THE SUBSEQUENT EFFECTS UPON THE EDUCATIONAL GOALS OF MUSIC AND ART
WHEN THE B.C. PRIMARY CURRICULUM IS INTEGRATED THROUGH THE USE OF THEMATIC UNITS

by

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The purpose of this study was to discover whether the expanded educational goals for primary level Music and Art in British Columbia's Year 2000 Curriculum are met when the curriculum is integrated and teaching is done through themes.

The sample population selected for this study was the lower mainland of British Columbia. 12 school districts participated in this study. Semi-structured interviews were conducted with 17 administrators of Fine Arts Programmes, District Principals or Consultants.

The results indicate that educational goals for Music and Art can be achieved when thematic units are used to integrate the curriculum but only when the classroom teacher can be described as a specialist in primary Music and Art, having a personal background in Art and Music, or having a degree as a Fine Arts Major.

The curriculum-as-practiced differs considerably from the curriculum-as-planned due to lack of resources, in-service education and program scheduling.
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CHAPTER ONE

INTRODUCTION TO THE STUDY

In 1987 the Government of British Columbia called for a Royal Commission to study the status of education within the province of British Columbia. Mr. Barry M. Sullivan, Q.C., was commissioned to lead the study. His findings were published in 1988 in a paper which was entitled, The Report on the Royal Commission: A Legacy for Learners. Since the Royal Commission published its policy paper in 1988, an entire primary curriculum has been developed. One major direction calls for integration of subjects across the curriculum and teaching through themes. This focus has become extremely important for the early school years because of the directive of the Ministry of Education regarding this new policy, which was set forth in new curriculum documents.

These new documents were entitled The Primary Program: Foundation Document and The Primary Program: Resource Document. The current situation is that almost all primary teaching is now done by thematically integrating subjects.

Since this curriculum has been in use for three years
now, it is appropriate that its success be monitored and assessed by various types of studies to ensure that the integrated thematic units which we see today do, in fact, fulfill the educational goals which have been set forth in The Primary Program: Foundation Document. From page 162 through to page 169, inclusive, there is a description of how these goals relate to the Fine Arts Strand, which is one of the five educational strands of this new child-centred curriculum. This study is specifically concerned with how the subjects of Art and Music are handled within this new curriculum.

Art and Music, henceforth, will comprise part of the Fine Arts Strand. However, it is these two subjects which have traditionally been the Fine Arts subjects most frequently taught by the "generalist" teacher within the primary classroom: that is the reason these subjects were chosen to be the focus of this study. It is our purpose to discover if and how generalist teachers are integrating these Fine Arts disciplines through their planning into the schedules and lessons of their primary students.

The Problem: When themes are used to integrate the primary curriculum in British Columbia schools, are the educational goals for Art and Music met?
This study includes both "quantitative" analysis and "qualitative" analysis. The "quantitative" analysis will consist of a content analysis of integrated thematic units to ascertain the number of times the goals for Art and Music are included in the plans by the teachers who wrote these units. Thus, by this means, it will be possible to count the number of attempts that the teacher-authors have made in these units to teach the goals for Art and Music. These attempts might only consist of allowing children an opportunity to have a pleasant experience with Music or Art and may not necessarily reveal an actual teaching situation.

The "qualitative" analysis will consist of reflection and study regarding the educational value of the Art and Music which have been included within the units. Beside this content analysis, but in relation to it, this study will include a survey of the Fine Arts Coordinators of the school districts of the B. C. lower mainland. These interviews will be conducted to ascertain whether, in the opinion of such supervisory personnel, this thematic method of instruction is successful in relation to the Fine Arts Strand of the Primary Curriculum. The main
focus of the interviews will be to enquire whether the expanded goals, which were described in the *Foundation Document*, are being achieved to correspond with their descriptors or, in fact, if they are even being attempted.

**Pilot Study for Content Analysis Portion of this Study:**

With regard to the Content Analysis study, an initial selection of three units - Unit G, Unit Q, and Unit T - was made. Then those three units were analyzed to see whether the assessment of similar teacher-made thematic units would be a feasible method to assess the content of Art and Music within thematic integrated units. After a detailed study, which included tallying the results on a miniature grid, it was decided that it would be possible to ascertain whether classroom generalists integrate Art and Music into their own thematic units.

It was further decided that the type and amount of content could be ascertained from studying similar units if a simple but appropriate method could be found which would contain the data precisely, and yet would not prove cumbersome or difficult to use when making field notes.

A grid was designed to keep a tally of the number of attempts which had been planned, in the various units, to include the goals for Art and Music.
Because this grid was proven to be very useful when it was used to help compile the data from the pilot study, the decision was made (after a consultation with my study committee) to proceed with a complete content analysis study of thirty thematic units.

The units were to be selected on the basis of their representativeness of the primary levels - Early Primary and Later Primary. Also, they were to be the type of units which B.C. teachers were making and using in their classrooms.

After several enquiries were made at various outlets where such units can be obtained, it was decided to obtain them all from the British Columbia Teachers' Federation, which publishes many of the teacher-made units in the province. That is to say that teachers from the entire province submit units to the B.C.T.F. publishing department which means that these units are not merely from the large urban districts, but also from rural districts, possibly even being written and mailed into the B.C.T.F. from an isolated teacher working in a single room "country school." In other words, the units from the teachers' federation would be more representative of the entire province than similar units from the Vancouver Elementary School Teachers' Association, which represents the largest urban district in the province.
Sample questions, similar to the type of question which was to be used in the study itself, were compiled into a brief questionnaire. Graduate students were requested to help give these questionnaires a trial study. Two Graduate Students offered their help and were used to have a "test run" of the questions and the format of the questionnaire as well as the demeanour and style of interviewing of the researcher. One of these students was registered in Curriculum Studies and the other Graduate Student had previously been working as a primary "Helping Teacher" before returning to U.B.C. for post-graduate courses.

These two students both agreed to be interviewed (and tape recorded) in order for me to assess both the questions and my own interviewing style. Each of the interviewees made suggestions after the interview and those suggestions were analyzed to decide if they could be incorporated into the questionnaire.

It was decided that changing the format of one of the questions so that it had a two part answer would vastly improve the responses, thus increasing the data which could be derived from that single question. Also, as a direct result of these discussions, a question was added...
at the end of the questionnaire. This question solicited suggestions for ways and means to improve the conditions for teachers implementing this new curriculum.

As a result of this Pilot Study, improvements were made to both the quality of the Interview Guide and to the quality of the interviews because the suggestions made by both of these Graduate Students were based upon their own knowledge of how to plan such questionnaires and from reading research papers and other materials. They also suggested that I use a demographic type of questionnaire at the beginning of the interview. It was thought that a rapport between the interviewer and subject could be built more quickly if the interview were to begin in such a manner that a friendly sociable exchange could occur. This technique worked extremely well because there was much less tension after the person being interviewed had answered a few simple questions which required very little studious concentration.

It was my experience that the interviews in which I used this technique achieved much better results than when I had been gathering the demographic information at the end of the interview, which is the customary manner. I believe that these changes proved to be very beneficial to the study and improved the data gathered – not only in quantity, but also in the quality of the responses.
Procedures: After both the pilot studies had been completed and the Content Analysis of the thirty thematic units was finished, letters were sent out to all of the school districts of the lower mainland. These letters were addressed to whomever was in charge of the Fine Arts Curriculum for the primary years. This letter outlined, briefly, the purpose of this study and requested help in establishing a data base. They were asked to participate in an interview regarding the implementation of the new integrated curriculum, The Year 2000: A Learner-Focused Curriculum and Assessment Framework for the Future, which was introduced to the schools in the fall of 1989, particularly as it pertains to the inclusion of the subjects of Art and Music. After ten days, these individuals were contacted by telephone and arrangements were made, wherever possible, to begin interviewing and thus complete the survey portion of this study.

Importance of this study

This study is important because information gained from this research may prove to be useful in any future revisions that may be undertaken on the primary curriculum of British Columbia. Also, those curriculum workers who
plan Fine Arts programs may gain valuable insights regarding how average teachers actually implement a new curriculum. Ultimately, this study will give primary teachers an opportunity to reflect and to honestly view the art and music content within the integrated thematic units written by themselves, but which are often intended for the use of other teachers as well as themselves. Since this curriculum, *The Year 2000: A Learner-Focused Curriculum and Assessment Framework for the Future*, has been in use for nearly three years, it is not only appropriate but also highly important that its success be monitored and assessed to ascertain whether the integrated units which are used in primary classrooms today do, in actual practice, fulfill the expanded educational goals for music and art.

If we are to ensure that the goals prescribed by the Ministry of Education and described within the *Foundation Document* are to be achieved, it is necessary to engage in studies such as this one. Valuable insight regarding the difference between the curriculum-as-planned and the curriculum-as-practiced can be gained through interviews with those educators who function chiefly in a supervisory capacity. Those individuals are in positions where they not only hear teachers plans, but can watch those plans develop as the curriculum is delivered to the students.
Limitations of the Study

A personal bias may exist because of my background as an elementary music teacher in Langley and in Vancouver. However, I have tried to be as fair as possible and to place myself in the situation that these generalist classroom teachers often find themselves when they try to integrate Music and Art into their programs. It is common for teachers with little or no background in the subjects of Music and Art to be suddenly confronted with the necessity of planning to teach Art and Music in a theme.

Set against this possible bias is the ability and experience which I bring to this research because I am able to mentally picture the classroom, the children, the music, and the problems that are inherent within the lessons being undertaken in the written plan. This experience allows me to evaluate, realistically, the possibilities of success that some of the activities are likely to have. It also allows me to estimate the capabilities of the primary children and to determine which activities might be beyond their abilities. Such activities can cause frustration rather than challenge. Also, my experience allows me to see opportunities for learning music, where someone without a musical background or with less classroom experience might not see the
potential for integrating a musical experience in the particular theme being taught.

Because interviews were conducted with Fine Arts Coordinators or Supervisory personnel within the Lower Mainland of Vancouver only, the conclusions cannot be generalized beyond this local area.

The data obtained resulted from interviews conducted with respondents from 12 school districts.

There were three districts from which no data was obtained. Therefore, comments and conclusions of this study cannot be generalized to include those three districts.

Analysis of this qualitative data by another researcher may, in contrast to the content analysis, produce a different interpretation.

Definitions

**aesthetic education:** Perhaps the most complete definition of this terminology is the description given by Bennett Reimer, which is fully given in the following quotation.

Aesthetic education is the systematic attempt to help people experience human feeling by becoming sensitive to (better able to perceive
and react to) conditions which present forms of feeling. Such conditions are potentially present in everything but are created solely for that purpose in works of art, which is why the study of art is the major way to improve aesthetic sensitivity. In each art, education which attempts to increase aesthetic sensitivity to that art can be called "aesthetic education." In any combination of arts, education which attempts to increase aesthetic sensitivity to each one of the arts included can be called "aesthetic education." Whether treated separately or together the goal of teaching art aesthetically remains the same, to make more shareable the experiences of feeling presented by each and every art.

(Reimer, 1989.229-230)
CHAPTER TWO

REVIEW OF THE RELATED LITERATURE

For the purposes of this study the literature reviewed was confined to no earlier than 1975. Only publications within 16 years of the date of the study were explored because both the new curriculum and the thematic units collected were written since 1988.

There were twelve basic areas of concern which were explored in the literature. These will be dealt within this chapter. The twelve areas of concern are:

1) Evaluative research on integration
2) Definitions of integration
3) Extremities of viewpoints regarding integration
4) Increased aesthetic experience in daily life
5) Healthy to include different art in curriculum
6) Complexities of planning integrated curricula
7) Meaningful integration versus trivialization
8) Possible consequences of trivialization
9) Content for Music and Art when integrated
10) Forced associations of Fine Arts are invalid
11) Goals: What happens to them?
12) How children learn: Transference theory.
Evaluative Research on Integration

There is a dearth of literature on the topic of evaluative research of primary integration. However, a report was written on the British Primary Education system entitled, "The Plowden Report", which produced a balanced view when it summarized the aims of Primary Education in Britain. (Milburn, 1974.137) The Plowden Report discussed the wider educational aims and goals which include the production of happy, useful adults, presumably capable of living fulfilled lives.

Some people, while conceding that children are happier under the modern regime and perhaps more versatile, question whether they are being fitted to grapple with the world which they will enter when they leave school. This view is worth examining, because it is quite widely held, but we think it rests on a misconception. It isolates the long term objective, that of living in and serving society, and regards education as being at all stages recognizably and specifically a preparation for this. It fails to understand that the best preparation for being a happy and useful man or woman is to live fully as a child. Finally, it assumes,
quite wrongly, that the older virtues, as they are usually called, of neatness, accuracy, care and perseverance, and the sheer knowledge which is an essential of being educated, will decline. These are genuine virtues and an education which does not foster them is faulty. (Children and their Schools, Vol. 1. p 188, Sec. 506) cited in (Milburn, 1974.139-140)

There was another advantage for this type of integrated curriculum for primary children in the British system. This advantage was concerned with the capability of the education system to assimilate large groups of immigrant children. A quotation which describes this is presented below.

One of the successes of the British system internally, has been its ability to assimilate large groups of immigrant children. Here the flexibility of methods appear as positive factors helping children to learn English and adjust rapidly to the learning process.

(Milburn, 1974.140)

There is a possibility that, if this is true of Britain,
perhaps it will also prove to be the case in British Columbia, particularly for the Vancouver School District, which also has a high immigration rate. If it does prove to be easier and less frightening for these young children to enter a new school system that is integrated, with family-grouping and which also has an ungraded continuous progress philosophy then, by all means, let us encourage teachers to support it and collaborate on programs that will ensure its success. However, without the necessary resources, in teacher training, materials and lesson aids, the teachers cannot make it succeed with the limited background and resources that they have at the present time. (Blakeston, 1990.7)

Definitions of Integration

One of the major problems...is that there is no single, clear, and widely accepted definition of integration....First, there is personal integration, the process by which the student integrates new ideas and experiences into existing knowledge or schema. A second usage of the term integration implies functional integration, that is the application of different disciplines to the study
of a common topic or theme. **Functional integration** implies that teachers will work in multidisciplinary teams. (McClaren, 1991.12) (author's emphasis)

The preceding statement is an accurate reflection of the concern felt by most teachers who regard the initiation of integration in their classrooms with consternation. This is a feeling that may be a result of the confusion many of them experience because of the lack of a single clear definition of what is actually involved in integration for themselves in their own particular teaching situation. (Kindler, 1991.5; Blakeston, 1990.7; McCoubrey, 1991.3)

There are educators who are attempting to resolve this confusion by offering definitional models, which are intended to clarify the interpretation of the word - integration. Two of these models are presented here. The first model was published in 1985.

We define integration as the purposeful intertwining of subject matters to achieve multiple goals. Integration, then means the explicit intertwining of activities and purposes in elementary instruction.....By this definition, the mere presence of other content does not constitute an integrated lesson or activity....
We identified three types of integration. In Type I integration, language and reading skills are the major emphasis of the lesson or activity. In Type II integration, non-language content is the major focus. In Type III integration, language and reading skills are integrated in instruction.

(Schmidt et al, 1985.307)

Roland Case has offered a definition of the form of integration which he perceives as discrete parts or different elements of a curriculum which are united in some manner. (Case, 1991.19) A brief table which presents his theory is shown below.

<table>
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<th>Forms of curricular integration</th>
<th>(my emphasis)</th>
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<tr>
<td>integration of:</td>
<td></td>
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<tr>
<td>content</td>
<td>- making connections between the content within and among subjects</td>
</tr>
<tr>
<td>skills/processes</td>
<td>- making connections between &quot;skills&quot; or &quot;processes&quot; and context in which they apply.</td>
</tr>
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</table>
integration of:-

- making connections

school and self

- making all school-related experiences
  between what goes on in
  and the students'
  "outside" world

"outside" world

holistic integration

- making all school-related experiences
  (hidden and planned curriculum) mutually
  supportive of or, at
  least, not inconsistent
  with each other.

The first and most frequent form of integration is
the integration of content which attempts to promote
connections among subject areas or disciplines, as is the situation when teachers integrate through thematic units.

The second form of integration is that of skills and processes. This form refers to attempts to integrate reading and writing into subjects such as Social Studies and Science. Often students are expected to apply skills acquired in one subject to another subject. Not only do teachers expect students to transfer knowledge or skills between subject areas but also to transfer thinking skills abilities, which they have developed in school, to
problems which they may encounter in their own lives. (Case, 1991.20)

The third form of integration is between school and self. This is when students apply the content from some subject such as Geometry, which they have learned in school, to their own concerns by using the processes of critical thinking, which they have also learned in school.

Holistic integration, which is the fourth category, is when all school-related experiences (even those within the hidden curriculum) have been integrated or internalized by the student into a total learned composite of the entire school experience which includes the cultural, the academic and even what has been learned from other students. (Case, 1991.21)

There are two more aspects of integration which are called temporal dimensions. These are described in a small table which is shown below. (my emphasis)

<table>
<thead>
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<th>Temporal dimensions of integration (my emphasis)</th>
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<td>horizontal integration</td>
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vertical integration - students see the coherence of the various areas of study that they encounter over time.
(Case, 1991.22)

These models have been presented here to give an indication of the type of descriptive material which teachers confront when they try to resolve some of their confusion regarding the term of "integration" and try to apply the concept of integration to their own styles of teaching and, as discussed in this study, when they wish to integrate Music and Art with thematic units.

Extremities of viewpoints regarding implementation

Perhaps, it is not surprising, when there is such a diversity of interpretations of integration, that teachers and educators appear to be at polar points when they discuss the implementation of the new integrated curriculum for British Columbia, which was introduced to the schools in the fall of 1989. One such point of view, which is somewhat negative or perhaps cynical in tone, is
from an arts educator whose comments appeared in a journal for art teachers. Some of those comments regarding implementation appear below.

The prospect of killing two or more curricular birds with one instructional stone is understandably attractive to school administrators, who must be constantly aware of instructional costs and who are seldom trained to make valid judgements in matters pertaining to the arts. By advocating such instructional models, we risk undermining more traditional modes of instruction that stress substantive instruction in the individual arts. (Ball, 1988.24)

Placed in juxtaposition to this viewpoint is another one which seems to be at the other end of the spectrum of opinion regarding integration of the curriculum. This educator (a musician) sees the implementation of this new integrated curriculum as an opportunity for children to have an aesthetic education which only the schools can provide. It is through learning about the arts - and participating in them - that understanding develops. Some of these comments appear on the following page.
It is about aesthetic education, which in turn must be based upon the understanding of music and the other arts. Otherwise, aesthetic education amounts to little more than teaching people to talk about the arts. The case for the importance of arts curricula in the schools, therefore, is the case for developing aesthetic awareness and sensitivity. Harry S. Broudy made this case concisely when he wrote, "The aesthetic experience is basic to the educated life and mind, and....only the schools can provide entry into this domain as (they) can in others." (Miller, 1988.41)

Such a wide variance in strong opinions is typical of the articles which I have read during my review of the literature for this proposed study. It is apparent from reading articles similar to the examples which I have presented that teachers and educators care deeply about this change in educational methodology which is necessitated by the new integrated curriculum for British Columbia. One could even say that the wide swings in opinion, which vary from promoting integration to denouncing it, have increased the concern which some educators feel.
Increased aesthetic experience in daily life

Another advantage of extending the Fine Arts into the general curriculum is that the participants are made aware of aesthetic qualities throughout their day, and not only when they are in the arts classroom or attending a music lesson. (Bundra, 1987.28; Blocker, 1988.13)

The primary purpose of the general music curriculum should be the development of aesthetic sensitivity. Proceeding from relatively simple concepts, the concern should be to develop awareness of the music and what is in it, moving from recognition through understanding and discrimination to enjoyment. (Miller, 1988.39)

But, the Fine Arts are more than aesthetic enjoyment, for they are woven into our day-to-day lives so completely - through cultural activities, in which we participate - and in recreational activities, at which we are audience and spectator - that it seems that the time to integrate them equally into the curriculum is now. This is expressed most appropriately in the following quotation, an excerpt from a speech which was given at the Symposium on Fine Arts, at Simon Fraser University by Michael Conway Baker.
Perhaps it is time to consider that music—along with all the other arts—plays an integral role in the fabric of our culture—multi-culture might be a better word in the 1990s.....A true understanding of all the elements of music requires scientific, mathematical, social and psychological knowledge. If one includes the combining of language and music we would have to include linguistic skills as well.

(p.119 of transcript of speech)

Surely, this might be the best of reasons for integrating arts curricula in the schools— to develop aesthetic awareness and sensitivity. (Miller,1988.41)

These commentaries are evidence that there is considerable support, at least within the artistic community, for the direction which the new curriculum has taken regarding the integration of the Fine Arts into the daily curriculum.

It is healthy to include different art in the curriculum

When a wider view is taken of the possibilities
inherent within the situation of integration, some view the integration of the Fine Arts into the general curriculum as healthy for the children. (Bundra, 1987, p. 28)

The advantages of integrating the Fine Arts into the general program are described fully by Reimer (1980).

The impulse to include the arts within the study of other subjects is healthy. It encourages ongoing constant interaction with the arts and illuminates the pervasiveness of art within human culture. It can clarify the special nature of art by comparing and contrasting it with other subjects and, at the same time, show how aesthetic components operate within non-arts subjects. It can involve classroom teachers and non-arts specialists in ways beneficial to themselves as individuals and teachers and to their students, who can share with them the excitement of new explorations. There may even be some transfer from the creativity of good arts study to the study of everything else and to general attitudes.

(p. 147)
Integration is based on the assumption that teachers will collaborate to create complementary curriculums. This assumes the presence of time, money, and the willingness of teachers. I would leave the decision to individual teachers who know what time, resources and type of colleague they need. (Schmidt et al, 1985.14)

Evidently, the three main ingredients for the successful planning of an integrated curriculum are teachers, money, and time. The time that is needed is enormous. Time is needed for them to meet as a group, or with just one or two other teachers, or even to reflect by themselves in order to plan what the next procedures will be. Of all the resources that are needed, the one of time is perhaps the most essential. Another consideration must be that of compatibility. If teachers from differing backgrounds, with differing philosophical views regarding education, and with attitudes which may vary from enthusiastic to apathetic cannot find common ground, or if they cannot even hold cordial discussions, the entire planning process is going to be fraught with difficulty.
This can seriously affect the chance of successful implementation of the various curricula which are being planned in concert. (Schmidt, 1985.317; Fisher, 1990.14; Bundra, 1987.28; Quattrone, 1989.29; Kindler, 1991.7; Hope, 1988.18; Blocker, 1988.16)

Integrated curriculum planning requires hours of cooperative work, discussions, and learning about the disciplines that are to converge. The demands of the task increase immensely when even one of the cooperating teachers is territorial about his or her subject of expertise or when there is a personality conflict within the team. (Kindler, 1991.7)

Some of the problems which may arise will be those involving philosophy regarding the purpose of integrating the Fine Arts with the entire curriculum. Many Art teachers do not believe that Art should be used as an aid in learning about more important subjects such as Science or Literature. "To suggest that this (the aid which they can give in the learning of other subjects) is an important justification for arts curricula in the schools seriously undervalues the importance of art and misses the point of learning about it." (Miller, 1988.41)
However, another point of view which appears to be in somewhat of a conflict with Miller's statement is the advice given recently in an education journal for teachers who are trying to integrate.

Start with Art! Using art and imaging as a catalyst for writing and learning can also be very powerful, and a change from the other way around. Some students think it's a penalty to be asked to write. It's often easier for students to write or to do research in an area after they draw. Too often art is done if there is time at the end of a unit or theme. Art can be a wonderful pre-writing activity, and can be included at intervals in an overall theme very successfully. (Mann, 1991.52)(author's emphasis)

But, conflicts regarding philosophies are only part of the difficulties for teachers who meet to plan curricula which is integrated.

After teachers have resolved their philosophical differences and have decided upon a suitable theme, they must then make further decisions based upon the resources which will be available to them. Sharing of resources must be planned and decisions must be made regarding the
distribution of material resources. If there is not enough for one teacher with a class or group to have for a lesson, then the entire schedule for teaching will have to be carefully worked out so that the children have equal benefit from the resources. (Blakeston, 1990.9; Hope, 1988.15-19; Bundra, 1987.29)

Meaningful Integration versus Trivialization

There are good examples where art and other subjects can be integrated beyond mere illustration. Certainly looking at similarities and differences between the process of learning in different forms of representing ideas has great possibilities. (Grauer, 1991.26)

The above quotation is presented as an example of the positive attitude or approach which many educators have when they discuss integration of the Fine Arts with the overall curriculum. However, there are also educators who express quite a different point of view regarding integration across the curriculum, which some feel merely weakens or dilutes the artistic experience. An example of the more negative viewpoint is presented next.
Integration of the arts with content curriculum is a concept not fully understood. What many teachers use as an arts experience integrated with social studies, language, or any other discipline provides only a watered down arts experience. (McLaughlin, 1988.33)

The issue is further complicated by the fact that many educators have the opinion that teachers do not have enough education or background in the individual subjects to integrate them with understanding. Only teachers who have sufficient knowledge are capable of integrating the curriculum in a cross-disciplinary manner which retains the values that are important for each subject. (Jacobs, 1989.18; Grauer, 1990, symposium transcript 123; Miller, 1988.40)

Possible Consequences of Superficiality

Deep concern has been expressed regarding the possible consequences of superficial treatment which may occur if the generalist teacher integrates the Fine Arts with the entire curriculum. (Hope, 1988.18; McCoubrey, 1991.18; Bundra, 1987.29-30; Quattrone, 1989.33)
Many arts educators have expressed skepticism over the teaching of the arts outside of the arts classroom. Attempts to relate the arts to general subject matter have been perceived as a threat to existing arts programs, particularly in music and visual arts. (Bundra, 1987.27)

The perceived threat, however, appears to apply not only to programs but to the possible loss of the aesthetic value of the arts, which they possess intrinsically within their very structure. It is for this very reason that the arts emerged as separate from the other more practical subjects of the curriculum. There is aesthetic value in creating the arts, in performing artistic creations which other artists have produced; and there is aesthetic value in merely experiencing or appreciating the arts.

If the arts are used to enhance or teach some other subject, there is a possibility that there will be distortion of this aesthetic essence and that the true value of the arts will be hidden from the children. (Wagner, 1988.24; Grauer, 1991.24; McCoubrey, 1991.18) Many fear that interdisciplinary teaching through thematic units will have consequences such as the lack of students' opportunity to learn to appreciate art. (Hope, 1988.18)
Content for Music and Art in an integrated program

Today, when we urge inclusion of the arts in public school curricula on the grounds that painting or music will be therapeutic, that dancing will improve posture, that arts training will facilitate learning in other subjects, or on any other instrumental basis, we reinforce the traditional criterion of utility and run the risk of prostituting the arts. There may be valuable corollaries from teaching the arts, but corollaries are just that -- incidental benefits must not be confused with primary goals. We fail to present the truth about the fine arts when we argue for their place in school curricula on the basis of practicality. The more honest approach is to advance the arts because of what they uniquely do and to develop the arts curricula accordingly. (Wagner, 1988.24)

Content is important, not just for the other subjects in the curriculum, but for the artistic subjects also. Often when the arts have been included in school programs in the past, they have been mistreated and misunderstood
and the result has often been miseducation. If subjects are to be integrated then they should be true partners, without one subject or area of discipline benefiting unduly from using special qualities or attributes of another subject. (Blocker, 1988.16; Bundra, 1987.26; Wagner, 1988.24; Grauer, 1991.24; Kindler, 1991.5)

Care must be taken to avoid the arts-cum Math and arts-cum Language syndrome, and to emphasize the arts-qua arts in basic education. Aesthetic knowledge, aesthetic response, aesthetic creation, and aesthetic evaluation should be at the heart of an interdisciplinary effort. (Bundra, 1987.28)

Because generalist teachers who lack knowledge of the arts are unable to make integrated curriculum of any value, when they use an arts experience to integrate with social studies, language or any other discipline, they provide a watered-down learning experience. This may occur when art is used to serve to decorate projects.

This type of contrived integration does not serve the other subjects well either. The way to avoid such superficial treatment is to set specific art learning outcomes or objectives for each and every activity. Even
when an activity may appear to be a meshing of many subjects, the teacher should be able to identify the specific learning for each subject. For example, the teacher should be able to point out the math learning, science learning, music learning, language learning or the art learning that the students have an opportunity of grasping through the activity. Such vigilance, on the part of the teacher, is essential because when subjects are teamed together for superficial reasons, the connection may not result in the deeper understanding that was aimed for in the integrated unit. (McCoubrey, 1991.18)

Forced Associations of Fine Arts that are invalid

Bringing all the art forms into the curriculum is a challenging task, requiring sensitivity and caution. In an interdisciplinary effort, one must not create an alliance based upon similarities that do not exist. For example, the concept of "rhythm" is used quite differently in music, dance, drama or visual arts..... The potential for misunderstanding is even greater if the arts are introduced with other subject matter. (Bundra, 1987.28)
When teachers impose a relationship between the arts that is invalid, the unique content of each of the Fine Arts is lost. Although the arts have similar concepts, they are not necessarily equal in importance. For example, colour, tone and pattern could all be construed as being elements of the arts: but what real benefit is there in taking these elements out of context? Great care must be taken when encouraging generalist teachers to integrate "the arts" that they do not inadvertently convey the false concept that, because the words are the same that they actually represent or describe either the same elements or dynamics in the arts.

Some terminology is shared by both the visual arts and music. Some of these commonly held terms are colour, form and line; but the similarity ends there. The phenomena for which they stand are quite different. Also the way in which we perceive these elements is different, as is the manner in which the artist uses them. (Ball, 1988.24)

Real relationships do exist, but on a higher level ....the arts are related in function, and this proves to be the deepest of relationships. They are also related in another way. Various forms of art may share
secondary illusions. (author's emphasis)

Music may produce a secondary illusion of space; visual art may produce a secondary illusion of time. Such relationships are profound and they are real; but they are subtle.... Unfortunately, most attempts to relate the arts in an educational setting do not go beyond the superficial level. The result is frequently unintentional miseducation. (Ball, 1988.24-25)

Goals: What happens to them when the Arts are integrated?

If non-artistic goals replace the aesthetic goals, then the most powerful reasons for teaching the arts are lost. For the arts can do what no other subject can do -- the arts provide a form for the expression of human feeling. The subjective becomes objective through a work of art. (Bundra, 1987.28)

Because most teachers were inadequately trained in the basics or Art -- for example art history, art appreciation or aesthetics -- there is a possibility that
most teachers are not capable of integrating art in any meaningful manner in the general curriculum. It is one thing to teach a skill-based sequential program for Art which has been set out in a detailed format in an Art programme, but it is quite another to be under pressure not only to create an art curriculum but to create a new program that will fit in with all the other subjects in an interdisciplinary integrated curriculum. There are very serious doubts raised by many prominent educators as to the capability of the generalist teachers to carry out this mandate successfully. (Grauer, 1991.25)

Unfortunately, when there is no art specialist in the school to advise classroom teachers and help them develop suitable programs for their thematic units, the job falls squarely on the shoulders of these teachers who are inadequately prepared. (Bundra, 1987.25-30)

Advantages of an integrated curriculum: Vancouver composer and teacher, Michael Conway Baker, suggested in a paper which he presented to a Symposium on the Fine Arts in Education, that:

From a broad educational perspective
integrating music in other subject areas
would be advantageous. Children come to school with, usually, very positive feelings about music, therefore using Music as a means of educating in other areas could well result in a much higher degree of understanding in those areas in which a valid music/subject relationship exists. (Baker, 1990, symposium transcript p.117)

Many occasions exist in the primary classroom for a teacher to use an enjoyable musical interlude which will help to integrate her lessons, but which will also provide a pleasant diversion for the children. If a good sequential program could be developed for music that could easily be accommodated to the multi-disciplinary curriculum, it would be to the children's advantage and might solve many of the attitudinal problems which some teachers face with disruptive children. (Baker, 1990, transcript p.117)

Disadvantages and Problems associated with integration

Case (1991) believes that vertical integration is being undermined by thematic units which concentrate on
horizontal integration. If students become totally preoccupied with developing themes around current interests, this may undermine their perceptions of the long term relevance of schooling. (23) With horizontal integration there are minimal challenges to cope with because everything is at the same level. (Quattrone, 1989.29) When vertical integration surrenders to horizontal integration, there is a possibility that this would foster connections between topics and subjects. (Quattrone, 1989.29)

Therefore, horizontal integration helps students to make connections across the disciplines, but at the same level of difficulty. If students are allowed to experience only horizontal integration, this could very easily affect students' opinion of the value of long term schooling.

Given the variation in the opinions of many educators, there should be little surprise if teachers seem unsure of how to proceed with integration within their own classrooms. They have to ask themselves questions such as, "Should it be a concept or cognitive-process oriented curriculum model, or an application of knowledge curriculum model?" Most of them choose the application model. (Gehrke, 1991.115) This is probably because it can more easily be evaluated (by
themselves and others) and probably because they are still a bit uncomfortable with the whole notion of integration through concepts -- and many would probably prefer the programmed sequential curriculum of the past.

McCoubrey (1991) discussed this troubling fact in her editorial for the BCATA Journal For Art Teachers. Her comments describe the dilemma confounding teachers.

Integration has a variety of applications in education. It can refer to the internal assimilation in the mind of the learner of what has been learned; or to the integration of special needs students into the regular classroom, or to the combining of the 4 areas of the Fine Arts; or to the joining of school life with the student's own life; or to the connections made between school and the community; or to the connecting of the various subject areas. (3)

One teacher expressed the confusion and the dilemma regarding assessment which creates difficulties that teachers like himself must confront regarding the need to evaluate: "I suppose one of my greatest difficulties with increased integration is not knowing just what the
Ministry [of education] hopes to accomplish with it." (Fisher, 1990.14)

The B.C. Ministry of Education in the Primary Foundation Document. (1991), on pages 20, 25, 80, 98, 127, 222, 254, (my emphasis) describes a cognitive-process curriculum model. Eisner (1985) describes this model as:

Development of Cognitive Processes
in which the major functions of the school are
(1) to help children learn how to learn and
(2) to provide them with the opportunities to
use and strengthen the variety of intellectual
faculties they possess. In this view, the
mind is conceived of as a collection of
relatively independent faculties or
aptitudes: the ability to infer, to speculate,
to locate and solve problems, to remember, to
visualize, to extrapolate, and so on. It is
these faculties that must come into play in
order to deal adequately with the problems
that individuals inevitably have to cope with
during the course of a lifetime.....The
curriculum is not to emphasize content, but
process. Teaching is not to impart, but to
help students to inquire. .....This view assumes,
in short, general transfer. What transfers is not content, but process: the ability to use the variety of processes that the curriculum strengthened through exercise. (62)

In the nineteenth Century, there were phrenologists who believed that the mind was made up of 37 intellectual muscles. When the skull was examined, the location of those muscles could be established. Phrenology further believed that these intellectual muscles could be exercised through practice (like any other muscle, I assume). The way to exercise these muscles was by having the mind engage in practice that was challenging. It did not really matter what the individual practiced doing by way of subject matter because as long as one practiced the mind would grow strong and could solve increasingly difficult problems with greater ease. (Eisner, 1985.63)

It is to this pseudo-science of the 19th Century that the Cognitive-Process curriculum orientation can trace its roots. As Eisner (1985) so aptly describes "Their slogan might be said to have been, 'It doesn't matter much what a student studies in school, as long as he doesn't like it'." (63)

Their theory was seriously flawed. Thorndike and Woodward tested for the transferability of learning in
The research indicated that the transfer of learning was general and not specific. (Eisner, 1985.64) What this means is that the transfer of learning does not happen between subject areas, or between life situations. The example which Eisner gives, states:

In preparing a curriculum in arithmetic, it was not assumed that if a student learned that three times four equaled twelve he or she would also know that four times three equaled twelve, or that two times six equaled twelve. One could not safely assume general transfer or the use of "reason" as a way of coping with new tasks. (Eisner, 1985.64)

It should not be surprising that teachers have not been able to report that their student's have been successful at transferring knowledge which they have learned in class to situations in their everyday life outside of school. Case (1991) comments upon the attempts to integrate skills or processes and transfer the knowledge gained to other areas.

Integration of "skills" and "processes" refers to attempts to integrate so-called generic
skills or processes into the contexts in which these occur. ....In addition to transfer among subject areas, we also are concerned about transfer of skills to "real life" contexts. The experience of many teachers is that all too often students cannot make this connection between the "in-class" exercise and the "real-life" application. (Case, 1991.20)

The teachers appear to be faced with a conundrum. There is a new integrated curriculum which has been introduced and is being implemented throughout the province of British Columbia, and which many think of as child-centred or student-centred. This curriculum's full title is The Year 2000: A Learner-Focused Curriculum and Assessment Framework for the Future. However, in the section on Assessment and Evaluation this description appears:

Assessment and evaluation facilitate transfer of learning. When children are encouraged to reflect on and evaluate their own learnings, they gain understanding of the processes they have used. As they develop this metacognitive awareness, they are able to achieve control of the
strategies and skills they have practised, and to deliberately use these in new situations. Similarly, when teachers reflect on and evaluate various aspects of a learning experience, they gain important insights which allow them to apply what they have observed to new learning activities. (98)

Professional Fine Arts specialists have reacted with dismay to what they perceive as integration through superficial details in subject areas; (Hope, 1988.18) while other educators report that "As teachers generated interdisciplinary activities, there was some slippage between the activity and the original objective. It proved especially elusive to maintain a focus on skills." (Quattrone, 1989.33) (my emphasis)

Summary

From the literature reviewed, I detected a willingness on the part of educators to try to adapt their programs and their teaching styles to make an integrated curriculum work (as they have been told it should). They apparently yearn for success and many seem to feel that it
is a failure on their part when their students do not achieve the goals described in the Foundation Document of the new Year 2000 Curriculum.

Teachers would like to create an integrative curriculum, but their concept of one is particularly vague because most teachers.... have no processes to create the curriculum and no strategies for ensuring that integrative learning experiences would result from their efforts. (Gehrke, 1991.107)
Organization of this study: This study is organized into two sections to make it possible for data from different sources to be gathered independently of one another. This will allow a comparison of the information found in order to determine whether or not there is corroboration. This technique is known as triangulation, which was defined by Wiersma (1986) as "a search for convergence of the information on a common finding or concept." (p.246)

Synchronization of the studies: It was decided to do both qualitative and quantitative research. Interviews with administrative school district personnel formed the basis for the qualitative section while a content analysis of documents was planned for the quantitative section. These documents were thematic integrated unit plans which had been created by generalist teachers.

The actual data-gathering process was to begin in late May, which is at the end of the academic year. The decision was made to leave the interview section of the study until the fall. This was for two reasons; firstly,
administrative personnel are inaccessible during the months of May and June, due to the heavier than usual demands upon them at this time, and the likelihood of being granted interviews in late May and early June is slight. Therefore, October was selected as the time to initiate the interview section of this study. Secondly, if the content analysis of the integrated units could be done before the interviews, then the information gathered would enable the researcher to be more capable of entering into the interview-conversations. Insights gained through the analysis of the thematic units would probably help in establishing rapport with the respondents who, doubtless, might quickly detect any indication of lack of knowledge regarding current integration through the use of themes.

The schedule which was decided upon was that the researcher was to:

A) begin the content analyses in the latter part of May and continue this research throughout the summer while the schools are closed.

B) complete all necessary preparations for the interviews during the summer. These preparations consisted of:

1) preparing the letter which would be sent to the school districts.

2) preparing the necessary "Consent Form"
3) preparing the Interview Guide
4) obtaining approval of the Committee on the Ethical Use of Human Subjects in Research at U.B.C. for the Interview Section of the Study.
5) having a pilot study to "test-run" the questions on the Interview Guide

The content analysis for Music was completed by August 14. The analysis of the Art had begun in mid-August and was half-completed by the time the approval was received during the first week of September from the Ethics Committee for the Interview Section of the study. The first batch of letters were prepared and mailed. During the time delay which had to pass between mailing the letters and contacting the individuals I continued with the content analysis for the Art portions of the units. The entire content analyses were finished on October 16. The first interview was held at 8:30 am, on October 17.

The planned synchronized schedule had worked smoothly and there were no gaps where time had been wasted due to waiting for documentation or other necessary preparations.

The letters were sent out four at a time, at two week intervals so that there would be time to transcribe and study the information between interviews. It also reduced the sense of pressure. The last interview was conducted on December 9.
Pilot Study for Content Analysis Section: In early May three titles were chosen from the catalogue of teacher produced theme units which is published by the British Columbia Teachers' Federation. Two units were for early primary and one was for later primary. This ratio was chosen to approximate as closely as possible the actual numbers of units which teachers submit for publication, which usually are many more for early primary. These units were analyzed in the British Columbia Teachers' Federation reading room, where the staff was most cooperative and helpful in allowing me to peruse many units before choosing these three. I used as a reference for the goals pages 165 - 167, inclusive, of the Foundation Document, which was published by the Ministry of Education for the Year 2000 Curriculum.

These goals were written down on a piece of lined paper. In order to simplify the procedure I arbitrarily designated a number for each goal. I numbered the goal at the top of the list as "#1", the next as "#2" and so on down the list until the description of the last goal which was designated as "#8". This system of numbering was not intended to have any significance as to the relative importance of the goals in relation to each other. It was done merely to simplify the process of content analysis. As I read through each unit I placed a tick mark beside
the number for a goal if the author of the unit had mentioned that particular goal in relation to the subject which this researcher was analyzing relative to its content within the unit. The content analysis was first done for Music - early primary and then later primary. After this had been done exactly the same process was done for the Art content of the 3 units. The names of the units which were analyzed were "Ants", "Bears" and "Cariboo".

Design of Grids to record future data: It became apparent from the data gathered in this small pilot study that a more effective means of recording data would have to be developed in order for the Main Study to proceed smoothly. Therefore, I designed two small grids on which data could be recorded accurately and swiftly. These grids are shown as Figure 1 for Music and Figure 2 for Art. These grids are simple, compact, and the data from these could easily be counted and transferred to a master grid. In the event that graphs or tables would be made this was the most efficient arrangement that I could devise.

Success of the Content Analysis Pilot Study: Because the purpose of a pilot study is to help solve problems of organization and efficiency before the Main Study actually
Grids: for Quantitative Analysis of Primary Thematic Units

Figure 1

MUSIC GOALS = 8

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Figure 2

ART GOALS = 8

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is undertaken, this pilot was very useful. It helped this researcher to envisage possible future difficulties regarding data management and solutions were found which would solve such problems.

Pilot Study of Interview Section: During the month of July practice sessions of interviews were conducted with graduate students who were registered in Summer Session at the University of British Columbia. The sample questions which were asked are shown in Figure 3. These test interviewees made suggestions regarding how to proceed with the Main Interview Study. Two of these ideas were used. One suggestion was to give respondents an opportunity to present their ideas regarding successful implementation of the new curriculum, and the other idea expressed was to allow these people (considering their vast experience) to express their concerns over problems and issues which they may observe in the new curriculum.

New questions added to questionnaire: As a direct result of these ideas which the test respondents had presented, the first suggestion was added to the interview questions and became number six, while the other idea became question number seven. The Interview Guide which was developed appears as Figure 4.
SAMPLE INTERVIEW QUESTIONS

1. Have the primary teachers in your district enthusiastically integrated music and art into their curriculum?

2. Do they teach through themes?

3. In your opinion,_____ (specific individual)______, are the goals for music and art being satisfactorily achieved when teachers teach through themes?

4. Why? or Why not?

5. Can you give me some examples of particularly successful thematic units in terms of these criteria?

   A) art/music content

   B) accomplishment of the educational goals, as set forth in the Year 2000 Curriculum
INTERVIEW GUIDE

1. Have the primary teachers in your district enthusiastically integrated Art and Music into their curriculum?

2. Do they teach through themes?

3. In your opinion, are the goals for Art and Music being satisfactorily achieved when teachers teach through themes?

4. Why? or Why not?

5. Can you give me some examples of particularly successful thematic units in terms of these criteria?

   (A) Art/Music content

   (B) accomplishment of the educational goals, as set forth in the Year 2000 Curriculum?

6. Do you have any suggestions you would like to offer that will help in the successful implementation of the Year 2000 Curriculum?

7. If you are especially concerned about some aspect regarding the curriculum, would you explain why you are concerned?
**Demographic information:** These pilot interviews made me realize that some sort of "bridging device" was needed to help respondents ease into the difficult questions of the interview which would require a great deal of thoughtful analysis on the part of the respondent. I decided that simple non-threatening demographic questions would be the best way to launch into the main interview. Therefore, I created a small section of demographic information questions, the primary function of which was to put the respondents at ease and to begin the "give and take" of the interview situation. To make it even less stressful I decided to begin with little introductory comments which I hoped would set the "tone" of the interview which was to follow. This was to be friendly, yet businesslike and was intended to emphasize that they would be asked nothing which they would not already know merely through their own experience. These demographic questions and introductory comments are shown in Figure 5.

**Success of the pilot studies:** These pilot studies convinced me that this would be a worthwhile study project to pursue. These simple pilots made me realize that there was a high probability that important data could be collected if larger studies were developed along the same guidelines.
Introductory Comments:

"Today I would like to ask you a few questions relative to your knowledge of the new Year 2000 Curriculum. I am particularly interested in the integration of Art and Music within the curriculum. The questions will be specifically concerned with how these subjects are now treated within the primary years, since the Ministry of Education has indicated that learning should be structured around themes and many primary teachers are now using integrated thematic units to teach the entire curriculum."

Section 1: Demographic Information

1. Would you please state your title or job description.

2. Briefly, could you tell us about your areas of responsibility?

3. How long have you been doing this?

4. If you were to categorize yourself as a specialist in any particular area of the subjects within the Fine Arts Strand, how would you categorize yourself?
CHAPTER FOUR

METHODOLOGY

Framework: This investigation employed two chief sources of data - documents and interview/conversation transcripts. This strategy allowed data in relation to a number of different topics to be considered; for example, people's interpretations of events of which the interviewer was aware could be brought forward in an interview. In addition, the validity of evidence from a particular method could be verified. An example of this is that the data from the analysis of documents could be cross-checked by comparing it to data from other sources. Thus, there were considerable advantages to the blending of methods.

Probably, the most central focus of this study is the emphasis upon the interpretations of the subjects being studied - vicariously through the document analysis and directly through the interview/conversations. An interpretive approach was used, as the study was, essentially, a qualitative study which used quantitative methods (for example, the examination of documents) to augment the data available and to increase the validity of
the findings of this research. An interpretive approach was also considered appropriate because of the reliance upon the researcher's direct experience, shared by both methods. (Bryman, 1989, p. 253)

**Introduction:** The purpose of this study was twofold. The first purpose was to provide information which could answer the question. "When themes are used to integrate the elementary (primary) curriculum in British Columbia schools, are the educational goals for Art and Music met?" The second purpose was to uncover factors which may have influenced the current implementation of the new *Year 2000 Curriculum*. This investigation presents an example of how innovations in a curriculum which resulted from macro level influences can be altered considerably when that curriculum is finally interpreted in the classroom at the micro level.

An overview of the circumstances regarding the integration aspect of the primary curriculum, particularly through the use of thematic units, might give a fuller understanding of the problems involved. Knowledge thus gained might enable us to offer suggestions to the elementary curriculum workers as well as to the Ministry concerning some implementation procedures. This research study is especially timely because the intermediate years
(levels 4 to 6) are scheduled to begin the implementation of the **Year 2000 Curriculum**, beginning in the fall of 1992. Therefore, any information which might be learned through interviewing administrators of Fine Arts Programmes for the primary level could be generalizable to the intermediate level.

As part of the investigative process, and in an effort to provide information of a quantitative nature, relevant written documents were accumulated. These documents are integrated thematic units which were written by primary British Columbia teachers since the inception of this new curriculum in 1988.

In order to investigate the second aspect of this study, namely - what factors may have influenced the successful implementation of the directive from the Ministry to integrate the subjects of Art and Music into the primary curriculum - interviews were conducted in twelve school districts within the lower mainland of British Columbia. These interviews were intended to elicit information pertinent to the factors (known or unknown) which may have been involved in the process of implementation.

This chapter will discuss the purpose for gathering integrated thematic units to use for data collection and explain the reasons for utilizing interviews as a
secondary means of data collection. In addition, the techniques which were used to interpret the data collected from the content analysis of the units will be presented. With regard to the interviews, the methods which were used to identify important issues and themes will be described.

**Rationale for Collecting Thematic Units:** These units, which were written by generalist classroom teachers, can provide a window through which to view how these teachers are implementing the *Year 2000 Curriculum*, particularly as it pertains to the integration of Art and Music into the general basic curriculum through the utilization of themes. Although direct observation would have afforded a more immediate sense of what actually takes place in the classroom, because of the intrusive nature of the observation technique, that investigative method was not chosen. The reason for not using the direct observation technique was that the usual learning-teaching situation may have been altered in that particular classroom on that particular day of observation. Also, it is not always possible to accurately assess the degree to which the very presence of a researcher observing the actions of children in a classroom may be influencing the direction, tone and content of the classroom activity and lessons which are being observed.
Therefore, the method of "content analysis" was deemed to be less intrusive and the advantages of immediate observations, which may have been lost, are compensated for by the exactness and attention to detail which examination of these teacher-made thematic unit plans provided. These lesson plans were written in great detail by one or more teachers and reveal how they strive to implement the Curriculum 2000 by integration across all subject areas. The teacher-authors indicate in these plans exactly which expanded curriculum goals are included in the units as a whole, and in specific parts of each unit. For example, descriptions are frequently used that specify the activity and the expanded goals that are included (and which, presumably, are intended to be achieved by the teacher).

The following is a quotation from a unit which was designated as having been written especially for Early Primary Children. I am only offering that portion from this lesson plan that deals with the Fine Arts portion of the curriculum. The thematic unit which is being quoted has been renamed Unit C, in order to protect the identity of the author.

AESTHETIC AND ARTISTIC DEVELOPMENT

1) Make model airplanes.

2) Have a paper airplane race.
3) Do story as a Readers' Theatre.

4) Make a model of an airport.


This portion of the lesson reveals that the author has tried to include all of the Fine Arts subjects - Music, Art, Drama and Dance - within one unit. Evidently Activity 5 is for Music, Activities 1 and 4 are for Art, Activity 3 is for Drama and the remaining Activity 2 must be for dance. If the researcher tries to view through the eyes of the teacher, one can interpret this to mean that the intention for Activity 1 is that the children will carry their little airplanes in a "dance".

Although this example is only a small portion of a long and complicated unit, it provides the researcher with insight into the very involved and difficult process that dedicated teachers go through as they attempt to meet the Ministry of Education's guidelines regarding the integration of all subjects into a single cohesive unit. Therefore, these units are well-suited to the research technique "content analysis." In research, this technique serves a specific purpose, as explained by Bryman (1989). "A content analysis entails the quantification of themes in such materials in order to establish their frequency and how variation is related to other variables." (p 191) In addition, the thematic units provide access to the
ideas of the teachers who actually wrote and, in some cases actually used these same units. Content analysis of these documents reveals the strengths and weaknesses, advantages and disadvantages, which are inherent in the use of thematic units to integrate separate subjects into an all-encompassing whole learning situation.

Questionnaires regarding the planning techniques, teaching practices and thoughts of these same teachers, in all likelihood, would not have revealed with such clarity how, in reality they interpret and redefine the curriculum as they plan how they will integrate a variety of subjects into one common theme.

Procedure: A detailed examination of the integrated thematic units was completed and the findings were carefully tabulated on the specific tabulation sheet (petite grids) which had been created for the purpose of collecting this data.

Upon reading the lesson plans, word by word, any mention of Art or Music was noted by placing a small tick beside one or more goals for either Music or Art, respectively, whenever the teacher-author's descriptive directions indicated that the activity was intended to fulfill the curriculum goals for Aesthetic Education in either of those subjects.
However, sometimes it was the task of this researcher to try to analyze which of the goals the teacher was striving to meet. In this manner, I went through all the units twice - once for Music and then once again for Art.

Furthermore, some of the time it was difficult to actually assess whether the teacher was striving to meet a curriculum goal because all that might appear in the lesson plan or description would be a drawing of an eighth note, or a quarter note for Music. Similarly, for Art, all that would appear, at times, would be a drawing of a paintbrush. Also, frequently, the descriptive commentary or directions were so sparse that it was difficult to try to envision how much (if any) musical or artistic activity was intended to take place.

I tried to draw up charts to code these lessons, which I viewed as half-hearted attempts to fulfill the directive of the Ministry regarding the integration of Art and Music into the curriculum. Many of the mentions of Music or Art could only be described as "partially" achieving the goals for those subjects. It became apparent that, if one were to try to classify these mentions of Art and Music on a scale, that the task would be too complicated to result in any empirical data that could be used for analytical purposes.

Therefore, I altered the research format so that,
instead of counting the incidences when the goals were achieved or met that (for the sake of obtaining more accurate results) I would count the number of times that Art or Music was attempted. This method allowed for clear unambiguous answers of "yes" or "no" in response to the question I was asking myself, "Were attempts made to teach the expanded goals for Art and Music?".

However, even this description proved to be a bit too ambiguous because it was unclear whether just mentioning a song, or writing a direction in a lesson plan of "Send children to the Art center.", should constitute an attempt at meeting the curriculum requirements for that subject. Finally, I decided that any mention of either Art or Music, either by written word or by pictorial-symbolic representation was to be counted as the teacher-author having made an attempt to include Art and/or Music into her or his integrated unit and, therefore, was deemed to be attempting to meet the recommended goals for Art and Music within the integrated curriculum.

The criteria of assessment having been finalized so that the data realized from this analysis could be noted onto coding sheets, I collected thirty integrated units. These were gathered from three categories - Early Primary, Later Primary and Complete Primary. This was done so that a representative number of units would be included for
each category. On that basis I collected 15 Early Primary units, 10 Later Primary units and 5 Complete Primary units. These proportions correspond to the numbers of units for each category which are submitted to the British Columbia Teachers' Federation.

A small grid or coding sheet was prepared that could be used to record the times the teacher attempted to include Art or Music within the unit. These small sheets had been drawn up so that the expanded goals were divided into Skills and Knowledge. There were five skill and three knowledge goals for Music: and six skill and two knowledge goals for Art.

These were numbered appropriately and the small code sheets were attached to the units - two sheets on each unit, one for Music and the other for Art. These sheets were never removed from the units for the remainder of the research. This was important because all identification was removed from the units in order to protect the identity of the author(s). These small grids or code sheets were given the same code symbol (a letter) as the thematic unit to which they were attached. Otherwise, the data could have become confused because the units had a similar appearance.

Through the process of examining these units, it was possible to visualize the actual participation of the
children in their lessons. These units also provided information as to what the teacher intended to happen; that is, what goal he or she was striving to attain - even though the children's experience may have fallen far short of that goal. (Bryman, 1989.7)

Rationale for using the Interview Technique

The main advantage of the interview is its flexibility and adaptability. Because of this adaptability, more follow-up questions can be asked when the respondent gives an unusual emphasis to an answer, or perhaps even answers a question with another question. Interviews allow for more clarification of issues on both sides. This instantaneous feedback is simply not possible with questionnaires, particularly those that are self-administered. Also, telephone interviews do not allow the facial expressions and nuances of body language to be noted or recorded by the interviewer. These are some of the reasons why this study employed the face-to-face interview method.

The interviews were semi-structured with open-ended questions. The ability one has to immediately clarify any misinterpretations, due to misunderstood questions or
answers, is a great benefit as it saves considerable time for the researcher. This also helps to lessen the frustration level which a respondent may feel when confused by a question. It is for these reasons that there is less answer distortion with the use of the interview. (Borg and Gall, 1983, p. 436)

The main disadvantage of using the interview technique for collecting data is the extremely high amount of time that can be involved. Not only is the interview, itself, very time-consuming; but a considerable amount of time is also used in arranging the appointments, regardless of whether one uses the telephone or writes letters.

Because of the highly specialized type of information that was required for this research, that is—expert opinions on the new Year 2000 Curriculum, it was deemed advisable by my Research Committee and myself that a select group of individuals should be sought out for interviews on this topic. The new curriculum directs teachers to totally integrate the primary curriculum. The chief means recommended to achieve this integration is by teaching through units which have been based on themes.

This research study is confined to the Fine Arts Strand of the new curriculum. In particular, this study was designed to discover, specifically, how this new
directive from the Ministry has affected the teaching of the subjects of Art and Music.

The group of individuals who should be the most informed on the subjects of Music and Art within the Primary curriculum are the Fine Arts Coordinators or District Principals of the school districts of British Columbia. Not only do they have expert knowledge regarding the curriculum (both past and present) but also, they should be completely informed regarding the current status of the Fine Arts subjects of Art and Music within the school system.

It was, therefore, decided that the research technique known as the "elite interview" should be used for this study. A definition for this research technique is:

An elite interview is a specialized treatment of interviewing that focuses on a particular type of respondent. Elites are considered to be the influential, the prominent, and the well-informed people in an organization or community. Elites are selected for interviews on the basis of their expertise in areas relevant to the research.

(Marshall and Rossman, 1991.94)
Rationale for Using the Elite Interview

Advantages of the Elite Interview: The advantages of using such a select group for interviews are many. Some points to consider are that such individuals would be able to divulge past history, organizational policies or future plans within a particular school district. There is a higher probability that they would be more familiar with financial matters, district staffing policies and material resources than the average classroom teacher. Thus, they should be able to provide an overall view of the organization of the school district because of the positions which they hold in supervisory or administrative areas. In addition, they have all been teachers of the subjects of Music or Art (in some cases, both subjects) and can give an opinion that reflects the viewpoint of the teachers who are integrating these subjects within this new Year 2000 Curriculum at the present time.

Disadvantages of the Elite Interview: Unfortunately, there are numerous disadvantages to using this research technique. The researcher must be willing to be totally devoted to obtaining the interviews and become totally available to meet with these people because of the problems associated with the accessibility of these
respondents. If the researcher is not willing or able to devote his or her own time and energy in a totally committed fashion to the goal of obtaining the interviews, then some of the meetings will not take place and the data will be incomplete. The entire study could easily be ruined if conspicuous holes were allowed to occur in the data base. Therefore, it is imperative that a researcher make the decision that the interviews will be conducted - come what may - because it will be too late for a change of research technique part way through the study due to the scheduling difficulties which can be involved in elite interviews.

Another disadvantage for the researcher who chooses to use the "elite interview" technique is the extreme difficulty that can be involved in arranging appointments. These people must either become convinced that the study is a worthwhile one and that subsequent research data and conclusions are worthy of their valuable time and energy: or the researcher must be able to rely on others who may have sufficient influence to arrange appointments for them. There are very few "rewards" that these important people will consider as being worthwhile for the expenditure of their time. However, that is not to say that there are no inducements which may influence them, but the researcher who decides to take on this difficult
task should be aware that being granted interviews
required more than for the average "person-on-the-street"
type of respondent. (Marshall and Grossman, 1991.94)

However, because of my personal background as a music
teacher in the lower mainland for many years, plus the
fact that I have taken part in musical performances with
some of them or have been in choral groups which a few of
them conduct as a hobby for pleasure, I did not think that
they would not find time in their busy schedules for an
interview with me. Also, in addition to those personal
experiences, I had previously met many other Fine Arts
Coordinators at music conferences, such as those presented
by the British Columbia Music Educators Association.
Therefore, it was decided that the target population for
the semi-structured interview/conversations would be the
group of Fine Arts Coordinators, or as some now refer to
them, District Principals for Visual and Performing Arts.

As an added inducement, I decided to offer a subtle
"reward" in the letter which would be sent to them
initially, before there was any telephone call from me.
The reward which I offered was that of "altruism", and I
put it in these words, "Any assistance you can give to
help in this project would be very much appreciated as
there is simply no substitute for the candid appraisal of
informed professional personnel who are currently active
In the field of music and art education." This statement was positioned in the letter immediately before my signature.

In this research study, both letters and telephone calls were used to arrange appointments. Frequently, there were repeated calls made before contact was achieved with the person whom I specifically wished to interview. However, the efforts were well worth the results because so much information was forthcoming from the interviews that many points were brought up that had not even occurred to me. If one can get the respondent to feel quite relaxed, the free flow of information is extremely valuable and, what is even more important - this information was totally unavailable from any other source.

The administrators whom I interviewed brought vast experience and knowledge of the subject under discussion because of many years of experience - sometimes decades. In some cases, over thirty years of experience were brought to the interview from administrators who had planned and helped implement new curricula several times before: and always they had their specialization in the fields of music or art education as their chosen area of expertise. Therefore, it was most effective to use a semi-structured interview/conversation technique.

The interview guide helped with the initial stiffness
but, when I allowed the answers to become relaxed and more conversational, much more information was forthcoming than if I had stayed rigidly within the format of an interview guide.

The data-recording procedures which were used included a stenographer's pad upon which I noted unusual tones of expression, or data which was surprising to me. I also noted any evidence of resistance (for example, doodling, moving papers about, or shifting uneasily in a chair) upon this pad. These notes were in shorthand so that they could not be read by anyone but myself. I also kept a copy of the interview guide beside me and small notations were put on it when respondents began to elaborate to such an extent that the question took on deeper meaning than the original question. For example, the word "enthusiastically" sometimes provoked about a five minute discussion as to why that particular adverb had been used. Subjects would ask "Was that intentional?"; "Did you deliberately add that adverb - or was it merely an accident?". Sometimes the bulk of the interview would keep revolving back to that word "enthusiastically". Naturally, as a researcher should, I began to take note of the interviews that found such a problem with that one word.

The necessity of taking notes quickly convinced me
that I should use a check list of some type. I developed a companion check sheet that matched the interview guide so that data could be recorded quickly and inconspicuously by means of a few symbols, letters or simple check marks. (Wiersma, 1986.181) In addition, a tape recorder was used so that the entire conversation could be retained. The respondents consented beforehand.

Another disadvantage to the research technique of interviewing, particularly in the case of semi-structured or conversational type interviews, is that because such an interview situation is basically a social encounter, the interviewee will behave or interact in a socially desirable manner. Certainly, in some interviews of this type, the respondents may even mask their true feelings in order to present an image that they feel is "correct" under the circumstances. Thus, controversial information in such situations is not readily forthcoming. (Wiersma, 1986.181)

However, in these interviews which were conducted by myself, I am confident that this "sociability" tendency did not result in any bias or skewing of the information which was gathered. Because the sample which was selected to be interviewed was composed of people in such senior administrative positions in their various school districts, with decades of experience upon which to base
their professional opinions, there was little likelihood that, even in the social atmosphere under which these interviews were conducted, that there would be any tendency to try to please this interviewer by answering or reacting in any particular manner. In fact, the interviews frequently took the kindly tone of a superior gently but firmly revealing the wisdom gained through years of training and experience. Also, many of these individuals had experience from debating similar questions at conferences, etc. in the past.

Rationale for Qualitative Analysis of Thematic Units

There are many different characteristics between research designs based upon qualitative research and quantitative research.

Probably the most significant difference is the priority accorded the perspectives of those being studied rather than the prior concerns of the researcher.

(Bryman,1989.135)

Thus, the emphasis tends to be on understanding. Indeed, one might describe it as viewing a situation through the eyes of the individuals being studied. The researcher
tries to be sensitive to the nuances of what is said (or in the case of documents, what is written) and to the context in which an activity took place. In this study I used the qualitative data, gleaned while analyzing the teacher-made units, to illustrate or clarify those findings which were arrived at from my quantitative analysis of those thematic units. This double check of the units first - quantitatively - and then later in the study - qualitatively - after interviewing the administrators, supervisors, and consultants helped to evaluate whether the goals for Music and Art are being met when the curriculum is integrated by the use of thematic units in the average primary classroom wherein one teacher is responsible for the whole program.

This practice of using qualitative methods for such reasons is well-documented as being useful when used to "fill-out" or double-check data and there are many examples of this described in literature pertaining to this technique. An example of such use of qualitative methodology is described thus:

The research findings may be used to: clarify and illustrate quantitative findings, build research instruments, develop policy, evaluate programs, provide information for commercial purposes, guide practitioners' practices, and
serve political ends, as well as for more scientific purposes such as the development of basic knowledge. (Strauss and Corbin, 1991, p. 21)

Combining methods from both quantitative and qualitative research styles is especially applicable in this study which, in essence, seeks to discover whether the stated curriculum goals are not being met; and also whether policy and practice differ in the classroom setting.

Summary of Methodology: A quantitative analysis of documents was conducted. These documents were integrated thematic units, designed to integrate the primary curriculum. They had been written by elementary teachers in British Columbia. These units were obtained from the Lesson Aids Department of the British Columbia Teachers' Federation in Vancouver, B.C. The purpose of analyzing these units was specifically to determine whether the expanded goals for the Fine Arts, specifically Music and Art, are being met when these subjects are integrated into the entire primary curriculum through the use of themes. Thirty units were collected. Fifteen units were for Early Primary. Ten units were for Later Primary. Five units were for Complete Primary. The quantitative findings were tabulated onto a grid and subsequently, this data was used for tables and graphs.
Then, semi-structured interviews were held with supervisory personnel from 12 school districts within the lower mainland of British Columbia. This was done to expand upon the information gained from the quantitative analysis of the units. These supervisors were asked if the teachers in their school district were integrating Art and Music into their curriculum and, if so, was it being done through the use of themes. These supervisors were then asked to give their opinion as to whether the goals for Music and Art were being satisfactorily achieved when teachers teach through themes. They were asked to expand upon whatever answer they had given to the previous question and to give some examples of particularly successful thematic units in terms of content of the Fine Arts Strand - specifically, Art and Music. Finally, they were asked to give examples of some particularly successful units in terms of their accomplishment of the educational goals, as set forth by the Ministry of Education in the Year 2000 Curriculum.

Comments by the respondents, which were perceived to be important, were identified and coded. This information presented a picture which revealed possible contributing factors or themes which may have affected the achievement of the goals for Music and Art. Notes and transcriptions were re-examined to discover if these themes were common
to many of the school districts or localized to a particular district. When these themes were analyzed, they did appear to proffer reasons which may have directly affected the thematic units which had been previously analyzed. That is, information was gained from the interviews which gave insight as to the achievement of the goals for Music and Art when they are integrated into the curriculum by the use of integrated units, usually prepared by generalists.

Finally, the thirty integrated units were again analyzed, but this time qualitatively. That is to say, this time I was reading the explanatory notes made by the teachers to discover whether there was a possible interpretation which could be made when the units did not meet the goals or, in fact, when no attempt had been made to include Art or Music. Surely, there must be some explanation which would be forthcoming if one approached it with an interpretive research approach. The themes which had emerged from the interviews with administrative personnel did appear to give indications as to why so many of the teacher-made units did not even attempt to include the goals, as decreed by the Ministry of Education, for Music and Art.

These themes appear to be widespread within the lower mainland.
CHAPTER FIVE

MAIN STUDY: SECTION I - QUANTITATIVE

The pilot study having been completed in early May, and the desired changes in the format having been included, this research study was now ready to begin the actual data collection phase of the content analysis study.

Synchronization of the two sections of this study: The main quantitative study was begun on Thursday, May 23 and continued until Wednesday, October 16. The following morning, Thursday, October 17, the first interview was held, which marked the beginning of the next section (the interviews) of this research project.

The duration of study: The main quantitative study, or content analysis of thematic units, took 21 weeks altogether.

Schedule of analyses: The units designated Early Primary were done first, then the Later Primary, and finally the "Complete Primary" units. These latter units had been
described by their authors as being appropriate for the whole of primary, for years 1 through 4. This description was too cumbersome to use on Grids, or Tables, so I renamed these units "Complete Primary" Units. This was deemed necessary because the data had to be kept separate for all the categories. If the data from these units had been arbitrarily added to data from one of the other groups, it would have caused a serious distortion of the data base, because these "Complete Primary" units comprised one sixth of the total number of units studied. In other words out of 30 units studied, 5 were designated as being appropriate for the whole of primary. This is why it was important to rename these 5 units because this data base was to become the source from which all the later deductions were to be formulated. The results of this research would have been made invalid if precautions had not been taken to keep the data separated.

**Sequence of examination:** The units were examined first for Music and then for Art. The method employed was that all the Primary units were assessed for Music content. Then they were scrutinized again (much more slowly) in order to do a qualitative analysis of the planning techniques which had been used. This researcher did this in order to ascertain the educational goals which the
author(s) may have been trying to include in the integrated unit. This assessment was done with sensitivity in order to increase the researcher's understanding of the planning processes which had been undertaken during the planning of the integrated unit. An attempt was made to empathize with the generalist teacher(s) who had composed the unit.

Then the same procedure was repeated for Art. The units were assessed for Art content. They were gone through again very slowly so that an interpretive and reflective analysis of the actual planning could be done. Every effort was made to imagine the problems which the generalist teacher(s) might have encountered - such as lack of resources or the assistance of a specialist consultant - and to sympathize and empathize with the author(s) attempts to attain the educational goals.

These units were not examined from the perspective of someone merely trying to "pick holes" or be a "nit-picker" intent on merely finding fault. This examination was done with a view towards helping teachers who may be having difficulties in achieving the goals set down by the Ministry for the Year 2000 Curriculum. Studies such as this, taken from the perspective of the "classroom worker" may give insight to future curriculum planners who might be in charge of educational programs.
Selection of documents which were scrutinized: Thirty teacher-made integrated thematic units were chosen to be an accurate representation of the actual numbers of units that are available from each category for teachers to order from the British Columbia Teachers' Federation.

15 units were Early Primary level
10 units were Later Primary level,
5 units were Complete Primary (Years 1 - 4)

This ratio corresponds to the number of units presented to the B. C. T. F. for publication by member teachers.

Guidelines for selection of units: Several guidelines were set forth to assist in choosing units that would be truly representative of the type which generalist teachers create. These are listed as follows:

1) The units could not be written prior to 1988, which is the year that the Year 2000 Curriculum was presented and when implementation began at the primary levels.
2) The units could not be written by a specialist in either Art or Music.
3) The units had to have been identified by the author as conforming to the new curriculum guidelines and to be described somewhere within as an integrated unit. That is to say there had to be a very clear understanding expressed by the author that this was intended as an
integrated unit which conformed to the Ministry's guidelines regarding thematic integration for primary level students.

4) The units could not be written by a special interest group or stakeholders such as a Ministry of the Government. An example of this type of unit would be those written by the Ministry of Forests and the Ministry of Fisheries. Other special interest groups included labour organizations in other provinces such as Nova Scotia and Ontario who have published several units regarding women in the workforce. Also UNICEF has published many units on world peace. A prominent multicultural organization in Ontario has published some very slick glossy professional material. All of these were rejected because they were obviously written by professional writers. They had not been printed at the B. C. Teachers' Federation in Vancouver and it was extremely doubtful if they had been written by generalist classroom teachers from the province of British Columbia.

That is not to say that these units were without merit. Many of them were of very high calibre, for example the units on women's rights published by the Labour Organization in Nova Scotia, were extremely well done; but they were outside the parameters of this study and had to be rejected. Because this study addressed the
question of whether or not the educational goals for Art and Music are met when they are taught in an integrated primary classroom by a generalist classroom teacher, it was necessary to choose units which were written by and for the average primary teacher.

This process of selection took approximately 5 days because 166 units had to be reviewed in order to select the 30 units which were ultimately used as the basis for this research.

The setting: Most of the analysis was done in the reading room, at the British Columbia Teachers' Federation. This room is adjacent to the "stacks" where the lesson aids are stored neatly on shelves. The clerks were very obliging and welcomed me to work there and even made many trips to and from the shelves to help me select the exact units I required. The reading room is attractively furnished with large counters to work on and huge deep upholstered chairs where one can sit for hours, studying in comfort. It was quiet there. The light was good and in this peaceful, air-conditioned environment my summer research project progressed at a steady pace.

The units which were used for this study are shown in a list titled **Coded list of primary units analyzed** which appears as Table I on pages 89 and 90.
Table I

CODED LIST OF INTEGRATED PRIMARY UNITS ANALYZED

<table>
<thead>
<tr>
<th>NO.</th>
<th>CODE</th>
<th>LEVEL</th>
<th>SUBJECTS or TOPICS of UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A</td>
<td>Early</td>
<td>Science: Animals - Cats</td>
</tr>
<tr>
<td>2</td>
<td>B</td>
<td>Early</td>
<td>Science: Fish</td>
</tr>
<tr>
<td>3</td>
<td>C</td>
<td>Later</td>
<td>Language Arts</td>
</tr>
<tr>
<td>4</td>
<td>D</td>
<td>Later</td>
<td>Author Study</td>
</tr>
<tr>
<td>5</td>
<td>E</td>
<td>Early</td>
<td>Study of Small Farm Animals</td>
</tr>
<tr>
<td>6</td>
<td>F</td>
<td>Later</td>
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<td>Stories: Real or Pretend</td>
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<td>24 X</td>
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<td>25 Y</td>
<td>Early Our Environment</td>
<td>Changes</td>
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<tr>
<td>26 Z</td>
<td>Early Why do we feel</td>
<td>Good or Bad?</td>
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<td>27 -a</td>
<td>Later Reading Helps</td>
<td>us to Think</td>
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<td>28 -b</td>
<td>Later Old Fables</td>
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<td>29 -c</td>
<td>Early Folktales</td>
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<tr>
<td>30 -d</td>
<td>Complete Drama</td>
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</table>

Number of units in each category:

- Early = 15 units
- Later = 10 units
- Complete = 5 units
The actual research: It took me a little more than a day to analyze each unit for one subject. The working pattern which I developed was to examine 3 units Monday to Thursday and I would type up my commentary and field notes on Friday at my own office. The code names that had been given to the units were used throughout the study and appear on all graphs, grids or tables whenever reference is made to any unit. The large grids upon which the data was finally entered is shown as Table II for Music and Table III for Art. At the end of each week, after the units had been analyzed and the field notes and commentary had been typed, the actual data - that is, the tick marks which had been placed on the small individual grid sheets - would be entered onto the main grid for each subject by placing a large dot beside the name of each unit and under the number which corresponded to the educational goals. By adhering strictly to this practice, when the last unit analysis was completed both large grids were full. After this it was a simple matter of plotting the numbers of attempts (hits) onto graphs which would be used in the subsequent analysis of this data. These tick marks would also be used as the data base from which tables would be compiled analyzing the results. A photocopy of the educational goals is shown as Table IV and Table V on pages 94 and 95 respectively.
### Table II

Quantitative Analysis of thirty integrated primary units

Year 2000 Curriculum Goals Achieved in Thematic Units

**Music**

<table>
<thead>
<tr>
<th>Goals</th>
<th>Early Primary</th>
<th>Later Primary</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 2 3 4 5 6 7 8</td>
<td>1 2 3 4 5 6 7 8</td>
</tr>
</tbody>
</table>
Table III
Quantitative Analysis of thirty integrated primary units

Year 2000 Curriculum Goals Achieved in Thematic Units

Art

<table>
<thead>
<tr>
<th>Early Primary</th>
<th>Later Primary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goals</td>
<td>Goals</td>
</tr>
<tr>
<td>1 2 3 4 5 6 7 8</td>
<td>1 2 3 4 5 6 7 8</td>
</tr>
<tr>
<td>Early Primary</td>
<td>Later Primary</td>
</tr>
<tr>
<td>---------------</td>
<td>---------------</td>
</tr>
<tr>
<td><strong>The child:</strong></td>
<td><strong>The child:</strong></td>
</tr>
<tr>
<td>1. represents personal vocal sounds using speaking and singing voice (e.g., uses high/low sounds, repeated pitch, creates interest in speech, gains awareness of own accuracy in pitch);</td>
<td>1. sings in tune within a comfortable range (e.g., sings in tune within the following range, with emphasis on the upper part of the range):</td>
</tr>
<tr>
<td>2. performs simple songs, rhythm chants, and finger plays (e.g., uses song materials to gain awareness of beat and rhythmic and melodic concepts, keeps beat using simple percussion instruments and movement);</td>
<td>2. contributes to musical activities both individually and in groups (e.g., expresses mood, tempo, timbre, dynamics, rhythm and melody in music, uses percussion instruments, movement, and voice in combination);</td>
</tr>
<tr>
<td>3. explores differences in timbre of instruments and voices (e.g., explores the differences among wood, string, metal, skin, and vocal timbres);</td>
<td>3. uses different instruments and voice to create and perform rhythmic and melodic ostinato (e.g., uses repeated rhythmic or melodic patterns to accompany known songs);</td>
</tr>
<tr>
<td>4. responds to musical phrase, tempo, dynamics through body movement (e.g., observes pattern in music, beginnings and endings, differences in tempo and dynamics).</td>
<td>4. expresses musical phrases, variation in tempo and dynamics through contrast (e.g., varies loud/soft, or through body gestures, group/solo alternation, etc.).</td>
</tr>
<tr>
<td>5. represents music through simple notation (e.g., high/low placement on staff, beats, simple rhythm patterns, rests).</td>
<td>5. uses appropriate music vocabulary and notation with understanding (e.g., quarter note and rest, time signatures, eighth notes and rest, etc.).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KNOWLEDGE</th>
<th>KNOWLEDGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The child:</strong></td>
<td><strong>The child:</strong></td>
</tr>
<tr>
<td>6. communicates personal ideas through music (e.g., represents personal ideas and images through singing and playing simple rhythmic and melodic instruments);</td>
<td>6. expresses images through music and sound (e.g., using voice and selected classroom instruments, creates and develops own musical images);</td>
</tr>
<tr>
<td>7. responds to similarities, differences, and relationships in music (e.g., discusses and responds through movement to repetition in songs, different instrumental qualities, variations in mood);</td>
<td>7. expresses musical elements through their parallels in other art forms (e.g., dramatizes musical sequence, transforms musical form as visual art design or musical contour as dance);</td>
</tr>
<tr>
<td>8. recognizes that music can express different emotions and moods (e.g., responds to mood contrast through movement, verbal or visual images).</td>
<td>8. expresses personal preferences in music and appreciates the musical preferences of others (e.g., discusses a variety of music, giving reasons for preference).</td>
</tr>
</tbody>
</table>
Table V

Art

<table>
<thead>
<tr>
<th>Early Primary</th>
<th>Later Primary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The child:</strong></td>
<td><strong>The child:</strong></td>
</tr>
<tr>
<td>1. creates images through use of visual symbols (e.g., paints a picture of a person and a house with use of personal schema);</td>
<td>1. creates images from different sources (observation, memory, imagination) (e.g., creates an observational line drawing of a class pet);</td>
</tr>
<tr>
<td>2. expresses ideas in visual form (e.g., uses drawings to tell a story);</td>
<td>2. expresses ideas and feeling in visual form (e.g., paints a picture that expresses scariness);</td>
</tr>
<tr>
<td>3. creates images inspired by self or others (e.g., constructs a sculpture on monster theme);</td>
<td>3. creates image inspired by self, or other art forms (e.g., constructs a collage inspired by theme of a poem);</td>
</tr>
<tr>
<td>4. represents images in different ways (e.g., draws, models, paints, constructs, and use textile and printmaking processes);</td>
<td>4. represents images in different ways with increasing skill (e.g., draws, paints, models, constructs, and uses textile and printmaking processes);</td>
</tr>
<tr>
<td>5. uses a variety of simple art making tools and materials (e.g., uses brushes and paint to create patterns and pictures).</td>
<td>5. uses a variety of simple art making tools and materials appropriately (e.g., cuts paper and shapes with scissors).</td>
</tr>
<tr>
<td>6. displays skill in manipulating simple materials and processes (e.g., uses brushes and paint to create patterns and pictures).</td>
<td>6. displays increasing sophistication in manipulating simple materials and processes (e.g., chooses various paper types that suit image in making a collage).</td>
</tr>
<tr>
<td><strong>The child:</strong></td>
<td><strong>The child:</strong></td>
</tr>
<tr>
<td>7. explores elements of design in making or responding to art (e.g., names elements (lines, colours, textures, shapes) and recognizes qualities);</td>
<td>7. uses and discusses different elements and principles of design (e.g., describes own art in terms of colour, pattern, and balance);</td>
</tr>
<tr>
<td>8. describes images by attending to the subject, sensory and formal qualities, (elements and principles of design and method and technique) (e.g., identifies and describes textures in a weaving).</td>
<td>8. describes images by attending to the subject, sensory, and formal qualities (elements and principles of design) and method and technique (e.g., discusses implied textures and how they might have been made in a painting).</td>
</tr>
</tbody>
</table>
CHAPTER SIX

CONTENT ANALYSIS OF THIRTY THEMATIC UNITS

The two Master Grids contain all the data which was accumulated as a result of examining the 30 integrated units. In order to illustrate the data-recording system which was used, I will provide 3 examples of units which were analyzed and will explain how the data subsequently was entered on the Master Grids. The 3 units represent the 3 categories of units which were analyzed: Early Primary, Later Primary and Complete Primary. The units were selected by random choice. Those that were selected are Unit "O" from Early Primary, Unit "C" from Later Primary and Unit "W" from Complete Primary.

The transference of data from Petite Grids to Master Grids

In the previous chapter it was explained that there were two small graphs made up for each unit. These were renamed "Petite Grids" because it is from these tabulation slips that the data was transferred onto the Master Grids. Hereafter, when reference is made to a "Petite Grid", it is intended to mean those small data tabulation slips
which had been attached to the front of each unit. After
the units had been examined the data from the Petite Grid
was entered onto the Master Grids for both Music and Art.
Replicas of the Petite Grids are shown on the following
page: two petite grids for each unit.

Unit "O": The data for Unit "O" (the tick marks) was
taken from the Petite Grid for Art and large dots, which
were to represent the tick marks, were entered on line 15
of the Master Grid for Art in the Early Primary section.
The Music data for Unit "O" (the tick marks) was taken
from the Petite Grid for Music and large dots were placed
on line 15 of the Master Grid for Music in the Early
Primary section.

Unit "C": The data for Unit "C" was similarly taken from
the Petite Grid for Art and entered onto line 3 of the
Master Grid for Art in the Later Primary section. The
Music data for Unit "D" was taken from the Petite Grid for
Music and large dots were placed on line 3 of the Master
Grid for Music in the Later Primary section.

Unit "W": The tick marks on the Petite Grid for Art were
transposed into dots and placed on line 23 of the Master
Grid for Art in both Early and Later Primary. The data
### Figure 6

#### Unit O - Early

**MUSIC GOALS = 8**

- **skills - 5**
  - 1 p.40
  - 2 pp.23-24
  - 3 throughout
  - 5 knowledge - 3
  - 6
  - 7 partial-no discussion
  - 8 p.12

**ART GOALS = 8**

- **skills - 6**
  - 1
  - 2 symbol only - p.14
  - 3
  - 4
  - 5
  - 6 knowledge - 2
  - 7
  - 8

#### Unit C - Later

**MUSIC GOALS = 8**

- **skills - 5**
  - 1
  - 2
  - 3 partial, no estimate
  - 4
  - 5 knowledge - 3
  - 6 p.22 (1,2,3)
  - 7
  - 8 Listen - Beethoven

**ART GOALS = 8**

- **skills - 6**
  - 1 p.14
  - 2 p.24
  - 3 p.23
  - 4 p.18
  - 5 p.14
  - 6 night scene
  - 7 design clothes
  - 8 p.11

#### Unit W - Complete

**MUSIC GOALS = 8**

- **skills - 5**
  - 1
  - 2
  - 3
  - 4
  - 5 knowledge - 3
  - 6
  - 7 listen + draw p.4
  - 8

**ART GOALS = 8**

- **skills - 6**
  - 1 draw pic. p.2
  - 2 mural p.4
  - 3 listen + draw p.4
  - 4
  - 5 collage p.4
  - 6 mural p.4
  - 7 design cards p.4
  - 8
for Music was also entered onto line 23 in both sections (Early and Later Primary) of the Master Grid for Music.

The reason that the data for the Complete Units was recorded on both sides of the Master Grids was because there was a presumption that the author(s) who designated the units as appropriate for all of the primary years had originally planned the unit for either Multi-grade Family Grouped classrooms or for teachers to use with any level of primary class. Therefore, in order to keep the main data bank from becoming distorted, which could cause the graphs to be skewed in favour of a particular level of primary, I recorded the data on both sides of the Master Grid - that is, for both Early and Later Primary because I presumed that was the author's intention.

There was some hesitation on my part to enter the data on both sides of the Master Grid because I did not always think that some of the Later Primary activities could be accomplished with younger Early Primary children. When one cannot observe the lesson in real life, there is a possibility that one might be only expressing bias by not entering the unit's data also as Early Primary level. It is possible that the teacher may have had a system for doing some of the more difficult activities with younger children that is not obvious from merely reading the lesson plan.
Table VI

Quantitative Analysis of thirty integrated primary units

Year 2000 Curriculum Goals Achieved in Thematic Units

Music

<table>
<thead>
<tr>
<th>Early Primary</th>
<th>Later Primary</th>
</tr>
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<tbody>
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<td>Goals</td>
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</table>

* - "Complete" Unit
### Table VII

**Quantitative Analysis of thirty integrated primary units**

**Year 2000 Curriculum Goals Achieved in Thematic Units**

**Art**

<table>
<thead>
<tr>
<th>Early Primary</th>
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<td>Goals</td>
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* - "Complete" unit
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</tr>
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<td>3 C</td>
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<td>30 &quot;d&quot;</td>
<td>Complete</td>
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**TOTALS**  
11  29  1

X - Data figures taken from Master Grid - attempted Goals
Analysis of Data

Table VIII: All the units are listed on this table, but the three columns indicate which units had only Music or Art. This list also shows clearly which units contained both subjects. This table shows that almost all of the units (29) had Art somewhere in the unit while a much smaller number (11) had both subjects included in the unit. Only Unit Z had neither Art nor Music mentioned.

Table VIII reveals dramatically that Art, in some form, is usually included in the teacher's planning but, of course, the quality of the Art lessons is not indicated nor does this table show if the educational goals for Art are being met. However, this simple table gives an early picture that Music is only considered in about one third of the thematic units published. Therefore, if Music is only included about one third of the time, it is unlikely that the educational goals for Music are being achieved.

Graph of data for Complete Primary: Similar data is shown in the form of a graphical representation in Figure 7, on the following page.

This graph shows clearly a large discrepancy between Art and Music activities in the primary levels. Also these activities are concentrated in a few skill goals.
Total Attempts for Early and Later Primary
For Art, these goals are number 2 and number 4, which are activities involving drawing - usually of the representational type. Examples of this would be asking children to make an illustration of a storybook character or to draw a picture of a science project.

The highest point on the graph for Music was goal number 2, which is the activity of group chanting or singing. The next most frequent goal attempted for Music is goal number 1, which is the activity of rote singing for Early Primary and becomes singing in a specific vocal range (mid F to high F) in Later Primary.

The lowest point on the graph for Music was goal number 5, which is the use of appropriate musical vocabulary and simple notation. It is obvious from looking at this graph that generalist teachers do not make even small attempts to teach any type of musical theory. Goal number 6 is only slightly more frequently used. This goal refers to simple singing and playing of simple rhythmic and melodic instruments and children expressing their own personal ideas and images. This goal is intended to encourage children to express themselves in some other way besides language, either written or verbal.

For Art the lowest point on the graph was goal number 8, which is the knowledge goal. This is really a communication goal because it states that the children
should describe the qualities of Art and be able to
discuss artistic creations such as paintings and weaving.
Just as the knowledge goals for Music are intended to
encourage children to communicate their ideas, the
knowledge goals for Art are also intended to urge children
to communicate in another form.

**Early Primary Graph - Figure 8:** The graph which
represents the data for Early Primary appears as Figure 8
on the following page.

This graph indicates that there are quite a few
activities for Art in the skill goals - numbers 1 to 6.
However, after goal 6 the graph plummets down for the two
goals that represent knowledge. Goal number 7 is for
children to respond to artistic works. In other words, it
is a type of simple artistic appreciation lesson for small
children. The teacher is supposed to lead the children in
a discussion about the qualities of art and what appeals
to them personally in a work of art. For example,
colours, shapes, textures. This does not seem to be so
overwhelming that teachers would be afraid to attempt to
do such lessons but the figures indicate that children get
very little art appreciation lessons. Goal number 8 is
slightly more involved because the children are to be
invited to describe works of art. The descriptor for this
Early Primary

![Graph showing the number of attempts for Art and Music goals over 8 goals.](image)
goal states "the child describes images by attending to the subject, sensory and formal qualities [elements and principles of design and method and technique]." In other words, these two goals could very nicely be taught at one time. First the teacher could lead a spirited discussion of the artistic elements in a painting and then elicit from the children descriptions of perhaps a similar work of art that had been brought to class for the lesson. Art Goal 8 was not attempted in any unit for Early Primary.

In Early Primary Music, there were 3 educational goals never attempted. These are goals 3, 5 and 6. Goals 3 and 5 are skill goals. Number 3 directs that the child "explores differences in timbre of instruments and voices" and the Foundation Document offers the suggestion of having the child compare the sound of wood, string, metal, skin and vocal timbres. Here the teacher should have presented a few rhythm band instruments, such as triangle, cymbals, rhythm sticks, bongo drums, and perhaps a stringed instrument such as a ukulele. The voices of the children could be used for easy comparison. This does not require a high degree of musical training on the part of the teacher. I suggest that this skill level was within the ability level of most generalist teachers, I think. It is surprising that none of the units included this skill goal. The other skill goal never attempted (goal 5)
is for representing music through simple notation. Goal number 6, which is a knowledge goal, was the other goal which was never attempted. This knowledge goal is actually aesthetic education. The directive for this goal in the Foundation Document states "the child communicates personal ideas through music" and the example given suggests that the child "represents personal ideas and images through singing and playing simple rhythmic and melodic instruments."

In both Music and Art the lowest number of activities recorded are for the knowledge goals which, for Music are 6, 7, 8; and for Art are 7 and 8. This fact reveals that critical thinking, which was one of the main purposes of this new Year 2000 Curriculum, is not being taught - at least not in the Fine Arts Strand for Early Primary.

Later Primary Graph - Figure 9: The graph which represents the data for Later Primary appears as Figure 9 on the following page. This graph reveals how few attempts are made to include Music in the daily activities of these children. Later Primary children are usually 7 or 8 years of age and it is quite evident (when comparing this graph to the previous one for Early Primary) that there is a sudden decrease in the amount of Music offered. Art is included much more frequently than Music.
Figure 9

Later Primary

[Graph showing number of attempts by goals for 'Art' and 'Music']
As indicated in the Master Grids for Music and Art, there were 160 possible opportunities to include these subjects in 10 Later Primary units. But there is a vast gap between the attempts to include Art and Music. Possibly, the explanation for this might be that the teacher believes that the children are already learning Music from an itinerant specialist. To establish the causes of this wide variation in artistic learning opportunities for children, further research should be undertaken regarding teacher motivation. I believe it is likely that the teacher does not try to include Music because she feels uncomfortable with Music and does not want to risk being observed having a poor lesson. Art is a more silent activity. In addition to this, an entire group or class cannot be judged simultaneously during Art. In order for a supervisor to ascertain whether children have grasped certain artistic techniques, a supervising principal often looks at each child's art work and assesses them individually.

While, on the other hand, for Music, it is all too common for a teaching situation to be assessed while children are in the early stages of rehearsing for a performance or learning a musical piece. It is immediately obvious, even to an "untrained ear", if the children are not performing in a synchronized fashion, or
if they are singing out of tune, or are not "together" when they are chanting or singing. Perhaps, what is less obvious is the fact that they are developing reflexes while playing, and throat and diaphragm muscles while singing, which require a continuum of practice before their control becomes "second nature". Of course, the creation of Art also requires good physical reflexes - dexterity with certain muscles of the hands particularly - and a high level of coordination, but this is less immediately obvious than it is for Music, which is frequently a performance. Children like to perform and need this type of activity both as a learning opportunity and as recreational time in their daily lives.

When planning for Art, the knowledge goal number 8 is the one least attempted. This is essentially artistic appreciation or, some educators refer to it as aesthetic education. For this goal to be achieved, children are to be engaged in active discussion regarding the "subject, sensory and formal qualities" and also the "method and techniques" which were used in a work of Fine Art. One can deduce from the graph, that most teachers recoiled from attempting such lessons. Perhaps, if they had a better background in artistic appreciation themselves, they would have less hesitation including this particular knowledge goal when planning their thematic units.
It is somewhat disturbing to note that for Music, goal number 5 was not attempted by any teacher in any unit for any level. Goal 5 is a skill goal and is for simple notation and music vocabulary.

To give an indication of how simple this goal really is for Early Primary, I will quote the definition in the Foundation Document, which gives an example "high/low placement on staff". In other words, the note names did not have to be learned, but merely the concept of high notes being on the top lines and low notes being on the bottom lines. Even the youngest child is able to understand the concept of a "rest". Children could quite easily be taught these very simple concepts by dramatizing the music and pretending to be a high note or low note. When they are marching around the teacher could call out "REST" and have the children stop moving and count silently for that brief time.

If teachers had a little more musical background they could teach simple theory without having to sing by themselves (which seems to be what many teachers fear having to do). Certainly, generalist teachers could benefit greatly from more music education subjects in teacher education courses at the universities.

While it is true that generalist teachers (and the children) would benefit greatly from having specialists
assist the teachers in teaching or planning lessons for the Fine Arts subjects; it is also true that this is not always possible for a variety of reasons. One of the more obvious reasons is the financial costs which this would entail and whether the school district has the capability to pay for this extra help. Other reasons might be the lack of availability of this type of highly-trained specialist teacher.

Therefore, it is desirable; indeed one might even say necessary that teachers make efforts to become responsible for their own training in these subjects. Surely there is some means of teaching aesthetic education in Art and Music, particularly in courses which stress how the enjoyment and appreciation of these Fine Arts could be developed. Once again, I would like to stress that I am sympathetic to teachers who lack confidence but it does appear that they are not trying very hard to accomplish the goals that are included in the curriculum for the appreciation and enjoyment of experiencing these arts for their own sake.

The main thrust of this Year 2000 Curriculum is to teach critical thinking techniques and it is the knowledge goals which are going to develop the critical thinking abilities of our young children. Coincidentally, perhaps even ironically, these knowledge goals are the very ones
seldom attempted by most generalist teachers. This suggests a lack of understanding of the direction and purpose of this new curriculum on the part of primary teachers.

To conclude: Teachers could be doing more to achieve the educational goals for Art and Music, particularly in the area of aesthetic education or the knowledge goals.
For the purpose of this study an interview technique often described as "semi-structured conversation" was employed.

The interviews all began with personal information to build rapport between two individuals in a situation that is sometimes a bit unnerving to the respondent. However, in the case of these interviews, I think the opposite would actually be a more accurate picture. In any case, the personal questions did establish the professional credibility and expertise of the respondent, while allowing for a more relaxed entry into the actual research questions.

The information requested was of a type of which educational supervisory personnel would have knowledge. In other words, the specialized knowledge which was required dealt with the new Year 2000 Curriculum and any problems of implementing the Art and Music portion of that curriculum within the primary years. This was considered to be knowledge which these individuals would possess.

The interviews all concluded with the opinions and suggestions of the respondents.
The Demographic Questions Guide: This simple guide was drawn up as a result of suggestions from those who were interviewed during the Pilot Study for the interview portion of this research. Those people who were interviewed, as part of the Pilot Study, felt that it would be far too abrupt to immediately launch into the difficult questions, without any sort of preamble. They also thought it might seem a bit rude to rush in with difficult questions to such a group of respondents without first having some sort of social verbal exchange.

Thus, the solution which was arrived at was to create a brief series of demographic questions which would not only "break the ice" and begin the interview more smoothly, but would also serve to establish a rapport with the individuals. This technique worked extremely well. The Demographic Guide was part of the Interview Guide and acted as an introduction to the more difficult questions.

The Interview Guide: The questions in the interview guide were designed to allow supervisory personnel to respond easily and completely. That is to say, the questions were open-ended so that the respondent could choose how much to include in their answer. If they answered with a simple "yes" or "no", then the follow-up question countered with "why?" or "why not?". However, if this did not elicit a
further answer but only a shrug, I would try to gently provoke them into answering by comments such as "Do you have any idea as to why this is the case?", or "What would your description of the situation be?" in an effort to show them that I was sincerely interested and that their opinion was valued by myself. Such questions usually got responses in those few cases where individuals were obviously hesitating to express an opinion of any sort.

As the interviews progressed, frequently an open easy conversation took place, and with such "give-and-take" information was freely forth-coming. It was my intention to create an atmosphere which would be conducive to having a respondent be relaxed and sociable so that they would be willing to answer the questions as completely and as honestly as possible.

This was why the interview guide was so important to the success of these interviews. By placing a copy by my right hand, and handing them a copy to follow, they knew that more was expected of them than a monosyllabic answer. When they could see that there were more questions following the one they were on, or that there had been a "follow-up" question created, they became less inclined to be extremely brief in their answers and more willing to engage in a lively discussion of the topic. Once they understood that I was willing to enter into such a
discussion, they seemed quite eager to participate.

Therefore, the interview guide permitted the interview to flow smoothly from one topic to the next, but also allowed for probing and clarification where helpful. The Demographic Guide and the Interview Guide have been included as Appendix B.

When it had been decided what the questions were to be, these questions were then partially memorized to help establish an aura of professionalism and to facilitate ease of delivery. This also helped to keep the continuity of the interview smooth. Thus, I was able to keep the interview from drifting without breaking away from the "conversation" to look up the next question. I discovered that in interviews with "elite" respondents such as these, they like you to be fully engrossed in their replies.

Selection of the Sample

Identification of the Target Population: It was decided that the individuals most capable of shedding light upon the question which this research was designed to answer would be those administrators and supervisors who were in the Fine Arts. In fact, most of the District Principals and Fine Arts Coordinators had, themselves, come from the
ranks of the teaching profession and so they would understand not only the perspective of the administrators, but also the viewpoint of the professional teacher of subjects in the Fine Arts Strand of the new Year 2000 Curriculum.

Therefore, having decided what positions the people were to hold in the educational system, it only remained to decide which administrators were to be approached. It was decided that the target area would be all school districts within the lower mainland of British Columbia. There are thirteen school districts within this area. I decided to add two more districts to the possible list of participants because it would add to the data base and make the research more meaningful. The districts that have been included are all within a distance which, conceivably, a person could commute between daily to teach in Vancouver. Admittedly, the furthest points of Abbotsford, Mission, Squamish or Sechelt would take considerably more driving time than, for example, Richmond. But, there are individuals who do commute to these locations daily to teach and so I considered it would be appropriate to include these districts in the area from which to recruit the target population of respondents for these interviews.

A target population of 15 school districts was
identified. A letter was sent to each of these districts to request the cooperation of whoever was supervising the Art and Music within the elementary schools of the district. Previously, these supervisors or consultants were called "Fine Arts Coordinators". Since the new curriculum came into being most of them are now called "District Principal" for a certain area of the district or for a particular portion of the curriculum, such as Music.

Before I mailed these letters, I checked with the receptionist at the school district to make certain that I could address the person by his or her correct title. I also enclosed with the letter a few sample questions, plus a copy of the consent form which they would be expected to sign. This was done because I was fearful that they might refuse to be interviewed if they had any misapprehensions about the questions they might be expected to answer. I imagined myself in their situation and so I thought it would be better to allay their fears (even if unspoken) by simply showing them sample questions beforehand. Also, the Consent Form was enclosed because it stressed the fact that their conversation would be kept confidential. It is my belief that this had a positive effect upon my gaining admission to see these important people. The letter also informed them of when they could anticipate my telephone call to set up an appointment.
This procedure was time-consuming but it paid off. By the time I telephoned them, about ten days later or more, the recipient of my letter had had time to think about the request, possibly even contacting other colleagues to discuss the advisability of granting an interview. Thus, when I telephoned, the call was expected and frequently accepted. Usually, if I was able to get this far into the contact, there would ensue a lengthy discussion over the phone regarding the research. Often these calls took about 40 minutes or more while they tried to decide whether or not they would give me the interview. In other words, they interviewed me, on the telephone, before they would consent to be interviewed by me for this research study. I found these phone discussions to be very fruitful because I kept a shorthand pad beside the phone and made notes as to their areas of emphasis, special phrases etc. that might be useful to bring up later at the interview (if it was granted).

From the target population of 15 school districts, 12 districts participated. One extremely large school district had a separate District Principal for Primary Fine Arts and another District Principal for Music for the entire district. Both of these District Principals kindly granted me time for interviews, precious time taken out of their extremely busy schedules.
In total, 17 interviews were conducted because, in 4 districts other consultants were informed of my research and were invited to participate in the interview by the administrator with whom I had made my interview arrangements. They were very eager to share their experiences with integrated themes and their professional opinions regarding not only this new Year 2000 Curriculum but also other types of integrated subjects with which they were familiar.

The school districts which were invited to participate in the study were Abbotsford, Burnaby, Coquitlam, Delta, Howe Sound, Langley, Maple Ridge, Mission, New Westminster, North Vancouver, Richmond, Sunshine Coast, Surrey, Vancouver, and West Vancouver. Twelve of these districts participated in the study by granting interviews. There were various reasons that three of the districts did not participate. In one case messages were left repeatedly from early October to December. As there was no reply either by phone or by mail to my requests, I was unable to include that district in the study. One of the districts refused to grant an interview, and, because one of the districts took so long to agree to be interviewed, there was no more time as the study was closed off in early December.

However, the districts which did participate were
extremely cooperative and a large amount of data was collected. The conclusions and suggestions which were derived from this study were based in large measure upon the data gathered from the twelve districts interviewed.

Procedure for Interviews

The interviews were conducted during the period from early October to early December. One factor which made this time of year appropriate for conducting this research was that, because the school year had recently begun, the problems of staffing and the issues and opinions that might have been stated at that time would still be "fresh" in the memories of the respondents.

All of the interviews were held at locations which were chosen by the respondent, usually their own office, or possibly a boardroom if more than one person was attending the interview. In all cases, I allowed the respondent to choose a time most suitable to their busy schedule and I made myself available to be there at their convenience. Most of the interviews took about one hour, although several exceeded this time. In a few cases the interview took about 30 minutes. It was usually difficult to schedule more than one interview per day because of the
extensive traveling involved and also because of the constricted timetables of the respondents. All of the interviews were tape recorded with the knowledge of the respondents. In every case a consent form was signed before the interview began. In those cases where more than one person was participating in the interview, a Consent Form was given to each of them. I began the interview when the respondent appeared to be ready to begin. In no case was the tape recorder put on until after the respondent was informed that I was about to start taping the interview. No interview had to be terminated because of a respondent's wish to withdraw. All the respondents were extremely cooperative and freely answered all the questions which were put to them.

After each interview I listened to the tape to see if there were any problem spots which I had not sensed at the time of the interview. I also noted on a coding observation data sheet, which I had created for this purpose, any special emphasis or intonation which changed the emphasis of a particular issue or problem. If I detected anything unusual, I made a note of it for subsequent interviews. (Marshall and Rossman, 1991.29)

In order to protect the confidentiality of the respondents, all of the interviews had an assigned number and the key was kept separate from the tapes.
Overview: The basic research questions being addressed in this study were first, to discover whether the educational goals for Art and Music were being achieved when these subjects were integrated into the overall curriculum through the use of themes or thematic units; and second, to identify factors which may have had an affect upon the current implementation of the Year 2000 Curriculum.

To obtain that information, interviews were held with administrative personnel such as Fine Arts Coordinators, District Supervisors of the Visual and Performing Arts, Consultants, and other administrative personnel who are responsible for curriculum implementation and who also supervise teachers. Seventeen interviews were held with personnel from 12 school districts of the lower mainland of British Columbia. This chapter will present and interpret information obtained from these interviews.

Whenever possible, excerpts from interviews have been used as examples of the main issues under investigation. Such remarks will be identified using the code system to protect the identity and the confidential nature of this
investigation. The code which was devised by this researcher uses a combination of numbers and letters. The number designates the district and the letter refers to the actual respondent within that district. Because some of the districts provided more than one interviewee, I chose this method to indicate which respondent had offered certain comments.

The numbers were allocated to the districts in the following manner: 15 small pieces of cardboard were cut identically. A number was written on each piece. These were then placed in a paper bag and shaken. A friend drew the slips from the bag. As he did so he told the number which was on the piece. A list of the school districts of the lower mainland had been typed. As each number was drawn I wrote that number down beside the name of a school district. I started at the top of the list. These districts were then rearranged according to the numbers which had been given to them.

Then I went through the field notes of the interviews and in those cases where more than one person had been interviewed I assigned a letter to each person. This letter corresponded to the order in which I had first spoken to them in the course of the interviews. For example, the second person in an interview would be given the letter "B". The code might appear as 13:B, which
would represent District 13 - and these remarks would be attributable to the second person who participated in the interview.

Of the 15 districts approached, 12 participated in this study. There were 17 respondents from those 12 districts.

The districts were initially contacted by mail and their cooperation was requested. Those which participated in this study were Abbotsford, Burnaby, Delta, Howe Sound, Langley, Maple Ridge, Mission, North Vancouver, Richmond, Surrey, Vancouver, West Vancouver.

Demographic information: Ten females and seven males participated in this aspect of the study. There appeared to be no differences in response according to gender.

All of the respondents had been in the teaching profession for at least 10 years while 2 of them were due for retirement at the close of this school year. The majority of these individuals had over 20 years of experience. Their comments, therefore, were deemed to be valuable to this research project.

Research Question One: "Have the primary teachers in your district enthusiastically integrated Art and Music into their curriculum?"
Answers:
no - 5  yes - 5  partially - 2  "enthusiastically" - 3
Definition of "partially": refers to the fact that teachers are either:
A) not teaching everything through integration, just certain subjects or,
B) only integrating occasionally.
Resistance to the concept of integration was reported in 4 districts or, in other words, one third of the districts in the lower mainland. (1:A, 5:A, 7:A, 9:A)

Research Question Two:  "Do they teach through themes?"
Answers:
no - 0  yes - 5  partially - 7
Partially was usually described as units without music. Frequently music is not attempted by generalist teachers. The "yes" answers were from (6:A, 10:A, 8:A, 12:A, 2:A).
The "partially" answers were from (11:A, 1:A, 4:A, 5:A, 7:A, 9:A, 3:A). The fact that not one respondent answered "no" indicates the curriculum is being well received.

Research Question Three:  "In your opinion, ___________, are the goals for Art and Music being satisfactorily achieved when teachers teach through themes?"
Answers:  Yes - 1, No - 12, partially - 2
The "yes" answer was from (8:A)
The "partially" answer was from (9:A, 9:B)
The "yes" answer was given by a district which has for years had one of the strongest Fine Arts programs in the province. However, the one which answered "partially" indicated that the answer was "Yes" for Art but "No" for Music. However, when I followed this up with an enquiry regarding what the goals were, it was admitted that the teachers were quite unfamiliar with the Foundation Document and had never seen the expanded goals to which I was referring in this research study. This was a common problem with many of the respondents. They had not seen the goals, nor had they ever had access to the Resource Document.

However, it is the number of negative answers that give insight into the success rate of this style of integration, at least as far as the subjects of Art and Music are concerned. The success ratio of 1 to 12 is an extremely low success rate for goals achieved. This indicates that the probable success rate is less than 10 percent.

Respondents indicated that there had to be a new system of evaluation developed because, if teachers are to use the previous methods of evaluation, the score will
tend to be rather low. One respondent indicated that their district personnel were working on developing just such a new standard of assessment and were going to present it to the Ministry.

But, what is remarkable in terms of this study is the correlation between the quantitative analysis which was done prior to the interviews and the data which emerged from the interviews. The quantitative analysis of the thematic units which had been collected gave a clear indication of the success rate of meeting the expanded goals of the Year 2000 Curriculum. The graphs, however, do not reflect the causes behind the results. That is why it was necessary to conduct the interviews to get a clearer picture. This new data not only validates the data which came from the quantitative analysis, but gives a more complete picture because reasons which lie behind the data are disclosed through interpersonal communication that is possible through interview-conversations.

Cause and effect statements, and the reasoning behind the previous answers did emerge when the next question was posed.

Research Question Four: "Why? or Why not?"

This question was designed to draw forth some information as to the specific circumstances which were unique to the individual speaking with regard to a particular district.
This question succeeded very well. The respondents tried very hard to give a full explanation as to why they had felt compelled to answer "No".

These answers reflected four basic themes:
1) lack of background or expertise in the Fine Arts,
2) lack of support in the form of material resources or consultant support,
3) poor planning,
4) too difficult to correlate thematic units without trivializing the arts with meaningless activities.

Every respondent expressed concern that themes are often too superficial, or forced, with the result that the artistic area of the curriculum has become shallow and without depth. This is an issue which Egan (1991) deals with, in his book Primary Understanding. Shallowness of treatment in early education does not permit the children to have deeper affective experiences which can allow them to develop to their full potential as communicative human beings. (199) Also, every respondent mentioned that most teachers lacked sufficient background in Art or Music to teach them properly within the integrated curriculum.

When the question of "why?" was put to the solitary district which had given the only affirmative answer, the reply was that the district had gone to great pains to recruit musically talented teachers as well as teachers
with a background in Fine Arts. It appeared as if this particular district was not experiencing many difficulties with this aspect of the Year 2000 Curriculum. Their problems centred around lack of funding for continuing teacher education and resources to support their programs.

**Research Question Five:** "Can you give me some examples of particularly successful thematic units in terms of these criteria: A) Art/Music content, and B) accomplishment of the educational goals, as described in the Year 2000 Curriculum?

The responses for A) were: Yes - 6, No - 6  
The responses for B) were: Yes - 2, No - 9 Partial - 1  

For A) Art/Music Content - the districts which answered "Yes" were (8:A, 12:A, 1:A, 2:A/B/C/, 4:A, 9:A); while those which answered "No" were (3:A/B, 10:A, 11:A, 5:A, 6:A, 7:A)  

For B) - examples of units which accomplished the educational goals as set forth in the Year 2000 Curriculum - the districts which responded "yes" were (12:A, 4:A); while the districts which responded "no" were (3:A/B, 10:A, 8:A, 11:A, 1:A, 2:A/B, 5:A, 6:A, 7:A). The district which answered "some of the goals" was 9:A).

Four districts volunteered the information that they are in the process of rewriting the goals. These
districts were (8:A, 2:A, 1:A, 12:A).

Most of the districts expressed doubts regarding teachers' familiarity with the Foundation Document in which the goals appear.

Research Question Six: "Do you have any suggestions you would like to offer that will help in the successful implementation of the Year 2000 Curriculum?"

Responses:
- "the unit should be developed around the arts, not vice versa." (3:A), (5:A)
- "the Art Curriculum needs to be taught separately." (3:B)
- "teachers need books of supplemental activity suggestions to flesh out musical ideas." (10:A)
- "Integration should be through a Reading Series" (8:A)
- "the Government should develop some units that are exemplary." (12:A)
- "Resource thematic kits should be developed for teachers." (12:B)
- "Regular teachers should be given educational sessions in the specialties of Art and Music." (11:A), (2:A), (2:B), (3:A), (4:A), (5:A), (6:A), (7:A), (8:A), (9:A), (9:B), (10:A), (12:A), (12:B).
- "Humanistic relating would be better than integrating." (1:B)
"Success is based on the quality of a teacher who: a) is a co-learner with the student and, b) maintains a classroom environment which must be respectful of the student." (1:B)

"Classrooms should be renovated to accommodate the style of teaching of the Year 2000 Curriculum." (2:B), (4:A).

"should have listening stations with headphones"(4:A)

"teachers should remember that the journey is more important than the end of the trip." (5:A)

"expressive dance should be used more." (6:A)

"the districts should support Music more." (9:A), (5:A), (6:A), (7:A), (10:A), (11:A),

"there should be a clearer definition of the word 'integration' because it is obscure at the present time."(7:A)

The above suggestions are given as a sampling of the ideas that were offered. These were chosen because they were a typical representation of the comments which were offered. Basically, they fall into three categories: there should be more teacher education provided, more resource materials should be made available, the overall vision of the curriculum should be made clearer to teachers.

Research Question Seven: "If you are especially concerned about some aspects regarding this curriculum, would you
explain why you are concerned."

Responses:
- "Themes overcome the educational goals." (7:A)
- "Art is in jeopardy when teachers teach through themes." (4:A)
- "There is too much emphasis upon teaching lessons that "fit" a theme. Not all learning experiences should be taught through themes, only those that "fit" easily." (9:A), (1:A), (1:B), (3:A), (3:B), (4:A), (7:A), (12:A).
- "The goals are not suitable and must be rewritten." (8:A), (1:A), (2:B), (7:A), (9:A), (9:B), (12:A).
- "The shallowness and superficiality of the treatment of the Fine Arts is a special concern." (12:A), (1:B), (3:B), (4:A), (7:A), (9:A), (12:B), (5:A), (2:A)
- "The Ministry should allow teachers more time to implement new curriculum because the pressure causes 'teacher burnout'." (12:A), (11:A).
- "New methods of assessment and evaluation are a necessity." (1:A), (2:A), (4:A), (6:A), (8:A), (9:A), (9:B), (12:A).
- "Different goals are wanted." (1:A), (1:B), (3:B), (7:A).
- "Themes can be too artificial." (7:A)
"Trivialization is bad." (1:B), (3:B), (4:A), (7:A),
(8:A), (9:A), (12:A).

"There is a watering down, a denigration of the
skills for Art and Music." (4:A)

"the curriculum was brought out too swiftly and with
too little opportunity for District Arts Supervisors
to have input and it was imposed too quickly." (7:A)

The special concerns of these supervisors can be grouped
into several categories which I have listed below.
- lack of government funding and resources,
- shallow, superficial, treatment of the Fine Arts
- problems from forcing the lesson to fit into a theme
- new methods of evaluation needed
- goals need to be rewritten

But, another concern which is of such paramount importance
that it overrides all the others is that of "time" or more
accurately perhaps "the lack of time" which teachers have
been allowed for planning, theme preparation and
implementation of the Year 2000 Curriculum.

SUMMARY

Every interview disclosed the information that lack
of government funding is a huge problem - so much so that
most of these administrators feel that it seriously affects the implementation of the Fine Arts Strand of the curriculum. Beyond that concern, virtually every district supervisor expressed worry and concern because of the superficial, shallow treatment of the Fine Arts subjects, which the use of themes appears to encourage. Comments such as "trivialization of the artistic curriculum" were said with great feeling and emphasis. One aspect which was mentioned repeatedly was the fact that teachers (once they have decided upon a theme) will try to force subjects such as Art or Music to "fit" whatever theme they have chosen. In some cases this becomes almost an obsession and they will go to the extent of putting alternative words (which will reflect their theme) onto tunes of little musical merit. Some of the respondents privately expressed feeling embarrassed at witnessing some of the more blatant examples of this practice.

Almost all of the districts expressed concern that the existing methods of evaluation were inadequate. Many felt that either the goals should be rewritten or new means of evaluation should accompany this new curriculum.

Finally, and probably most important of all, the issue of "time" came up repeatedly. More time is needed to implement the Year 2000 Curriculum because there is too little time for educators to meet, to plan, or to reflect.
The purpose of this final chapter is to present brief summaries of the major findings and conclusions reached in this study. The order of presentation will be as follows: first - the major conclusion which was the main focus of this study and which answers the initial question; then summary statements of the respondents, will also be presented. The value of these statements is that some of them reveal their conclusions regarding the new *Year 2000 Curriculum*. Next, the conclusions which have been arrived at as a result of interviewing the administrators will be summarized. Then recommendations for dealing with problems noted during this research will be suggested. The recommendations put forward have been arrived at by combining information from the review of lesson aids and the interviews with knowledge from my own background and personal experience as a teacher. Finally, this study has disclosed information which has implications for future research relative to curriculum implementation. These will be offered at the end of the chapter.
Conclusion to the main research question

Question:

"When themes are used to integrate the elementary curriculum in British Columbia schools, are the educational goals of Art and Music met?"

Conclusion:

It is a rare occurrence when this happens. During the course of this research, it became clear that the educational goals for Art and Music are seldom met when these Fine Arts subjects are integrated into the general curriculum and taught by including them in thematic units taught by the generalist classroom teacher. In all the districts where I conducted interviews, only three districts could tell me of classrooms where this was occurring. In every case it was further revealed when questioned more deeply that the "generalist" teacher who was doing such an excellent job was, in actual fact, not a generalist at all, but a specialist who was taking a general classroom for personal reasons and was teaching as a generalist. However, the successful manner in which these teachers were able to integrate the Fine Arts into an overall theme does show that it is possible to
successfully integrate the curriculum as the late Barry Sullivan envisioned in his report to the Royal Commission.

**Summary Statements of Respondents**

**Regarding the Integration of Art and Music by Themes:**

* "Is the content for Art met? - No! Schools are abandoning disciplines in order to integrate." (3:B)

* "If the thematic unit is superficial, the result is an insult to the arts." (7:A)

* "Art is in more jeopardy than music when teachers integrate through themes." (6:A)

* "With thematic integration there is a watering down, a denigration of skills." (4:A)

* "Language Arts or Math. are more important. Fine Arts is left to the wayside - but there is not that much going on which requires artistic skills." (10:A)

* "They are being taught piecemeal." (3:A)
* "Teachers lack the skills in their own background, to integrate Art and Music properly." (6:A)

* "Themes overcame the goals. That is, teachers became so intent on making everything match a theme that they lost sight of the true educational goals they should've been striving to attain." (7:A)

* "Music and Art are exploited to serve curricular goals." (3:A)

* "Music specialists come in so there is no integration." (10:A)

* "If you want to have any true learning take place, you must have an understanding of the art form." (7:A)

* "You can integrate Art or movement or Dance through themes. Generalists are able to do drama also, but Music needs to be taught by specialists." (6:A)

* "Embellishing it (thematic unit) with Art or Music is not teaching the curriculum as we know it." (3:B)

* "Themes can be superficial." (7:A)
"If integration is done with no plan it becomes porridge." (8:A)

"Trivialization can become a real problem." (1:B)

"True integration takes place in the minds of the children and, if it doesn't take place there, all the stuff you add doesn't mean a 'hill of beans'." (7:A)

Comments such as those above clearly reveal that there is a deep sense of frustration and dissatisfaction with the new curriculum. But, whether these feelings stem from a real disagreement with the concepts and ideas within the curriculum itself, or whether they arise from the deep frustrations which have been induced because of the manner in which the curriculum was developed and introduced is unclear. Several of the administrators felt that they had not been consulted enough prior to the curriculum being introduced. They also are annoyed at the lack of resource materials that have been made available.

However, the most troublesome concern is the lack of teacher education which has been made available since the curriculum was introduced. Such education is considered to be of critical importance, whether it is in the form of workshops, in-service seminars, or courses that have been
developed and which the teachers can attend after school.

Conclusion: When administrators, consultants, coordinators, and other supervisory personnel are not actively engaged in the planning of sweeping curriculum changes, then the frequent result is a sense of resentment. After all, it is they who have to encourage and inspire teachers to carry out the directive of the Ministry. When a new curriculum is imposed upon them without allowing them to have sufficient meaningful input, then it is extremely difficult for them to foresee where difficulties may arise and what measures to take to ensure smooth implementation.

**Major Findings**

The content analysis of the integrated thematic units produced data from which several findings were derived. Table VIII revealed that out of the 30 units, 29 had Art included but only 11 units had Music as well as Art. One unit had neither Music nor Art mentioned. Therefore, if these findings can be generalizeable to the usual units created by teachers, then only about one third of the thematic units have Music included in them. With such a
low proportion of units even mentioning Music, it is unlikely that the educational goals for Music are being met. Not only is there a large discrepancy between the amount of Art and Music in the Primary Units, the activities that have been included are clustered around a few skill goals.

For Art, these goals (2 and 4) are activities involving drawing, usually representational; while for Music the activity which is most often mentioned is that of chanting or group singing.

In Music there is no attempt to teach any of the simple notation skills.

In both Music and Art the lowest number of activities recorded are for the knowledge goals. This indicates that critical thinking skills are not being taught, at least not in lessons which use these "teacher-made" integrated units for Primary.

The interviews which were conducted with seventeen, administrators, consultants, District Principals, or supervisors provided the information upon which several major findings were based. These major findings are concerned with the achievement of the goals for Art and Music when the overall curriculum is integrated thematically. The conclusions which were the result of these discussions are listed in point form.
1. Teachers appear to be quite willing, even eager to comply with the directive from the Ministry regarding integration, but they lack resources, educational skills, and the time to meet and plan new thematic units.

2. The educational goals for Art and Music are seldom met when these Fine Arts subjects are integrated into the general curriculum and taught by including them in thematic units.

3. Art is taught by the generalist teacher who tries to integrate it into the thematic units.

4. Music is taught by an itinerant specialist who teaches her/his own music course and does not relate it to units which are in progress in each class.

5. There are instances when music is taught by the classroom teacher, but this is only allowed (by the administration) when the teacher has either been a specialist or has a musical background in music.

6. Teachers are trying to teach through themes, but only 5 of the districts gave an unequivocal "yes" while
the other 7 districts answered "partially" or "some of the time" to the question, "Do the teachers in your district teach through themes?". However, the data generated by this study does indicate that the directive to integrate the Year 2000 Curriculum is being followed and that the variation in compliance is due to teachers adjusting to the new style of teaching. Also, it is difficult because resources to help them implement the new curriculum are in extremely short supply.

7. Generalist teachers lack the educational background to achieve the artistic goals for Art and Music.

8. The educational goals for Art and Music are not being achieved when they are taught in thematic units by generalists. However, in some districts, specialists who had been teaching music decided that they would rather have their own classrooms than travel about the district. In these situations, where these teachers have a strong Fine Arts background, the units were very successful in achieving the artistic educational goals for both Art and Music. In fact, the names of some of those units were given as examples to show the new curriculum
can work under the right circumstances.

9. Teachers feel unsure of their capability to teach the subjects of Art and Music in a goal-directed fashion because of their lack of educational background in these specific areas.

10. Almost all classroom generalists feel apprehensive about teaching Music and prefer to leave it to the specialist.

11. Most classroom generalists make an attempt to teach Art but they hesitate to make any attempt to teach Music. Apparently the reason is that there is a greater sense of personal exposure or risk-taking while teaching Music. Evidently teaching Music is considered, by most generalist teachers, to be a "performance" which brings out fears similar to those caused by public speaking. Art, on the other hand, is less feared because there is less likelihood of being embarrassed before an "audience".

12. Many teachers have not attended any in-service program pertaining to integrating Art and Music thematically into the current curriculum.
13. Teachers are not using the resource manuals because there has not been an effective distribution of this government published booklet.

14. It is more important for classroom generalists to have access to a Resource Teacher for Art because it is not taught by specialists.

15. New methods of evaluation are required. (1:A)

Conclusions regarding Attitudes or Viewpoints of Teachers:
The role of the generalist teacher is extremely complicated with the new curriculum - specifically as a result of the directive of the Ministry to integrate the curriculum by themes, which are to be used for all teaching.

Teachers have become confused because they have been told that the new curriculum is child-centred and no longer content-centred. Most primary teachers happily endorsed this philosophy as being based on sound educational principles.

However, no sooner had they accepted this philosophy than they were informed that everything must now be taught through themes because the entire **Year 2000 Curriculum** was to be integrated and the Ministry of Education wanted this
integration to be achieved through the use of themes. Most teachers, particularly those with little experience felt a sense of confusion at these directives. A comment from teachers was, "Well, is this curriculum child-centred or is it still content-centred - but this time in the guise of themes?".

As the process of implementation continued the choice of themes became all-important.

Not all educators agree with this practice, because, realistically speaking, young inexperienced primary children are not able to plan themes or thematic units which will fulfill the educational criteria shown below. Egan, (1991,201)

A. achieve the educational goals in all subjects.

B. prove interesting or exciting enough so that the unit will last long enough for the teacher to successfully teach some of the more subtle goals of the Fine Arts.

C. can be broad enough so that there is room enough to introduce new learning concepts and skills in a variety of subjects such as Mathematics, Social Studies, Language Arts, Dance, Physical Education Science, Art and Music.

Frequently this focus upon themes has turned the focus away from the curriculum being child-centred. Also, this concentration upon themes seems to have turned the focus
away from the subjects or disciplines as well. There is real confusion in the minds of the teachers who feel they must focus or concentrate upon creating themes through which to teach all the subjects. They are not certain that the curriculum is child-centred anymore; some of them privately feel that it has become theme-centred. Teachers find that some subjects, such as Art and Music, do not fit and are forced into a mold for the sake of conformity.

The plight of generalist teacher is that they must now face up to a task for which they were not sufficiently prepared, particularly in the subjects of the Fine Arts Strand which, formerly, were taught by specialists.

The teachers are striving to fulfill the directive of the Ministry. Nonetheless, there is resistance within some school staffs. By and large, however, they are trying to join everything together - at least semantically. Thus, if a song has a word, or phrase that is echoed in the title of the theme, then the song is used whether or not it has educational or artistic merit. The situation for Art is worse. Children are told to somehow interpret through their drawings whatever the thematic lesson is, so that there is evidence of integration when these drawings are displayed in the room or halls.

Almost all children's art has become focused on making drawings that will extend the thematic topic in
some way. One result of this could easily be that children will begin to dislike Art intensely. Why? Because no longer is it "fun", nor does it come from the child's own inspiration. It has become a job. Children have become illustrators and are told to illustrate or make drawings for virtually every subject within the curriculum. They are asked to draw pictures to depict arithmetic problems, to illustrate Social Studies booklets, to illustrate Language Arts stories, to draw pictures of people running, jumping or whatever the appropriate thematic activity is for Physical Education, to illustrate a Science lesson and, of course, for Art lesson - draw yet another picture of the theme or project.

It is easy to sympathize with the generalist teachers who must, somehow, tie everything together: but, we also must have compassion for these small children who feel they must illustrate everything! Of course, the artistic goals are not being achieved. The Ministry refers to this as Aesthetic Artistic education. In the opinion of this researcher, such euphemisms merely obscure the truth which is that Art is being turned into a chore in the interests of creating the illusion that all subjects have been integrated within the self-contained classroom of the generalist.

Music is treated similarly because it also can quite
easily be used as "window-dressing"; and children can be made part of a pretense at musical participation in performances where only a few "best voices" are heard while the less capable children are used to hum or create some other type of accompaniment which involves little real musically aesthetic education.

**Conclusion:** Generalist teachers are trying hard to integrate through themes but, because of their lack of skill and expertise in the subjects of Art and Music, the extended goals of the *Year 2000 Curriculum* are not being achieved.

**Conclusions**

First Purpose of this Study - Research Question One:

From the findings presented above this study concludes that the educational goals for Art and Music can be achieved when thematic units are used to integrate the curriculum but only when certain conditions exist. These conditions are that the teacher:

A) is a specialist in Music

B) has a great personal background in Art and Music

C) has a degree as a Fine Arts Major
However, when a classroom generalist who lacks such an artistic background integrates the curriculum through themes, then the artistic educational goals are rarely met and, in fact, are frequently not even attempted.

Second Purpose of this Study

To Discover Factors which may have influenced Curriculum Implementation: This study further concludes that the implementation of the Year 2000 Curriculum has been hampered by unforeseen factors, which have had a profound impact upon the implementation of this curriculum.

There is a wide discrepancy between the curriculum-as-planned and the curriculum-as-practiced.

An example of this profound impact is that the idealistic concept and central thrust of this curriculum has often been thwarted by the Union Contract which was negotiated at precisely the same time this new curriculum was published and introduced to the school districts.

Union Contract negotiations dictated terms which dramatically affected implementation of the new curriculum, particularly in the area of integration of the subjects of Art and Music. The concept of integration was the area which was most affected by the fact that the
newly-created teachers' union bargained for an hour per week for each primary teacher to have for preparation. The decision of how to create this hour of preparation time was left to teachers who decided to use itinerant music specialists to free the generalist classroom teachers.

At that point Music became the subject that was less integrated than any of the others. However, the educational goals for music were well taken care of because the specialists taught a core music course which covered the educational goals for music. Art, on the other hand, was left with the generalist teachers who have tried to integrate it into the overall curriculum.

There is no way that the Sullivan Royal Commission, which was appointed in early 1986, could have foreseen that teachers would be given the right to form a union. The Sullivan Royal Commission published its curriculum in the Spring of 1988 and, coincidentally, teachers were given the right to unionize in June of 1988.

Seemingly undeterred by this change of circumstance and, perhaps not realizing the possible impact which this new labour union could have upon the new curriculum, the Minister of Education decreed that, as of September, 1989, the new curriculum was to be implemented by the schools of British Columbia, beginning with the primary levels. Union negotiators continued working to draw up the first
union contract for teachers and thus, before the schools opened in the fall of 1989, the new curriculum's direction had already been altered because of this initial union contract and the new rules for hours of employment which had been part of the bargaining process and which, coincidentally, dealt with time allotted for lesson preparation etc., and how that time was to be created.

The decision was made to use itinerant music teachers who would travel to various schools and when they took the class for a music lesson, the regular teacher was free to attend to other duties, such as lesson preparation. But, the question arises, in my mind at least, of what will be the outcome if, in the next round of union negotiations, the teachers decide that they want to use a different approach, for example a different subject - such as Science - to create the time which will allow the regular teacher to leave the classroom? This could alter the format of this integrated curriculum again.

In other words, before the first primary classroom had even gotten the chance to implement the new directive, far-reaching changes in policy had irrevocably altered the chances of success of the Year 2000 Curriculum, and its new mandate for total integration of subjects in primary.

Insofar as complete integration of the primary program was concerned - only those few primary teachers
who already had expertise in teaching Music and Art to young children, or who had a strong educational background in both of these subjects, or who had a degree in Liberal Fine Arts before entering the teaching profession - only they were able to fulfill the mandate of the Ministry of Education pertaining to the integration of Music and Art into the general curriculum for the primary levels.

Recommendations

This section will discuss several recommendations which pertain to the integration of the subjects of Music and Art in the Year 2000 Curriculum.

1. Resource materials, especially teacher manuals, should all be given a very careful analysis to ascertain whether they are worthwhile, adhere to the directives of the Ministry, and whether they are "teacher-friendly". For the latter consideration, perhaps a group of teachers could review materials and decide if they are suitable. If materials are "teacher-tested" before orders are placed, then considerable money could be saved, or spent more wisely on lesson aids that do not cause frustration, and which teachers like and will use.
2. The teacher training institutions - S.F.U., U.B.C. and U.Vic. - should develop courses in the artistic appreciation of Art and Music. These courses should be a mixture of one part appreciation, one part research study, and one part methodology for how to teach children an appreciation for these art forms. This course should be worth a 3 credit value.

As the situation is now, teachers appear to be unable to give even the most basic lesson in Art appreciation or even to lead children in a discussion related to the enjoyment of Art. I believe that offering such courses on the appreciation of Art and Music would be a very good way to encourage teachers to accept more responsibility for their own education in these subject areas. Perhaps the course should be made mandatory. Then teachers would at least be able to teach their own artistic appreciation and might develop a greater sensitivity as to how to incorporate such lessons into their own thematic units.

Also, the universities which have teacher education programs should make it a prerequisite to entering the elementary teacher programs for applicants to have some basic course in both Art and Music. These courses could be taken concurrently with whatever program the student is enrolled in, but the student should not be allowed admittance to the student teacher education program.
without having received credit in approved prerequisite courses in the Fine Arts, particularly in Art and Music. This is not an unreasonable suggestion because there are many other prerequisites that students must have before they can enter university programs. If student teachers wish to teach young people an integrated curriculum, then it is essential that they know more about the subjects of Music and Art than they do at the present time.

3. New school buildings should be designed to reflect the multi-subject nature of the Year 2000 Curriculum. Classrooms should be much larger with a semi-enclosed area in the center. This central area should be capable of being completely closed for sound-proofing purposes. In this way noisy activities such as drama, dance, music, could be carried on without causing excessive distraction to more quiet classes, such as the creative writing group. This central core should be capable of storing in its cupboards resource materials, audio-visual aids, art supplies, musical instruments, books, science equipment and so on. However, this area should be large enough for teaching music skills to a group (recorders, for example). The general classroom would still be able to continue to function around the periphery of this core. This type of a physical arrangement would help implement the integrated thematic curriculum as well as facilitate team-teaching.
4. The Ministry of Education must supply more funding for educational development of teachers. It is vital that quality in-service workshops be provided for teachers. Ongoing education is absolutely critical to the successful implementation of this new Year 2000 Curriculum.

**Directions for further study**

This study has produced findings which have implications for future research. Some of these suggestions have been listed below. However, in the previous discussion sections, there are other areas of concern that researchers might find of interest, especially those factors which have an effect upon curriculum implementation.

1. A survey to discover how many districts are giving extra support to teachers in the form of resources, workshops, or in-service training. Find out how much professional development each district is providing.

2. A questionnaire to generalist teachers to explore how they feel and react when faced with the prospect of having to teach either Music or Art. Do they have an
antipathy toward teaching these Fine Arts?

3. A survey of teachers to discover what type of resources they consider to be "teacher-friendly." Some Music and Art resource books cause teachers to be even more fearful or less confident. In other words, they hinder instead of help, which was revealed in a few interviews in this study.

4. A study to see how many teachers lack the artistic background to teach Art and Music. Enquire as to what steps they, themselves, have taken since entering the teaching profession to remedy this deficiency; or have they passively waited for school districts to provide in-service training. A sample question might be "How many have joined professional organizations for teachers?".
REFERENCES


Ball, Charles H. "Art, the Arts, and Arts Education." Arts in Education. 89:3 (1988), 31-34.


Milburn, D. "Observations on 'Going British Primary'." Canadian and International Education. 3:2 (December 1974), 134-140.


The protocol describing the above-named project has been reviewed by the Committee and the experimental procedures were found to be acceptable on ethical grounds for research involving human subjects.

Dr. R.D. Spratley
Director, Research Services
and Acting Chairman

THIS CERTIFICATE OF APPROVAL IS VALID FOR THREE YEARS FROM THE ABOVE APPROVAL DATE PROVIDED THERE IS NO CHANGE IN THE EXPERIMENTAL PROCEDURES
Appendix B

Introductory Comments:

"Today I would like to ask you a few questions relative to your knowledge of the new Year 2000 Curriculum. I am particularly interested in the integration of Art and Music within the curriculum. The questions will be specifically concerned with how these subjects are now treated within the primary years, since the Ministry of Education has indicated that learning should be structured around themes and many primary teachers are now using integrated thematic units to teach the entire curriculum."

Section 1: Demographic Information

1. Would you please state your title or job description.

2. Briefly, could you tell us about your areas of responsibility?

3. How long have you been doing this?

4. If you were to categorize yourself as a specialist in any particular area of the subjects within the Fine Arts Strand, how would you categorize yourself?
INTERVIEW GUIDE

1. Have the primary teachers in your district enthusiastically integrated Art and Music into their curriculum?

2. Do they teach through themes?

3. In your opinion, are the goals for Art and Music being satisfactorily achieved when teachers teach through themes?

4. Why? or Why not?

5. Can you give me some examples of particularly successful thematic units in terms of these criteria?
   (A) Art/Music content
   (B) accomplishment of the educational goals, as set forth in the Year 2000 Curriculum?

6. Do you have any suggestions you would like to offer that will help in the successful implementation of the Year 2000 Curriculum?

7. If you are especially concerned about some aspect regarding the curriculum, would you explain why you are concerned?
Appendix C

SAMPLE TRANSCRIPT OF INTERVIEW (ANONYMOUS)

INTERVIEWER: __________, would you give us your title and tell us something about your job so that we can understand more about your position here?

RESPONDENT: Certainly, June. My title is Director of Instruction and I'm responsible, in the district, for Visual and Performing Arts, so that includes music, art, drama, dance. I also have responsibility as the administrator for our District Consultants -- so, for the people who are in the schools, working with teachers, in primary, intermediate programming, gifted and talented, and so on. I also am responsible for one quarter of the district when it comes to staffing the schools. I have been in __________ for 4 years in this same role, although the job has added new dimensions each year; and I have done this kind of job in two school districts previously, in __________ and in __________, that would make a total of approximately 14 years. If I were to categorize myself as a specialist, which I still would, my background is music, instrumental and choral.

INTERVIEWER: Well, that's very interesting. Now, we'll get into the central core of the interview, unless there's something else you wish to add about your interests.

(pause)
This is regarding the Year 2000 Curriculum, which was implemented in 1989 and is shortly to go up into the intermediate grades.

QUESTION 1: "Have the primary teachers in your district enthusiastically integrated Music and Art into their curriculum?"

RESPONDENT: It depends on the school, June. I think that, certainly, they have worked at
integrating, relating; but our Music Curriculum is taught by specialists -- not in total, but certainly in the intermediate grades it is. In the primary grades, there are some people who are teaching their own music. All of them are teaching their own art in the primary grades and there is fairly consistent agreement that the thematic approach is valuable, as long as they are teaching the skills of the arts as well. But, I would say that they have relatively enthusiastically embraced the idea of themes.

INTERVIEWER: Um, Hmm. You mentioned the skills. You said that they use themes as long as it teaches the skills. However, if the themes don't teach the skills, what do they do - stop and teach the skills?

RESPONDENT: No, I think they have tried to find themes, or be involved in themes that they could, in fact, relate to their area comfortably and meaningfully. But, where the school or the division has not done that, then they have taught Art or taught Music in, I guess, a more traditional format.

INTERVIEWER: Umm, Hmm. Well, we're up to question number 3 already. This is going along quite nicely.

RESPONDENT: I can give you more detail, if you'd like, June. Would that be helpful?

INTERVIEWER: Yes, it would, actually.

RESPONDENT: Do you want me to deal primarily with Art or Music?

INTERVIEWER: Well, I'm a music teacher, so I understand more about the music answers; but I'm gathering information regarding art as well. But, I'm interested in the music.

RESPONDENT: We've had a lot of discussion and there is a fairly comfortable relationship that exists in the schools between the specialists and the general classroom teachers in terms of how the specialists relate to the classroom
teachers and they have tried to be consultative when they're planning themes, involving the specialists in those themes. Now, of course, you're going to find all sorts of varieties of that statement. We've got 37 elementary schools and you can find 37 slightly different variations on that theme. But, I think that the music teachers have, generally, embraced the concept of the fact that children do not learn Music, or Art, or Phys. Ed. or anything in isolation and that, whatever they can do to relate their subject area to what's going on in the rest of the classrooms in that grade level or in that primary division will be helpful for the children. Where they have, again, consistently said "No." is when a theme doesn't provide any material that is meaningful or is something that they can relate in a way that does enhance the teaching of the skills of the arts. For example, a unit on birds and simply singing songs about birds or drawing a picture of a bird is.....I mean, they simply wouldn't do that. But, if they could find a song, for instance, for a Grade One or a Grade Two classroom of "Bluebird, Bluebird"; talk about the birds -- why a bluebird's a bluebird. You know, that kind of thing, dancing the song and play the game associated with it -- fine! And in art, if that were a picture of a bluebird that related to the music class and, also, related to other subjects and, if everything else were related and it was teaching form or line drawing or colour or something like that, then they would do that.

INTERVIEWER: Umm. Hmmm. Well, this is the problem that some of us have found when we've been looking at thematic units -- that they'll find a title somewhere in a book and just use that song because there's a word in a song title that relates to the theme.

RESPONDENT: I think it's more common when it comes to the classroom teacher because they're in the situation and I think Art is in more jeopardy than Music here because, in our system at least, they are for the most part generalist
teachers with minimal background in visual Art compared to the specialists that we have in Music. So there is more likelihood that a classroom teacher would make some judgements that probably, to an Arts specialist, would not be viewed as being "on task" when it came to teaching the skills of visual Art.

INTERVIEWER: But, you feel that the teachers are more confident in the music. Hmmm?

RESPONDENT: Well, they are more confident because they are specialists. They have been hired to teach only music.

INTERVIEWER: But, if a generalist was teaching the music, would the same thing occur?

RESPONDENT: Oh, it would occur probably even more so, in terms of them making judgements about what was to be taught. The only reason there is a difference here is because we have specialists for Music. That's the only reason.

INTERVIEWER:

QUESTION 5:(A)"Can you give me some examples of particularly successful thematic units in terms of the criteria of the content of the Art and the Music?

RESPONDENT: Well, I can't say that I've seen anything that was really badly conceived, June, because when they have planned units in schools, they have planned them as a group and they have involved people in the discussion that led to the decision being made, and so whether it was on Dinosaurs or whether it was Fall or Harvest or whatever, but they found some things that were very adequate. I'll use the example that's most recent in my mind right now, which is the Harvest theme. school did that and they did autumn colours in their art classes. They did leaves and they did crops in fields and so on, so that they were gaining skills of colour but, also, in more upper grade classes, they were doing
perspective and so on. In Music, Kate did a whole number of things that were mostly circle and line dances so they were doing "Dance" but they were also looking at it from the perspective of, that this time of year a festival is associated with the Harvest. They used those kinds of themes and they had a little drama that was associated with it when it was the final, the culmination of this unit, which was about five to six weeks long. When Kate did the Music for it, it was conceived (and she's a very skilled teacher) so that what she chose was totally related to the theme and yet advanced the causes of her program at that point in time. With regard to the Art -- again, this is an unusual example because our previous Art Helping Teacher is a teacher in that school so Susan gives lots of help and direction to teachers in that school.

**QUESTION 5:(B)"Can you give me some examples of particularly successful units in terms of accomplishment of the educational goals as set forth in the Year 2000 Curriculum?**

**RESPONDENT:** I guess I'd have to ask which goals specifically, June, are you referring to here, or to which this question is referring?

**INTERVIEWER:** Well, I didn't bring my, uh -- it's the one interview I didn't bring my Foundation Document to, but the Ministry has set out some descriptors there of what children should be doing by Later Primary and, as I recall, by Later Primary they should've found their "singing voice", to a certain point, and they should enjoy singing, and be enthusiastically participating and they should be using simple rhythm instruments and ostinato and, uh...... I'm sure you remember these things as I'm bringing them up.

**RESPONDENT:** Yes. Oh, I remember them. I just was wondering if, specifically, there were some that you were aiming this question at, such as individualization of program -- you know, that kind of thing, June. But, generally, let me answer the question, then. If we're talking about each student working to the
maximum of their own potential, which I think is probably the crucial goal of the whole document, then I think we're meeting that to varying degrees of success; probably less so in Music, because Music tends to be taught as a group activity. I think more so in Art, even though it may not be taught by specialists; but I think that teachers of Music have a lot to learn about individualizing instruction or maximizing the potential of each child because we do tend to think of things as everybody will do this at the same time and, onwards it goes and so on.

INTERVIEWER: Something that has come to my mind several times, especially when I've been reading thematic units -- they'll try to have a Music Center, and I often wonder how they have the children all over the room, and some at a Music Center happily composing, or singing, or making noise on their instruments -- and you can't help but wonder how the children in the next Center are managing. This is just as a teacher this comes to mind -- the distraction could be a problem. Maybe some teachers have learned how to deal with that.

RESPONDENT: I don't think many have: and I don't think that many will. Personally, I think that's the big difficulty in this whole thing for music, June.

So, I interpret individualization in music as being something else -- that there is opportunity to work at Centers but, if it were my classroom I'd have to conceive it as a classroom which was organized around, for instance -- a listening station where they might put on headphones; where they might have a research station, or an experiment with quality of sound so that you might have vibrations, you know -- sort of a Science Station related to music, physics of sound. In Art, I think it would be -- well, I think Art is much more easily geared toward the individualization process, dealing with each child as the class goes on. I think it's much easier because there is an opportunity, while you're working, to walk around and deal with them, to work with them, to move them in certain directions or ask them questions that
will help them think about what they're doing.

Whereas, in Music, where it's active and usually perceived as a group activity, it's much more difficult to do that because there is noise, sound produced by most activities you'd undertake in a Music classroom. So, there are varying degrees of achievement.

Well, I think the teachers are meeting that in Music classrooms by, for instance, a Grade One class tried here that in the course of a week, that they will have heard every child individually in that week.

There certainly has been, in our district, a great deal of discussion with the Music teachers and with the Art teachers about evaluation and I think that's a big goal of the Year 2000 Curriculum, as well, to have more meaningful response to parents, to children, that helps them grow. The whole reason for evaluation, assessment and reporting would be to do that and so, I think that we have made some significant strides there.

In terms of the enjoyment and the kinds of skills that they're expected to have, I think that we are, again, at various levels.

In Music, I would say that they have those skills because, again, because we have specialists doing it and we have a very strong Orff Schulwerk Curriculum in place which is open-ended. Teachers who are well trained, all of whom have at least Level II Orff and we now have, I think, three people in this district who have Level IV Orff, which is the highest qualification level.

In Art, I think here that, in terms of the actual production goals, I think that most of those kinds of things are being met where the teachers are undertaking it. There is still, in my mind, a consideration -- I guess -- that in classrooms where the teachers does not feel comfortable teaching Art that they're not going to teach it. They're going to do something that kinda looks like Art, but it's not.

So we have, you know, both ends of that spectrum, June. There is no doubt.

INTERVIEWER: One of the uh - this uh -. I haven't thought
of this question before because it just came up at an interview the other day but, it seemed to me to be such a good point that I'm going to bring it up again. This teacher was suggesting, and the rest of her friends felt the same way, that the classrooms are not really designed for this new curriculum and that they were thinking that there should, perhaps, be small enclosed spaces uh, I suppose something like small seminar rooms, and in this way you could have a Music Station that you could put within glass walls; close the door and children could go in there and work at a keyboard or drums, or whatever was set up in there -- and the teacher could still see that they were "on task", so-to-speak, but they are still exploring and the noise is not obliterating anybody's speech. What do you think of that idea?

RESPONDENT: I think that facilities are a major difficulty, but I think also, June, that it can be an excuse for lack of creativity on the part of teachers in terms of finding ways to deal with this. So, although I do think that some of the concepts of The Year 2000 would be served well by some physical renovations or new plans or whatever it would take, I don't personally perceive that to be an insurmountable roadblock.

INTERVIEWER: Uh, huh. Well, they were just thinking that this would really be of such great benefit and, of course, you've lost some of your room if you have these little rooms built into the corners. But, still, it struck me as kind of a keen idea the way they were describing it, with all these instruments and drums and -- you can imagine the things that would be in there for children to explore. Anyway, I just thought I'd bring that up.

RESPONDENT: I think that in the new buildings that are being designed they're trying, as much as possible, within the constraints of the Ministry's blue book on facilities, to build in opportunity to do that so that there is flexibility within the structure. Now we have a new elementary school being built
which has a lot of space in the school, June, which is uh - sort of multi-functional and unassigned and, whether it becomes a space that's well used by the music teacher is something left to be seen -- or the art teacher -- but it will have, in each classroom, an Arts space. But there is also a multi-purpose room which is designed for work with large art projects -- big sinks, storage and so on -- and also, there's a music room but, there is also this same multi-purpose room, which was designed for use with dance or it could be an offshoot area for the music group and so on. So, I think there'll be heavy, heavy demand on that space plus a number of others that were designed into it.

But, there certainly was much philosophical discussion about: "How do we try and incorporate into this space within the given limits of the kinds of things that would help us meet these goals?"

INTERVIEWER: Umm Hmm. But, for part of this thesis I'm trying to put in a section on suggestions that people really feel would help and so, I was wondering how you felt about that one. Do you have any other suggestions you'd like to offer?

RESPONDENT: Well, I think, June, that the most important suggestion that I have is probably one which surfaced early, but it's kind of disappeared. It comes back to one of the first things I said that, the concern that I have is that, in the hands of the person who doesn't fully understand the skills that we're trying to teach in the Arts, or in Phys. Ed., or -- it doesn't matter -- but, the whole concept of thematic grouping allows a watering-down of those skills and a denigration of that subject area's implicit skills and I think the only thing that will help there is a constant dialogue as this goes along and the need for districts to provide resource people who can, in fact, reinforce the concept that a thematic unit that touches on -- singing a song about a bird, draws a picture of a bird, with no other reference to Art or Music, other than that -- is not adequate.
So, I suggest:
- a resource person in the district,
- strong documentation from the Ministry that puts some teeth in that will help.

But, beyond that, people close the door to their classroom and they're going to do -- what they're going to do. That's the reality of it, too.

INTERVIEWER: Yes, indeed.
Well, those are excellent suggestions.
That's a very good idea.
    Well, unless you have anything further to add, I think that we've finished in less time than I thought it would take.

    Thank you again very much.

RESPONDENT: Oh, you're welcome.
Appendix D

Observations & Coding Categories for Curriculum Interviews

(I) PERSONAL STYLE or INDIVIDUAL SOCIAL BEHAVIOURS

(A) greetings
   (1) touching

(B) attitude of respondent(s) throughout interview
   (1) followed the interview format
      (a) easily
      (b) resisted the structured questions
         (i) somewhat
         (ii) less than half of the time
         (iii) more than half of the time

(C) tendency of respondents to be extra helpful
   (1) volunteer historical information
      (a) history of the district
      (b) history of curriculum changes
      (c) history regarding Year 2000 Curriculum
   (2) volunteer information from written sources
      (a) other research studies
      (b) books by experts in the field
      (c) information offered regarding-
         (i) conferences
         (ii) symposiums
         (iii) research
         (iv) other

(II) REACTIONS DURING QUESTIONING AND ANSWERING

(A) distractions
   (1) paper shuffling
   (2) body position changes
   (3) critical of questions asked

(B) engagement and feedback
   (1) head nodding
   (2) smiling
   (3) looking at interviewer
   (4) eye contact
   (5) verbal agreement___or critical comments___
   (6) asking questions
      (a) on new curriculum
      (b) on clarification of question
      (c) UBC teacher education courses
   (7) body positioning
      (a) relaxed
      (b) tense

(C) interruptions
   (1) from outside sources
      (a) telephone
      (b) another person
(III) VERBAL

(A) tone
   (pitch)
   (loudness)
   (intonation)

(B) duration
   (1) length of sentences
   (2) conciseness

(C) content
   (1) tentative phrases
      (a) I believe
      (b) I guess
      (c) I think
   (2) apologies
   (3) niceties
   (4) humour
      (a) elaborate
      (b) quick asides
      (c) dry wit
   (5) value statements
   (6) philosophical statements

(D) silences
   (1) wait time
      (a) while pondering answer
      (b) quickly answers
      (c) automatic fast answers

(IV) NONVERBAL

(A) kinesics
   (1) hands
      (a) restless
      (b) quiet
   (2) stance
      (a) poised but at ease
      (b) uncomfortable and rigid

(B) proxemics
   (1) use of space
      (a) moving around room
      (b) moving from chair
   (2) office
      (a) desk
         (i) functional
         (ii) decorative
      (b) library in office
         (i) professional books
         (ii) quality reference books
         (iii) other materials - (periodicals etc.)
   (3) site of interview
      (a) size
      (b) decor
      (c) amount of privacy
SCHOOL DISTRICTS WHICH PARTICIPATED IN THIS RESEARCH

Abbotsford
Burnaby
Delta
Howe Sound
Langley
Maple Ridge
Mission
North Vancouver
Richmond
Surrey
Vancouver
West Vancouver
Early Primary

Appendix F

Number of Attempts

GOALS

--- Art

--- Music
Later Primary

![Graph showing the number of attempts for Art and Music goals over time.](image)
Total Attempts for Early and Later Primary

Number of Units

GOALS

--- ART

----- MUSIC
### Appendix G

**Art**

#### Early Primary

<table>
<thead>
<tr>
<th>The child:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. creates images through use of visual symbols (e.g., paints a picture of a person and a house with use of personal schema);</td>
</tr>
<tr>
<td>2. expresses ideas in visual form (e.g., uses drawings to tell a story);</td>
</tr>
<tr>
<td>3. creates images inspired by self or others (e.g., constructs a sculpture on monster theme);</td>
</tr>
<tr>
<td>4. represents images in different ways (e.g., draws, models, paints, constructs, and use textile and printmaking processes);</td>
</tr>
<tr>
<td>5. uses a variety of simple art making tools and materials (e.g., uses brushes and paint to create patterns and pictures).</td>
</tr>
<tr>
<td>6. displays skill in manipulating simple materials and processes (e.g., uses brushes and paint to create patterns and pictures).</td>
</tr>
</tbody>
</table>

#### Later Primary

<table>
<thead>
<tr>
<th>The child:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. creates images from different sources [observation, memory, imagination] (e.g., creates an observational line drawing of a class pet);</td>
</tr>
<tr>
<td>2. expresses ideas and feeling in visual form (e.g., paints a picture that expresses scariness);</td>
</tr>
<tr>
<td>3. creates image inspired by self, or other art forms (e.g., constructs a collage inspired by theme of a poem);</td>
</tr>
<tr>
<td>4. represents images in different ways with increasing skill (e.g., draws, paints, models, constructs, and uses textile and printmaking processes);</td>
</tr>
<tr>
<td>5. uses a variety of simple art making tools and materials appropriately (e.g., cuts paper and shapes with scissors).</td>
</tr>
<tr>
<td>6. displays increasing sophistication in manipulating simple materials and processes (e.g., chooses various paper types that suit image in making a collage).</td>
</tr>
</tbody>
</table>

#### Knowledge

<table>
<thead>
<tr>
<th>The child:</th>
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<tbody>
<tr>
<td>7. explores elements of design in making or responding to an art (e.g., names elements [lines, colours, textures, shapes] and recognizes qualities);</td>
</tr>
<tr>
<td>8. describes images by attending to the subject, sensory and formal qualities, [elements and principles of design and method and technique] (e.g., identifies and describes textures in a weaving).</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>The child:</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. uses and discusses different elements and principles of design (e.g., describes own art in terms of colour, pattern, and balance);</td>
</tr>
<tr>
<td>8. describes images by attending to the subject, sensory, and formal qualities [elements and principles of design] and method and technique (e.g., discusses implied textures and how they might have been made in a painting).</td>
</tr>
<tr>
<td>Music</td>
</tr>
<tr>
<td>-------</td>
</tr>
<tr>
<td>The child:</td>
</tr>
<tr>
<td>1. represents personal vocal sounds using speaking and singing voice (e.g., uses high/low sounds, repeated pitch, creates interest in speech, gains awareness of own accuracy in pitch);</td>
</tr>
<tr>
<td>2. performs simple songs, rhythm chants, and finger plays (e.g., uses song materials to gain awareness of beat and rhythmic and melodic concepts, keeps beat using simple percussion instruments and movement);</td>
</tr>
<tr>
<td>3. explores differences in timbre of instruments and voices (e.g., explores the differences among wood, string, metal, skin, and vocal timbres);</td>
</tr>
<tr>
<td>4. responds to musical phrase, tempo, dynamics through body movement (e.g., observes pattern in music, beginnings and endings, differences in tempo and dynamics).</td>
</tr>
<tr>
<td>5. represents music through simple notation (e.g., high/low placement on staff, beats, simple rhythm patterns, rests).</td>
</tr>
<tr>
<td>The child:</td>
</tr>
<tr>
<td>6. communicates personal ideas through music (e.g., represents personal ideas and images through singing and playing simple rhythmic and melodic instruments);</td>
</tr>
<tr>
<td>7. responds to similarities, differences, and relationships in music (e.g., discusses and responds through movement to repetition in songs, different instrumental qualities, variations in mood);</td>
</tr>
<tr>
<td>8. recognizes that music can express different emotions and moods (e.g., responds to mood contrast through movement, verbal or visual images).</td>
</tr>
</tbody>
</table>