. Lakeview represented the integrated program and Riverside represented the discipline-oriented program. This organization allowed for comparison between the two schools.

Once the desired blocks of information had been entered, QUALPRO allowed codes to be assigned to segments of text. Before doing so, a hard copy of the data was printed with numbers attached to each line of text. Manual coding of
sections of text was then accomplished. This facilitated text analysis by inductive methods, since as the data was read, labels were assigned to various categories of information as they emerged. Further, codes may be independent, overlapping or contained within each other. The codes assigned to information gathered in this study appear in Appendix "A".

The codes and line numbers were then re-entered into QUALPRO. Upon the second retrieval of the information, the program separated coded segments of text allowing them to be printed independent of each other. Thus, all of the information under an established category was obtained. For instance, all information under the code "schedule" was retrieved. QUALPRO also recorded co-occurring codes making correlations between codes apparent. For instance, the program showed where the code "project" and the code "computer" occurred simultaneously.

Analysis of Data

The analysis of the data was on-going and was made through the inductive methods outlined earlier in the section on Interpretive/Descriptive Analysis. Based upon the data and observations recurring themes and patterns were sought and descriptive comparisons made between the integrated and discipline-oriented programs. Descriptions and interpretations appear in Chapters 4 and 5 respectively.

Reliability and Validity of the Study
Every attempt has been made to strengthen the internal and external reliability and validity of this study. External reliability has been addressed by being explicit in terms of; the role of the researcher as instrument, the context of the investigation, and the procedures for selecting the subjects. The analytical premise and purpose have also been clearly stated.

To reduce threats to internal reliability, verbatim conversations and transcripts have been used, including discrepant data. Although the study was conducted by a sole researcher, attempts were made to establish internal reliability through participant corroboration of observations and by using mechanically recorded data.

Data collection, organization, analysis and synthesis were enhanced through the use of appropriate research analysis technology strengthening both external reliability and internal validity. An attempt was also made to ensure external validity through the careful description of the research components in order that other researchers may be able to extend this knowledge. As well, the theoretical framework and strategies were selected to ensure comparison and translatability to other researchers in the field.
CHAPTER FOUR

FINDINGS

Introduction

The findings are based upon formal interviews, observations, field notes and audio and video tapes. They have been organized into the "structural", "curricular" and "intentional" dimensions of schooling as outlined by Eisner (1991). It was also decided to include the "evaluative" dimension of schooling (Eisner, 1991) since it became apparent that this dimension helped to reveal the focus of each of the programs. As outlined in the methodology, codes were assigned to segments of transcribed text, reference to which will be made this section. The code definitions appear in Appendix "A".

The purpose of this chapter is to present the findings from each of the case studies. Included is a section describing the profiles of the schools and the teachers, as well as, descriptions of class visits to each of the schools. Fictitious names have been used for the teachers, schools and the school board in order to ensure confidentiality.

The information presented is taken directly from transcribed text, paraphrased or quoted directly. The class visits described were reviewed through field notes and from the video tapes. My hope is that the reader will get a sense of the teachers and programs being described.

SCHOOL AND TEACHER PROFILE
Lakeview was recommended by the Moorington Board art consultant as the school where "integrated" programming could be observed. Whereas, Riverside was the discipline-oriented school. Riverside was an established school having been in operation for approximately thirty years. Lakeview has been open for three years. Both schools were located in predominantly white, middle class suburban neighbourhoods with a limited, although wide ethnic mix.

Lakeview had been piloting integrated initiatives under the Transition Years umbrella (Ontario Ministry of Education, 1990). They had also organized the school based upon a model from British Columbia, introduced by the principal, wherein core curriculum is integrated by generalist teachers. Lakeview was recognized for its state-of-the-art technology, available to both students and teachers. This was made possible through corporate sponsorship, also initiated by the principal. Although Lakeview could be considered a unique program, it operated within the public school system. The school reflects the board's intentions for the future.

Essentially the teachers were chosen by virtue of their being the only art teacher in each of the two distinctive programs suggested by the board consultant. Each teacher's philosophy and style of teaching matched the program they offered. At Lakeview Chris, a generalist teacher with qualifications in geography and art, delivered the art program. Chris specialized in the use of computers and
technology in the classroom and had taught all of the art classes in the school for three years. As a generalist teacher without a background in art, however, Chris lacked art expertise. One of Chris's main focuses for art, therefore, became the use of technology for art.

Upon the recommendation of Chris, a second teacher at Lakeview, Toni, was also interviewed to get a view of the overall school program and structure. This teacher was also a generalist teacher who specialized in the social sciences.

At Riverside the art teacher, Pat, had returned to teaching after a number of years leave. Pat's experience was with that of a traditional classroom and classes at Riverside were conducted in this manner. Pat was an art specialist who had also taught all the art in the school for the past three years. Teaching no other subjects, Pat focused all attention on the art program. With a degree in visual art, Pat's program was traditional, characterized by the study of art elements and principles and on the use of media. First impressions indicated that Pat was an extremely competent visual art teacher.

STRUCTURAL DIMENSION OF SCHOOLING

The "structural" dimension of schooling is defined by Eisner (1991) as those aspects of schooling related to organizational forms of schools - how the school day is divided and assigned to time blocks. The following
description includes the overall school program structure and the Art program structure and scheduling.

Program Schedule and Structure

Toni, at Lakeview, explains how this teacher spent a typical day:

I teach language, math, the social sciences which involve science, history and geography...in the morning period we have literacy which could involve English and that involves reading, writing, spelling skills, novel studies or whatever, depending on what it is we're doing in our theme work. It also involves math. So we study math in the morning. In the afternoon we get into really detailed work on our themes and that could be a theme which is science based, a social science based or literacy based...

Essentially, Lakeview was not organized in terms of subjects areas per se. One classroom teacher taught students the core areas of the curriculum, namely, literacy, numeracy, science and social science. Lakeview operated classes in time blocks. The organization of time within each block was decided upon by the teacher. Students spent 75% of their time with their home room teacher working on literacy and numeracy in the morning and on theme work in the afternoon. In any given day, 10% to 25% of the time was spent in one or more of the specialty areas, art, design technology, family studies, physical education or music. These were scheduled on a
rotation. Students had an 80 minute art class every six days. When not on a rotation in the afternoon, students worked on major themes, sometimes called "creative applications", with their home room teacher. At this time teachers had the option of scheduling their classes into other areas of the school, such as the art or family studies facilities, to work on special projects. Teachers also remained with the same class from Grade 6 through Grade 8.

Chris explained that, "Each class has at least 80 minutes of art [on a] six day cycle. [A] typical day usually starts with math, silent reading, spelling, all the regular things. Usually [we] do French in there and then we have theme units".

At Riverside students were scheduled into the traditional subject areas; English, French, mathematics, social science, including history and geography, physical education, family studies, music and technology. They rotated through classes on a six day tumbling timetable. art classes were scheduled every other day and were 55 or 60 minutes long depending upon the morning or afternoon time slot. Pat explains the schedule:

The art here is semestered. So I see the first semester people from September to the end of January. Then the semester changes...I see them every other day for approximately 55 minutes to an hour...the morning period is 55 minutes and the afternoon period is 60 minutes...I like it this way because there is a lot of continuity.
To summarize, students at Lakeview were receiving an 80 minute Art class every six days. It should be noted that those students who had the art teacher as their home room teacher may have had more exposure to art since they were with that teacher approximately 75% of the time. Students at Riverside had 55 to 60 minutes of art instruction two or three times a week for one semester.

INTENTIONAL DIMENSION OF SCHOOLING

This section describes the findings related to Eisner's (1991) "intentional" dimension of schooling. The goals and intentions explicitly sited by teachers are included here, as well as, those in evidence in the classroom.

Use of Guidelines

The teachers at both Lakeview and Riverside followed the guidelines for art as set out by the Ontario Ministry of Education in terms of skills and content to be covered, including certain units of instruction at the Grade 7 and 8 level. Lakeview was also using a Ministry guideline from British Columbia elementary schools, brought in by the principal. Toni explains:

I think basically there was a model from British Columbia that some schools have used a similar format and I think our Principal was familiar with the format that they used out there so many of those guidelines were followed. We definitely have to follow the Ministry guidelines to make sure that the skills are covered and that the time
elements are covered and that certain units at grade 6, 7 and 8 are covered as well - plus the Board's guidelines as well in terms of curriculum. So there are a lot of curriculum guidelines and Ministry guidelines that you have to follow in setting up the program.

Both schools used the curriculum guidelines published by the Moorington Board in planning their art programs. In both cases some art activities were taken directly from the board guideline. Chris says:

I still try to use the curriculum guidelines as much as possible. A lot of exercises are taken right out of those, the drawings for instance...but there is always that edge kids like working towards...If you're [a student] at the drawing station and you've got a charcoal drawing showing depth and 3D, then you've got to do your stippling and your India ink, but then there is always the fourth one, which is up to you.

At the same time, both Pat and Chris developed programs independently of suggested activities. Pat talks about, "a little networking group and we pool our ideas and some of those ideas I think "Gee, I'd like to try that" and others I think "No, I don't think I could do that". Pat felt that teacher strengths were important to consider when developing Art programs based upon board guidelines. Pat:

If you are going to be successful, you have to teach what you like. It doesn't mean you shouldn't try something,
but if you really can't handle it and it's not suitable for you, there are all kinds of other things that you can do that are very artistic and the kids will love them and are good for them.

Chris found the board guideline somewhat limiting, further commenting that students didn't take the projects very seriously when they couldn't see their usefulness. "I taught art the old way last year and each class that came in, well, they didn't like art, it was just a joke to them. I don't think they saw how it would help them in their lives". Chris redesigned the program and introduced computer technology into the course of study.

Aims and Goals

Both Chris and Pat said that their goals were to have the students enjoy art, to feel that they were learning something and have art carry over into their lives outside school. They did not want the students to perceive the art program and the art room as a place to come to "fool around". Pat says, "I want them to realize that art is not just art in an isolated activity. It's a feature of every day life...I want them to feel that they're learning something and they are enjoying it".

Chris explains, "Well, my intention - one, enjoy it...and two, how art can really be relevant and three, take something away they can use". Thus, relevance emerged as an important aim for both teachers.
Chris often used the term "real world" application. To these ends, Chris implemented a lesson which introduced students to a multitude of art related career opportunities. "I started the year by making it really relevant by taking 80 minutes and showing them all the career related fields that art has from cosmetics to photography and everything else and that clicked with a lot of people". Chris also tried to relate classroom activities to outside issues, such as the environment.

Chris felt that it was very important to relate technology to art. The use of computers in advertising should be recognized by students as the programs they were working with at school.

A lot of them are using programs here and then they go home and watch TV and they see a commercial and they know exactly what [computer] program they've been using. They've been using the same program that the producers used to make that commercial, so they're seeing art out in the real world and realizing that they can do the exact same thing with the technology we have here. So that makes them aware.

Knowledge and manipulation of computer art, it was hoped, might get them a summer job or a career. Chris believes, "Some of the special skills that they would be learning are for the real world. Like the kids could go to work in a computer graphics store or some kind of computer graphics design".
Computer skills emerged as a central theme at Lakeview. Students were working with sophisticated graphics programs developing advanced computer graphic skills. Chris wanted to build art skills at each of the art stations which could be transferred or applied to other areas of the curriculum. Examples given were, drawing depth could be taken and used in a computer application or computer skills learned in art could be used for their other projects. Chris thought that valuable skills learned through art should be applied to creating title pages and designing visual presentations for their theme work or creative applications in other areas. Chris wanted to see students acquiring design skills and techniques to be used in other areas of the school program, as well as, beyond the school setting. The ultimate goal would be to have students apply knowledge and skills learned in art to any other subject or career area they wished to pursue. Chris says:

It's not just drawing for the sake of drawing. It is with a purpose. For the most part, they get enough time in art class to be creative...afterwards they carry the rest of the day for a very specific purpose...If you want to make your own company and market something i.e. bowls they have made on the lathe and sell them so they have to have letterhead designed.

Pat at Riverside saw relevance in terms of a personal response to art works and to design in the environment. Pat wanted students to see art as not an isolated activity, but as
a feature of every day living. Students should have an awareness of art and design around them, from fashion to interior design. Pat says:

I want them to like it [art]. Not just in the sense that this is fun...I want them to like it in the sense that art is more according to your life...I usually do this at the beginning of the semester where you [the students] decorate your house, the colours that you have in your kitchen, the things that you have up on the wall in the room...You decorated it in a certain way because you like it. That is art...So art is really very much apart of your everyday living, it is not just the pictures on the wall...[or] you go to an art gallery and that's art...it comes into life a great deal, and it's very personal.

One student from Riverside thought that taking art could be helpful in the future. In the student's words:

Well, I think that it [learning about Art] will help you in the future if you are asked to, like if you are thinking about a future in art or science...If you are looking through a microscope or something you have to draw what you see and if you are looking in art then this really helps in the future...what you learn here about the Group of Seven you can take their experiences into consideration when you're talking about future jobs.

CURRICULAR DIMENSION OF SCHOOLING
This section focuses upon the program's content and to the activities which are used to engage the students in the program. It includes, program description and development, facilities, projects and activities, and the teacher's role in classroom.

**Program and Development**

Chris describes what it is like working at Lakeview and how the program is developed:

It's unique. It's a lot of hard work...You have to do a lot of the writing yourself, but its fun...You [the teacher] went from grade 7 when you developed all this stuff, but you can't use it for two years because now you're in grade 8 and you've got to redevelop...In a lot of ways that's good because I can see a teacher who has taught grade 7 for twenty years and every year it's the exact same thing...The world's always changing.

At the time of the study, the art program at Lakeview was new. The program was undergoing continual changes. Chris describes the situation:

"Well, the art program is really in its infancy and it has been a trial and error type of year where the kids travel to seven different stations, where they go to clay, video, the different computer programs; Animation works [and] Superpaint, drawing...they go to each one and they get familiar with it, learn the skills about each station [then] they can take skills to the next one."
Based upon the students' learning in each of the stations they produced four main projects during the year, one in each of, drawing, clay, India ink and one of their own choice.

The intention was also to increase technology in the art program, to come in line with the rest of the school, a task essentially implemented by Chris. "There were no computers in the art program...[they are] just another tool, but the art program wasn't using them until I came in last year and said, let's see what we can do." Since the technological aspect in art was relatively new at this level of public education, Chris had little guidance with few examples.

I developed it [the art program] to keep up with the school and what was going on here. Obviously the art program was one area for the grade 7 and 8 that wasn't high tech, like the rest of the school was or hadn't been integrated as much as the regular curriculum, so I said I'd see what I could do to change that, with really no help. There was no where to go. You can go to Seaway College there are a lot of books, a lot of reading and brainstorming and that was really what this year was. See how well it works and what did and did not work and see what I ended up with at the end of the year.

Ultimately Chris hoped to see students come into the Grade 8 art program with many art skills and techniques in place, so that they would be able to work even more
independently on art projects of their own formulation. Chris says:

Ideally, by the time they get to grade 8 they would have all the skills and then you could spend the following year doing major projects, probably some solo ones, some group ones...I would probably say to them, you have to combine two to three elements, minimum, so they might be using clay and a movie camera to make a clay animation. In other words, Chris would direct students to use certain types of media independently.

Chris would also like to see the school operating on the principle that students have the opportunity to develop their own projects with home room teachers, then go to various specialty facilities throughout the school, such as the art room, to work on their projects under the supervision of the specialist teacher. Chris explains:

What we are working towards is that all the classes have theme units at the same time, and all the different areas would be opened up...you'd have to do a lot of teaching and then the kids could say I'm doing a project on World War II and today I want to make a title page so, I need the art room...each one of us would be more like a facilitator...You would have kids from grades 6, 7 and 8 using the science room, the art room, the music room, family studies.
The intention also was to have students apply the skills learned in the various work stations between stations or elsewhere in the curriculum, especially where technology was concerned. For instance, knowledge of line and perspective could be used in computer graphics. Chris says, "They can take the skills they learned in drawing, depth, line, symmetry, etc. and take that over to the computer". Since students had many independent projects, each student would have different needs and would handle the problem in a personal way. Students were encouraged to incorporate art skills into any project they were working on. Chris:

They can also take [their knowledge of computer graphics] back to other classes so the skills they learn here they can take back to their home room and use in math, social sciences...They could be working on a book report or an essay and they want to add a picture or a title page and then they take those art skills they have learned and start applying them...the kids have seen that for a bit of extra work they hand in something that looks much better.

The concept of theme work emerged as an organizing principle for Lakeview. Toni explains:

The timetable is set up so that there are blocks of time so that in the morning time you concentrate on literacy and math and the afternoon is free to work on your theme or as it is called quite often "creative
applications"...Creative application is taking the skills that you pick up in literacy and math and creatively applying them in your afternoon theme work. So it might be an activity that the students have decided that they want to do. Maybe it's a play that week. Maybe it's an essay. Maybe it's a TV production or something related to the skills that they've picked up in the morning classes through their literacy...They can choose it or it could be chosen by the teacher or it could be a combination.

One student explained "theme" as, "Not really a class, but a mixture of different units, like writing and listening and reading and putting them all together". Knowledge gained in any part of the curriculum could be applied in theme work. In such a way, students were encouraged to transfer knowledge of art concepts and techniques, as an acquired skill, to projects and presentations for other classes and creative applications. Major themes included, Youth and Law, Canada and Careers. "Art" per se was not taught during theme work.

At Riverside the art program was developed by Pat based upon the Moorington Board guidelines with input from the board's art consultant. At the same time, the program was continually changed as needs arose and to keep ideas fresh. Pat liked to try new projects, delete others and experiment. Pat explains:
I've developed [the program]...we have the Moorington book that has all the grade 7 and 8 stuff in it and then what it does basically is have lesson plans and they are colour coded and this one is the painting unit and that the pastel unit...I look at the Moorington book that we got from the art consultant and there're some ideas in there that are great, but I feel that I have to use what works for me and what I like, because if I don't like it, teaching something, you are not going to do a very good job of it.

The program, now three years old, improved and was stabilized because of the new consistency and continuity developed through grade 7 and 8. Although the school was well established, no one had been looking after the art program, which had been an ad hoc arrangement taught by one or more of the generalist teachers who knew little about art education. Pat felt that:

The art program has stabilized in the school since I came because before that there were different teachers doing the art every year...one teacher who had taken the art for a little bit of it is not an art teacher, he's a guidance man and he was sort of doing it because there was nobody else to do it.

The focus of the program at Riverside was on exposing the students to a variety of art concepts, terms, techniques and
materials. Pat wanted the students to experience a little bit of everything.

I try to throw different things at them - media wise. We paint, we do clay, we do cut paper, we do paper reliefs with the grade 7, we do posters. We do art history, which in grade 7 is the Kleinberg Group of Seven stuff, and Inuit Natives which correlated with the grade 7 language arts and social science. The lino, the grade 8's need something special to do in grade 8, the big guys, so you know they're doing lino blocking.

The program was set up in terms of various projects and exercises of varying length and complexity. Incorporated into these projects were design lessons, art concepts and techniques for the proper handling of equipment. Art appreciation and art history were also included. Pat says, "We always do Kleinberg. That's just a tradition...I think the gallery experience is very important. I mean for some of those kids, they'll never go to another gallery again".

In Grade 7 students were engaged in a large unit about Native Canadian studies including Inuit art which was correlated with language arts and social science. Pat relates, "We had a big Inuit theme...It really ties in with Kleinberg as well because you see we go to see the Inuit display. The whole all ties together and it ties in with the Group of Seven as well with the landscape painting".
One student at Riverside made the following comment about the program, "You get a lot of experience working with everything - lino blocking tools...the painting stuff, the clay, a little bit of everything". Another had this to say:

Well, I'd like to do some more of the same things. Like, I wanted to do more lino block, like do some more designs with it, but once everyone finished, you have to start something new.

Art Projects

Chris cited the following projects as studio activities; copying and colour matching Group of Seven post cards with tempera paint, a poster unit developed through a life science project exploring various aspects of human body system, working with clay to make a container, and an India ink pattern assignment. Chris:

I gave them postcards of great pieces - Tom Thomson's work - Group of Seven - and asked them to imitate it right down to the colours - "Let's just copy this as closely as you can on a large sheet of paper"...It was a good lesson as well because they were working with colours trying to create the exact colour from the original.

A student comments, "There were special pictures of Canadian artists and we had to draw them and we tried to draw them ourselves and I got this one of a mountain and it was really fun to try it".
Chris also described an art project which was related to a life science unit, "They designed a life science unit, different aspects of the human body, the circulatory system of the human body, designed a model, drawing, posters or whatever showing the blood system".

The focus at Lakeview was on integrating technology into the art program, including work with computers and video. Content included computer work in various drawing and graphic programs. Computers were seen as a tool for the students' use and computer art as another form of expression. Chris:

They [computers] are just another tool for kids to express their creativity. That's all it is, but they can take skills they learn drawing on paper or they can do things they have drawn on paper and using the scanner put it onto the computer screen and that adds colours and textures and things they may not be comfortable with doing, but on a computer you can do it and make mistakes and get rid of it right away.

According to Chris, some students did art work on the computer, "...probably every single day. Other kids once a week. But there are some kids in here who will be doing some form of art, usually on the computer everyday".

Future plans for the use of computers in the art program included linking up to college and university art data bases and the purchase of art work discs for the CD ROM. Chris also says:
As soon as the Internet is worked out we'll be linked up with a lot of different universities and hopefully art Galleries and museums and so if a kid is interested in Tom Thompson then hopefully next year he'll be able to connect with a computer at the McMichael Canadian Collection and be able to see a lot more examples than I have.

Chris believed that the computer enhanced the art program and student learning in many ways. Chris explained how the computer helped students gain confidence in their drawing ability. They were asked to draw an image on paper and then to scan it into a computer graphics program, at which point the size, texture and colour of the image could be manipulated. One student scanned a three dimensional Pepsi can into the Superpaint program manipulating it in many ways by repeating the image and by changing its size and colour. The computer image could also be immediately erased and redone. Chris explains:

[Students] start things off by hand and end up with a finished product on computer. Drawing something, scanning it and then editing it on the computer. The kids really like doing that and the results are good. You are getting the whole spectrum there. The pencil and paper right up to the high tech, the finished product. What's good about it is that a lot of kids don't have confidence drawing. They do have confidence on the
computer, so if you can get them started with pencil and get it on the computer, then all of a sudden, it's not drawing any more and it's using the computer and it builds up their confidence.

Chris also felt that the computer makes the students' work look more professional in terms of organization and neatness. Chris believed that the computer should be used for presentation purposes. Chris says, "The kids have seen that for a bit of extra work they hand in something that looks much better".

Chris saw the computer enhance the working habits of students. Computer skills were also seen to spill over into other areas of the curriculum. Students were brought together through computer work to solve mutual problems. They were further encouraged to work independently, not always instructed to do art on the computer, but to apply their knowledge of computer graphics appropriately in various situations as they saw fit. Chris says, "That is not something that I would say to them - I want you to do art on the computer. It is coming up naturally". Chris comments further:

I see a lot of people in the press lately talking about computers and how they force people to work alone...My experience has been that they really bring people together. They really work and help problem solve. You
watch four or five kids spontaneously, without my saying anything, will help solve a problem.

Chris described a specific project which involved students generating computer graphic letterhead and logos to market their own products which were manufactured on the lathe in their design and technology class. Chris says:

There were a number of things they did. They did a project on the history of Canada. We designed title pages and/or logos for their specific project. Usually something they could identify with...We did several of the Canadian flag that is uniquely theirs and they can put it in the bottom right hand corner of every page so automatically I know and they know this is my work.

A student describes the computer activity:

We did things on the computer. We draw it and scan it and add colour to it...We used Wakem tablet...like, a pencil and just draw it and it comes up on the computer.

Another student tells about her experience with the computer:

It [Superpaint] was to do with Animation Works. It was to colour and it told us what to do and all the instructions from which we worked on. But the Superpaint program didn't work that well, so we had to change to Animation Works... I got Animation Works after a while...I had a little trouble at first. It was interesting. I mean, I've never come across that type of thing before.
Apparently, there were some technical difficulties associated with the computer. The following are accounts by students:

Sometimes Animation Works could be a bit of a pain. I would get my little cartoon up there, but it wouldn't let me access the painting. I can't get through and nobody can help me...you can make different things and get people to walk and you can draw with Superpaint.

A student describes designing a logo for their city plan with the Superpaint drawing program:

We had to do a project on a city and make a logo up and do six steps, which is, firstly, design one using six ideas and then getting it on one page, then scanning it, then putting it into Superpaint and colouring it and printing it up.

Each student described their independent art project which was to be scanned into a computer hypercard program and subsequently pressed onto a CD, resulting in a collection of all Grade 8 art projects for future reference. A student explains:

We had to do a special art project 'cause we're pressing a CD ROM for the 1993 graduates...of art and so [we] had to each make up something in art that we'd really like to do and so what I did is I scanned a Pepsi can and I put it into Superpaint and I would change it as I had so many pictures of it so the can would be different colours or it would have the coke sign and the white would be black.
and the darker lighter...everyone has to do one...Dave, he made a sculpture of a hand using chicken wire and then put the clay over the chicken wire, so it was really good...and then what we were going to do is put it on a turntable and film it and put it into a program called hypercard and then that would be a part of the art and then that would be put onto the CD ROM.

Another student chose to do a landscape painting based upon a photograph taken by the student. She describes her project:

Well, that painting there, which I just did, that was our art project. The teacher asked us to do an art project so that they could choose from them and put it into the CD ROM. So I got my idea from looking down Lakeshore road. My dad took me there because it was winter and I thought I'd paint a scenery picture. I didn't want anything modern...I photographed it first. It was only about that small so I had to put some of my imagination in it because some of the parts I wanted to get a little more detail.

The third and fourth were tempera paintings, one of a mountain and the other of a house, copied from postcards.

Other projects were also described by students. Two students tell about their clay work:

Our instructions were to make a cup. But after that I decided to model a little thing, so I made a little face and I was making little designs with my nails...I did
some clay stuff. I made a mug for my mom and I made some sculptures.

One of the favourite projects sited by students at Lakeview was drawing and sketching in the school, "We had to go somewhere around the school and we had to try to draw that picture on a piece of manila paper".

A children's book, in which students created a children's story, illustrated the story on large sheets of manila paper, and then created computer graphics from their original drawings, was an activity originating as a language art class. A student says, "I did a children's book...We were going to get those published when they're done. But that wasn't really art. That was more theme".

Clay animation through video was an idea for the future. A student explains:

That was something [the teacher] said I could try by myself. So it wasn't really clay animation, it was more like people animation...We used people...See, my idea was to do clay animation. I wanted to go further with this afterwards.

At Riverside, Pat outlined a number of art activities in some detail. Pat described figure drawing projects from life, as well as, the sports figures which were inspired by the use of magazine illustrations. Pat explained the sports unit for me as we looked through examples. Sports action poses were chosen by the students from magazines. These figures were
then drawn by students and a stencil made. Dry brush, water colour and India ink techniques were then explored to get a sense of movement in the art work. Pictures for the Moorington Board's Christmas card were also created and sent to the board office for selection.

I witnessed the students linoleum block printing class, where they learned about materials, tools and techniques. The design concepts learned were pattern, including, regular, brick and drop configurations. Pat recalls the introduction to linoleum block printing as one of the most successful classes.

...we looked at the tools and I had specific nibs drawn on the board and they were to find these and look at them and we'd practice putting them into the handles and taking them out and trying different ones...and I showed them the different holds...This was new, different from anything they'd ever done before. And they tried a few cuts in crummy pieces of linoleum...and sitting on the piece of linoleum to warm it up or whatever...We have these wooden things where there's a piece that hooks over the end of the desk and they could try that and they were a little nervous and couldn't handle the different holds...

Ceramic vessels were also created using a mold and the slab or coil technique. I also observed this demonstration. The bisque ware was also glazed by a couple of students.
Simultaneously, a logo design project was co-ordinated with the librarian using magazines as a source for the development of the student's own logo. Pat remarks, "Now this year was the first time I split the classes for the day. Now they didn't particularly like the logos, but they much preferred working with the clay. Well I expected that anyway". Pat developed a worksheet with the librarian because they had to work out of magazines which she had. Pat says:

They had to cut out, I think, there were five little pictures and they had to cut out three logos from magazines and tell why they were good logos, why they advertised the company successfully...and then they had to design a couple on their own. They were using pencil crayons, you know, in the library, it's small and it has to be tidy.

The students at Riverside reported projects such as, making folders and using India ink to letter them with different types of letters. They described the sports and figure drawing units described above, stencil and dry brush, lino block printing, perspective drawing and positive and negative space drawings with a partner, where drawings were traded and the opposite space coloured. Exercises on face proportion was required of students finished other projects early.

Two students tell about some of the projects they did:
We started our folders and did some work with some India ink and we worked along with different types of letters on the back and then we did a sports unit where we picked a sports person, like on a piece of paper, and traced it with India ink and worked along with that with some powdered paints. Powdered paints sort of make it run and now we are the only class that's allowed to do lino blocking and we are working on that now and doing prints with it. At the start of the year we made art folders that has all our different stuff and we did our perspective unit and there were about three or four different activities.

Drawing, sketching and figure drawing were popular activities.

A student says:

Like sketches, figures of people. We had models who would stand in front. We had models of people from our class and they'd just stand up in front and we draw them on a big piece of paper.

The lino block printing and clay work were also favourites:

When we introduced the lino blocking because it was sort of a privilege, 'cause we were the only class allowed to do it because we were more responsible then the other classes and it was fun learning how, like practising on the practise lino. It was fun experimenting and writing things down.
Activities less popular were perspective drawing described by a student here:

First of all before we started, we had some dittos and you have to find, we had to find the 25 perspective points and then there's one building and you have to show the perspective all the way down to the ground and another one was the hallway.

**Art History and Art Appreciation**

The teacher at Lakeview talked about Canadian artists in class. Chris showed the class paintings by the Group of Seven and had them copy art work by these and other Canadian artists from post cards. One of the theme projects was Famous Canadians. A few students chose an artist from the Group of Seven as their famous Canadian. Chris says:

We talk about artists. They do a project where they're researching artists, a Canadian artist, and now for instance, we're doing, the kids are doing a main project on Famous Canadians...I had some creative kids pick the Group of Seven.

Students studied the importance of art as an expression of culture for the Native people of Canada through Social Studies. Students commented that they did some art history in Grade 7.

At Riverside students did a unit in Grade 7 on Canadian Artists and the Group of Seven. They took a trip to the McMichael Gallery in Kleinberg as part of the experience. As
a result students could recognize Group of Seven artists and their work. As at Lakeview, in the Famous Canadians unit, some students chose an artist from the Group of Seven. Students from Riverside mentioned that they talked about the Group of Seven in social science when learning history and copied a Group of Seven painting. A student from Riverside says, "Actually, I don't know if we are going to this year, but we did last year. We studied the Group of Seven. We went to the McMichael Gallery and that was pretty interesting".

Integration

Integration has been treated as a separate category since Pat, Chris and Toni were specifically asked to give their views on the issue. Following are the reports regarding the concept of integration made by the teachers interviewed.

Chris commented that for Lakeview the concept of integration was currently emerging and evolving. Chris says, "As far as integration goes, it's all so new so I don't know if I know what to expect right now or what its going to be". It was not yet clear what was to be expected or what its final form would take. Lakeview was in the process of interpreting and defining integration in the context of their particular school situation. Nevertheless, it was apparent that central to the concept of integration at Lakeview, was a desire to incorporate as much of the traditional curriculum while building personal skills, at the same time as, relating the program to the "real world". Toni explains:
One of the things that we really emphasize are the life skills and I guess what I'd like to do is to develop fully independent learners and to make them familiar with a lot of life skills that they must have - not just make them familiar - but to give them a chance at being successful in acquiring these life skills and applying them to real life situations.

Chris declares that, "I just try to relate as much of it [the program] as possible, whatever we're working on to the real world...whatever is happening in the real world if we can directly relate it".

One way the teachers at Lakeview saw integration operating was by building curriculum around central ideas or themes. They saw an integrated unit as one where various subject matter, such as, mathematics, English and the social sciences combined many activities around a "creative application". In this way the subjects were not taught separately. Instead, students applied specific knowledge and skills to a particular project. Toni gives an outline:

For me teaching an integrated unit would be a unit where I involve all kinds of subject material, such as, math English, social sciences and science and combine those activities together so that it is an integrated approach or unit that I might use, so that if a student is working on a particular activity, it might be a science based activity or math or literacy based. It is totally
integrated. I'm not teaching something separate... It might also be, if I'm doing an integrated theme and there's something special I want done in the art room, I talk to the art teacher or the family studies teacher or the industrial arts teacher and within my theme, if I talk to them in advance, I can set up activities for the kids to do in their particular classes which are related to what we're doing here. That way you get a full integration throughout the school.

As quoted earlier, Chris would ultimately like to see all classes working on the same themes simultaneously. At specified times, students could then sign themselves into various work areas, depending upon the nature of their project, where the specialist teacher would facilitate their activity.

At Lakeview integration also meant having students see an issue from many perspectives. Instead of rotating students through separate subjects, at the end of the day, it was felt, that students should be able to see how one idea relates to another. For example, how weather was related to land mass or how art skills were used in the broad picture, such as in layout and design. Chris explains:

Integration I think means letting the kids see things from all perspectives instead of just one - a lot of the schools are just rotary where a kid goes from his 40 minutes math and 40 minutes science and geography and
none of them are related... Whereas I would hope the kids can sit and at the end of the day see how studying weather affects the land mass... So they're studying science, they're studying geography and then if you can talk about how that affected migration... then they're also, learning history... So they're not seeing everything as separate, but everything as one and the art would certainly be the skills brought into that.

As far as the art program was concerned, Chris wanted to teach the students as many skills as possible and to get students thinking in terms of working on projects in various situations using all of the tools at their disposal. For instance, computer graphic skills learned in art could be applied to other areas, while traditional drawing skills could also be combined with computer skills. Chris says:

All I can say is that with the art program I try and give them as many skills as they can take back to their [home] room as possible... if they are doing a project and something comes up and they go: "Hey, I remember doing this in art. We can do this". That's great. As for my own class I stress a bit more integration with the art program - insist on a few things.

Chris has been surprised by some of the creative applications students have discovered for computer art. For instance, students generated a map then recreated it in three dimensions. Chris gives an example:
But the kids surprise you sometimes. They do things that I don't think about...Maybe they'll design a map of Canada and they use the technique, maybe 3D, that we used in art...so something that I wouldn't have said "Okay I want you to do a map in 3D." All of a sudden it just happens.

Chris believed that drawing and art skills should not only be used for their own sake, but should also be used for other purposes. Science and Design Technology projects often required fine drawing skills which some students felt more comfortable tackling on the computer. As outlined in previously in the section on art projects, art activities were merged into other assignments. In a science unit, posters or models were created to show the circulatory system and a children's book was illustrated for a language arts unit. For a social science city planning project and a design technology lathe project the students created computer generated logos.

Lakeview delivered curriculum essentially through generalist teachers who integrated subject matter through theme work. At the same time, Chris explained that subject specialists were necessary. The art teacher taught art. Chris says, "A lot [teachers] don't teach art...The way they're thinking of it is, you know, I teach art. It is up to you [Chris] to give my kids the skills". Home room teachers may, on occasion have used art materials, or have brought their class to the art room, but they did not teach art, per
se, in their classroom. Art related to the theme work, such as, posters, papier mache, masks and collage, was executed in the home room class without art instruction. Toni gives an example:

If we are doing a specific theme, maybe we're doing something on Native Peoples of Canada, the students might decide to do a collage on Native People or they might make a mask on an Indian tribe or a totem pole or something along that line so, I've built in a lot of time for them to work on those type of activities.

Toni went on to explain that some art work was done in the home room class such as:

...making of posters, Native masks, collage of the penguin up there...The kids do a lot of things in here. If they are making a clay model or something like that then of course they have to go down to the art room to do that.

Toni also said, "I think that's an important part of the program, you know, integrating the art into what they're doing". Yet, at the same time, admitted that art concepts and design were not taught in class. Toni says:

Well maybe not in terms of design. Although when we were studying Native People of Canada, I would talk about the art part and how important it was to the Indians and how through the totem pole, and so on, that was an expression of their life...But we didn't get into lines and design
and so on. I would probably leave that to the art teacher...But we certainly looked at it as, okay, this is an activity that gave the Indians a chance to express their feelings and their way of life. And then I try to give the students, through their art work in these related activities, to express what they see and how they feel.

Nevertheless, Chris saw integration in one sense as using art skills, materials and techniques in other applications such as that which Toni described.

Chris also explained how an attempt was being made to integrate the school across the grade levels. The CD ROM project, incomplete at the time of this study, was designed to bring student music and art work together in an audio visual presentation. Some of the specific student projects were outlined in the section on art projects. Although challenging, plans included having students create their own hypercard stack. This student generated CD would be housed in the library where the entire student body had access to the collection of projects. Chris outlines some of the plans and challenges:

We are going to try to make a hypercard stack, which is a computer program so you can sit down and flip through it using the computer to go through different aspects of it...It will be unique because they are adding music, art, computer skills. It is really integrated and the
thing that is nice about that is the arts aren't always covered. CD ROM's are science or things like that...so a kid in grade 2 who wants to work on an art project could load this in and have a look and get ideas as to what has been done in school.

Chris also described a school assembly where students across grade levels presented their art work and other special projects to each other.

Some of them really like showing off their work. I had them sit on the stage and I had the cordless microphone and I went up to each of them and said, "What's your name" and "What do you do" The little kids were just in awe...

At Riverside, Pat the art specialist taught all of the art, although art activities, such as drawing and poster making, also occurred in other classes. Still, as Pat put it, "all the messy stuff" was done in the art room. At the same time, as reported earlier, art students used the library facility and magazine resources to learn about logos. Half the class worked on a logo package with the librarian, while the other half of the class worked on their ceramic project. The class then switched.

Pat described a number of integrated theme units especially at the Grade 7 level. A six week unit about Native Canadians, beginning in September and ending in November, correlated language arts with social science. Based on the
lives of Native Peoples from the Algonquins to the Inuit, students wrote legends and mystery stories, created detailed maps and described the characteristics and lifestyles of these people. The unit also included a study of Inuit art and the Group of Seven. Art activities included landscape painting and a design project based upon Inuit art. The art component was tied together with a visit to the McMichael Gallery in Kleinberg. Pat tells about the unit:

In grade 7 that big Native project is a big one. That is we do, you know, Native stuff in art...That integrates with language art because they write Indian legends...and social science of course, they do the maps where the Native People were situated and the characteristics of them...and we integrate the whole shooting match...Within that time they'll do the Group of Seven too because their language - they do a little mystery thing...We start that in the fall and it goes right up into the Kleinberg trip which is in November.

A field trip for the Grade 8 classes, which, unfortunately, did not materialize, was planned for the Moorington Art Centre. Pat explained that this trip was designed to integrate the gallery experience, in terms of art appreciation, with the sports figure drawing unit. Pat saw integration also as combining studio and art appreciation experiences.
We were supposed to go to the Moorington Art Centre after the sport unit, the figure drawing. They were going to do sculpture, hand building sculpture, little figures...So that was to be an integrated unit there. Now not integrated with language, though, just integrated in an art sense.

Riverside participated in an art exchange with Japan. Through art work, students made contact with Japanese students their own age. Research about Japan at school also enriched the experience. In short, the students learned something about Japanese culture through art. Although, in this case, the art exchange involved only the Grade 6 classes, the entire school became aware of the exchange, seeing the Japanese students' art work. Pat thought that this was a good example of how integration occurs through a relevant activity. Pat describes the event:

With the grade 6's, for example, there was a big art exchange in Japan and you chose pieces from each school and they took 12 of ours...It was to be on Moorington and we divided the grade 6 classes. It was to have a Moorington theme. So we talked about Moorington and they could do the scenery, they could do the neighbourhood or a house or something you do in Moorington.

Pat saw many possibilities to work with other subject areas, such as family studies or technology and would like to do so in the future. An example of a printing unit was given
where students would make printing blocks, print on fabric and make an article of clothing, which would integrate art, technology and family studies. Pat believed that students should be encouraged to expand their repertoire by experiencing applications for art outside the art room. In Pat's words:

Something I'd like to try again if it would work and I don't know. It would correlate family studies instead of language arts and I don't see anything wrong with correlating elsewhere...We used the wood from the design and technology to put the lino on so, there was a little bit of design and technology because we had to cut the wood and get it right and what not. But after printing on the paper, I had real fabric paint and the kids printed on cloth... then they took the cloth to family studies and I think the girls were making aprons...I'd love to try something and I'm sure [the family studies teacher] would be. You know, she makes these little tote bags with the draw strings.

Pat outlined problems anticipated when attempting to integrate across subject areas. One of the obstacles would be co-ordinating the Grade 8 classes. The activity would also depend upon the teachers who were willing to work on the project and the type of students one had to work with. For instance, Pat thought that the present group of students were
not suited to work on an integrated project due to their level of maturity. Pat observes:

There are possibilities if we could somehow co-ordinate the grade 8's. If they were a nicer group than they were this year...could do the lino and practice on paper with the water base paint and go into the oil based paint, the fabric paint and print something.

**Teacher Role and Program Delivery**

At Lakeview generalist teachers taught many of the core areas such as, math, English and social science, whereas subject specialists taught areas such as art or music. Chris acted as a facilitator using subject expertise to direct students and to suggest appropriate resources. Chris introduced and demonstrated art activities and developed independent projects with students. Students worked through projects asking Chris for help when they needed it. Chris gives an example:

Right now we're starting one [a theme] on Careers...usually the first week or two of introducing a theme there is a lot of teaching involved and then the kids - say we're doing a unit on Canadian History and you make a big time line, so we spent two weeks covering a lot of Canadian history, whatever the curriculum calls for and you have that timeline covered and then what happens is that instead of covering everything, one of the kids might say I'm really interested in the effects
of the American Revolution on the development of Canada
or I'm really interested in World War II so, they have
seen the whole timeline but instead of focusing on many
years, they take one aspect of it and I would develop
some kind of assignment to go along with it, making it
some sort of research and [have them] present their
findings to the class using some sort of technology.
Chris wanted to develop independent learners. Students
are trained to come into the room and get right to work. He
says:
They come right in and they know their assignment and you
are at the door and away they go and they've got their
group leaders...Each person is going to be different. It
is not like a lot of classes where they [the teacher]
would say take out your paper, cut this out, glue this
here. I want a finished product, but how each one of you
get there is up to you...You've got all these tools to
use to see how you want to get there.
Due to the independent nature of many of the art
projects, Chris spent a considerable amount of time with each
student on an individual basis, whether they were having
trouble with an assignment or were working ahead.
They get a lot of freedom, but you've got to be careful
because there's kids that can get lost and just sit there
and do nothing and others get good at looking as though
they are doing something...I'd rather they get one or two
things in and not get frustrated then not hand anything in...but you still need to spend a lot of time with the kids that are excelling. There are still a lot of things that they are not going to understand and they want help with...there's kids that just thrive on it - you give them an afternoon and they're gone. You don't see them and you know they are going to produce results, but then there's kids you have to say do this and then this and they're just lost.

At Lakeview Chris explained that tracking students was challenging since many were working independently on different projects simultaneously. Chris outlines the concern:

One of the problems that we are working on right now is tracking. To an extent I do that in my own room now... There's kids who will be using the library, who will be using the music room, who will be using the design tech, so on a small scale it is happening in my home room now.

One student had this to say about the program. "Well, yes I like it. There's nothing to find wrong with it. The teaching seems quite clear. I find it quite enjoyable". Others voiced much the same opinion, commenting on the fact that they liked the freedom given them in art.

At Riverside Pat acted as an instructor and monitor. Pat gave all of the instructions and demonstrated the activities at the beginning of class. Occasionally, with lengthy activities, Pat gave the students their initial instructions
and had them work independently for two or three classes on the project. Pat monitored student progress and helped them with the activity. Pat orchestrated all student activities from set up, to assigning clean up duties. This is Pat's account:

They come in here and they are supposed to come in and sit down because I often have, that's when I give my instructions at the beginning...Once they get their hands dirty and get mucking around they can keep going without me interrupting them. Once they get their instructions, away they go and I guess my job is to monitor what they are doing. Then comes the favourite part - the clean up of the classroom and I go down the class list so that everybody has a turn...The clean up is supposed to be all done before they go so that the next class can be ready...Put their stools under the table and line up at the door before they go and that gives me a chance to give a cursory glance around the room to see that indeed the room is in reasonable shape.

Students at Riverside reported that their teacher explained everything really well so they didn't have to ask too many questions. Pat then let the students work at their own pace. In the words of Pat's students:

Well the teacher knows how to teach well. She explains everything so nobody has too many questions. I like being sort of independent, the independent study when you
can work at your own pace and you can come in if you are behind and work on them... She explains to us and then she writes on the blackboard what we are supposed to do for the next few periods and then when we come in we get right down to work and she just walks around and supervises so we're kind of working on our own like without her explaining anything...

Just the way she brings out your creativity because she really doesn't put out a set of rules. She just outlines it and then you kind of do it what you want... I liked the one [class] we just had a while ago when we were doing lino blocks because everyone was doing lino blocking so you could still talk to your friends when you were working, but you didn't feel rushed or anything.

On occasion, Pat held up announcements on cards so as not to disturb work unnecessarily. A student reports, "Sometimes when we come in she'll hold up a sign like short announcements so she tells us what is going on".

Art Facility

The information presented in this section comes from personal observations made at the time of the study and in reviewing the video tapes.

The art room at Lakeview was prominently located directly off the main foyer across from the main office. It served as the art room as well as a home room for the core curriculum. The room was approximately 50 by 50 feet square with windows
along half of the back wall. Although the room was square it
did not appear to be so, due to the asymmetrical arrangement
of desks and work areas. Student desks were made of light
grey arborite, approximately two by two and a half feet
square. Students sat on chairs. Along one side of the room
were storage cupboards, a cork display board and counter space
housing science equipment. Along another wall were additional
cupboards and counter space, a small erasable board and a cork
display board. The last wall had a large cork display board
across three quarters of the room. There were computer
terminals in two areas; one centre was located near the
entrance and the other at the back of the room near the
windows. This arrangement changed from time to time. There
were nine computers in all. Textbooks, art work, ceramics and
various other supplies occupied shelving units in the back
corner of the room. Near this storage area was a round floor
model kiln. A long narrow work table stretched from the
entrance of the classroom along one side of the room about
five feet from the wall. This served as the teacher's work
area and desk. The teacher's work area also included a laptop
computer.

At Riverside the art room was situated about half way
down one of the corridors on the main floor between the main
office and the library. There were two entrances to the room.
It was a room approximately 50 by 60 feet square. There was a
teacher's desk and filing cabinet in the back corner.
Arborite student desks, two and a half by three feet square, were arranged symmetrically throughout the room in groups of four. The students used stools for seating. There were windows along the back of the room, a double blackboard and two cork display boards along one side of the room, cork display boards along the entire third side, and shelving and counter space for paper storage and supplies along the last side of the room. In the back corner was a small enclosed kiln room with a square floor model kiln and shelving units housing ceramic projects and supplies. This room was used exclusively for art.

Teacher Collaboration

Chris explained that at Lakeview the program was organized around a group of generalist teachers responsible for the core curriculum. As a result, once the initial program was set up, there was little need for teachers to consult on an ongoing basis. Chris sometimes discussed activities with other teachers in terms of current units or themes. On occasion Chris got together with the Music teacher to plan a project, such as the CD ROM pressing which had sound overlay the visual images. Usually, any collaborative efforts concerned the integration of technology. Other teachers in the school sometimes saw Chris to book the art facility and to set up activities or materials in advance for special projects, often around theme work. Chris comments:
Well, the thing here is that since I basically teach everything, other than getting together with other teachers to discuss just what we are going to be teaching - what subject areas we are going to be teaching - I wouldn't need to talk to the Math person because I'm teaching all that, so I can overview it and try to integrate everything. The only things that aren't here are design and tech., family studies and phys. ed.. Now music, yes we do, obviously he and I have gotten together to say what we can do to integrate things. Since I have the kids for all the major subject areas, I don't need to go talk to anyone else.

At Riverside, Pat described collaborative work with the Moorington Board consultant in establishing program parameters. Pat also belonged to a network of other elementary school teachers, reporting that initially the group had healthy numbers which had recently diminished. Nevertheless, there were still a core group of teachers involved. Pat describes the group:

Now there's Lisa from one school and Jim, another teacher, we just have our group and the group was quite big at first and then it got smaller and smaller, but this one little nucleus has stayed.

The Board consultant or co-ordinator also attends these meetings.
As outlined earlier, Pat also worked directly with the librarian on developing a logo assignment to be executed in the library. The intention was to split the class to facilitate work with clay. Lesson plans and a work package for students were developed in collaboration.

EVALUATIVE DIMENSION OF SCHOOLING

This section deals with the "evaluative" dimension of schooling (Eisner, 1991). Specifically addressed are; assessment and evaluation, reporting, student knowledge of art and student attitudes towards art. Student art knowledge and attitudes give an indication of what students think they have learned in art, helping to determine whether they learned what was intended.

Assessment Practices

Assessment in the art program at Lakeview is largely based upon individual conferences. There was ample opportunity to conference with students while others were working independently. Chris says, "You have a lot of time to get together with kids, to talk to them and hopefully while you are talking to them the rest are working. But it gives you time to interface, to conference". Personal conferences and interviewing took place on a formal rotational basis and informally, day to day.

Assessment also took place in the form of self-evaluation. Chris received on going feedback from students to see how they felt about what they were going. Chris kept a
file on each student. In conferences, students were asked for explanations about their individual projects. Chris explains:

If they've been working on the computer or, you know, learning a new program or doing India ink or something, then when they are all done...I love to ask them to explain to me what's going on, what they've done...what do you mean by 3D, well how do you know its 3D, and if they can explain to me...that's what I'm looking for.

Students were assessed and evaluated on an individual, not comparative basis. Student effort, participation and the degree to which students challenge themselves were criteria for assessment. Chris gives an overview:

I measure mostly by effort. That's it because there're kids who have such a natural talent and there are some that they can try as hard as they want but they are never going to be able to draw. So I base most of my marks on effort that's put forth and then challenge them...I don't judge them as a class. I don't get a standard by one excellent kid. It's more what each kid puts forth that's how I mark the individual.

At Lakeview tracking students and giving feedback to home room teachers was difficult on an on going basis due to a lack of time and structure for doing so. When students from other home rooms were working independently in the art room Chris says, "If I have 20 kids in the Art room, how do I report back to each one of those individual teachers".
At Lakeview it was possible to know students well since teachers travelled with the same home room group for three years. The students' maturation process the over time was noticeable, as was the development of their interactions and communication with teachers, peers and parents. This allowed for accurate progress reports. Toni reports:

I really get to know the students quite well. They get to know me and what my expectations are and I think that's important as opposed to a full rotary program where you have maybe a hundred students coming in and you don't really get to know those students...and that makes it a lot easier for when I meet with parents.

At the time of the study, Lakeview was developing a new report card system to help the tracking of students. They were also moving away from letter grade reporting. Chris says, "In our school we're really getting away from marks in our report cards. In fact, we don't have marks, we do have them, but not traditionally - "A" stands for working beyond expected levels".

Riverside operated within the standard letter grade system. Students wrote a short art exam at the end of the term. The written test included questions of a theoretical, art historical and practical nature. One student relates, "We had an art exam at the end of the year [last year] It was just a few pages. Just questions about the Group of Seven and she asked us to just sketch a sports picture".
Student portfolio work was also assessed by Pat. At the same time, students were assessed based upon informal information gathered by Pat and through the students' interaction with peers. Students at Riverside also had the opportunity for self-evaluation in terms of a spontaneous review of their productivity while looking through their portfolios. Pat encouraged students to be self-aware of their accomplishments in art. Bulletin board displays gave students a further measure of what they had produced over the year. Displays of historical art work were also recognized by students. Pat gives an overview:

I guess that little exam will clue me in [to what they've learned] and some of the comments that they made when they were leaving after the test, "I didn't realize we had done all those things this year"...I think when they peek into their folders...and they say, "Oh yes, I remember that"...But they really don't understand or realize until the end when they see their output - their productivity...I remember putting a display case with some of their class work and the lino prints out in the hallway. You know, there is an awareness. I don't think they're aware that they are aware. But they love to pore over the stuff and say, "What do you think of that one?" I was thrilled when we had been to Kleinberg and I still have the display of the Kleinberg pictures and the Group of Seven. "Oh, that's an A.Y. Jackson". "No.No". "Yes.
See it's got the little house painted in Quebec, remember?...So they all learned something.

Pat also made assessments based upon participation. One student commented, "I think everyone enjoys it and even if you are not good in art it's okay because our teacher is really nice so as long as you try she'll give you a good mark".

**Student Attitude**

Chris felt that when teaching a traditional art curriculum, taken directly from the board guideline, students didn't take art very seriously. They saw art as a place to fool around for 80 minutes because they couldn't see the point of what they were doing. Chris noticed an improvement in student attitude as the program became oriented more toward the individual. Chris reported that students went quickly to work on assignments and even spent extra time on their art. While some students thrived on the independence others needed more direction. For the most part, however, as students were sent off for the afternoon to work on an art project Chris knew that they would produce results. Most students got straight down to work.

Computers helped students come together to solve problems. Chris saw students who disliked each other work on graphics programs together. This behaviour spread to other areas of the curriculum. For instance, Chris had combined a more advanced math student with one less capable and had watched them learn as a team. Chris says:
There was a big article in the paper last week about this school and it talked about how the kids don't work together. In my experience [this] couldn't be further from the truth. You can take two kids who hate each other and sit them beside each other at a computer working on an art project and one has a problem. It's fascinating to watch them work it out together. With the technology it starts there and starts going to all other parts of the curriculum.

Students at Lakeview commented that the atmosphere in art class was relaxed and that they liked working on independent projects. They also liked to be able to socialize while they were working. Students enjoyed drawing and doing their work without too much direction from the teacher. Comments were made alluding to the freedom available to them within set boundaries. Students commented:

Well it's really relaxed and we can make our own stuff and we can do what we're supposed to do but we can still talk and jabber. It's like very relaxed. And we can just do what we feel like, not really do what we feel like, but draw what we want to draw...This year art has been interesting. It's really fun this year. 'Cause its not like sort of like a thing that the teacher tells you to do a certain thing or you have to do something, but it's what you want to do...there's boundaries, but there's no boundaries.
At Riverside Pat reported that students were excited about their pictures being sent to the board office to be selected for a Christmas card. Students were also looking forward to the possibility of printing on fabric and making an article of clothing. They were enthusiastic about the kiln and glazing their clay work.

At Riverside students liked what they described as the independent study aspect of the class, where the teacher gave them instructions and then left them to do the work without too much interference. They were allowed to work at their own pace and finish projects in their spare time if necessary. One student commented that the teacher gave them a chance to express themselves through art, be creative and to do what they felt they should do. Another student observed that the teacher didn't give them too many rules. Generally, the students commented that art was a lot of fun, that everyone really enjoyed it and that the teacher was really nice.

Students comment:

Well it's really fun and there are like lots of independence and you can go at your own speed, but also you get to learn new things. It is sort of like a fun class...You can talk to your friends and you can work in different places and you can study some things.

Student Art Knowledge

At Lakeview students felt that they had learned something about, perspective, pattern, three dimensions, monsters, space
shadows, India ink, computer art, making things with clay, spaghetti bridges, maps and the paper cutter. Students had difficulty expressing what they knew about Art in terms of design concepts and principles. The vocabulary often escaped them. They were more comfortable when talking about the materials they used and the projects they worked on. These are the things they remember learning about:

No, not lines, but perspectives. How we did 3D stuff...Making things look farther than they are...We talked about perspective, space, shadows, I can't really think of anything else...Well, there was the India ink which I hadn't done before...I never saw a computer which you could use to create different types of art things. I had never come across that in my life, so it was pretty new to me and I learned a few tricks here and there and to make pictures and stuff on the computer.

Riverside students thought that they had learned how to draw people according to certain rules, how to use linoleum cutters and the different nibs, how to use pattern in a brick print, wallpaper design, and drop pattern with lino block, perspective, positive and negative space, dry brush technique, Group of Seven and clay work. One student commented that they learned to take their time while doing art, and another learned that India ink doesn't come out of clothes.

Students describe what they learned in art at Riverside:
Well you learn a lot to do with art. You learn the background of, like the Group of Seven. And after you do a painting from them you know about them and you also learn how to do certain drawings. And we learned a lot of stuff that you can use in other classes too...You learn how to draw people...and learn that you start with the head and then just draw the main shape of the body and add details later...different ways you use the lino cutters, which is the safest way to do it...India ink doesn't come out of clothes...perspective...I think we learned how to use different colours and what were the best colours with warm and cool colours and I learned a lot about positives and negatives.

Students also described the lino block activity:

Lino block. We cut out a pattern, put your pattern on a lino and you cut it out and then you draw - paint over top and we did first a wall paper design. We'd put on the sheets of paper and it would leave a pattern. The pattern we cut out. And then we did wallpaper and then we could do a drop or a block pattern and that was your good copy...First we thought about the picture to draw and to make sure it had some detail and stuff to make it turn out good on the block and then you could trace it on the block what ever way you wanted, then you cut it out. She taught us all the different nibs, the ones to take out the corners, to gouge out all the stuff. She taught
us how to manoeuvre the tools and stuff and paint the lino block and print the pictures.

Students at Riverside seemed more comfortable when talking about art techniques, materials and specific projects as opposed to theoretical knowledge. At the same time, their command of art vocabulary and knowledge of technical skills was adequate to describe what they had learned. They were aware of design concepts, especially in terms of pattern.

Student Involvement with Art Outside the Art Program

This section deals with the students' involvement with art outside the art room, in other classes and outside school. Only one student from Lakeview reported having done art outside school in terms of drawing toys and cartoons when younger:

Actually, when I was younger I used to sketch my own little toys because there was something about it...I sometimes like Garfield...I used to draw it in different poses which was out of the comic books and I just thought of poses for myself of Garfield.

At Riverside the teacher reported some students having attended an art auction. The students also informed Pat of Canadian artist Casson's death and one student brought a Group of Seven calendar to School. Students at Riverside said they did some drawing at home and one student talked to their parents about art. One family went to an art gallery and the student was proud to know something about the art there:
My family went to a museum and I could show them what everything was and where everybody was... talk to my parents about it. And when they asked me questions about other things I've been able to understand. Like my dad's an artist... when he'd go to courses he'd come back and I'd say, "Oh, I know him."

At both Lakeview and Riverside students reported doing art work in other classes, but only one student from Lakeview said that the teacher made specific reference to art concepts. This reference was made by the Music teacher who pointed out similarities between art and music in terms of composition, rhythm, harmony, balance and texture. The student reports, "Music... talking about how music should be written... In composition when you have songs... I do remember something about the rhythm, whether it was smooth and having good balance in different instrumentation and compose music".

For the most part, students were asked to do art work in other classes as part of an assignment, but the teacher did not specifically address art as a subject. In other words, the teacher was not concerned with art education. Examples from Lakeview include, comic strips and posters in French class, designing the colours for a go cart in design and technology and drawing a diagram on the computer for science. It should be noted, however, that the students from Lakeview did not see themselves going to many different classes since most of their time was spent with their home room teacher in
literacy and numeracy. Chris described projects, such as physical systems and the children's story book that incorporated art work.

Students describe some of their experiences with art outside their art class:

It wasn't exactly art, but you know, the French teacher, he usually gives us French assignments and he used to give us things that we had to draw, things and stuff we can make a comedy out of it and we can make up comic strips out of those and posters...Well, there was one time, just recently it was, well this is sort of to do with Art as well, but he, I was doing in D and T class. I was with a teacher and he asked me to design and colour a design for his cart...the design I gave for it won the best looking car...In French...I had to make different, like for Earth Day, we made posters...He [the teacher] just told us, like, draw a picture for Earth day...We used it [art] in theme to make logos for a project on our own city...Used it for a book report...Like with computer graphics I can use that in different animation projects that we're doing...We're doing something for science and I used the paint program from the computer to draw a diagram of what we were doing.

At Riverside students described many situations were they used art in other subjects. Here is what one student said:
We do a lot in language. We do a lot of drawing for projects since we do charts. She always asks for a drawing on it and so we learned a lot about drawing in art so we can use it there... We did a timeline sort of thing, in French language art and then we also did maps where we used art and she talked about us using art on our maps. We did a newspaper in language and most of it was drawing captions to out stories or, like, we had to do a movie ad so we were talking about using art in a movie ad... well science we use a lot of drawings like to explain certain things for experiments and we are doing one on the Niagara escarpment right now so we had to do pictures for that.

Students also reported doing a lot of art work in social science:

We mainly use it in social science, like language arts was just a small project, but social science we were doing a lot of people like explorers, famous people, and some people did the Group of Seven and since - so we went to a museum for art - and since we got so much information there we could use it in social science... When we were doing social science we were talking about some of the people in the Group of Seven and in one group we had to do some project so we were doing that... You're learning stuff about social science, you're learning like people who did art a long time ago
and you are also learning a lot of stuff, but it's also fun so it's something that you can enjoy - it's not something that you have to concentrate on.

Other students also reported doing art work in many other subjects:

Well, in science right now we are working on the Niagara escarpment and it involves art work for our presentation and we have to draw maps and sort of stuff that makes it look like it's real. In my group we are doing a plasticine map sort of and we have to do a perspective type thing with it...Probably in French. We do a lot of title pages - stuff like that so she encourages us to use our drawing...Right now we're doing in language arts - English we're doing a newspaper project and I think there's four or five different drawings we have to do and in French we've just done title pages and I think we've done three or four this year...Well, for social science we have to do a title page for all of our different units and we get marked on those. We have journals that we draw in every once in a while...Right now in language arts and English we are doing newspaper type ad and we have to draw pictures for that. That concerns the books that we are reading...We talked about the Group of Seven a couple of times in social science...that in math when in art she taught us about making something look smaller it helps out in math when you have to reduce something.
DESCRIPTION OF CLASS VISITS

This section will describe two representational classroom experiences from Lakeview and from Riverside. The intention is to help the reader gain a sense of the atmosphere in each of the classes. In all, six classes were visited, three at Lakeview and three at Riverside.

Classes observed at Lakeview were; a language arts class, in which students were working independently on the children's book project described earlier, although other independent activities were also occurring simultaneously; an art class, including a demonstration of a stencil and pattern technique using chalk pastel; and an art class in which students worked independently at various work stations.

The classes observed at Riverside included; a ceramics class with a demonstration of techniques by the teacher; a class in which students worked independently on linoleum block printing; and a class in which students worked independently with clay. The later class was divided into two groups for the ceramics class. The second group worked on a logo assignment in the library. This activity was also visited. Two classes from each of the schools has been selected for full description on the basis of similar activities for the sake of comparison.

Lakeview - Class Visit #1

It is a sunny afternoon in early April. The art room is bright and the windows open. It is the last class of the day.
As the home room class leaves, another group of students begins to congregate in the hall outside. There is laughter and some commotion as they organize themselves into a line. This group is coming in for their art class. Before they are allowed to enter, Chris asks these students which art station they are working at and what it is they will be doing for the period. As they explain their activity they enter the room. One or two who are not prepared go to the end of the line to further consider their activity for the period. The conversations between students and Chris are brief and to the point. The whole process takes less than five minutes. There is some other altercation in the hall and Chris goes to see what it is.

Once the students have stated their case they go to work, some more slowly than others. They know where to find materials and equipment. Several students go immediately to the computer stations. Three students situate themselves together at a group of desks and work on a pattern project with India ink. Another group of students work with clay. One student asks another to wear her rings while she does clay. Everyone is settled and working within a few minutes.

Meanwhile, Chris has gone out to see if his home room class got to where they were supposed to be. The teacher who was to pick them up didn't arrive. Students do not move between classes without supervision. When Chris returns to class, help is given to a student working with India ink. One
student comes in late and Chris asks what the student will be working on. Chris then turns back to the first student, "Now draw your grid. It's going to look cool. It's going to look really neat."

The class is fairly busy working. There are many activities occurring simultaneously. Students talk about this and that while working on their projects. Those working at the computers are quieter. One student asks another, "Did you scan that in Darryl?"

Chris sips on a can of pop. Students approach Chris for various things from water cans to keys for opening cupboards. Chris sends the students to appropriate places to find various equipment. Generally, students are working on their own. Chris waits for students to come to him for help. Later Chris wanders around the computer graphics stations approving of students' work. A couple of students require assistance and Chris helps them. Students are only allowed to scan original work into the computer to print out.

Chris adds water to the fish tank. One student exclaims, "Mr. Chris! I'm done! What can I do?" Chris makes suggestions such as, clay, India ink and so on, but the student replies that all of those things have already been done. Chris asks the student if there is something else they would like to try. The student wants to watch the video disk and goes ahead. Some students are just not working.
Another teacher comes into the classroom, but there is too much activity for Chris to conduct a conversation at this point. The other teacher leaves and will return after class.

The students working with clay are producing containers with the slab and coil technique. This is an energetic group, yet one student seems to be making clay slab containers for everyone else. The other students are asking this student to make theirs for them.

Towards the end of the class students become more rambunctious. It's Friday. Some students, however, work right through the 80 minute period. Ten minutes before the end of class Chris announces clean up. The students clean up relatively efficiently. Most know where equipment and materials are stored. Chris encourages, "Come on clay guys! You've still got lots of stuff to put away." Chris goes over to the group to help them clean up, further exclaiming to a group of non-participants, "Clay guys, get over here, you've got clay all over the floor and all over the desk." They respond by sharing the work. As students finish cleaning up they sit down waiting for the bell to ring. Chris instructs three students to take their seats. Students who are finished cleaning up are dismissed one or two at a time. Chris recalls a couple to slide their chairs under the desk. The rest of the students shove their chairs under their desks and leave as the bell rings.

Lakeview - Class Visit #2
I arrive at 8:15 am. Class this morning begins at 8:30. Chris is talking to another staff member. Students are arriving. Chris turns to a student and says, "Throw the gum out. It was a joke yesterday, but it's gone too far. Happens again - you're out". Then to the class, "Clean your desks right off". Chris informs me that today there will be a formal design lesson on stencilling.

In the hall one student with a friendly smile, asks me if I'm coming in again today. Seems as though I've been accepted into the classroom. From near by: "Kris, Kris! You told Laura that I liked her?! Anyways, I don't like her".

Some furniture and equipment in the classroom has been moved around. The computers are arranged differently. Little cards, coloured construction paper and boxes of pastels are arranged on the teachers desk. Chris walks around the room asking students to clear their desks. The national anthem and announcements can be heard in the hall. The classroom PA system is down. The class sits quietly waiting. Someone comes to the door. Apparently the format for this afternoon's assembly has been changed unexpectedly. Chris is disappointed. Chris later explains to me that the agenda for the assembly is to have students from all grades gather to show each other their choice of work from the year. Each student will speak for half a minute or so about what they have been doing to share ideas across grade levels.
Chris starts the demonstration. They are making a small stencil about 3 x 3 inches. Chris says, "Okay. If it works, if you do it right, you'll have unique designs". Chris shows them how to fold the paper and cut the design, instructing them to keep it simple. Then open up the design. Chris goes through the various steps for them, using chalk pastel to transfer the pattern, creating a couple of examples. The demonstration is short. Chris then moves around the room handing out the stencil paper, then calls one student from each group of tables to come get scissors.

Chris says, "Now the deal is - hold on before we start. Do a good job. I'll let you do a bigger one on a large sheet of paper". Chris then gives last minute hints, "You might want to make two or three. Stencils are fragile. You might want to make a back up". Chris then walks around the room helping students create their design and continues the tour handing out chalk pastels. One student says, "I want chalk." Another talks to himself, "If this gets screwed up...I did it right! I did it right! I did it right!"

Chris explains to me that this was a last minute sort of lesson and shows me the original plan. They were going to be making masks from paper plates, but there were no paper plates. Chris goes over to help a special student in from another class. This student is much younger than this class, but is working at much higher levels than other students his age. This student attends art classes with the grade 8's.
Students continue to work away at their stencils. It does not take long for them to start with the pastels. They are working away. The patterns are straightforward repetition in straight rows. One or two students have developed a clever colour scheme, blending the pastel. Chris wanders around the room occasionally, commenting on progress. Chris attends to other work. I go to the library to interview students while the video camera runs.

Upon my return Chris is gathering finished pattern pieces on a table near the door. They are being sprayed with a non-smudge matt finish. Students are fascinated by this procedure. Soon the table is covered with colourful patterns. Chris will display them later.

Students clean up as they finish, wiping tables and putting pastels back in boxes. A couple of students are asked to collect up all the scissors. Eventually all the materials and equipment are returned to the teacher's desk. As the students leave, Chris puts equipment back into drawers.

Riverside - Class Visit #1

At 12:55 students start arriving for their afternoon art class. There is much commotion and chatter after lunch. Pat is splitting the class this afternoon. Some of the students will be working in the library on a logo assignment, while the others are introduced to a ceramic project. Pat writes the names of those students who will be staying for clay work on the board. As the others enter they are instructed to meet in
the library. Two students are late and quickly get themselves settled while the class waits.

This is the first time I have met this class and I introduce myself. They are a friendly bunch and don't seem to mind my being there at all. Pat starts her demonstration of hand building techniques for ceramics. The assignment is to build a mug using a mold. Pat gives a very detailed demonstration. The work area is reflected from a large demonstration mirror so students have no difficulty in seeing the correct procedure.

As Pat proceeds with her demonstration she outlines expectations of proper handling of clay and behaviour when working with clay. Pat tells her students to keep the clay moist but not wet and introduces terminology such as, "slab", "score" and "slip". Pat shows the students how to make a cylinder around a bottle using newspaper as a liner, so that the clay will come off the mold. Pat works away, all the while telling the students to watch out for this, that and this.

Students watch Pat's every move with great interest. There is little conversation during the demonstration. As Pat begins joining clay pieces the process becomes somewhat messier. Students jabber, "ew, messy, can you use a brush?" Others make puns about "slip - slime" as Pat completes the container. When the demonstration is finished one student comments, "That's what you do if you want to make one of
those", meaning, what if you want to make something else. Pat says, "Make a container and then you'll have a chance to make something else". Pat shows examples of containers from previous classes, pointing out texture, handles, ornamentation and other details.

Another student asks, "Do we have to make a container?" Pat doesn't respond to the question, having already given the answer. The students are anxious to start. Pat says, "Sit down please. We're almost ready to start". Before they get underway Pat talks about the clean up. This will prove to be a very organized process. There is a list of materials on the board and a check list as to who will be responsible for cleaning up what equipment.

The students get started bringing water containers and boards to their tables. It is 20 minutes into the period. Pat, surrounded by students, cuts clay for them.

A little ruckus erupts: "'Scuse me, don't touch my clay!" "Get lost!" "Get outta here!" Pat merely goes, "Shh" and the problem subsides into murmurs: "Tell him to get out of here". "Don't touch me. Don't touch anybody". Pat reminds the girls, "Girls! if you're wearing rings, take them off! I forgot to announce that". One boy complains, "I don't want to make this".

Generally everyone is working away at something. It is a busy room. Pat opens the kiln room for a student who had started work, but was away and hadn't finished his project.
Pat moves around the room instructing the class, talking about the mold and how to apply the paper, showing this student and that how to do various things. Pat continues monitoring progress, telling me that soon set up for the next class - printmaking - will begin on an unused table while these students are busy working.

A student calls to Pat. Pat goes over to help. After finishing there Pat moves to help another student. Someone else says, "I need to get into the kiln room again". Pat is busy with students. Needless to say the lino equipment is not being set up.

Everyone is working well except a couple of students who seem to require a lot of Pat's attention. At 1:30 I go down to the library to see what the other half of the class is doing.

They are working on a logo project. The librarian is busy somewhere in the back room when I enter. Upon her return she goes around to the students to see how they are doing, commenting, "Make sure you think about the positive/negative aspect you've discussed in art".

Students are working at round tables. In front of them are an assortment of magazines, pencil crayons, glue sticks, scissors and work sheets. The librarian moves from table to table, bringing examples. This is the start up activity for the logo assignment. Students are answering a question sheet analyzing various advertisements and logos.
Most students are on topic. One table of students is talking about mothers. The librarian walks over and says, "I want this table to define "logo"." A couple of students are working away independently, but most are working in groups. The librarian returns to the table who were talking about mothers. She says, "The word water stands out. What is significant about that?" She then resumes her tour of the other groups instructing, "If you're ready to move on to the next part, you need to find 5 logos. Three you need to cut and paste. The last two you must draw. Draw a logo which is easy to copy with a pencil as accurately as you can". All of this work is being done on work sheets in the form of a little booklet. The assignment is very structured. The students are also required to comment beside each of the logos they glue in, why they think that it is effective.

I return to the clay activity at 1:45. Some students have finished their container. The work looks well executed. Typically some students' work is more successful than others. It's time to start cleaning up as students finish their work. A couple of them come over to me and ask me in more detail what I am doing visiting their classroom. I explain a little. Everyone is happily cleaning up, washing their hands. Two girls come over to tell me about their French class and the teacher. Pat is counting out equipment, making sure everything is in order. A group of students come over to see what I am writing so, I read some of my notes to them.
Near the end of class an announcement from the principal breaks into the hubbub. There has been some damage to the school and the consequences will be serious. The announcement ends and Pat says, "Wait! Let's see the room. Good. You did a nice job today. Thank you very much."

Riverside - Class Visit #2

This is the last class of the day on a sunny afternoon in May. The windows are open and birds can be heard outdoors. Students start arriving for class just after two o'clock. They congregate around the video camera I am taping with. Pat asks everyone to sit down and to settle down then looks around the room to see that everyone is there. Pat asks a student to, "Sit down please" and another, "Melissa, find a stool and sit on it, please", then, "Attention up here, please".

Pat reminds the students about the printing procedures that they will be continuing with this period. They need to set up everything first. Pat also reviews the various printing patterns they may use, saying that now they have all tried the wall paper pattern they should do a brick or drop pattern and that they should do some printing on coloured paper today, not just on white. Pat stops at one point to exclaim, "I feel as though I am shouting because other people are talking!" and waits for the class to refocus on what is being said.

Students literally dive into work when Pat is finished speaking. Within two minutes newspaper is spread on the
floor. Two inking stations, on a group of four desks at opposite sides of the classroom, have been set up by Pat. There are red and blue ink at one printing station and yellow and green at the other. The paper is on the front counter, while the actual printing takes place on the floor around the room. Students ink their linoleum blocks and printing begins. One or two students are still cutting their lino design. One student was asked to leave the room for fooling around. They are in the hall for time out. The rest of the class is on task and moving fast. A couple of students call, "Mrs. Pat!, Mrs. Pat!" Pat is busy elsewhere and doesn't respond. Somehow the problem is resolved without help.

One student has made a mistake and Pat goes over, saying, "Oh well, these things happen. Do you want to start again?" Other students ask "Where's the paper Mrs. Pat.?" and "Mrs. Pat! I have a question!" Pat hurries over to answer. Another student wants to print with white ink. The student who was asked to leave reenters and starts to work.

Students have glued their linoleum to wooden blocks. They print by first inking the block, placing it in the desired spot, then stand on the back of the block to get a clear, even print. The room is full of students balancing on one foot. There is lots of activity and conversation while everyone works away. Students are excited and chattering about colour schemes and patterns. One student asks another,
"Does the purple and yellow look okay?" and is answered "Ya, it looks nice. Nice texture on there".

Pat tours the room and monitors progress, giving instructions while the class is working. "Grade eights! All you need is a thin layer of ink! Just a thin layer!" and, "Jamie, will you show so and so how to work with two colours please?" One student instructs another. Pat goes on, "Robin, you might be better off just trying one colour until you get used to printing" and exclaims, "Katherine! Katherine! There's lots of ink there! What are you doing?!"

Some students are behind the rest. Pat asks if they would like to come in at lunch to catch up, telling them that the door will be left open for them. Students joke with Pat. One student is tapping a lino cutter incessantly. Pat goes over and asks, "Are you nervous?" The tapping stops and the lino cutter is put down.

Pat sits down and begins to devise a check list to organize who will clean up what areas. This takes about one minute. Pat then writes on the board the items to be cleaned. Beside each, the name of the student responsible for that area is written. Students begin to respond to the instructions on the board. "Amy! Amy! You got the floor!", with the unenthusiastic response, "I know. I can't believe its back to me again".

Twenty minutes before the end of class some students are already starting to clean up. They have stopped printing
early. Prints begin to appear on the drying rack. Pat announces who will be cleaning which areas and continues to travel around the room asking that this and that be done and helps in the process. Students who are finished are sitting in small groups around the room chatting. Others are watching the clean up process. Clean up is chaotic. Trouble starts brewing as there are many students finished for the day. There are a few students horsing around. Two students are asked to leave for fooling around. Pat scolds a student for playing tag. "You do not play tag in this room!" Then, "all right people, stools on the table". The students line up at the door and wait for the bell to ring. There are a couple of students still at the sink. Then they are all gone.
CHAPTER FIVE
INTERPRETATION

This chapter sets out to assimilate the information presented thus far. Specifically, I will discuss the implications of the discipline-oriented style of teaching compared with that of the integrated program, for teachers and for students, in terms of the structural, intentional, curricular and evaluative dimensions of schooling (Eisner, 1991).

In order to do this, the art programs from each of Riverside and Lakeview have been placed into Fogarty's (1991) curriculum integration chart, discussed in Chapter Two and found in Table 1. Secondly, the schools will be compared in terms of the categories which have emerged throughout the study (Spradley, 1979). This chapter will conclude with commentary about integrative practices based upon this study as it relates to my experience and to current literature.

At this point I would like to remind the reader about my role in this research. This is a descriptive study based upon personal observation and data collection and further interpreted through the eyes of the researcher (Guba & Lincoln, 1985). Eisner's (1991) model of educational connoisseurship helped to established the framework for this research and formulate the research questions, while Spradley's (1979) ethnographic procedure and interviewing techniques guided the description, analysis. This style of
interpretation requires that the researcher be familiar with similar situations as those being studied (Eisner, 1991). This type of work also requires a tacit way of knowing, recently recognized in qualitative research circles as a valid form of knowledge (Tesch, 1990). For my part, I have been teaching visual art and dramatic art for nine years at the high school level. I have also acted as head of creative arts for four of those years. The following comments are based essentially upon what I have observed during this study, tempered by what I know from working in similar situations.

Further, the informants in each case study are as unique as the schools in which they teach. Since we are also seeing the situation through their eyes, this study is dependent upon their interpretations of and responses to questions and situations. For the purpose of analysis, it is imperative for researcher and reader to be cognisant of their reference points. When comparing programs it is also necessary to consider the individuals delivering them (Spradley, 1979).

Finally, this analysis will not reach answers cut in stone. Readers are invited to draw their own conclusions based upon their experience. Thus, the reader becomes as much part of this commentary as I.

Fogarty's Integration Categories

One of the discoveries of this study are the ways in which the art program at Riverside, initially labelled the discipline-oriented school, had both integrated and subject-
oriented features as did Lakeview. In Table 2 the programs are compared using Fogarty's (1991) forms of integration model. For each of Lakeview and Riverside examples are included.

From this chart we can see that in fact the program at Riverside is in many ways similar to what was called the integrated program at Lakeview. Although both schools show integrative practices, for the purpose of this interpretation I will continue to refer to Lakeview as having the integrated program and Riverside the discipline-oriented.

So, in both schools there is evidence of various forms and degrees of integration. At the same time, it is apparent that knowledge cannot be integrated without first a discipline orientation towards the subject matter. The type of integration occurring depends upon where and how the emphasis is placed.

Chris, at Lakeview is consciously making in roads towards integrative programming through the core curriculum and the use of technology. Nonetheless, integrative practices at Riverside also exist. At Riverside integration seems to be a natural outcome of good teaching practices.

COMPARATIVE ANALYSIS

Teacher and School Profile

Pat, the teacher at Riverside, was trained and experienced within the traditional subject-oriented style of schooling. After many years of teaching, Pat took an extended
## TABLE 2
Comparison of Integrated Practices at Lakeview and Riverside

<table>
<thead>
<tr>
<th>Type of Integration</th>
<th>Lakeview</th>
<th>Riverside</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fragmented</td>
<td>Yes isolated Art classes (pattern assignment)</td>
<td>Yes isolated Art classes (clay lesson)</td>
</tr>
<tr>
<td></td>
<td>Yes isolated Art classes (clay lesson)</td>
<td>Yes isolated Art classes (clay lesson)</td>
</tr>
<tr>
<td>Connected</td>
<td>cartooning, story board computer animation</td>
<td>Yes action figure stencil repetition movement</td>
</tr>
<tr>
<td></td>
<td>cartooning, story board computer animation</td>
<td>Yes action figure stencil repetition movement</td>
</tr>
<tr>
<td>Nested</td>
<td>Yes independent learners organization skills social skills, problem solving</td>
<td>Yes social skills problem solving</td>
</tr>
<tr>
<td></td>
<td>Yes independent learners organization skills social skills, problem solving</td>
<td>Yes social skills problem solving</td>
</tr>
<tr>
<td>Sequenced</td>
<td>Social Science - City Plan Visual Art - City Logo</td>
<td>Social Science - Famous Canadians Visual Art - Group of Seven</td>
</tr>
<tr>
<td></td>
<td>Social Science - City Plan Visual Art - City Logo</td>
<td>Social Science - Famous Canadians Visual Art - Group of Seven</td>
</tr>
<tr>
<td>Shared</td>
<td>No (Incidentally with Music through rhythm and harmony)</td>
<td>No (Plans for shared textile design/pattern unit with Family Studies)</td>
</tr>
<tr>
<td></td>
<td>No (Incidentally with Music through rhythm and harmony)</td>
<td>No (Plans for shared textile design/pattern unit with Family Studies)</td>
</tr>
<tr>
<td>Webbed</td>
<td>Yes Famous Canadians City planning</td>
<td>Yes Northern Peoples Famous Canadians</td>
</tr>
<tr>
<td></td>
<td>Yes Famous Canadians City planning</td>
<td>Yes Northern Peoples Famous Canadians</td>
</tr>
<tr>
<td>Threaded</td>
<td>Yes use of technology problem solving independent learning skills</td>
<td>No</td>
</tr>
<tr>
<td></td>
<td>Yes use of technology problem solving independent learning skills</td>
<td>No</td>
</tr>
<tr>
<td>Integrated</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td></td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Immerged</td>
<td>Some (some evidence through individual student's animation)</td>
<td>No</td>
</tr>
<tr>
<td></td>
<td>Some (some evidence through individual student's animation)</td>
<td>No</td>
</tr>
<tr>
<td>Networked</td>
<td>Some (some evidence through the use of technology)</td>
<td>No</td>
</tr>
<tr>
<td></td>
<td>Some (some evidence through the use of technology)</td>
<td>No</td>
</tr>
</tbody>
</table>
leave and returned to the profession three years prior to this study. Pat was therefore bringing back to the classroom a traditional discipline-oriented style, in terms of both program content and delivery. Chris, on the other hand, was newer to the profession with less than 5 years experience, trained in recent program delivery styles, such as, cooperative group learning.

Chris was posted at Lakeview to open a new school. His recent training matched the goals and vision for the school. In contrast, Riverside was a well established school in operation for over 20 years. Pat's background and art training fit the school as well. Pat was brought into the school to give structure and direction to the art program along traditional lines. Chris was brought in to establish curricular integration including art using the latest concepts.

At Lakeview, Chris was a generalist teacher with interest in art and computers. Knowledge of computers allowed the integration of this technology. Art and technology could then be infused into other subject areas. At Riverside, Pat was a subject specialist teacher trained in art.

In many ways the teacher of a program determines the curriculum through personal knowledge and teaching style (Gray & MacGregor, 1990). It occurs to me that the program at Lakeview would have been quite different with the art
expertise of Pat. Likewise, Chris may have infused the program at Riverside with technological features.

**Structural Dimension of Schooling**

**Program Schedule**

Lakeview had art classes scheduled into 80 minute blocks of time once in six days. Students were also with a home form generalist teacher for 75% of the time, in which integrative practices, including art, were encouraged. Within the home form teachers had the option of using the art room if required. However, there was not much evidence that this occurred. Students in Chris's home form had the advantage of working in the art room with access to the graphics computers. Chris included art in the core curriculum, yet this was limited to creating images.

At Riverside, the students followed a full rotational schedule with art work being created in other classes as well. At neither school, however, did art instruction take place outside the art class.

Teachers in both schools have the opportunity to use the time allocated in flexible ways. The home room class at Lakeview could be divided as the teacher saw fit. At Riverside, Pat decided to split an art class, having them work on two projects simultaneously.

Lakeview offers art once in a six day rotational cycle throughout the year. At Riverside, students take art every second day for half the year. Therefore, in terms of time for
art instruction, students receive approximately the same amount. However, frequent exposure to art activity appears to effect the student’s engagement with the activity: more frequency drives the program forward. At Riverside, students become enthusiastic about seeing projects, which have been developed over a period of time, come to completion. At Lakeview, art classes were few and far between. Also, projects were often completed in one period. An art assignment which could not be completed in a single class session often took weeks to finish due to the infrequency of art classes. Students did not seem to have the same drive to see their projects finished which negatively affected the quality of their work.

A stated goal for both schools was to have students see art as part of their every day life. There is evidence that students at Riverside were aware of art around them because of the frequency and intensity of the art program. At Lakeview, on the other hand, students rarely discussed art outside the classroom. Experiencing "art" for an hour a week did not help students see the connections intended.

The programs at both schools were structured around a specific time for learning about art, reinforcing the notion that integration cannot occur without prior knowledge of the specific discipline. Through art at Lakeview, explicit connections were to be made with other areas of the curriculum. There was little evidence that this was occurring
to any greater degree than at Riverside. More will be said about this in the section on the curricular dimension of schooling.

From the observations made, there is no apparent need to radically modify a school timetable, schedule or structure in order to accommodate integrative practices. There are many possibilities and opportunities for curricular integration in terms of time and scheduling within a discipline-oriented program.

The Intentional Dimension of Schooling

This section will discuss findings from both schools in terms of the intentional dimension of schooling. The use of guidelines and the aims and goals of the teachers and their programs will be compared with regard to skills development and relevance.

Use of Guidelines

Both Chris and Pat adapted guidelines to suit personal needs and intentions. Pat used guidelines in close consultation with a board advisor. At Lakeview, Chris used specific lessons from board guidelines intermittently throughout the program.

Pat included formal art appreciation and art criticism components. This was evident from the student's knowledge of Canadian art history, vocabulary of art terms and elements and principles of design. While Pat's program remained traditional, social and cultural concerns were incorporated
into the program. Chris, on the other hand, did not formally teach art appreciation or criticism in art class, while believing students acquired this knowledge merely through working with famous art works. Students here did not have art vocabulary at their finger tips. Chris did, however, infuse the curriculum with significant technological components through computer graphics and video.

**Aims and Goals**

The art programs at Lakeview and Riverside have similar aims and goals, yet their programs are built from distinct points of view. Chris and Pat wanted students to enjoy art, but not see it a frivolous. They wanted to teach their students certain skills. They wanted students to see the connections between art and other subjects and they wanted their programs to have relevance to the lives of their students now and for the future. At the same time, there was a distinct difference in the emphasis placed on various aspects of their programs. The following discussion will outline the essential differences in intention.

The notion of art skills and relevance were interpreted differently in the two programs. Pat focused on exposing students to the many materials and techniques specific and unique to art, recognizing art for art's sake. Pat wanted to teach students something about art. This stands to reason since Pat was coming from a subject-oriented premise. Chris, on the other hand, focused on the development of computer art
skills. Technological art skills were of importance for their use in other areas, both academic and in the real world. Chris did not talk about teaching art for its own sake.

To Pat, relevance essentially concerned the general aesthetic quality of life. As a person becomes involved in art, it becomes part of their point of reference. Thus, the application of the lessons of art become a natural part of life.

At Lakeview this did not occur because Chris did not have the same art background and training as Pat. Chris's program was very practically oriented. The focus was placed on students becoming computer literate in order to use computer generated art work in other subjects and in the world of work.

Interestingly, we see that the manifest aims and goals of both art programs fit definitions of integration as set out by Case (1991) and Fogarty (1991), albeit the emphasis is different in each. In fact, the discipline-oriented approach, while a more effective way of teaching art, also had potential for deep integration of ideas in the sense that the students become immersed in the subject. This immersion allows art to become part of the students frame of reference on various levels transforming their view of the world either consciously or unconsciously or both. The subject-oriented approach developed in students a tacit awareness of the essence of art which permeated their lives (Phenix, 1971, Polyani, 1967).
Granted, this was an essentially intangible and unmeasurable type of integration, yet it is inferred that all experience is connected.

Chris, on the other hand, was coming from a practical, tangible point of view. Aims and goals were clearly defined and implemented towards integrating technology into the program so that art may become useful in other areas of the curriculum. Students were not immersed in the subject of art in the same way as at Lakeview.

Jacobs (1989) has pointed out that the teacher's philosophy will become evident in program emphasis. The essential differences in the propensity and personal values of Chris and Pat effected their intentions and subsequently determined the contrasting program focus. The next section will discuss the manifestation of curricular integration through program delivery.

Curricular Dimension of Schooling

This section will compare the curricular dimension of schooling (Eisner, 1991) discussing, program content and development, art projects, art history and appreciation, teacher role, classroom management and the art facility itself.

Program and Development

The art programs at Lakeview and Riverside were both media driven. At Lakeview the program was arranged around various work stations, such as, India ink, ceramics or
computer graphics. Short exercises or assignments, for instance, stencil patterning would be incorporated from time to time. Groups of students were expected to work independently, rotating through the art stations. At Riverside, extended art units were developed around art concepts including the elements and principles of design and introducing techniques, such as, ceramics and print making.

At Lakeview, Chris incorporated a significant amount of computer art and video technology into the program. Students were computer literate. These skills then augmented other areas of the curriculum. Chris saw the use of the computer in art as the integration of technology with cross-curricular benefits.

Nonetheless, given the equipment, computer graphic skills could also be included in a discipline-oriented program. As Chris stated, the computer was just another drawing tool. In a discipline-oriented program the use of this "tool" for image manipulation would be enhanced since the emphasis would first be placed on the elements of art. Students would have the double advantage of art training married to technological training.

At Lakeview technology had been introduced at the expense of fine art concepts. Chris taught computer art skills for the purpose of using this knowledge in other areas. The program did not have an art skills focus, but a computer skills focus.
Computer art was used as a hook to get students interested in art. It was a novelty and a commercial approach for students who enjoyed watching their pictures move. Nonetheless, at Lakeview, computers were purposefully used to bring students together to problem solve. In this way social and problem solving skills were "threaded" into the curriculum.

**Art Projects**

The art projects at Riverside were well developed. Due to Pat's guidance, projects were also well executed by the students resulting in sophisticated art work. For instance, through the extensive sport figure drawing unit, students explored line and stencilling, to achieve repetition, and water colour and India ink techniques, to get a sense of movement. Thus, these design principles were introduced. At Riverside, students were engaged in this project over a period of time. Similarly, they developed an in-depth understanding of pattern through the medium and method of linoleum block print making. In other words, the art activity propelled artistic learning.

In contrast, at Lakeview, the design concept of pattern was taught through isolated activities. In one, the students developed a scaffolding or grid in pencil on 8 x 11 inch white paper, patterned the grid into geometric shapes, then filled segments in with India ink. (It would also seem that a lesson about positive and negative space could be derived from this
activity.) Another pattern assignment involved stencilling using a 3 x 3 inch paper square, folding it to cut a motif and using chalk pastel to create a pattern on 8 x 11 inch coloured construction paper. The India ink assignment was executed as one of the art station projects. The stencil motif was an isolated, one lesson art activity.

The clay unit at Riverside was also extended over a period of time, producing well developed results. At Lakeview, ceramics were explored by students as part of their rotation through the art stations.

All of this by way of saying, the art projects at Riverside were elaborate and closely monitored by the teacher. Student projects at Lakeview were often only one period in duration. This was partly due to scheduling, since students would not return to the art room for six days. The discipline-oriented art program offered sophisticated fine art projects. At Lakeview opportunities for image making on computer were included, while other art activities were more or less exploratory in nature.

Art History and Appreciation

At Riverside, Pat included a formal art appreciation and art criticism component, which was associated with studio projects whenever possible. Field trips and formal testing at Riverside also tended to emphasize and reinforce the appreciation and art historical aspects of the course.
The approach towards art appreciation or art history at Lakeview was towards student discovery. For instance, it was expected that, as a student copied a particular artist's work in the studio component of the program, they would be motivated, as independent, curious learners, to also do some research into the particular artist they copied. I did not see much evidence of this occurring.

In the teacher directed program at Riverside, students knew about a variety of Canadian artists. Students at Lakeview knew only the particular artist with which they were personally engaged. This difference was not surprising considering the premise of each of the programs. The discipline-oriented program was concerned mainly with teaching students about art, while the focus of the program at Lakeview was towards developing independent, self-directed learners. Interestingly, the students at Riverside seemed more motivated and open to art history, having been exposed to art appreciation over time.

Teacher Role and Program Delivery - Riverside

Riverside delivered a strong art education program. Students there received continuous, in-depth art instruction. The program was structured and teacher directed, consistent with Pat's stated aims. At Riverside, Pat's role was that of art instructor challenging students to work in creative ways with the ideas presented. Pat then followed up with each student, guiding their progress.
The process at Riverside involved consistent art teaching, demonstration and explanation. Therefore, the production and quality of work was high. Art terms, tools and techniques were written on the blackboard for constant reference throughout projects. With all students focused, each class began with new instructions or a recap of the lesson or activity before. Once the activity had started students worked independently. Pat moved around the room attending to those students in need of assistance. When students were finished a project ahead of the class they worked on teacher prepared study or exercise booklets.

Students at Riverside engaged in each project as a class. Pat, therefore monitored a uniform activity. Moving as a unit, students had many opportunities for dialogue about projects, among themselves and with the teacher. Therefore, there was a sense of community and camaraderie at Riverside. Everyone could see the progress of their peers, learn from each other, share ideas and help each other.

It became apparent that stronger students were also available to help weaker classmates working on the same project. This was true in the linoleum block printing experience when Pat asked a student to show another how something was done or to use another student's work as an example. When everyone was working on the same project it was also easier to keep less focused students on task.
Since the Riverside program was teacher directed, every student had a chance to get on board and to stay on track. When a common problem was discovered Pat could stop the entire class to address the concern. For instance, a number of students were getting too much ink on their linoleum blocks and smearing it until Pat pointed out the correct procedure for everyone.

It was also apparent that classroom management became efficient with everyone focused on one activity with a clear sense of direction. Most of the time all of the students were working in the same room on the same project. The exception was the split class where one half worked in the library on a logo assignment while the other half worked on the ceramic project. This allowed for greater control of materials and more one on one teacher contact. To give general instructions, Pat talked to the entire class at once. It was quiet before directions were given ensuring that all students were able to hear and that they understood. Clean up was also organized by Pat who indicated which student would do what.

Students at Riverside were happy and enthusiastic about their work. They were aware of exactly what was expected of them and felt confident and comfortable knowing what they were supposed to be doing. Knowing the parameters of an assignment encouraged their creativity. These students enjoyed the freedom within each project to make choices and decisions.
When one student had a great idea or did something unique the entire class could benefit from the experience.

**Teacher Role and Program Delivery - Lakeview**

Essentially, the program at Lakeview was based upon discovery. Students were initially taught about the art medium and project or activity required for each art station. Students then completed a number of projects throughout the year based upon each of these stations. They also had the opportunity to develop an independent project. The majority of art instruction, therefore, occurred early in the year. Students were expected to work independently, with individual instruction from Chris, who acted as facilitator when needed.

Nonetheless, there were some structured art classes randomly interspersed throughout the year. In these cases all students were working on the same project. Isolated art lessons, such as the stencil pattern activity were taught, but not necessarily connected to work station projects or to ongoing activities.

At Lakeview students got most of their instruction near the beginning of the year. It was necessary for them to organize themselves to do each project, often having to remember the instructions given weeks before. While many of the work station projects were prescriptive, students were also required to design an independent project based upon one or more of the stations. I question whether or not many of
these students were ready for such independent work since the scope, depth and execution of their projects seemed limited.

Students were not only expected to remember specific directions for the projects required at each work station, but more significantly, the proper handling of media and techniques often taught weeks or months before. I did not witness the ceramic instructions given, however, judging by the techniques being used, students needed a refresher. Only one student in a group of seven knew how to handle the clay correctly. The rest were literally experimenting with the material. At this level perhaps it was asking too much of students to recall exactly how to handle materials properly when directions were given so far in advance. Detailed instructions needed to be repeated and reinforced.

Lakeview students were left more often to work, learn and discover on their own. Sometimes it seemed as though these students were working in a vacuum. Students seemed to need more direction from their teacher and needed to exchange ideas with their peers in order to inspire, encourage and nourish each other's creative efforts. At Lakeview sharing occurred in small groups, but lacked momentum.

Still, within group situations students did find opportunities to help each other. Students often worked on the computers together to solve problems, this being the one activity that held everyone's attention. On the other hand, there was also a considerable amount of "group" work going on.
at the ceramic station, not necessarily of the constructive kind, where one student was making everyone's mug. Many students were also working in isolation.

Chris wanted to develop independent, self-starters who used their own ideas to develop projects. Therefore, Lakeview students were given instructions and then, for the most part, left on their own to discover and rediscover. It often seemed as though they were reinventing the wheel in a sink or swim situation. I suppose if it was the intention to train students to become self-sufficient, this was one way of doing it. Only the most clever students, however, survived in this type of environment. It was also interesting to note that, while students at Lakeview are expected to be self-monitoring, they were also supervised by teachers as they moved between classes.

Some students found it difficult to get started on an activity or became easily distracted given such independence in the art class. It seemed that more than a few students were getting left behind. Many seemed a little lost, off topic or were working slowly, not really knowing what to do next.

Students need time, training, maturity and concrete instruction in Art concepts and techniques if they are to become independent learners meeting with success. It occurred to me that the independent thinking required of these students was beyond them at this point since many of their ideas were
uninspired. For instance, many made a copy of a painting or a post card for their independent project because they could not think of anything else to do. The ceramic work was also undeveloped, consisting of the required mug and a few small sculptures.

At the same time, those students who showed imagination and who could organize themselves produced results. For instance, one student was working on computer animation through a hypercard program, scanning and manipulating images and introducing sound. This same student also worked on a video piece using various camera tricks. Another student grasped the idea of the independent project. Working with original subject matter based upon a photograph, the student developed a drawing and then a water colour painting. It was interesting to note that this student was schooled in the UK up until the year of this study. However, these students were the exception.

Monitoring the many independent activities occurring simultaneously at Lakeview was demanding on Chris who was kept busy giving advice, specific instructions or service to particular students. Even clean up and dismissal were done on an individual basis. Chris was also continually switching gears since each activity was different. Further, if Chris was not immediately available, the likelihood of a student getting behind or off topic was greater. This teaching
arrangement became tiring for the teacher and difficult to maintain.

Summary

The following itemized summary clarifies comparative highlights.

1. Lakeview and Riverside are similar in the intentions of their overall program content, such as, Canadian art and basic design concepts, yet their is a wide discrepancy in the degree to which these are accomplished.

2. Art materials are similar in both schools.

3. Art projects vary in complexity, Riverside having the more complex.

4. Art exercises at Lakeview are often unconnected, whereas at Riverside concepts are closely related to studio projects.

5. Riverside offers in-depth development of each topic emphasizing correct use of art equipment, materials and techniques.

6. Art lessons and activities at Riverside are teacher directed where as Lakeview practices a combination of teacher-directed and student-generated projects.

7. Lakeview incorporates computer art and video technology.

8. At Lakeview students usually work independently in small groups, while at Riverside, for the most part, the class works on projects together.

9. Implicit learning at Lakeview is to work as an individual responsible for oneself. At Riverside implicit learning is
towards working as part of a larger community and individual responsibility within the group.

10. Monitoring student activity at Riverside is efficient since all students are working on a project simultaneously.

11. At Lakeview Chris facilitates student progress. Pat gives more direction.

12. At Lakeview Chris often waits for students to seek help, while at Riverside, Pat searches out students in need.

13. Both Lakeview and Riverside programs are flexible in terms of adding or deleting activities, adapting to changing needs of students and teachers.

14. At Riverside, process and product are equally important, while at Lakeview the emphasis is upon process.

**Teacher Collaboration**

In both schools scheduling for teacher collaboration was a challenge. Teachers needed to get together before or after school, at lunch or in a prep period if they wanted to work together. Even at Lakeview, where co-ordinating for curricular integration was a focus, it remained difficult to get teachers together.

At the same time, at Lakeview generalist teachers taught core curriculum, therefore, in order to co-ordinate ideas it was not necessary to physically work with others. Once initial decisions had been made, there was little need to get together on an on-going basis. Sometimes, however, there was collaboration in terms of shared facilities. At Lakeview,
Chris also collaborated with other teachers in terms of technology, being very involved with computers, computer graphics and video within the school. I came to learn later that Chris also conducted workshops for other teachers.

If teachers at Riverside wished to co-ordinate subject matter it was necessary for them to get together since they were all subject specialists. There were, therefore, collaborative efforts on an on-going basis around required units of work set out by certain board and ministry guidelines at the grade seven level.

A particular teacher's style determines to what degree they work independently or with other teachers. At Riverside, Pat was an outgoing teacher who belonged to a small network, actively seeking to work with others. In fact, I worked with this teacher on various committees. Pat also worked with the teacher in the library.

Art Facility

Art rooms at both Lakeview and Riverside housed much the same equipment, yet there was one significant difference between the two facilities. At Riverside there was a room exclusively for art. No other classes took place there. It looked and felt like an art room in terms of equipment and supplies. Riverside had a separate kiln room with storage space, various types and colours of paper were visible along open shelves at one side of the room, many examples of art work from previous years were housed on shelving, the
blackboard related art concepts only, nearly all of the bulletin boards displayed current student art work, a drying rack was prominent in the room and there was a large teacher demonstration table and mirror. Since the facility was used exclusively for Art, materials and equipment stayed in place. Finally, rather than chairs, students sat on stools more conducive to art production.

By virtue of their surroundings, students at Riverside got the impression that art was a special activity requiring unique tools and equipment. They learned about art by virtue of being in the art room.

Although the art room at Lakeview housed much the same equipment, the room was not used strictly as an art room. Chris taught the home room class numeracy, literacy, social science and science there as well. Granted, all of the art in the school was taught in this room, yet the same "art" atmosphere was not created since the room looked like a regular classroom. Essentially, this was a general classroom with art equipment in it.

Another difference between the two rooms were the computers at Lakeview. These were all capable of running sophisticated graphics programs. It was a challenge to have sensitive electronic equipment and clay dust in the room simultaneously. The program here obviously included more technology. Computer generated art work appeared on a bulletin board above one of the computer stations. Paintings
and drawings were hung on another board at the back of the classroom, while work from other subject areas appeared on the remaining bulletin boards. Since the direction at Lakeview was toward integrating subject areas the art room situation made sense. In terms of teaching about art, Riverside had the more comprehensive facility.

The Evaluative Dimension of Schooling

This section will address issues of student knowledge of art concepts and techniques, as well as, discuss whether or not students learned what was intended.

Student Art Knowledge

The art program at Riverside had a fine art focus. Students had a good grasp of art concepts, vocabulary and techniques. I believe this was due to teacher expertise and where program emphasis was placed. The quality of their studio work was also high. Due to the structured nature of the program and its in-depth delivery, these students were basically aware of elements and principles of design and very aware of the proper use of art materials, terms and techniques. Students also knew various facts about the Canadian Group of Seven artists and their paintings. The gallery visit which took place the previous year was reinforced in the current program. Riverside students also reported participation in art activities outside the regular school program. These students were art literate.
The program at Lakeview was oriented towards commercial art. Students were technologically literate. At the same time, these students lacked literacy in terms of art concepts and the proper handling of other art materials. The art instruction here was not as intense or directed. These students were initially introduced to various art concepts then worked more or less independently at various work stations. The independent projects were relatively uninspired with the exception of the brightest students. For instance, many students made copies of post cards. The quality, productivity and polish of the work at Lakeview left room for improvement.

**Student Attitude**

In both programs students reported having fun, enjoying the social atmosphere and, what they termed, the freedom given them. Students at Riverside did not see the program as restrictive even though it was structured.

Riverside students were clearly focused and worked for the most part on the task at hand, barring some disruption at the end of class during clean up. There was little horsing around with materials. Work itself was taken seriously.

Some Lakeview students got off topic when the teacher was elsewhere. The zeal and concentration displayed at Riverside was not as prominent here. Nevertheless, students were excited about the technology at Lakeview, although there was
some frustration when computer programs did not function properly.

**Assessment Practices**

At Lakeview, admittedly, it was a challenge to track all students as they were working independently on many projects. On going individual student conferences were time consuming. Meanwhile, there was a need to report progress in art back to the home room teacher. This became a time consuming process as well. A mechanism for reporting was in development. Lakeview assessment practices included personal interviews about individual projects and teacher evaluations of art work. Process was highlighted.

Evaluation practices at Riverside were both formal and informal. There were also many vehicles for evaluation. Uniformity in program delivery had advantages here. Content was stressed, therefore, quizzes were given throughout the term. There was also a formal test or an exam at the end of the term. Further, art production became important through the use of a portfolio. Pat reported directly to parents about progress in art. There was no need to report to other teachers unless an individual concern arose.

Pat had on going dialogue with students as well. Students at Riverside had the opportunity for self-evaluation through a review of their art production portfolio. Their art work was also displayed on bulletin boards in the art room and around the school. The Riverside students were, therefore,
aware of their art work production. At Lakeview, while many student projects which included art work were displayed in the school, this was not always work exclusive to art.

Participation at Lakeview and Riverside was important. Chris and Pat knew students well since they were the only art teachers in the school. Chris also had the advantage of remaining with the home room class for three years.

**Integration**

There were various forms of integration practised in each of the schools as outlined in Table 2. Both schools included integrative practices within subjects, across subjects and across grades. Riverside was using integrated models within a subject-oriented school. This way the benefits of integrative practices could be realized without losing the integrity of art as a discipline. While not consciously implementing Discipline Based Art Education (D.B.A.E.), Pat's program integrated the four strands of art appreciation, art criticism, art history, and studio art outlined in this model. In the discipline-oriented program there was evidence of some form of integration between social science, history, geography, math and art.

At Riverside the Grade seven curriculum guideline outlined a detailed language arts and social science integrated unit about Native Canadians. Over the years Pat has incorporated visual art into this package in a well developed and co-ordinated unit. Riverside students continued
to make connections between art, social science and language arts at the grade eight level.

Riverside students participated in art related activities outside the school. I believe this is due to the art awareness built into the program, as well as, through other programs in the school, such as, the Japanese art exchange or the McMichael Gallery visit. Students were aware of art around them.

Although committed to the subject orientation of the school, Pat was enthusiastic about incorporating art into other areas of study and had many ideas for doing so. At the same time, Pat was aware of obstacles confronted when attempting to integrate across subject areas in terms of time and co-ordination. A stated goal was to have the grade eight program as well connected as the current grade seven curriculum. Pat was also aware that the type of student in a given class can also effect the type of program delivered, observing that integrated projects often include a certain amount of independent work, requiring a more mature student.

We see from the accounts above that students learned much about art at Riverside, which is not surprising since this was the focus and the intention. Still, there were many opportunities for integrating subject matter. In fact, the integration of ideas was strong because there was a solid understanding of the subject of art. Students appeared to relate art concepts to other areas because they were immersed
in the subject, therefore, connections could be noticed. In other words, discipline-oriented programs need not be changed in order to get integrated learning outcomes.

At Lakeview core subjects, such as, literacy and numeracy were taught by generalist teachers. The main focus for integrative practices then, occurred through the home form class where the teacher connected subject matter through various thematic projects or activities. For instance, a language arts unit about children's stories included computer generated storyboards. It was felt that this arrangement allowed for subject matter to be connected more easily because the home room teacher could co-ordinate all subject matter.

Nonetheless, some subjects, such as, technology, music and art were offered separately within this system. Still, the intention was that art become part of a totally integrated education, yet this was not occurring. Teachers of the core curriculum did not teach art. This was due to the background required to teach this area. Chris believed an art specialist was necessary because generalist teachers without art training felt uncomfortable with the subject.

Cross curricular integration between art and the core curriculum, therefore, remained loosely organised, depending upon initiation by individual teachers, as at Riverside. For instance, some social history was being taught through art in a particular class at Lakeview.
Lakeview students were not aware of the connections between art and other areas because they were not as aware of separate disciplines. The curriculum was thematic or project driven, therefore, science, social science or language arts were not necessarily perceived as separate subjects. It appeared that students were sometimes unaware of and confused about subject boundaries. Art, on the other hand, remained separate.

In this way students did not perceive "art" as being done in other classes, yet they did report several occasions when art work was used in other projects. Only one student from Lakeview reported a discussion about art in another class when the music teacher compared concepts such as rhythm and harmony in music to art.

At Lakeview it was evident that the importance of art was to improve work done in other areas. In fact, art was often used to enhance work at both Lakeview and Riverside. Students were not, however, receiving art instruction in these other subjects. Art was used merely as decoration or adornment for student work.

Significantly, the concept of integration at Lakeview included technology, focusing on computer literacy and computer graphic skills. This was also seen as being useful for other areas of the curriculum in terms of creating charts, graphs or illustrations. The use of computer graphics and
technology was seen as essential for the future of the students.

Finally, Lakeview was making an attempt at integrating ideas across grades by having students present their art work to the school in an assembly format. Further, the students were involved in the creation of a compact disc on which was stored an image of their independent art project. The intent here was to share this information with other interested students who would have access to the disc through the library.

CLOSING REMARKS

The concept of integration may mean many things depending upon the context in which it is used. This research has been mainly concerned with curricular integration in the sense of connecting art with other subject areas and its relevance to a student's life beyond the classroom. The concept of integration as a school focus at Lakeview was new and evolving, manifesting in many forms. Since the thrust towards integration has been encouraged at the Ministry level, various types of integration appeared at Riverside as well. Discipline-oriented programs can also integrate ideas. In fact, Discipline Based Art Education (D.B.A.E.) is an example of an integrated art approach associating art history, art appreciation, art criticism and studio art.

Integrated knowledge will be gained in an environment in which connections can be made both explicitly and implicitly,
where students become immersed in a subject. The directed focus of a subject discipline, rather than isolating the learner's knowledge, has the opposite effect. With the essential subject-based background, the student begins to make connections to other areas of knowledge, especially where this intention is made explicit. Integrated understanding is a natural outcome of a solid education in a discipline-oriented curriculum.

Each situation is unique. The degree to which integrative ideas can be realised will depend upon the propensity of the teachers who, after all, determine program emphasis. We return to Gray and MacGregor (1990) and their assertion that the curriculum is ultimately in the hands of the teacher. Qualified teachers, familiar with the processes and concepts unique to art are essential, not only for discipline-oriented programming, but also for integrated programming. The teacher must have subject expertise, otherwise, connections will be superficial. Subject matter cannot be integrated without first a solid grounding in each subject.

Integration does not mean that the integrity of one discipline be sacrificed in favour of another. Art education and instruction is not the same as using art materials, techniques and processes in superficial ways to embellish student work in other areas. Art is only partly about making pictures, colourful graphs or computer generated images.
Before entering into a high degree of subject integration, consideration should be given to the educational cost of loosing the integrity of subject disciplines and their specific models and means of inquiry. Connections can be made without loosing their unique features. It is also apparent that there is no need to change school timetables or structures to accommodate certain forms of integration. Possibilities exist without the disruption of student and teacher schedules. Integration can occur within a discipline-oriented structure.

Merging art with another subject or subjects is not practical, feasible or desirable. Art is a discipline requiring specific skills. Like learning to play a musical instrument, learning to draw takes practice. The personal focus and concentration required to be successful in art may reinforce these characteristics in other endeavours.

Common sense tells us that nothing occurs in isolation. In realising the relationships between particulars is found understanding. When bits of information are connected new knowledge is created. Knowledge, therefore is a product of integrating ideas. Proficient teaching of a subject discipline, while explicitly and implicitly helping students make connections through metacognition, results in integrated knowledge.
CHAPTER SIX
CONCLUSION

As this study draws to conclusion a number of issues present themselves. Chapter Six will highlight some of the thoughts I have had upon reflection.

IMPLICATIONS FOR THEORY, PRACTICE AND RESEARCH

Theory and Practice

In theory, the discipline of art has a place in integrated curriculum and, through appropriate implementation, in practice as well. For instance, Riverside displayed some appropriate integrated programming, on occasion teaching social science through art history and art appreciation.

Humans are visual and experiential learners, assimilating information through our multiple intelligences. Art education provides opportunities for the emotional responses necessary to personalize information, thereby making the knowledge ours.

A colleague teaches art history and culture in combination, since each is a reflection of the other. For every Art History lesson taught through a slide lecture, some sort of sensory element is included. For instance, when studying the ancient Egyptians, whose society was established through the development of agriculture, the teacher offered students sunflower seeds to remind them of the importance of grain to these people. During the Renaissance lesson the room filled with the scent of exotic spices, reminding students of the spirit of exploration and learning prevalent in Europe at
the time. Music also often created the ambience of the era under discussion. Offering students an appropriate morsel awakened their senses, creating a more total experience for them. During written evaluations reference was sometimes made to the food presented during lessons, helping students remember the experience and make connections, thereby triggering information recall. The sensual element of the art lessons also helped the students relate to the people of these periods more personally.

One of the problems arising is teachers are ill equip to use art as a connector or filter through which to view the world since they lack the necessary background in the discipline. Where there is potential for teaching and understanding through art, we are often left with the superficiality of drawing pictures. For instance, the painting "The Death of Marat" by Jacque Louis David is a way to understand the backdrop for the French Revolution. In fact, the life of Jacque Louis David is a point of departure to approach this period in history. The richness of this teaching material is lost to a social science teacher unfamiliar with art history, reinforcing the idea that one cannot relate subject areas to each other without having a firm grasp of the disciplines to be connected. Students need a grounding in each discipline before they can begin to realize overlapping concepts.
At the same time, some of the most effective integration may occur within a subject area. For example, Discipline Based Art Education (D.B.A.E.) unites various aspects of visual art including, art appreciation, art criticism, art history and the creation of art while relating the arts to culture and societal issues.

What students ought to know about art and its relationships to other disciplines and determining the most effective ways to reach these desired outcomes deserves further study. Also of interest is how the ways of knowing inherent to art, based on Gardner's (1989) theory of multiple intelligences, enhance other areas of learning. From this understanding, programs including a combination of discipline-oriented and integrated curriculum models could be developed.

It seems that in many cases the integration of skills is more easily accomplished than the integration of ideas. To illustrate, given the necessary equipment, integrating the use of computers across the curriculum is less difficult than integrating the idea of how this technology affects art and society.

The challenge is having students see the relationships between ideas. For this we need to develop a curriculum which emphasizes metacognition. If one of the goals is that students integrate ideas, then we need to literally teach students how to think in terms of making connections and make them aware that they are doing so. Relationships need to be
made explicitly for students before they will be able to see them on their own. At each opportunity teachers can model this behaviour implicitly as well, exploring relationships by example. The creation of knowledge comes as a result of making appropriate connections.

Integration also holds implications for assessment practices. It is obvious that the method of evaluation should reflect the objectives of that which is taught. The implicit learning must also be considered when designing evaluative practices. As programs shift towards integrative outcomes, where process becomes important, methods of assessment need to be developed to reflect the change in focus.

In terms of the structure of schools, it is apparent that there is no need to significantly adjust established timetabling procedures or teacher schedules in order to accommodate integration. There may be other reasons to restructure schools, such as, concerns about teacher isolation, efforts to encourage staff collaboration, offering more consistent programs and fostering accountability yet, integration should not be used as the sole motivation for reorganization.

I suggest that an effective means of achieving integrative outcomes would be to introduce this approach incrementally into a traditional school structure, practising evolution rather than revolution. A fine balance needs to be
maintained between the enthusiasm for an exciting concept and its conscientious implementation.

It is crucial that the implementation of integrative initiatives be practical and the demands for this approach be reasonable. In some camps integration is being met with a certain amount of opposition. Teachers are resistant to change for many reasons, not the least of which is workload. Consistently a burden for teachers are collaborative meetings to plan for subject integration. In an already crowded time frame these sessions are not only exhausting, but time consuming as well.

Further, a teacher's working style is not always compatible to close the collaboration which is assumed to be necessary to reach integrative outcomes. Teaching, as those who teach know, is often very personal. While working with others may be desirable, many teachers pride themselves on the uniqueness of their individually developed programs. Collaborative work many play a key role towards developing subject integration, still a teacher with the appropriate background can successfully integrate ideas within their own classroom. In fact, since the move towards integrated programming is a fete accompli, some teachers may prefer to acquire additional qualifications and training in order to achieve subject integration.

It occurs to me that flexibility needs to be maintained in the implementing integration. Further research might
include a study of the relationship between teachers as professionals and the implementation of integrative approaches.

**Implications for Research**

Qualitative research is in many ways an appropriate title for this type of study. The research conducted here is totally dependent upon the specific situations observed, thereby "qualified" by the circumstances.

It is impossible to absolutely match teachers and schools although every attempt should be made to obtain similarity. For this type of research it cannot be overemphasized that each situation is completely unique. Students change with each semester and curriculum is manipulated by each teacher. It follows that programs cannot be compared without considering the individual teachers and students involved.

Further, data were generated through the particular frames of reference of the informants and researcher. Therefore, it is important to understand these points of departure. Designed as an individual case study, hoping to add to a body of empirical evidence on the subject, the results of this research cannot be generalized. At the same time, something of the whole can be discovered by examining the parts. Finally, teaching art is a complex activity, influenced by a myriad of variables. Thus, it has been impossible to discuss absolutes throughout this study.
Admittedly, the integrated art program in this study was very young, making it difficult to evaluate. A more well established program may have made certain issues clearer. Certainly, however, the underlying philosophy of curricular integration as an organizing concept and direction became apparent. It would be interesting to look at this program again in two or three years to see the direction it had taken and to follow the history of its development.

As integrative approaches have been implemented nationally it is, in fact, time now to go back to some of the original pilot projects to observe what has transpired. Assessment and evaluation of certain programs should be encouraged to aid the future development and implementation of integration as we move from theory into practice. Integrated initiatives are being implemented continually, some schools just beginning to come on line with Ministry directives. Past experience need to be assessed if we are to learn from them.

In terms of methodology, the QUALPRO computer program was an invaluable tool for efficiently sorting information from notes and interviews. It could also have been useful for all field notes and other data collected had they been entered into the program. This approach left me confident that the data was treated accurately and thoroughly in that no detail was left out or unaccounted for.

The video camera also became an excellent tool for bringing the classrooms visited back to life when reviewing
the data. Months after the study was completed I was able to reenter the situation in the classroom as an impartial observer. The camera itself needed a wide angle lens, without which created some problems in capturing all classroom activities simultaneously. Still, the essence of the room was maintained, reminding me of each detail.

**Personal Professional Learning**

Through this study I had the opportunity to see first hand that a teacher's personality, attitude and knowledge of the subject determines everything that occurs in the classroom making the Gray and MacGregor's (1990) P.R.O.A.C.T.A. study come to life for me. Like them, I can also conclude that teachers make their personal mark on the programs they deliver based upon their knowledge, background and intent. Explicit and implicit learning are controlled by the teacher whose expectations are fulfilled.

It appears that clearly established ideas and directions result in more focused student outcomes. The "integrated" art program at Lakeview would have been much different if taught in the teacher directed style of Pat. The more connections are structured for students, the better they will learn how to make connections for themselves. Learning to make connections and identify relationships should be part of the metacognitive integrative lessons taught to students. How this can be accomplished might also be the subject of further research.
At the same time, I question at which point in their educational development students are ready to start making the types of connections we ask them to make. When and how we integrate I believe needs more careful consideration. A child cannot run before she or he learns to walk. Likewise, implementation has its developmental stages. We need to be cautious in adopting integrative practices so that its potential for learning and understanding are not lost or made to become superficial.

The underlying philosophy for curricular integration is strong. Integration makes sense in terms of how humans process information and how we understand our world. Hence, it is congruent with the fundamental goals of education.
REFERENCES


APPENDIX A
CODE LIST AND CODE DEFINITIONS

The following is a list of codes and their definitions representing ideas which emerged as significant during the interview and observation process.

Appreciate: reference made to art appreciation or art history
Art Knowledge: student self-proclaimed knowledge in reference to art
Assessment: gathering of information for the evaluation of student performance
Attitude: student outlook towards art
Collaborate: teachers plan projects, program or activities with other teachers
Computer: reference to computers or technology
Development: program development and change
Dislike: student's least favourite art projects and activities
Facility: art room facilities
Favourite: student's favourite art projects and activities
Goals: teacher intentions
Guideline: use of local and provincial guidelines and documents for planning program
Integrate: interviewee made reference to concept of integration
Management: classroom management and student discipline
Other Class: student involvement with art in a class other than art class
Out Side School: student involvement with art out side school
Program: description of overall program
Project: description of specific art projects and activities
Relevance: reference to the usefulness of the knowledge gained through the program
Schedule: program delivery schedule
Skills: intended learning outcomes
Teacher Role: role of the teacher in the classroom and program
Theme: reference to units of work around a central topic
APPENDIX B

INTERVIEW QUESTIONS

Note that the questions outlined here are in skeletal form. When in actual interviews the questions became extended and more conversational in nature.

Interview Questions for Teachers

1. What is the historical context for art in the school?
2. Would you show me around the classroom?
3. Would you describe your integrated/subject oriented art program?
4. How is the school day structured in terms of time periods or rotations?
5. What are some of the special features of your program?
6. Who has developed the program?
7. Could you provide me with a written outline of the program?
8. What guidelines do you follow, if any?
9. What do you want students to learn in your art program?
10. How do you determine what students have learned in your program?
11. (a) Do you think students are learning about art outside the art room in other classrooms?
   (b) Do you think they are learning about art outside the school?
   (c) If so what do you think they are learning?
12. (a) Would you explain or define the concept of integration for me as you see it.
(b) How do you see integration operating in your classroom?
(c) How do you see integration operating in the school?
13. Would you tell me about specific integrated projects or units?
14. How frequent are the integrated projects or units?
15. (a) Would you give me an example of a typical art lesson or project?
(b) Would you give me an example of a typical integrated art lesson or project?
16. What is the ratio of integrated art projects to subject specific art activities in your program?
17. How much time is allotted to art instruction or integrated instruction which includes visual art?
18. Could you describe a typical art class?
19. Would you describe a class which really stands out as having been successful for you?
20. Could you describe some of the experiences you have had working with this art program?
21. Would you outline the objectives and activities of the particular art classes that I observed?
22. Is there anything else you would like to tell me about your experiences with any part of your program?

Additional Questions for the Non-art Teacher at Lakeview
1. (a) Do students do art in your program?  
(b) If so, how much time might they spend on art related activities?  
2. What is the nature of the art activities you include in your program?  
3. Can you give me some examples of the art activities they've done?  
4. Do you address art specifically as a topic of discussion in your classes?  

**Interview Questions for Students**  
1. Tell me about some of the things you have done this year in art.  
2. (a) Do you enjoy art?  
(b) If so, what type of art do you like?  
3. What was your favourite art project this year?  
4. Which art project(s) didn't you like?  
5. Tell me about an art class you really felt good about.  
6. Do you study art history or art criticism in your art program?  
7. What do you like best about your art program?  
8. If you could change something about your art program, what would you change?  
9. (a) Would you like to do more or less art in school?  
(b) Why do you say that?
10. If your parents asked you what you did in art class today, what would you tell them? What stands out in your mind?

11. (a) What kinds of things do you learn in art?
(b) What do you think you learned this year?

12. Can you tell me about a time that you took what you learned in art and used it in a different subject?

13. Can you give me any examples of a time where you've used the things you learned in art outside school?

14. Can you tell me about any times that another teacher talked about art in their classes?

15. (a) Tell me about a times this year that you did art in another classes.
(b) What sorts of art assignments did you do in other classes?

16. Is there anything else you would like to tell me about your experiences in art?