ARTS AS INTEGRATED OR ARTS AS INTEGRAL:
WHERE IS THE HOME OF ARTS EDUCATION?

By

JASON ROBERT LECLAIR

A CAPSTONE PROJECT PROPOSAL PRESENTED TO THE COLLEGE OF THE ARTS OF
THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

UNIVERSITY OF FLORIDA
2015

Summary of Capstone Project Proposal
Presented to the College of the Arts of the University of Florida in Partial Fulfillment of
The Requirements for the
Degree of Master of Arts

ARTS AS INTEGRATED OR ARTS AS INTEGRAL:
WHERE IS THE HOME OF ARTS EDUCATION?

By

Jason Robert LeClair

August 2015

Chair: Jodi Kushins
Member: Elizabeth Delacruz
Major: Art Education

Abstract

My paper represents a capstone project proposal centered on analyzing schools' curricula through empathy-based interviews in order to effectively create a new curriculum design. The focus of the study is to be a comparison of programs of study that use arts integration and programs of study that highlight arts as integral. Key components to the research include interviews with arts and core educators at multiple schools, interviews with administrators in arts-focused secondary schools and traditional public schools, and curriculum design. Seeing arts education as an integral part of a school's curriculum, I am first studying the possibilities and applications of arts integration in core curriculum. Secondly, I am studying the impact of an arts integral program on core curriculum. Lastly, my study includes my design for an arts integrated and integral middle school curriculum (to be implemented in the 2015/2016 school year).

Table of Contents

Arts In Search of a Home

Integral or integrated: what is the difference? According to Merriam Webster (n.d.) *integral* is an adjective meaning "essential to completeness," (retrieved from http://www.merriam-webster.com/dictionary/integral) whereas *integrated,* also an adjective is defined as "having different parts working together as unit" (retrieved from http://www.merriam-webster.com/dictionary/integrated). Stuht and Gates (2007) state the following in their study of arts as integral subjects in the California continuation schools, "They (fine arts) connect motivation, instruction, assessment and practical application in a way that leads to deep understanding: they merge learning process and content and they encourage higher order thinking skills." (p. 31).

The authors point out that the students with arts as an integral part of the curriculum in the continuation environment are far more successful in post-secondary life, be it college or the workforce (Stuht & Gates, 2007). A good start at finding a home for the arts, yes, but not the end of the search. There is the second path: integration. Many levels and variations of arts integration exist. Arts integration can be very superficial or it can be very substantive (Marshall, 2006). Differences between these extremes lay in the involvement by the arts educator in the core classroom. Arts integration co-taught between the core instructor and the arts educator is the goal for a fully authentic arts integration program (Smilan & Marzilli Miraglia, 2009). So, which is it? Which of these paths does a school take and why? It remains clear that one of the two options, *integral* or *integrated* is the home for the arts in our schools, in particular, secondary education. I know many of my students do not wish to be artists, but they think like artists. The arts have a home. My capstone project proposes to investigate these two options for that home. I am seeking to determine which model works best, or if the two can live in harmony in a single curriculum.

Statement of the Problem

As arts educators, we have a responsibility to teach in such a way that promotes an artistic manner of thinking. My capstone project is a study of how the arts, most especially, visual arts, coincide and enhance the skills learned in the core curriculum: English language arts, mathematics, science, and the humanities (Stuht & Gates, 2007). The comparison is between arts integration curricular design to arts integral curricular design in secondary education (Stuht & Gates, 2007 and Smilan & Marzilli Miraglia, 2009).

Purpose of the Study

I find the arts are considered as an extra subject matter on the fringe of academics. The educational community has attempted to use the arts through integration, but I believe the arts are integral (Robinson, 2009). Movements such as Science, Technology, Engineering, and Math (STEM) to Science Technology, Engineering, *Art*, and Math (STEAM) in some schools may threaten the existence of the arts as independent subjects (panel discussion. Conejo, Sampaio, & Hoel, March 9, 2012). True arts integration is infrequently practiced; a bastardization of it in different forms is more common (Smilan, & Marzilli Miraglia, 2009). The goal of my study is to illuminate the difference between arts integration and arts as an integral subject matter in order to solidify the concept of a holistic education, which strongly incorporates the arts.

Research Questions

I will attempt to find answers to the following questions:

1. How can the arts be a part of the core curriculum?

2. How can/do skills for the 21st Century such as creative problem solving, collaboration, critical thinking, and innovative interpretation manifest in the arts?

3. How can we as arts educators conduct our classrooms in ways that promote and tie 21st Century skills encouraging life-long learning in all subjects?

Rationale and Significance of the Study

The arts were once a core subject and should be again (Bolin, 1985). Within a proper arts curriculum, we see units and lessons in mathematics, science, engineering, and technology, as well as history, literature, writing, and most importantly, an understanding of the culture of each person. We learn where we come from and where we can go together. My great grandfather, Eugene St. Pierre is a prime example of an artistic thinker in action. Eugene dropped out of school after completing the eighth grade. He became a mill worker to help support his family, as was common at the turn of the 20th century in New England. Having had a basic training in drawing, Eugene spent his time as he swept up the shop drawing and understanding how the machinery worked. He went on as an adult to invent the weaving apparatus that allowed the manufacture of seamless stockings. My great grandfather saw an engineering problem and fixed it with innovative thought based in art. Over forty patents have his name. Eugene was a product of the educational model adopted in 1870 that defined art as an integral part of a student's development as an asset to the industrial communities of the Northeast (Green, 1966). With the need for innovation and creative problem solving to compete in the global economy, the arts play a significant role in redefining how education will influence the future (Maeda, 2012).

Assumptions

My study assumes that arts integration and arts as integral portions of the curriculum are distinctly different. It also assumes that different curricular models in secondary education (i.e. traditional district high schools, charter schools, etc.) are inherently different in their approaches to arts education.

Definition of Terms

Pedagogy or **pedagogical.** The art, science, or profession of teaching and anything having to do with the art, science, or profession of teaching.

Empathy-based interview (Rhode Island Department of Education, 2014**).** A process of oral research in which the participant is questioned in a comforting and open-ended manner in order to elicit the most genuine narrative data concentrating on observations, insights, and powerful language.

Limitations of the Study

My research is limited to a study of secondary education. The study is limited to administrators and educators within suburban and urban schools in New England.

Literature Review

In my literature review, I will highlight my research concerning the efficacy of arts integration and the arts being a part of the core curriculum in a school. Primary research for my study will focus on current literature including the Science, Technology, Engineering, and Math (STEM) to Science, Technology, Engineering, Art, and Math (STEAM) movement, alumni from arts high schools and colleges, the differences in efficacy of arts integrated curricula, and arts as a portion of core curriculum. Documents from the history of American art education will support the precedent that the arts have had a place as an integral subject matter, prior to the current practice of the arts as an elective or extra-curricular activity. The research will also highlight the similarities and differences between the origins of art education and current pedagogical practice in an effort to substantiate my guiding research questions. Housing metaphors in the section titles will illustrate contemporary arts education searching for a permanent home within schools' curricula.

Laying the foundation

Some of the most powerful and potent examples of the arts as a catalyst for higher thinking come from Eisner (2002) in his book *The Arts and the Creation of Mind*. As he points out in the fourth chapter of the book, evidence shows the lessons that the arts teach carries over

to the academic classrooms. Eisner highlights the impact the arts have on students' abilities to understand and decipher cultural contexts in social discourse in and out of the classroom (2002). Robinson (2009) and Jemison (2002) echo Eisner with similar fervor for the ability of the arts in school to extend the reach of learning, creating a more meaningful educational experience. Jemison relates her experiences in her personal educational journey using her story of self-discovery as a scientist through her exposure to the arts (2002). Reinforcing the idea of educational enhancement through the arts and self-discovery, Robinson (2009) guides the reader through anecdotal accounts of a student's arts needs being a driving force in the person's success in school and life. As the book progresses, he explains the significance of each student's pursuit of his or her passion to drive authentic learning (2009).

In addition to anecdotal evidence by Robinson (2009), there are studies highlighted in Hetland, Winner, Veenema, and Sheridan (2013) illustrate the same point. The authors have studied, and explain the value of the arts across the curriculum. Throughout the text, they also explain that different methodologies of studio practice and thinking align with new standards (the Common Core) in subjects such as the English language arts and mathematics. These conclusions take into account several sources drawing comparisons to standardized testing scores, parallels in pedagogy to Common Core standards, and the uses of studio thinking in development of curriculum for core subject areas (2013). Keeping in mind the necessity for the arts in schools as proven by the above authors, I would like to point out what the authors are highlighting: arts as integral to a curriculum. My hypothesis is not a new idea. Smith, the founder of American art education institutionalized the practice of art in the classroom starting in 1871 in Boston (Green, 1966). The center of American industry brought in Smith from England's famed South Kensington training school to aid in fixing the lack of creativity and innovation (Green, 1966). In Smith's (1875) own writings on the necessity for art education he states,

"That it is practicable to teach drawing in the public schools is no longer a matter of doubt; and the study is one of great industrial and educational value, when properly taught, no person, who has carefully investigated the subject, questions for a moment." (p. 5).

The reasoning behind Smith's employment as Director of Drawing in the Boston public schools and the State Director of Art Education in Massachusetts was for America to remain an industrial power (Bolin, 1985). Wealthy industrial stakeholders of Boston petitioned his employers in the government of the state of Massachusetts (Bolin, 1985). To remain competitive in the international market wherein the United States had shown very poorly in the two World's Fairs prior to Smith's employment, these industrialists and investors sought to utilize the solution England had used to improve her standing in the Fairs – study in drawing using the South Kensington method in public schools (Green, 1966).

Structural integrity

Though Smith's plan was the origination of modern art education, there have been different iterations in the 143 years of its practice. Ironically, in Massachusetts in 2007, a debate erupted in the State Department of Education to cut back the requirements for the arts in schools (Simpson, 2007). At the time, Massachusetts was undergoing an overhaul of the state education system requiring only that students pass the English and math state standardized tests (Simpson, 2007). Boston Globe reporter Simpson reported that most high schools were treating the arts as an elective only (2007). With the institution of No Child Left Behind (NCLB), focusing the core subjects of English Language Arts (ELA) and mathematics, contemporary arts education advocates are reacting by highlighting the more expressive, individualized nature of arts education versus Smith's regimented study of formal design. In stark contrast to Smith's quote in the previous paragraph, Gude (2007) stated, "The essential contribution that arts education can make to our communities to investigate and represent one's own experiences-generating personal

and shared meaning" (p. 6). She continued in the article to speak of art education as a tool best used to deliver and express the differences in students as individuals (2007). At the Common Core's essence, "We are moving away from skills and we are moving into a more holistic way of addressing the education of our young children" (Conejo, 2012, 48:22). In a symposium, (March 9, 2012) at Los Angeles Museum of Contemporary Art, educators came together to clarify the application and usefulness of the arts to inform the Common Core national standards. During the panel and conversation, literacy was highlighted as applicable to all art forms. Focusing on the inquiry process as key to the Common Core, panelists highlighted that the arts allow students to better synthesize the information necessary for deeper learning and educational success (Sampaio & Hoel, 2012).

Curb Appeal

A strategy several schools are taking to fill the gap is addressed by the following set of authors. The strategy is arts integration. Arts integration has several iterations, of which a common example would be the Science, Technology, Engineering, and Math (STEM) to Science, Technology, Engineering, Art, and Math (STEAM) movement (Maeda, 2012). The STEM movement is an emphasis on science, math, engineering, and technology in the school curriculum. STEAM places art among the other four elements. Former Rhode Island School of Design president, Maeda started the STEAM initiative, citing his background as a computer engineer and an artist being the keys to saving the American economy. The use of innovation and creativity by what Maeda described as, "convergent thinkers… combine with divergent thinkers," (paragraph 2) will enhance the STEM initiative, giving substance and ingenuity to advance the economic growth of America (2012). STEAM has several proponents within the educational community who use the technique to enhance the learning of students in the math and science classrooms. One art school that has a fully integrated STEAM program for all of their math and science courses is the Boston Arts Academy (ADEkoje, Eisencraft, Mandell &

Gaskins. 2014). Within the Academy is the Center for Arts in Education. I attended the 10th

annual Center Institute on October 10, 2014, an educators' conference held at the Academy and

organized by the Center. The conference afforded me the ability to see the STEAM techniques in

action. Panels during the day and the keynote speakers were especially enlightening. The father

and son team of Demaine and Demaine, keynote speakers for the institute, gave a talk on the

power of art and science used in conjunction with each other. The son, a scientist and

mathematician, along with the father, a sculptor, teach and develop artwork at the Massachusetts

Institute of Technology. Their keynote address highlighted their work and how the mathematics

of paper folding (origami) and puzzles work side-by-side with sculpture (Demaine, E. &

Demaine, M. 2014). In some panels and workshops, evidence emerged of arts integration on a

surface level in some STEAM applications, particularly those of non-arts faculty. When an artist

led STEAM projects, the application of the arts within the STEM framework was more fluid and

fully integrated (personal notes, October 10, 2014). The panel of art and science experts

delivering a talk on STEAM during the same institute centered opinions on the pedagogy of the

arts within the sciences. One panelist stated, "Before the formalization of science and tech, we

called it 'culture,'" (T. Mandell, personal communication, 2014). During the course of the

discussion, several comparisons reached by the panel led to the same overall conclusion:

STEAM is a method to incorporate humanity in the STEM course of study (ADEkoje,

Eisencraft, & Mandell, 2014).

On the other side of the debate lie the detractors of arts integration and those who see it as

ineffective in its current state. These educational experts are advocates for the arts to stand alone

as curricula apart and equal to the core curriculum informing said curriculum. It has been argued

that arts specialist educators are not necessary in some districts if the core teachers have

undergone professional development that teaches arts integration. Faced with such a dilemma,

one source responded to her district, "Classroom teachers should enrich and enliven their lessons

by integrating the arts, but we cannot expect them to simultaneously serve as classroom teachers and primary arts instructors. In order for students to fully meet the arts standards, schools must invest in qualified and effective arts educators" (Damkohler, 2011, paragraph 9). The quote illustrates the points brought to light in an article (Smilan & Marzilli Miraglia, 2009) from *Art Education* magazine concerning authentic arts integration. The authors, Smilan & Marzilli Miraglia (2009), highlight the underlying issue of integrating the arts improperly with non-qualified persons from either the community or teachers that may have an interest or background in the arts. In the course of study for the article, Smilan & Marzilli Miraglia (2009) found arts integration was handled as a time for the classroom instructor to be hands-off, and allow the arts educator to take over, or it was a surface practice without profound teaching and learning. In short, it is these incorrect applications of arts integration that result, in the authors' opinion, as an aside or a dressing up of curriculum rather than thoughtful integration (Smilan & Marzilli Miraglia, 2009).

Getting the Mortgage

Creating a fuller understanding of the importance of the arts in education, Miller and Lambert (2012) delve into the data gathered by the Strategic National Arts Alumni Project (SNAAP). In the analysis of the SNAAP data as well as references from many scholars, they draw conclusions concerning the efficacy of arts programs in high schools, undergraduate and graduate programs. The post-secondary, post-baccalaureate, post-graduate success of the students in a variety of fields by both analysis of the data and the reports was the overall topic of the essay (2009). In relation to the afore mentioned essay the standards put forward by the Partnership for 21st Century Skills (n.d.) including communication, critical thinking, creative problem solving, and collaboration were said to be in practice by graduates in the SNAAP study. The report highlights that arts alumni indicate their abilities to use these skills are attributed to their training as artists, whether they are artists professionally after graduation or not

(Lindemann, Tepper, Gaskill, Jones, Kuh, Lambert, Lena, Miller, Park, Rudolph, & Vanderwerp, 2012). These skills are not only present in the realm of the young adult. As pointed out in Sheridan (2007) in reference to early childhood education, "…the connection between arts and other areas of learning become more apparent and profound. Studio arts classrooms can foster ways of thinking that characterize the types of learning we want to happen throughout, in all areas of learning" (p.72). She highlights the solidity of habits of mind taught through the arts in an elementary studio arts setting. Her findings in my chapter along with the SNAAP data and reports emphasize the two ends of the educational spectrum concerning the importance of the arts in PK – 20 education as a means of teaching the skills needed to face 21st century challenges in post-secondary education and the workforce.

Moving in (conclusion)

The overarching principle I have ascertained from the writings highlighted in my literature review is that arts education is agreed by experts to be a vital component of American success in the 21st century. The contemporary scholars represented in my review have different perspectives on the implementation of the arts in a school's curriculum, yet all agree that the arts in a curriculum is a non-negotiable. The questions still remain concerning the delivery system of arts education. Is integration enough? Will the STEAM movement and other such initiatives supplant arts education delivered by high quality specialists? How can we as practitioners of arts education advocate for ourselves, illustrating the difference between arts integration and arts curriculum? My research is fleshed out using references and writings above, such as Gude (2007) highlighting the newest in pedagogy of arts education, persons inside other fields such as the Demaines' (2014) concentrating on science and mathematics as keys to aesthetics. These authors, scholars, and educators highlight the pros and cons of arts integration as well as stand by the pursuit of expanded arts education in the United States. By associating these sources in the manner described, I have laid a map for investigation into the discrepancies between the core

subjects and the arts within a school's curriculum, and possible methods of how they may be bridged. The reinsertion of the arts into the core curriculum is a goal for the creative innovation America sorely needs to survive and advance in the 21st century. How we as arts educators get there using the contemporary pedagogy of arts education with the fervor of pioneers such as Walter Smith, will define the changes that can be made to ensure a successful future for our students.

Methodology

For my study, I will utilize narrative inquiry (Meier, 2013) through empathy-based interviews; A process of oral research in which the participant is questioned in a comforting and open-ended manner in order to elicit the most genuine narrative data concentrating on observations, insights, and powerful language (Rhode Island Department of Education, 2014). The curricular design will be based on understanding by design as highlighted by Wiggins and McTighe (2005). Based on the work of Cummings (2010), my action research will include the investigation of curricula at high schools in the Northeast. Schools will remain anonymous, as will the names of the instructors and administrators interviewed. Pseudonyms will take the place of participant names. I am applying for a University of Florida institutional review board (IRB). Volunteering participants in the study will be asked to sign the form UFIRB-02 in accordance with University of Florida research parameters. Using empathy-based interviews to establish narrative inquiry in the participants, I will employ the reflective process of Meier (2013). Assembling the gathered information and forming conclusions, I will use methods similar to those explained by Hetand, Winner, Vedeema, and Sheridan (2007) in Appendix B of their book, *Studio Thinking: The Real Benefits of Visual Art Education.*

Allow me to restate my research questions:

1. How can the arts be a part of the core curriculum?

2. How can/do skills for the 21st Century such as creative problem solving, collaboration, critical thinking, and innovative interpretation manifest in the arts?

3. How can we as arts educators conduct our classrooms in ways that promote and tie these skills encouraging life-long learning in all subjects?

Subjects

With the use of empathy-based interviews, I will gather qualitative data concerning experiences from administrators and teachers concerning arts education. The participants will be administrators and teachers from urban and suburban districts. Said teachers' curriculum will also be studied to determine the use of arts as integrated or integral. Between three to five administrators and five to ten teachers will be interviewed (with varying experience and degrees ranging from ages 22 - 60).

Research Sites

Qualitative data from interviews and the curriculum will be used to show comparative cultures in and out of arts high schools in both suburban and urban student populations. The data sought in these cases is from three types from institutions: traditional public urban high schools, public charter schools focused on arts, and traditional public suburban high schools in the New England area. The study of these curricula will lead to the development of a new curriculum for a school, which will be launched in September, 2015.

Data Collection Procedures and Instrumentation

Data collection will be gathered by the use of empathy-based interview processes. Narratives from the participants will be recorded and will remain anonymous with the use of pseudonyms. To further protect anonymity of the participants, all schools shall remain nameless and be described through general location (urban/suburban) and student population (mean income, majority race, number of students, etc.). All schools are in the New England region of

the United States. Institutional Review Board (IRB) forms and consent letters (see Appendix) will be issued to all participants who volunteer.

Data Analysis Procedures

In the use of empathy-based interviews, data is collected in observations during the interview process in the form of base observations, insights provided by the participant, and powerful language in the course of narrative inquiry. The results will be compiled and triangulated using the insights and powerful language primarily. Comparing the design of arts integrated curricula and arts integral curricula from multiple schools, key concepts, methodologies, and pedagogical theories will be cataloged and grouped.

Limitations

The division of information will be analyzed and sectioned as importance of arts to core curriculum, use of arts integration (subcategory: authentic or not), personal experiences with the arts as a student. My data will be triangulated to find specific patterns. Patterns will be used to show the influence of arts practices on academic curricular choices in different secondary school environments. The research is limited to four schools in three different school districts. The time allotted to gather data is also limited to a six-week period.

Summary

Over the course of my study, my expectations are two-fold and set to inform each other. I first intend to find the differences and uses of arts integration or arts as integral within a secondary education environment. In order to determine my with less bias, I am using administrator opinion and core curriculum teacher responses as well as the perspectives of arts educators. With my information, I intend to both make the determinations highlighted above and utilize the curriculum designs to inform my own arts integrated curriculum designs for a new middle school program attached to an arts high school.

The aforementioned arts integrated curriculum for a middle school, my document and the record of all data will be used to generate a final product visually summarizing the study. My visual product, taking the form of a graphic novel will be based on the narrative responses from participants as well as curriculum ideas and lessons. Through the graphic novel format, I will create a guide to distinguish the differences in arts integration and arts as integral within a secondary education curriculum using narratives from interviewees and writings from scholars cited in the literature review. The curricula's efficacy in different environments and how secondary schools implement said curricula will also be addressed. Finally, the guide will illustrate a well-developed curriculum utilizing both integration and integral arts pedagogy.

References

ADEkoje, J., & Eisencraft, A., & Mandell, T. (2014, October). STEAM panel. Gaskins, N. (Facilitator), *10th annual center institute: What's now? What's next? Arts in the 21st Century.* Symposium conducted at the meeting of the Center for Arts in Education, Boston, MA.

Bolin, P. (1985). The influence of industrial policy on enactment of the 1870 Massachusetts free instruction in drawing act. In B. Wilson & H. Hoffa (Eds.). *The history of art education: Proceedings from the Penn State conference* (pp. 102-107). Reston, VA: National Art Education Association.

Conejo, D., & Sampaio, L., & Hoel, J. (2012, March 9). Creativity, critical thinking, and the new common core standards. *Creativity and the new common core standards.* Symposium cohosted by MOCA and the Los Angeles Unified School District Arts Education Branch. Los Angeles, CA. Retrieved from http://edu.moca.org/education/teachers/commoncore

Cummings, K. L. (2010). "So What." "Who Cares?" "Whatever.": Changing adolescents' attitudes in the art classroom. *Visual Arts Research, 36*(1), 55–67.

Damkohler, L. (July 6, 2011) Arts integration isn't enough. *ARTSblog.* [Web log post]. Retrieved from http://blog.artsusa.org/2011/07/06/arts-integration-isnt-enough.

Demaine, E., & Demaine, M. (2014, October). Keynote speakers. *10th annual center institute: What's now? What's next? Arts in the 21st Century.* Symposium conducted at the meeting of the Center for Arts in Education, Boston, MA.

Eisner, E. (2002). What the arts teach and how it shows. *The arts and the creation of mind.* New Haven, CT: Yale University Press. (pp. 70-92)

Green, H. (1966, January). Walter Smith: The forgotten man. *Art Education 19*(1), 3 – 9.

Gude, O. (2007). Principles of possibility: Considerations for a 21st century art & culture curriculum. *Art Education, 60*(1), 6-17.

Hetland, L., Winner, E., Vedeema, S., and Sheridan, K. (2007). Appendix B. In *Studio thinking: The real benefits of visual art education*. (pp. 155 – 157). New York, NY: Teachers College Press.

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2013). *Studio thinking 2: The real benefits of visual arts education.* Preston,VA: National Art Education Association.

Jemison, M. (2002, February). Mae Jemison: Teach arts and sciences together. [Video File]. Retrieved from http://www.ted.com/talks/mae_jemison_on_teaching_arts_and_sciences_together?language=en

Lindemann, D.J., Tepper, S.J., Gaskill, S., Jones, S.D., Kuh, G.D., Lambert, A.D., Lena, J., Miller, A.L., Park, K., Rudolph, E.B., & Vanderwerp, L. (2012). Painting with broader strokes: Reassessing the value of an arts education (SNAAP Special Report No. 1). Bloomington, IN: Indiana University and Vanderbilt University, Strategic National Arts Alumni Project. Retrieved from http://snaap.indiana.edu/pdf/SNAAP_Special%20Report_1.pdf

Maeda, J. (2012, October 12). STEM to STEAM: Art in K-12 is key to building a strong economy. [Web log post]. Retrieved from http://www.edutopia.org/blog/stem-to-steam-strengthens-economy-john-maeda.

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

Meier, M.E. (2013). Narrative inquiry: Revealing experience in art education. *Practice theory: Seeing the power of teacher researchers.* (Eds.). M. Buffington & S. Wilson McKay. National Art Education Association. Reston, VA. (pp. 222-227). Retrieved from: http://www.memeier.com/wp-content/uploads/2012/02/Meier-2009-Narrative-Inquiry-PracticeTheory-Book-Chapter.pdf

Merriam-Webster. (n.d.) Definition of Integral. Retrieved from http://www.merriam-webster.com/dictionary/integral.

Merriam-Webster. (n.d.) Definition of Integrated. Retrieved from http://www.merriam-webster.com/dictionary/integrated.

Miller, A.L. & Lambert, A.D. (2012). Comparing skills and competencies for high school, undergraduate, and graduate arts alumni. *International Journal of Education & the Arts*, *13*(5). 1-13.

Partnership for 21st century skills. (n.d.) *Framework for 21st century learning*. Washington, D.C.: Soule, H. Retrieved from http://www.p21.org/our-work/p21-framework

Rhode Island Department of Education. (2014). Empathy-based interview procedures. Meeting materials from district teacher of the year 2016 cohort meeting, October 30, 2014.

Robinson, K. (2009). *The element: how finding your passion changes everything*. Penguin Group New York, New York.

Sheridan, K. (2009). Studio thinking in early childhood education. In Marilyn Narey (ed.) *Making meaning: Constructing multimodal perspectives of language, literacy, and learning through arts-based early childhood education* (pp. 71-88). New York, NY: Springer Publishing Company.

Smith, W. (1873). *Teachers' manual for teaching freehand drawing in primary schools.* Boston, MA: James R. Osgood and Company.

Simpson, A. (2007, July 1). Some push for arts in core curriculum. *The Boston Globe.* Retrieved from http://search.proquest.com/docview/462109989?accountid=10920

Smilan, C. & Marzilli Miraglia, K. (2009). Art teachers as leaders of authentic arts integration. *Art Education, (62)*6. 39 – 45.

Stuht, A. & Gates, J. (2007). The case for an arts-based curriculum. *Leadership 36*(4), 30 – 33.

Wiggins, G. & McTighe, J. (2005) *Understanding by design expanded 2ⁿᵈ edition*. Association for Supervision and Curriculum Development Alexandria, VA

Author Biography

I was born into teaching, quite literally. My mother crossed the stage at Rhode Island College with a degree in art education and her classmates gave her a small diploma for me (at the time seven months into her pregnancy). My father was an industrial arts teacher for thirty-five years. I was always encouraged to pursue my passions by both of my parents. Their support culminated in my receipt of my Bachelor of Fine Arts with honors from the Massachusetts College of Art and Design in Boston. Their support had a lasting effect on me.

My first job as a teacher was at a private Catholic school where educator certification was not required to teach. Moving on eight years later to the Beacon Charter high School for the Arts, I went to Providence College at night for my certification, and in the day, Beacon did more than employ me; they gave me a new concept of the word "educator." It was at Beacon that I truly discovered the art of teaching. As I grew as an educator, I wanted my classrooms to be places of passion and experimentation, places where students explore themselves by trial and error. I gave my students the freedom to fail with my caveat, "the only *true* failure is giving up."

Proud and humbled as I am to have been voted the Beacon District Teacher of the Year 2015, the proudest moment of my teaching career came at the end of a performance of one of Beacon's award-winning shows at the Stadium Theatre in 2011. At the end of the show, the seniors gave accolades to the teachers as a farewell. Two of my students broke down in tears, as one said, " I never knew what it was like to have a father until I met Mr. LeClair," and the other

reiterated, "Every morning I wake up, get ready, say 'goodbye' to my dad and go out the door to school where I am greeted by my second dad, Mr. LeClair." I have never been so touched or so sure of the importance of my life as an educator until that moment. The realization that I have become for my students what my family is and always has been for me is by far the greatest of my accomplishments as an educator.

Timeline

#	Description	Start date	Completion (actual or estimated) date
1	Choosing committee members, appointing a chairperson.	March 21, 2015	April 9, 2015
2	Obtaining email permission from school principals to use curriculum and interview educators	April 15, 2015	April 27, 2015
3	Completing an independent study related to the research	April 27, 2015	June 19, 2015
4	Presenting research proposal to capstone committee	April 27, 2015	May 1, 2015
5	Completing forms and applying for permission to conduct research via the UF IRB	May 5, 2015	May 20, 2015
6	Conducting my research	May 20, 2015	July 10, 2015
7	Taking the capstone research course	June 22, 2015	August 14, 2015
8	Defending the capstone research	July 20, 2015	July 20, 2015
9	Graduation	August 8, 2015	August 8, 2015